



**Cab Calloway: A Portrait Of A Beloved Jazz Great**

SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 3, 1994

## MTV, Viva Open Second Front In German Battle

BY DOMINIC PRIDE

LONDON—The battle for Germany's music TV viewers is heating up, with local channel Viva and MTV looking to launch new channels into the already overcrowded cable market (Billboard, Nov. 27).

MTV Europe announced Nov. 17 in Berlin that it has struck a deal that will enable it to produce a German-language VH1 channel. On the same day, Viva announced its in-

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## BMG International Signs Canadian Star Roch Voisine

BY ADAM WHITE

NEW YORK—Roch Voisine, the Canadian singer who has become a major star at home and in Europe, is broadening his horizons still further. He has signed a new recording deal with BMG International, and is planning an assault on the U.S. and other markets.

Since Voisine's 1989 debut, "Hélène," his total album sales have topped 4 million units worldwide, accord-

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VOISINE

## Liberty/EMI Issuing Garth's Greatest—On His Terms

BY MELINDA NEWMAN

NEW YORK—Despite urgings from both his fans and his record company, Garth Brooks has resisted putting out a greatest hits package for fear it would cannibalize sales of his still-active catalog. However, once he and his label found a way to put out a compilation that they felt would promote rather than inhibit his previous releases, the race was on to have the collection in stores by Christmas.

The result is "Garth Brooks/The Hits," which Liberty/EMI will release Dec. 20 at a suggested list price of \$15.98 for the CD and \$10.98 for the cassette, far below

the normal superstar price (Billboard, Nov. 26). To encourage sales of his six existing albums (five studio releases and one Christmas title), the 18-cut album featuring all previously released material will be available for a limited time only. The marketing strategy also includes a discount coupon on Brooks' catalog titles, as well as a "CD Zoom," a free CD given out at the counter with purchase of the greatest hits package. The Zoom will feature 30 seconds of each of the 60 songs appearing on Brooks' albums.

"One of the reasons [I agreed] to put out the record is the limited time," Brooks says. "This way, it

(Continued on page 106)



BROOKS

## Columbia's Cabrel On Top In France

BY PHILIPPE CROCCQ

PARIS—Francis Cabrel—widely acknowledged as one of France's most successful recording artists—is not one of those show business personalities whose glittering lifestyle is played out on the national television screen.

Yet his lack of profile has not stopped him from having what appears to be the year's best-selling album in France. "Samedi Soir Sur La Terre" (Saturday Night On Earth) came out on Columbia in April, and enjoyed a lengthy stint at No. 1 on the

(Continued on page 107)



CABREL

## Theater Composers Release Own CDs To Gain Exposure

BY ROXANE ORGILL

NEW YORK—The do-it-yourself ethic of punk rock has come to the world of theater music.

Broadway-style songwriters, faced with a theater business that is prohibitively expensive and devoted to revivals, increasingly are looking to recordings as a means of getting heard. While many of them hope to land their material on major-label releases, others are finding independent labels to be a

viable way to gain exposure.

"A CD is like a business card," says Dave Frishberg, a songwriter with 13 albums to his credit. His latest, "Quality Time," was released in April by New York-based Sterling Records. "I make records to get gigs. They're credentials, but they're also demonstrations."

That writers would regard the CD as a kind of new-and-improved demo tape is a direct result of the

(Continued on page 104)



## Eternal Hopes Hits Go 'Forever' EMI U.K. Group Breaking In U.S.

BY PAUL SEXTON

LONDON—Now that international success stories of British acts have become virtual collectors' items, the achievements of EMI pop/R&B group Eternal are impressive.

Last year's debut album "Always & Forever" has sold 500,000 units at home, attained gold awards in Australia—with sales of 35,000—and in Japan with 100,000 units, the minimum required for foreign artists. The album has yielded five British top 15 hits to date, with a sixth expected soon.

The South London all-girl quartet also has launched its first headlining British tour. This comes only a year after its first live appearance, supporting Dina Carroll, who is also man-

aged by First Avenue. Eternal's current 18-date itinerary will have it playing to 45,000-person audiences; this time, it will be supported by RCA signee Michelle Gayle.

The tour, which kicked off Nov. 20, was previewed by promotional appearances in Glasgow, Manchester, and London, all on the same day. The event was sponsored and promoted by BBC Radio 1 FM, teen TV



ETERNAL

show "Live & Kicking," and Smash Hits magazine.

What's perhaps most unusual about this U.K. soul group is that it has achieved a level of acceptance in the U.S., where its debut single "Stay" reached No. 19 on the Hot 100 and No. 14 on the Hot R&B Singles chart in March. According to SoundScan, the single has hit the 220,000-unit mark stateside, with the debut album selling 81,000 copies to date.

"Everything has gone totally right on this project," says Jean-François Ceillon, divisional managing director of EMI U.K. "No stone has been left unturned. It's the kind of thing that happens to a record executive like me every four or five years."

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# SUGAR

"Believe What You're Saying" RED5-1039 Hot at Modern Rock and Adult Radio

FILE UNDER: EASY LISTENING RED/RAC 14933 275,000 shipped to date

"The sweep of the album confirms Mr. Mould as a premier alternative rocker of the last 15 years, every bit the equal of a David Byrne or a Chrissie Hynde, and more influential than either."  
— New York Times

The sold-out tour continues: 12/1 & 2 Austin 12/4 Colorado Springs 12/5 Denver 12/6 Fort Collins  
12/8 Phoenix 12/9 Los Angeles 12/11 San Francisco 12/13 Portland 12/14 Seattle 12/15 Vancouver

REP RYKO

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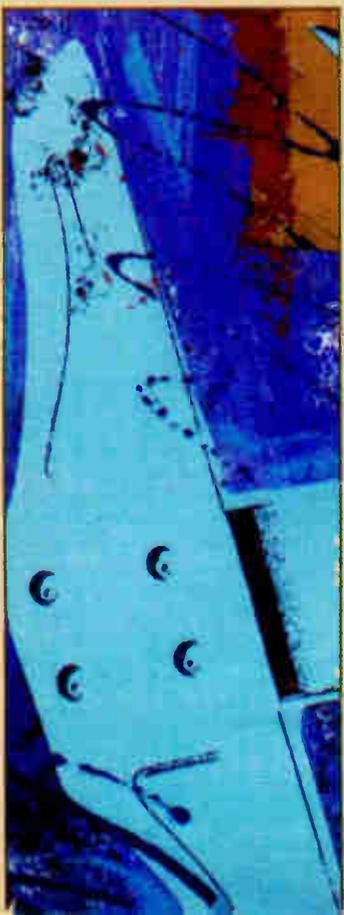
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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 3, 1994

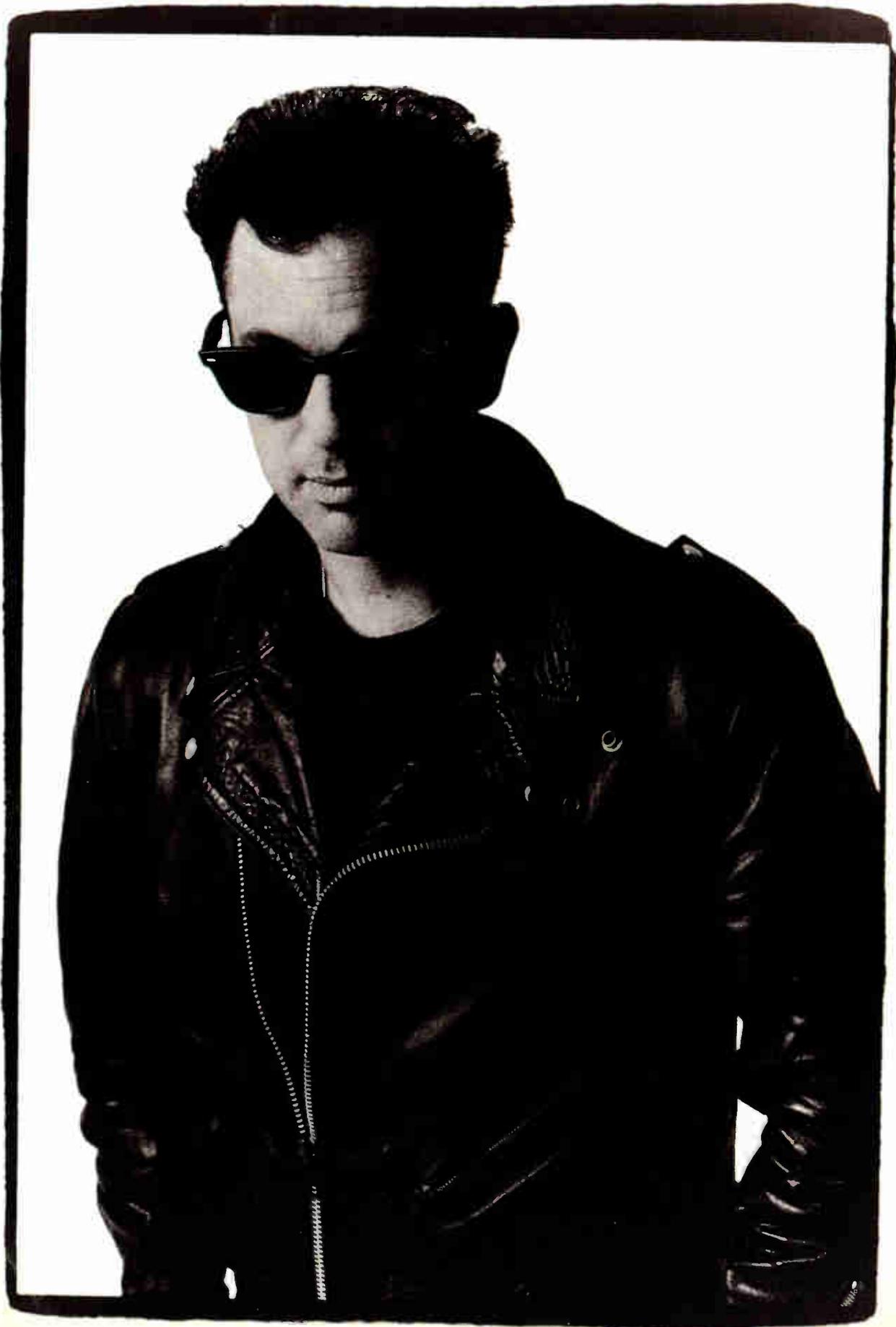


PHOTO BY PAUL COX

## BILLY JOEL The Century Award

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A Portrait of the Artist  
By Timothy White



# Woodstock 94

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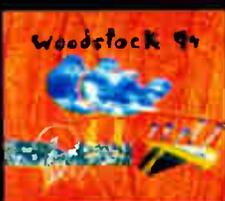


you have no pulse.

Over 200 radio stations ran Woodstock specials over Thanksgiving weekend • 5 broadcasts of MTV Woodstock special running between Thanksgiving and New Year's day • 3 broadcasts of VH-1 special to be seen in early December • 600,000 units out at street date • 2 singles, Green Day's "When I Come Around" and Melissa Etheridge's "I'm The Only One," currently at radio • Home video and book available at retail • 3,000 dump bins, along with posters and flats, at retail • MTV, VH-1, and Comedy Central national TV campaigns running • 15 major market TV buys currently running with retail tie-ins • 9 national publications running campaigns • 59 college and 25 military newspapers running campaigns after Thanksgiving • 2,000 cinemas to run a :60 spot throughout December • 6 million movie goers will receive sale pricing coupons.

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CD & cassette



Home video



Book

Produced by Larry Hamby  
Co-Produced by Bob Clearmountain and Mitch Maketansky



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# No. 1 IN BILLBOARD

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HOT SINGLES

TOP VIDEO

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## Paramount Plays Guessing Game On 'Gump' How Many Units Can A PG-13 Title Move At Sell-Thru?

■ BY SETH GOLDSTEIN

NEW YORK—Paramount Home Video may find that its release of "Forrest Gump" is like a box of chocolates: You never know what you're gonna get.

Although the studio isn't talking numbers, other than an April 28 street date at \$22.95 suggested list, Paramount clearly would not have gone the sell-through route if it didn't believe it could move millions of cassettes of the year's biggest theatrical feature. But wholesaler estimates of "Gump" volume vary from 8 million or 10 million up to 20 million and higher, an unusually broad range for a title touted by the studio as the fourth-mightiest of all time.

There are several reasons why this is true, trade sources say. First, despite its almost \$290 million gross, "Gump" carries a PG-13 rating and is considered outside the target area of children's and family titles that dominate the upper reaches of the market. "It's certainly not a 'Snow White' or 'Jurassic Park,'" says one distributor. "It's not for a wide audience."

Second, Paramount is expected to move cautiously in an area where it suffered a major embarrassment two years ago. The studio shipped approximately twice as many copies of "Wayne's World," its last "A" title to go direct to sell-through, as retailers were able to sell. Some 2.5 million units came back—to be reused in various ways, including a McDonald's promotion.

Finally, there's the suspicion that Disney and MCA/Universal Home Video have overloaded the market with "Snow White" and "Jurassic Park," respectively. Distributors simply don't believe Disney's Nov. 14 press release, which stated that consumers had bought 17 million of the 27 million tapes delivered within three weeks of the street date.

Two weeks after the announcement, one distributor put sell-through at 50% in his territory, compared with 60% for "Jurassic Park," released Oct. 4. The MCA behemoth has slowed considerably, "but we hope with the holidays it will pick up steam," he adds. McDonald's "Jurassic Park" ad campaign, announced earlier, got under way in mid-November.

When the season is over, Disney and MCA will finish with net sales of 12 mil-

lion-15 million units, suggests another distributor, who says Paramount "should be happy" if "Gump" does as well. The three titles could be the chief contributors to what GoodTimes Home Entertainment senior VP Jeff Baker says could be an inventory of at least 25 million "A"-title cassettes by next spring.

One problem Paramount may face is the \$22.95 list. "It's stupid to split the difference between \$19.95 and \$24.95," a wholesaler says. "Retailers are going to say it should have been \$19.95. It will cost [Paramount] sales."

The mid-point price works "from our perspective," says Paramount senior VP of marketing Alan Perper, who acknowledged that the studio has never employed it previously. Perper—who declined comment on whether Paramount plans to link with a chocolatier in a cross-promotional partnership—says the movie has "tremendous appeal" for viewers of all ages, and that market analysis showed it "merited sell-through."

Paramount went to rental first with "Ghost," which exceeded \$200 million at the box office and then sold 2 million co-

pies when the tape was repriced to \$19.98. However, Perper notes that the "Ghost" decision was made during a recession and the Persian Gulf crisis, when consumers were proving skittish. "We looked at this both ways," he says. Putting "Gump" out for sale "makes sense," he says. Paramount will gross approximately \$135 million with 10 million units and \$270 million with 20 million.

### EXPANDING DIRECT ACCOUNTS?

How "Gump" gets to market is another puzzle. Several observers expect Paramount to expand its direct accounts using the delivery capabilities of duplicator Rank Video Services America. "We have no plans to add anybody" to the current roster, Perper says.

If not, Paramount is bucking a trend started by Disney that points toward direct sales. "The floodgates have opened," one source says. Bypassing the rackjobbers, Rank reportedly is shipping Columbia TriStar Home Video catalog titles and current FoxVideo features like "Speed" to Wal-Mart, Kmart, and other mass-merchant distribution

(Continued on page 111)

## EMI Music Profits Make Jump Thanks To Stones, McDonald's

■ BY DON JEFFREY

NEW YORK—The Rolling Stones and McDonald's restaurants provided a double-barreled boost to EMI Music in the first half of its fiscal year.

The company says that for the six months that ended Sept. 30, both sales and profits jumped 12.7% from the year before.

EMI Music—a wholly owned subsidiary of London-based Thorn EMI plc—reports operating profit of \$155 million on sales of \$1.34 billion in the first half.

The company attributes the increases to higher sales of new and catalog releases, and to the "unprecedented success" of a promotion with McDonald's.

Through the monthlong McDonald's promotion in September, about 10 million units of special compilation albums

by such EMI artists as Garth Brooks, Elton John, Roxette, and Tina Turner were sold for \$5.99 (CD) and \$3.99 (cassette), along with a meal at the fast-food restaurants. EMI may have grossed more than \$30 million from this deal. Another \$10 million was raised for charity.

Thorn EMI also reports financial results from the major music retailer it owns, HMV. In the first half, the 189-unit chain's sales rose 16.6%, to \$294.2 million (at a conversion rate of 1 pound equals \$1.53), and its loss narrowed 56%, to \$4.28 million. Sales from stores open at least a year were up 7.2% over the same period in 1993.

Colin Woodley, spokesman for Thorn EMI in London, attributes the sales gain to the "increasing effectiveness of

(Continued on page 111)

### THIS WEEK IN BILLBOARD

#### VIDEO BRINGS CONDUCTORS TO LIFE

Billboard's classical columnist, Heidi Waleson, reports on a video from Teldec featuring footage of 16 legendary conductors. "The Art Of Conducting" offers insight into the temperament required to coax, cajole, and command a symphony orchestra. **Page 36**

#### R&B RADIO FINDS NEW INSPIRATION

With little fanfare, R&B stations have moved a gospel song, Kirk Franklin & the Family's "Why We Sing," off their Sunday-morning programs and into regular rotation. Phyllis Stark has the story. **Page 99**

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# Anthony Promoted To 550 Music Presidency

■ BY CARRIE BORZILLO

LOS ANGELES—Polly Anthony has been promoted from GM to president of Sony 550 Music, and named to the new position of senior VP of Epic Records Group.

In her new posts, Anthony will report to Epic Records Group chairman David Glew and Epic Records president Richard Griffiths.

While Anthony will still handle all aspects of Sony 550 Music, she says someone will be brought in to "help run the company" near the first of the year. She was uncertain if that person would have the GM title.

In her new post at Epic Records Group, Glew says Anthony will be a part of his chairman's group and will be involved with the vision of Epic, financial operations, and all operating policies and procedures.

"Polly is a leader and really understands the dynamics of the

record business. [It's] not just promotion, it's marketing, patience, and long-term vision. That's her real strength, and the fact that she's a team player," says Glew.

Under Anthony's reign at the year-old label, Sony 550 Music has scored a gold record with Deep Forest's self-titled 1993 album of pygmy chants, as well as double-platinum certifications for Celine Dion's



ANTHONY

self-titled 1992 debut and her 1993 follow-up, "The Colour Of My Love," which has surpassed the 2 million sales mark. In addition, the label has a gold single for Culture Beat's "Mr. Vain."

The 550 Music roster features 25  
(Continued on page 108)

# Video Suppliers Eye Mexican Market Columbia TriStar, CIC Plan Catalog Campaigns

■ BY EILEEN FITZPATRICK

LOS ANGELES—The growing sell-through video market developing south of the border has prompted Columbia TriStar Home Video to introduce a line of low-priced catalog titles under the banner "Coleccion Filmica."

The release of the 24 titles, priced at the U.S. equivalent of \$17.35, marks the first time the films have been available to Mexican consumers at a sell-through price.

Titles include "Tootsie," "Gandhi," "The Last Emperor," and "Platoon," as well as more recent titles "Hook," "A Few Good Men," and "Groundhog Day." Another 24 titles will be released in April 1995.

All of the videos will be subtitled in Spanish, due to Mexico's restrictions that forbid dubbing films.

The titles will be distributed by Videovisa, which franchises 1,600 Grupo Video Visa stores, 300 of which have sell-through departments. Video Visa has been repre-

senting Columbia's rental product in Mexico since 1985, according to Columbia VP and regional director for Latin America Rudy Vila.

Columbia will provide dealers with an in-store merchandising display to give the line brand identity, he says. The display is similar to one developed for the Italian and French markets, Vila says.

"We've discovered that the Latin market is brand conscious," says Vila. "And they are also brand loyal."

Columbia's entry into Mexico was prompted, Vila says, by the increased presence of large retailers expanding into the market.

"There are major department stores open down there already," says Vila. "And the Mexican economy is ready for this type of product now."

A few examples of the retail expansion include Kmart, Wal-Mart, Blockbuster Video, and Tower Records and Video.

Kmart opened two stores in 1993, and Wal-Mart has opened 12 through its joint venture with Mexican retail-

er Cifra SA. Tower has one store in Mexico City, and Blockbuster has four stores operating throughout Latin America. Videovisa also has a joint venture with Michigan-based rackjobber Handleman, which deals with Kmart, Western Merchandisers, which racks Wal-Mart in the U.S., has also set up operations in Mexico to service its client there (Billboard, Nov. 26).

Vila says Columbia's goal is have its titles in 2,000 Mexican stores within the next year.

In addition to Columbia, CIC Video, the international distribution joint venture between MCA Universal Home Video and Paramount Home Video, is also planning to debut a line of catalog sell-through titles in Mexico in 1995, according to Brian Jeffrey, senior VP of CIC. Latin America.

"More stores are moving into sell-through in a bigger way," Jeffrey says. "But it doesn't happen overnight."

(Continued on page 108)

# Warner's Goldberg Names Vice Chairs, Ponders Next Move

■ BY CRAIG ROSEN

LOS ANGELES—Newly appointed Warner Bros. Records chairman/CEO Danny Goldberg says he will work with his hand-picked vice chairmen, Russ Thyret and David Altschul, to determine if it is "appropriate" to fill the position of president of Warner Bros. and possibly create the same post for sister label Reprise.

In a Nov. 17 memo to the Warner Bros. staff, Goldberg announced that he had named Thyret and Altschul to the vice chairman posts, commencing Jan. 1, when Goldberg officially takes the helm of the label.

The vice chairman posts are new to Warner Bros., which existed for nearly two decades with Mo Ostin in the chairman/CEO position and Lenny Waronker as president.

Ostin will step down from his post Dec. 31 (Billboard, Aug. 27). Waronker, who was originally tapped to replace Ostin but decided otherwise, has said that he intends to fulfill his contract, which runs through Dec. 31, 1995. But there has been speculation that he, too, will depart before the new year (Billboard, Nov. 5).

Goldberg's appointment of Thyret and Altschul to the new posts has been viewed as a wise move by industry watchers, who say the decision to go with Warner veterans will help boost the morale of employees rocked by Ostin's departure and Waronker's decision to not accept the CEO position.

Thyret is a 23-year Warner Bros. veteran who now holds the title of senior VP/marketing and promotion. Altschul joined Warner Bros. in 1980 and has the title of senior VP of legal and business affairs.

Goldberg calls Thyret "the heart and soul of the company . . . He has this tremendous history with the executives and artists . . . I wanted to make an unambiguous statement that  
(Continued on page 106)



**A Touch Of Class.** Imago Recording Company president Terry Ellis welcomes executives to the "Wine And Musical Aficionado Dinner," held at the Burden Mansion in New York. Ellis was chairman of the event, which included a tasting of 10 fine wines, an elegant dinner, and an auction, with all proceeds going to the T.J. Martell Foundation. Shown, from left, are T.J. Martell Foundation chairman Tony Martell; Epic Records president Richard Griffiths; Ellis; Tommy Boy Records chairman Tom Silverman; industry executive Joe Smith; and T.J. Martell Foundation president Floyd Glinert.

# Virgin Retail Picks EUK, Core Partner For European Distrib

■ BY DOMINIC PRIDE

LONDON—Virgin Retail Europe has struck a supply deal with British distributor Entertainment UK, which will enable the chain to buy centrally for its continental European stores.

The long-rumored move comes after Virgin has privately expressed its dissatisfaction with the price discrepancies between trading partners in different European countries.

VRE managing director Alastair Kerr says that stores will continue to operate local buying policies for national product, but will buy its "core" international product from EUK. Until now, Virgin had bought its product from national record companies wherever it traded, and had made a point of cooperating on a national level.

Entertainment UK is a division of

Kingfisher plc, and supplies music, video, and game product to the 700-plus outlets owned by its sister company, Woolworth, which is among the top three retailers in the U.K.

The deal will be renewed after a trial period which Kerr estimates will last six months.

"We're initially talking about a core of 5,000 titles, which represents about 65% of our sales," says Kerr.

The deal initially applies to just the Amsterdam and German Megastores, but Kerr says it will expand to other territories if the central buying proves successful.

"The wholesale discounts are better than what the record companies can manage. It will put a couple of percentage points onto our margins," says Kerr. "It's a substantial saving for us. We'll be happy if the record companies can come back and match that price." Wholesale prices for the same item can vary by 5%-7%, says Kerr.

"It's farcical to think that, in the singles market, the record companies are still trying to charge different prices for the same item," he says. "There are lots of other businesses that have core products at core prices across the continent."

VRE is said to have received a hostile response after it requested discounts from major distributors for the whole of its continental European business. Instead, record companies' local affiliates were expected to deal with Megastores, as there is no pan-European sales network.

The deal does not involve Virgin Retail U.K., which is a joint venture between Virgin Group and W.H. Smith. Virgin Retail Europe is majority owned by Virgin and Blockbuster.

VRE operates across more frontiers than any other retail chain in Europe. It has stores in France, Spain, Austria, Germany, Italy, and the Netherlands. The planned opening of a Megastore in Brussels has been postponed due to problems with a local trading license. Estimated yearly retail sales are in the \$300 million area (Billboard Oct. 15).

# Congressional Committee Heads Revealed Republicans Vary In Their Records On C'right Issues

■ BY BILL HOLLAND

WASHINGTON, D.C.—Republican party choices to fill the powerful congressional committee chairmanships of the 104th Congress range from veteran copyright-issue allies to conservatives with little record of leadership on intellectual property issues.

Although official assignment announcements are slated for Dec. 1, sources close to some of the lawmakers who have gotten the nod from GOP leaders have gone public with the news of their plum assignments.

As expected, Republican Sen. Orrin Hatch of Utah, a longtime copyright ally, will chair the Judiciary Committee, which has jurisdiction over copyright matters, according to a representative from his office.

Hatch has been the ranking Republican on both the Judiciary Committee and the Patents, Trademarks and Copyrights Subcommittee.

Hatch was a co-sponsor of the recording industry's Performance Right Bill, along with California Democrat Dianne Feinstein, and in the past was a supporter of record industry legislation such as the Record Rental Act. Hatch also voted for the Digital Audio Home Recording Act.

## SUBCOMMITTEES RESTRUCTURED

A number of subcommittees, including the Judiciary's Patents, Trademarks and Copyrights Subcommittee, may be restructured under Republican leadership. It was unclear at press time whether Sens. Hank Brown of Colorado or Charles Grassley of Iowa will assume the chairmanship of the reorganized Patents, Trademarks, and Copyrights Subcommittee.

On the House side, insiders say Republican leaders bypassed ranking Judiciary Committee member Carlos Moorhead of California, a staunch

copyright/entertainment issue ally, and chose instead Henry Hyde of Illinois as chairman of the Judiciary Committee.

Hyde, a 32-year House veteran who has a reputation for a keen mind and argumentative disposition, is not known as an intellectual property issues leader, but has served on the Judiciary Committee for many years. That committee heard testimony on all record industry legislation going back to the analog home-taping bills of the early 1980s.

Moorhead, however, will likely assume chairmanship of the Intellectual Property and Judicial Administration Subcommittee, where all copyright-related legislation gets the first House airing. That chairmanship had previously been expected to go to Rep. Howard J. Coble of North Carolina, who might still wrest the role from Moorhead (Billboard, Nov. 19).

(Continued on page 106)



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# Commentary

## Seek Counsel Before Signing On Dotted Line

BY LANA CANTRELL

During the early 1960s, when I had already made a name for myself, I came home to New York after a strenuous nationwide tour of the then-Playboy Clubs only to be confronted by my irate landlord. He claimed I hadn't paid my rent for several months. I was appalled because all of my day-to-day financial matters, such as rent and union dues, were being handled, or so I thought, by my personal manager, to whom I had willingly proffered my power of attorney.

To my dismay, I learned very quickly that my manager had not been paying any of my household bills, but rather had paid himself more than a million dollars of my earnings—virtually all the money I had in the world!

To say that I hadn't a clue as to what to do is putting it mildly. What I went through was horrendous. Ironically, and not atypically, what I felt first and foremost was intense anger at myself for being so stupid—for giving someone my power of attorney, which, in effect, had given him carte blanche over my affairs and my bank account. I was so ashamed, I didn't want to speak to my family or show-business friends, much less a lawyer.

I did confront my manager, who sheepishly returned my power of attorney but somehow couldn't put his hands on any of the money he had taken. After that, I worked nonstop for the next several years to pay off the hundreds of thousands of dollars of debt which his misdeed created.

I now know that I did have recourse at the time. I should have gone to the district attorney. My manager could have been prosecuted, and some of my hard-earned dollars might have been reclaimed. Had I told someone at the time, I would have learned how prevalent such behavior was in the music business. At least I wouldn't have felt so alone.

Recently, I watched several of the music industry award shows on television and was intrigued by the endless parade of novice performers who have made it to the forefront so early in their careers. Oh Lord, I thought, all these babies—albeit pierced, tattooed, and spangled—how many have put themselves in harm's way by acting rashly, or by signing up with a ruthless manager, because they were so eager to "make it"?

When you are a performer trying to break into the business, all your concerns are artistic ones. You rarely, if ever, think, "Am I protected?" If a record company comes to you and says, "We think you're outrageous! We want to sign you," you will be so excited you'll more than likely sign anything without the benefit of counsel, because you're convinced you've got the deal—you've got it made! This is no time to think that the record contract contains clauses that can strip you of your copyrights for life! The list of songwriters who have been ripped off is endless.

So how do you avoid the pitfalls of this professional minefield? I am not suggesting that a group of kids that gets together in somebody's garage or basement to "kick it around" and fine-tune their sound should hire a lawyer. However, if this fledgling group does manage to gain entry into the

inner sanctum of a record producer's office, and then into a studio, and, ultimately, receives an offer, there's just one thing to consider: How quickly can we find an attorney?

We all know that every recording contract deals with copyright and point deals; it is so obvious that you would be surprised how often it is overlooked by eager would-be professionals. Picture this: A performer



**'What I went through was horrendous.'**

**A former RCA recording artist, Lana Cantrell is now an entertainment attorney at the New York firm Ballou Stoll Bader & Nadler.**

goes into the studio to record, and discovers a full symphony orchestra, a top arranger, backup singers—the whole enchilada. Isn't it nifty! But come the dawn and the payoff, how many singers, myself included, are shocked to learn that the cost of all the fine touches—even the deli on the table—came out of our royalties? Tissue paper and a comb next time, please, James!

These and so many other critical and complex issues should be negotiated by a lawyer. But not just any lawyer will serve a performer's needs. The attorney you select should know his or her way around the music business and understand the ins and outs of contracts. Don't be embarrassed to ask prospective attorneys about their specific backgrounds in the entertainment business, and which artists they handle.

Your attorney should also be able to guide you beyond the initial contract stage, and to counsel you on many vital issues you will confront throughout your career, from estate planning to the purchase of real estate to marital agreements, and many other professional and personal matters.

A personal manager is quite a different matter. Firstly, each performer must ask himself or herself some important questions: Do I need one? Doesn't an agent get me the work? Secondly, remember that a manager and an agent are different.

"This manager is promising to take all the hassle out of my life," you think. "She'll literally handle everything—from planning tours to keeping my costumes in top shape, to paying all my bills. Is she for real? Sounds great, why not give her the power of attorney? Where do I sign?" Stop, drop that pen! Just remember good old gullible Lana and her more than three years of working to clear up the bills because she didn't question anything. You've got to thoroughly screen anyone offering to be your personal manager.

Ask yourself, and your prospective manager: "Is this manager tying me up for life? How much do I have to pay for these services? Is there an escape clause? If I find after the first year that my agent is getting me the jobs, can't I pay a stipend for services rather than a fat percent of my earnings for life, and can I take back the power of attorney at any time?"

If this prospective manager balks at an-

swering questions to your satisfaction, a warning signal should go off in your head. Remember that anybody can set himself or herself up as a personal manager. Unlike agents, who are licensed by the state and therefore work within government agency guidelines, managers are under no such constraints. They can charge you anything they want—the norm is 20% of your earnings, incidentally. But I have heard horror stories in which well-known artists have signed away 50% of their earnings, and it is practically impossible to break such contracts. This seems terribly unfair, but practically speaking, it's perfectly legal.

All of these issues should be discussed with your attorney before you sign anything with anybody, record companies included.

But this is not a polemic against the record companies. If they see a young group or solo performer come in with an attorney, they recognize you are intelligent enough to know you don't know enough about the business end of entertainment, so you have hired a professional to protect your interests. Most record companies are fair, and if they think you're worth it, for the most part they are happy to negotiate with your counsel.

The bottom line is this: Don't sign anything on the dotted line, or anywhere else, without proper legal counsel. And make sure your attorney is someone who can read between the lines, knows the difference between a demo and a labor demonstration, and, most important of all, understands the mind of a performer. Your attorney should realize that the reason you can't understand the fine print in a contract is not because you are scatterbrained; it's because you are too busy psyching yourself up for the next performance, and the one after that.

## LETTERS

### U.S. A&R SCENE MIRRORS U.K.

Bravo! Peter Reichardt's commentary (Billboard, Nov. 12) not only applies to the U.K., but to the U.S. as well. Unfortunately, there would appear to be very few individuals who understand the tale he tells. Many record industry executives do not understand what repertoire and the artistry of development/vision entails. The music industry is one of entertaining and entertainment. Sending an act out to entertain without appropriate consideration of material would be like sending a gladiator into the arena without a sword to face the lions.

The dreaded phrase "The group sounds just like..." slays me every time I hear it. "This group really rocks" is another. OK, but do they have any material worth listening to? Shouldn't they have songs?

There appears to be a generation of A&R people who assume that, since Johnny can play that guitar, he knows what to do with it. This misconception proves disastrous for many young artists. An A&R person's ability to hear and help choose an appropriate song, single, and/or album (and, to some degree, artistic direction) is paramount.

Jim Backus  
 Composer  
 New York, N.Y.

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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • MUSIC VIDEO

## Singleton Soundtrack A Mixed Bag 550 Music/Epic Set Integrates Alternative, R&B

■ BY CRAIG ROSEN

LOS ANGELES—For the soundtrack to his third film, "Higher Learning," director/writer John Singleton has opted to mix it up.

Alongside rappers Ice Cube and Mista Grimm, who appear on the soundtracks to Singleton's previous films, "Boyz n the Hood" and "Poetic Justice," respectively, are modern rock acts such as Tori Amos, Rage Against The Machine, and Liz Phair.

"Higher Learning," due Jan. 3 from Sony 550 Music/Epic Soundtrax in association with Singleton's New Deal imprint, also features cuts by Me'Shell NdegéOcello, Tony Toni Toné member Raphael Saadiq, Outkast, the Brand New Heavies,

Zhané, Eve's Plum, and Stanley Clarke. All of the songs were recorded specifically for the movie.

In an age when soundtrack albums are becoming increasingly genre-specific, the "Higher Learning" soundtrack could be seen as a risky move. Yet for Singleton, the decision to include a diverse lineup of artists on the soundtrack, rather than offer a straight rap and R&B collection, was a natural one.

"It's just like the movie," he says of the soundtrack. "The movie happens in a world where there are a lot of different people living together in small

place. And the musical experience is along those lines. When you walk on a college campus, you hear all types of music."

The Columbia Pictures film about racial strife on a college campus is scheduled to open Jan. 11.

At one point, Singleton says, there was a discussion about issuing two soundtracks to the film—a rap and R&B collection and a modern rock-leaning album. "But [segregation is] what the movie is speaking out against," he says. "So we wanted to keep it all together."

Some might assume that the album's diversity will make it more difficult for the label to market, yet Epic Soundtrax senior VP Glenn Brunman says the mix of artists on the album

(Continued on page 106)



AMOS

## Mute Adds U.S. A&R, Beefs Up Base Since WEA Shake-up

■ BY DOMINIC PRIDE

LONDON—Pioneering British indie Mute is building its U.S. presence, adding A&R functions to its mostly promotions and marketing-oriented American operation.

Mute's founder and managing director Daniel Miller says the move has more to do with the label's long-term ambitions, than with the current question

mark hanging over the future of Sire, its president Seymour Stein, and Elektra Records, which have handled some of Mute's bigger acts.

Stein is said to take over Elektra (Billboard, Nov. 12), raising questions about the future of Sire as an independent entity. Sire is significant to Mute because it handles Depeche Mode in the U.S. Yet, Miller says his label's moves had been planned before the executive game of musical chairs in the Warner group.

"If you want to be a major player in any field you have to be in the major markets," says Miller. "We've been committed to having a U.S. operation for some time now, and this is just a logical progression."

Miller says Mute's current label deal with Elektra runs out next June. Depeche Mode are signed directly to Sire. Nitzer Ebb also has a separate deal, but outside the Warner Group, with Geffen.

"We've always had a good relationship with Bob Krasnow, and we've always had a good relationship with Seymour Stein," says Miller. "Seymour put out our first single in the U.S.—'Warm Leatherette' by The Normal [Miller's own group]. If Seymour moves, it may or may not affect our position."

Meanwhile, Mute has signed U.K.

act the Prodigy to its U.S. roster. Shortlisted for the Mercury Music Prize, the Prodigy's "Music For The Jilted Generation" entered the U.K. album chart at No. 1 this summer on XL Recordings. The group previously had been licensed by Elektra for the U.S.

Miller says he is optimistic about the U.S. prospects for the Prodigy. "They're a good live act, which will serve them well, as touring is very important there," he says.

Mute has added A&R staffer Adrian Janssens to its U.S. staff, and has inked Portland, Ore., act Thirty Ought Six. More signings are in the pipeline in the next few weeks.

In late 1993, Mute announced its appointment of k.d. lang manager Larry Wanagas as president of its U.S. operations, which now employs eight.

## Calloway Conquered Biz With Panache

Working hard  
Did not retard  
The young Cab Calloway  
Now, hear him blow  
His lo-de-o-do today.  
"Do It The Hard Way"  
—Lorenz Hart

■ BY IRV LIGHTMAN

NEW YORK—Cab Calloway, the extroverted, zoot-suited showman, was a perfectionist who took his jazz heritage seriously.

A striking, beloved figure on the entertainment scene since the early '30s, Calloway died from pneumonia Nov. 18 in a Delaware nursing home. He was 86, and had suffered a stroke in June at his home in White Plains, N.Y.

In more than 60 years of performances, Calloway conquered all fields of show business, from nightclubs to recordings to radio, film, and TV.



**Carpenter Commemoration.** Richard Carpenter, second from left, receives a trophy at a party celebrating the 25th anniversary of the Carpenters' signing to A&M. A&M recently released "If I Were A Carpenter," a tribute album on which modern rock artists perform Carpenters hits. Shown with Richard, from left, are Herb Alpert and Jerry Moss, founders of A&M Records and the new label Almo Sounds; songwriter Paul Williams; Rondor president Lance Freed; and songwriter Roger Nichols.



Cab Calloway in his trademark zoot suit. (Photo: Movie Star News)

As a man of the theater, he was cast as Sportin' Life in the historic U.S. State Department-sponsored world tour of "Porgy & Bess," which played Moscow triumphantly in the 1950s, during the height of the Cold War. Calloway also recorded songs from "Porgy & Bess" on a Victor highlights album. Calloway appeared on Broadway in

## New 'Unplugged' Sets Spell Profits For Geffen, Atlantic

■ BY CHRIS MORRIS

LOS ANGELES—"Unplugged," by any other name, still sounds as sweet to record buyers. Witness the three megastar albums spun from acoustic-oriented MTV specials that are perched near the top of The Billboard 200.

Foremost among the threesome is the Eagles' "Hell Freezes Over," plucked from the soundtrack of the regrouped Southern California band's like-titled MTV show. The Geffen album ices the No. 1 spot on The Billboard 200 for the second straight week.

Geffen's other MTV-inspired smash, Nirvana's "MTV Unplugged



VAUGHAN



UNPLUGGED LOGO

In New York," which entered the chart at No. 1 in the Nov. 19 issue, is currently at No. 3. "No Quarter: Jimmy Page & Robert Plant Unleaded," the Atlantic album featuring music from the televised reunion of Led Zeppelin's former guitarist and singer, stands at No. 11 this week

(Continued on page 108)

## Capricorn Gets Blues Via Deal With Fat Possum

■ BY CHRIS MORRIS

LOS ANGELES—Nashville-based Capricorn Records has entered a licensing and marketing arrangement with Fat Possum Records, the Oxford, Miss., label that specializes in modern country blues (Billboard, June 11).

The first releases under the new arrangement will be four titles—two new albums and two previously released sets—to be rolled out Jan. 24.

The two previously unreleased albums are "The Best Of CeDell Davis," featuring all-new works cut by the eccentric slide guitarist with Capricorn's Col. Bruce Hampton and members of his Aquarium Rescue Unit, and "I Got The Dog In Me," the debut from David Malone & the Sugar Bears, a unit featuring the son of another Fat Possum artist, singer-guitarist Junior Kimbrough. Capricorn will simultaneously reissue Kimbrough's "Sad Days, Lonely Nights" and guitarist R.L. Burnside's "Too Bad Jim."

On March 21, Capricorn will re-release Kimbrough's "All Night Long," Burnside's "Bad Luck City," Davis' "Feel Like Doin' Something Wrong," and harmonica player John "So Blue" Weston's "So Doggone Blue."

Capricorn will service a promotional sampler featuring new and catalog Fat Possum material to radio, retail, and press in December.

Under the agreement, Fat Possum's records will now be moved via RED, which distributes Capricorn. The latter will also handle promotion, marketing, publicity, and sales for Fat Possum releases.

Fat Possum is operated by president Matthew Johnson, a former writer for Living Blues magazine, and John Hermann, keyboardist for Capricorn act Widespread Panic. Co-founder Peter Lee left the company earlier this year.

(Continued on page 107)

# Tribute's Adams Has 'Stellar' Night

## Gospel Business Honors Year's Top Acts

BY LISA COLLINS

For Tribute recording artist Yolanda Adams, the third album was the charm.

The 30-year-old singer was the big winner at the 10th Annual Stellar Awards presentation Nov. 19 at Chicago's Auditorium Theatre.

An SRO crowd watched as Adams captured three awards for her current release, "Save The World." The album was named contemporary album of the year; its lead single, "The Battle Is The Lord's," was named song of the year; and Adams earned the nod as best traditional solo performance by a female.

Adams, who was stunned by the attention, says she never expected to win. "I mean, to win over [nominee] Andrae Crouch, the man who invented contemporary gospel music—that's totally awesome," said Adams. She later paid homage to gospel's female pioneers, noting Albertina Walker, the Clark Sisters, and the Clara Ward Singers as being among those "who blazed the trail for this skinny little girl from Texas."

The Sounds Of Blackness were the night's other big winner. Director Gary Hines pocketed two awards, including best contemporary performance by a group or duo. Winners are chosen by

members of the gospel business.

The Williams Brothers, who earned best traditional performance by a group or duo, dedicated their award to Harvey Watkins, lead singer of the Canton Spirituals, who died earlier this month.

Show highlights included the presentation of the James Cleveland Award by BeBe & CeCe Winans to the Clara



ADAMS

Ward Sisters. The show featured performances by All God's Children, Andrae Crouch, John P. Kee & the New Life Community Choir, Take 6, Tramaine Hawkins, and the Clark Sisters.

The two-hour show was taped for broadcast, via national syndication, during a three-week window from Jan. 14-Feb. 5, 1995.

Here is a complete list of winners:

**Traditional group or duo:** The Williams Brothers ("In This Place").

**Contemporary group or duo:** Sounds Of Blackness ("Africa To America").

**Contemporary solo performance, female:** Helen Baylor ("Sold Out").

**Traditional solo performance, female:** Yolanda Adams ("The Battle Is

The Lord's").

**Traditional solo performance, male:** Rev. James Moore ("I Will Trust In The Lord").

**Contemporary solo performance, male:** John P. Kee ("Colorblind").

**Best music video:** Hezekiah Walker & the Love Fellowship Crusade ("Live In Atlanta").

**Best new artist:** Anointed ("Spiritual Love Affair").

**Traditional album:** Shirley Caesar ("Stand Still").

**Contemporary album:** Yolanda Adams ("Save The World").

**Instrumental performance:** Allen & Allen ("Allen & Allen").

**Urban contemporary:** Sounds Of Blackness ("Africa To America").

**Traditional choir:** Bishop Paul S. Morton & the Greater St. Stephens Mass Choir ("We Offer Christ").

**Contemporary choir:** Rev. Milton Brunson & the Thompson Community Singers ("Through God's Eye").

**Song of the year:** Yolanda Adams ("The Battle Is The Lord's").

# Pickwick Awarded Damages

## In Breach-Of-Contract Suit

BY IRV LICHMAN

NEW YORK—As a result of a 1988 master licensing deal that went sour, a U.S. District Court judge here has ordered a Connecticut music and video entrepreneur to pay Pickwick Communications more than \$700,000.

The Nov. 7 summary judgment by Judge Allen G. Schwartz came in response to a breach-of-contract suit fi-

led in 1991 by Pickwick. Among the principals in the New York-based company are veteran industry figure Cy Leslie and his son-in-law, Joe Cohen, a onetime executive director of the National Assn. of Recording Merchandisers.

Under agreements negotiated in 1988 and 1989, Pickwick Communications licensed Connecticut entrepreneur Jan Weinberg to select from

(Continued on page 37)



**A Ripping Good Time.** GRP recording group Russ Freeman & the Rippingtons enjoyed a dinner reception hosted by new label president Tommy LiPuma following the band's recent show at New York's Beacon Theatre. Shown, from left, are Jim Cawley, GRP senior VP of promotions and sales; singer Jeffrey Osborne, guest vocalist on the Rippingtons' current single, "I'll Be Around"; band manager Andi Howard; LiPuma; and Freeman.

# Robert White, Influential Motown Guitarist, Dies

BY ADAM WHITE

Robert White, the Motown guitarist whose licks helped shape a hundred hits, has died at age 57. "It's hard to say what our sound would have been like without Robert," says Motown founder Berry Gordy Jr.

Among the company's many hits, White's thumb-picked Gibson was prominently featured on "My Girl" by the Temptations, "You Keep Me Hangin' On" by the Supremes, "For Once In My Life" by Stevie Wonder, and "What Does It Take (To Win Your Love)" by Jr. Walker & the All Stars.

White died Oct. 27 in Los Angeles, after complications from a coronary bypass operation.

The Motown house band the Funk Brothers, of which he was a member through the '60s, has been acknowledged as one of the most skilled, dynamic, and distinctive rhythm sections in popular music. White was

less well-known than other players, such as James Jamerson (bass), Benny Benjamin (drums), and Earl Van Dyke (keyboards), yet he and fellow guitarists Joe Messina and Eddie Willis were integral to the gospel-rooted, R&B-driven "Sound Of Young America," as the Detroit label's output was dubbed.

"His contribution to the mix was vital to the Motown sound," says Gordy. "Robert was a pioneer in his own way. Not only that, he was a beautiful person to be around."

In 1988, White told writer Allan Slutsky, "It was like a Dixieland band. Everybody knew his given job. Mine was rhythm, Eddie would play bluesy fills, and Joe would usually read something or play backbeats. We did a lot of role playing, and this is why we got along so well. Motown wasn't giving album credits in those days, so there was nothing to be gained from thinking you were better

(Continued on page 37)

# N.Y. Distributor Refutes BMG Claim To Melodiya Rights

NEW YORK—ZYX Music Distribution here has denied charges that it has no rights to issue classical albums on Melodiya, the former Soviet Union's state record company.

In an answer and counterclaim to a federal court action filed here in September by BMG Music and Firma Melodiya (the successor label to Melodiya), ZYX says it never released unauthorized titles from the Melodiya catalog in violation of an exclusive deal between the plaintiffs (Billboard, Oct. 1).

Long Island, N.Y.-based ZYX is the U.S. offshoot of one of the largest

(Continued on page 37)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Paul Rene Albertini is named president of Sony Music France in Paris. He was president of PolyGram Disques.

**Bob Campbell** is appointed senior VP of marketing for Sony Music Canada in Toronto. He was VP of creative operations for Sony Music International.

**Nick Terzo** is named VP of A&R for Columbia Records in New York. He was VP of A&R at Hollywood Records.

**Marilyn Arthur** is appointed VP of media relations and artist development for RCA Records Nashville Labels Group in Nashville. She was senior director of West Coast publicity for RCA Records.

Jive Records in New York names **James "Jazzy" Jordan** senior director of product management, **Donna Moore** associate director of artist development, **Cheryl Brown** product manager, and **Kelly McCoy** man-



ALBERTINI



CAMPBELL



TERZO



ARTHUR



JORDAN



FANELLI



WEATHERSON



GROBECKER

ager of video promotion. They were, respectively, senior director of product management for PolyGram Label Group, director/GM of Teddy Riley's company L.O.R., Jive product management coordinator, and Jive coordinator of video promotion.

Virgin Records America expands and restructures its product-management department, appointing four directors of product management in Los Angeles: **Julie Bruzone**, **Eric Ferris**, **Phil Fox**, and **Brenda Walker**. They were, respectively, San Francisco regional mar-

keting director at Virgin, assistant to the president at Virgin, national sales director at Cema, and product manager at Perspective Records. They join director of product management **Margie Cheske**. **Kevon Glickman** is appointed general counsel and VP of business affairs for Ruffhouse Records in New York. He was a personal manager and attorney.

**Charlene English** is appointed manager of press and artist development for Elektra Entertainment in New York. She was account execu-

tive at Inner Circle Communications Inc.

**Robert Goldklang** is named national college promotion manager for Warner Bros. Records in Los Angeles. He was production and promotion assistant at KROQ Los Angeles.

**DISTRIBUTION.** Uni Distribution Corp. promotes **Denise Fanelli** to VP, Western division, in Los Angeles; **Jim Weatherston** to VP, Central division, in Dallas; and **Rich Grobecker** to VP, Eastern division,

in Wakefield, Mass. They were, respectively, regional branch manager, West Coast; sales manager, Central division; and sales manager, Eastern division.

**Ed Bunker** is promoted to Southwest sales and marketing representative for BMG Distribution in Phoenix. He was product development coordinator/mainstream music.

**RELATED FIELDS.** Jerry Berkowitz is appointed director of marketing for the Box in Miami. He was VP of sales and marketing for Parham Santana.

## Atlantic Gets Irish Up For Brennan Singer Featured In 'Celtic Heartbeat' Promo

BY JIM BESSMAN

NEW YORK—Having seen the benefits of promoting Maire Brennan's 1992 debut solo album, "Maire," as part of a group album effort, Atlantic Records is including the evocative Clannad vocalist's follow-up, "Misty Eyed Adventures"—to be issued Jan. 10—in another multiple-release campaign.

While the first promotion hinged on five albums by Clannad or the related members of the family band—including, at one time, Brennan's sister Enya—the current strategy calls for linking Brennan with the February launch of Celtic Heartbeat, an Atlantic-distributed line headed by Dave Kavanaugh, who is Clannad and Brennan's manager, and Paul McGuinness, U2's manager (Billboard, Dec. 4, 1993).

"Although Maire isn't on Celtic Heartbeat herself, it allows us to attach her to a larger campaign, and as we learned two years ago, it works," says Vicky Germaise, Atlantic's VP of product development.

As Germaise recalls, that previous promotion—titled, appropriately, "Family Tree"—grew out of the surprising "Harry's Game" story, in which Clannad's theme to the BBC-TV pro-

gram "Harry's Game," which became an international smash when it was originally recorded in 1982, was featured in the "Patriot Games" soundtrack 10 years later, and was then tapped for background music on a Volkswagen commercial.

"Literally 90% of the calls to an 800 number at the end of the commercial were 'What's that song?'" says Germaise. "We learned that there was an enormous amount of people who love the sound that Clannad and Maire make, but didn't know where to get it. So by incorporating them into the Family Tree—involving 12 relatives and five records—we were able to build a larger campaign and make it a priority at the retail level."

The Family Tree campaign generated "tremendous visibility and success," Germaise says, first at the Tower chain, then at Camelot and Musicland and others. "We sold a million units on Clannad and several hundred thousand on 'Maire,' and now we're looking to do it with 'Misty Eyed Adventures' by at-



BRENNAN

taching it to Celtic Heartbeat."

The Celtic Heartbeat promotion will kick off the second phase of the marketing of Brennan's album. Germaise says the new Brennan title will be among the most recognizable of the seven titles in the Celtic Heartbeat promotion, and the only title on Atlantic proper. The promotion also includes a Clannad movie-themes album on Celtic, although the band remains on Atlantic. Two Brennan cuts will grace an eight-track "Celtic Heartbeat" in-store play disc aimed at traditional retail and non-music boutiques and bookstores; the sampler will also be given to buyers of  
(Continued on page 20)



Moisture. The members of Canadian band Moist meet with EMI execs following a show at New York's Irving Plaza. Shown, from left, are band member Jeff Pearce; EMI Records CEO/president Davitt Sigerson; Moist's Mark Makowy; EMI senior VP of field marketing Bob Cahill; band members Dave Usher, Paul Wilcox, and Kevin Young; Chrysalis U.K. managing director Roy Eldridge; and band manager Keith Maryanovich.

## Zoo's Landreth Does His Recording Close To Home

BY CHRIS MORRIS

LOS ANGELES—During the making of his Zoo Entertainment album "South Of I-10," due Jan. 17, Sonny Landreth discovered that there's no place like home.

The Lafayette, La.-based singer/guitarist, who made an impression with his stinging slide work behind John Hiatt in the Goners, cut his first Zoo solo album, the superlative 1992 release "Outward Bound," in Nashville. But for his sophomore set on Zoo, Landreth and returning coproducer R.S. Fields decided to work virtually in the musician's back yard.

"It really made a lot of sense," Landreth says, "because a good friend of mine has a studio in Maurice, which is about 30 minutes from my driveway. We cut all the tracks there. We also had this sort of off-line approach. I'd gotten some gear that I could use at home, and I did overdubbing at home. Also, there's a trailer on the grounds that we affectionately call 'the Double Wide,' and I did a lot of overdubs in there.

"It makes a lot of difference when you're off the clock," he adds. "I actually moved out there. It's like paradise. It's a beautiful place; it's got 11 acres, right on the river, and they've got a really nice house. It had a lot to do with the overall vibe of the project."

"South Of I-10" contains the unmistakable flavor of *La Louisiana* on such pungently played tracks as "Creole Angel," "Congo Square," "Cajun Waltz,"



LANDRETH

"C'est Chaud," and "Great Gulf Wind."

"I wanted to draw from the resources here, the environment, what it's been like for me growing up here, and sort of project that into the songs," Landreth says. "For years, Louisiana was starting to get to be the hip thing, and people were really fascinated with it, and it sort of entered the psyche, as it were, of the mainstream, with the food and the music. But they didn't know what to do with it, so for a long time it was tough to [figure out] how to market it. Things have come a long way in that regard. It seemed like the perfect time to drive it home."

Landreth got some aid on the album from an old Louisiana hand: singer/songwriter/arranger/pianist Allen Toussaint, whose music Landreth first encountered when, as a 10-year-old trumpet player, he heard Al Hirt's version of Toussaint's composition "Java."

Landreth wound up working with Toussaint in 1992, when the musicians were paired in a touring version of the Bottom Line's "In Their Own Words" songwriters series. "We both really wanted to work with each other, and when this came up, I thought, 'Man, this is a perfect opportunity,'" Landreth says.

Another guest star is Dire Straits front man/guitarist Mark Knopfler, who struck up a trans-Atlantic telephone relationship with Landreth after meeting him at a show in England. They wound up contributing to each other's records (Knopfler's, which marks his solo bow, is due in February).

"I'll be working with Mark," Landreth says of a three-month European tour that will pair the musicians start-

(Continued on page 20)

## On The Russian Beat: Elton And Elvis Are Everywhere, But Where's The Local Music?

FROM RUSSIA WITH LOVE: It wasn't that long ago, less than six years, that such action would have been unimaginable. But here I was on vacation two weeks ago, boarding the state-run overnight train from Moscow to St. Petersburg, and Madonna's "Material Girl" was blaring over the train's loudspeaker without the slightest trace of irony or even disdain. It was followed by tunes from R.E.M. and Prince. And Elvis is alive and well: He has taken up residence with the Moscow Circus' acrobats, who perform a clown basketball routine to, for reasons unknown, "Jailhouse Rock." Maybe it's just because, finally, they can.

Once, Western rock music was the domain of Russia's black market and the scourge of the state. Before bootlegged cassettes were readily available, Russians were so desperate to hear English-language pop music that they resorted to drastic measures. In David Remnick's engrossing, Pulitzer Prize-winning book "Lenin's Tomb: The Last Days Of The Soviet Empire," he tells of music fans using makeshift mastering machines to manufacture records using old X-rays for vinyl.

But now, Anglo-American music is everywhere. In any elevator I stepped into, chances were they were playing Elton John or Bon Jovi. I took several cassettes to give away—"America" by the Black Crowes, the double "Woodstock '94" album—but it was clear that these were releases that would eventually make their way to Russian stores.

As I waited for my luggage at the Moscow airport, we eyed a kiosk selling four-CD packages such as "100 Greatest Country Hits," top disco tunes, and hits from the '70s, all for \$19.50. Other than classical composers, there was no Russian music in the stands. Given the low price, I figured the CDs must be pirated. But even cheaper music was available. Browsing through G.U.M., the huge department store in Moscow's Red Square, Billboard contributor Cathy Applefeld and I came across a stall that was selling cassettes by such acts as Seal and Bjork for 4,000 rubles (approximately \$1.35) and CDs for 19,000 rubles (\$6.35). They even looked like the real thing, with the same covers as they had in the States. While riding a bus one day, I saw a street vendor peddling "The Bodyguard," but I didn't get a chance to examine the rest of his wares.

Eager to get some handle on the local music scene, we headed for the hotel bar. Obviously, looking to a hotel band as any indication of a local scene is like scouting for talent at the Holiday Inn, but it turned

out to be a telling adventure. Although our Moscow hotel was bustling, the group playing the lounge was having trouble bringing in the crowds. To be more blunt about it, on this particular night the band had no one at all to play for, so its members sat around in a booth drinking vodka and eating. Sasha, the band's leader, who learned English by listening to bootlegged Beatles records, said the group was from Yalta, 600 miles away, but had come to Moscow because there was no work at home. But here the hotel wouldn't advertise the band, and, in fact, wouldn't even let them have a name, because it was more important to promote the hotel than the group. The stage did have a nice lighted floor and a disco ball, à la "Saturday Night Fever."

Cathy and I endeavored to find a St. Petersburg retailer to profile for Billboard's retail section. Our hopes were bolstered as our bus rolled down Nevsky

Prospekt, St. Pete's main shopping street, passing a sign for a store called Real Music. On our next-to-last day in town, we strolled up and down the Prospekt, first stopping in a small combo-store of sorts that sold CDs in one corner. In a showcase, "The World Of Chubby Checker/Let's Twist Again" nestled up against releases by Frank Sinatra, Kenny G, and Tower Of Power—none of the discs on any label that I recognized. On the back wall, CDs by Madonna, Laibach, and Gipsy Kings dominated.

We approached Real Music with great excitement. Despite the presence of a sign, we couldn't seem to find the actual store. We climbed a staircase that seemed to lead us in the right direction, but when we opened the door, we found ourselves in a shop that sold fur coats, underwear, and wedding dresses. We skeptically asked a guard at the door, who was dressed in U.S. Army fatigues, if this was Real Music, and he nodded yes. If I ever open up a record store, I'm going to call it Bra World—in Russian—just to stump them at their own game.

Granted, our search was haphazard at best and we hadn't looked very hard, but I really wanted to buy some current Russian pop music. My last chance was at the duty-free shop in the St. Petersburg airport. There, Depeche Mode was big, and country via Garth Brooks and "Common Thread" even made an appearance. A lovely male Russian voice came over the loudspeaker. We asked who it was, and the sales clerk replied Nikoliev. But she didn't sell it; it was from her private collection. So much for in-store play.



by Melinda Newman

# B

illboard honors Billy Joel with its highest accolade, the Century Award for distinguished creative achievement. The laurel is named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented commercial strides of generations of gifted individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of a still-unfolding body of work. Moreover, the award focuses on those singular artists who have not heretofore been accorded the degree of serious homage their achievements deserve. It is a gesture unprecedented in Billboard's history, and one that is informed by the heritage of the publication itself.

Raised on a steady diet of Bach, Debussy, and Broadway show tunes, and commencing his own recording career at the point when Ray Charles' gospel blues, Frank Sinatra's saloon crooning, and the outbursts of Brill Building pop had to stand aside for the Beatles, Joel was able to forge a signature approach that skillfully encompassed each of these seemingly disparate elements.

"The first time I remember actually being in a professional recording situation was in a basement studio in Levittown called Dynamic Studios," he says. "It was 1964, and I was 14 years old, and the guy producing the session for Red Bird Records was named Shadow Morton. I was asked to play piano on these two songs, 'Remember (Walkin' In The Sand)' [written by Morton] and 'Leader Of The Pack' [by Jeff Barry, Ellie Greenwich, and Morton], whose tracks were sung by the girl group the Shangri-Las.

"There were no singers there at the time, and whether I cut a demo or the final master, I don't know, but I played on the recordings of those two songs, never got paid, and I was thrilled to even be in a professional recording situation."

Joel's next recording experience involved a rock band he was asked to join called the Echoes (later recast as the Emerald Lords, and then as the Commandos), for which he cut several demos at the 8-track Ultrasonic Studios in Hempstead, N.Y. "I was writing ersatz Beatles songs, with these little intros in minor keys," he says. "There was one called 'She Don't Love Me Anymore.'" Tilting his head in a McCartney-esque warble, he sings: "'She don't love me like before/She don't love me anymore/I believed all the lies you told me/Don't you know it's true/That she stole me away from my true love/And now my new love/Doesn't love me anymore.'"



Come 1965, Joel had heard the Young Rascals, sneaking backstage at a Hicksville, N.Y., concert to meet hero Felix Cavaliere, whose Hammond B-3 organ and blue-eyed soul shouting quickly eclipsed the Dave Clark Five's Vox Continental keyboard rock as the epitome of pop cool. And when the Young Rascals opened for the Beatles at Shea Stadium, their stature as New York City's rock star exemplars was assured.

When drummer Jon Small of local band the Hassles asked Joel and Lost Souls Commandos bassist Howie Blauvelt to join, they jumped at the chance to enhance the Hassles' white-soul bluster, and the band cut two modestly received albums in the late '60s for United Artists Records. Joel's day jobs included landscape gardening, pumping gas, house painting, and stints on an oyster barge and as a short-order cook at Nick's Luncheonette in Hicksville, as well as writing rock criticism for *Go and Changes* magazines. "I did two-dozen reviews at \$25 a pop," says Joel, "but when I saw, in print, a bad review I'd given the album 'Super Session,' I realized, 'I don't have the stomach for this.'"

He also cut a commercial with Chubby Checker for Bachman pretzels ("There's a new twist in Bachman," the jingle went, Billy adding a "baloney baroque" piano solo to Chubby's vocal variant on "The Twist").

After Joel and Jon Small mounted an injudicious, post-Hassles stab at power-trio bombast in a 1970 duo dubbed Attila, Billy resolved to restrict his efforts to songwriting. Though he soon had to hide out as a lounge pianist in Los Angeles, under the pseudonym Bill Martin, in order to force the settlement of a disastrous contract with Family Productions owner Artie Ripp, CBS Records president Clive Davis had the foresight to sign him to Columbia in 1973.

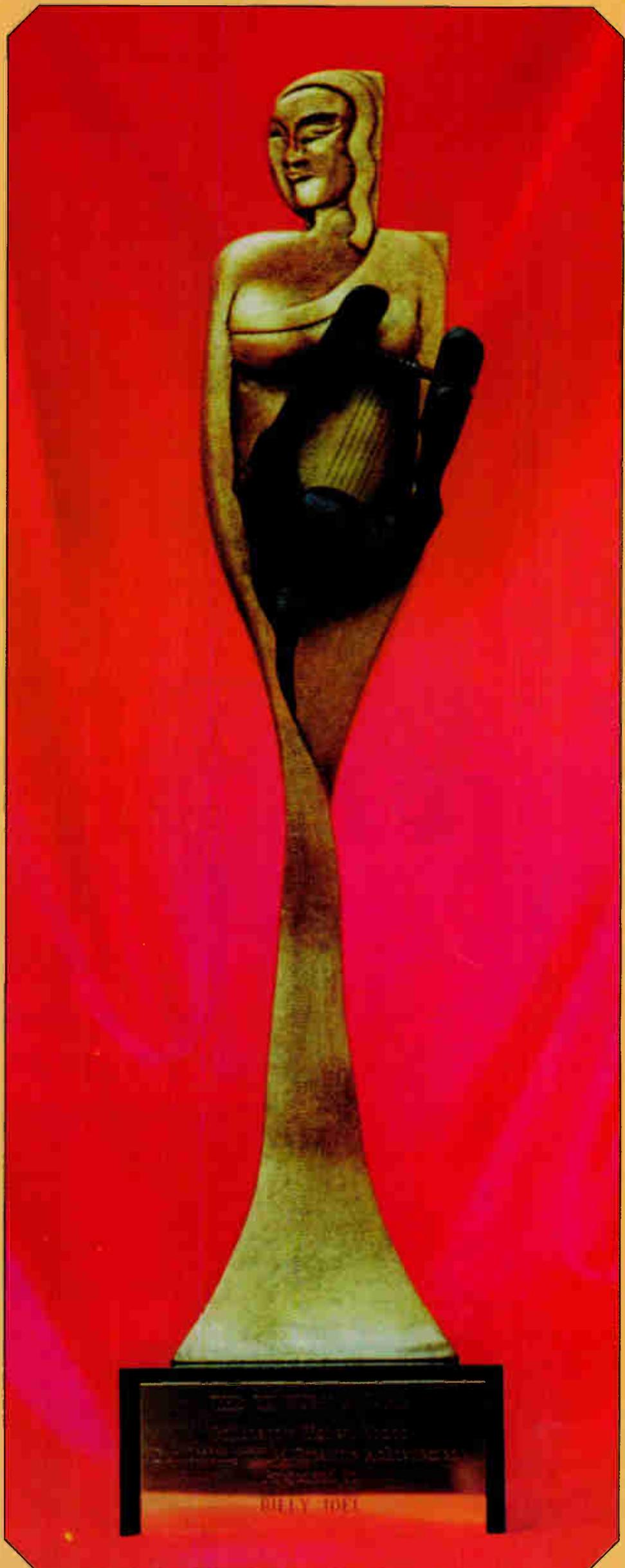
Like George M. Cohan, Irving Berlin, and George and Ira Gershwin, Joel has expanded the canon of American popular music with well-crafted songs as beloved as those of his predecessors. Sinatra has recorded Joel's work, and Ray Charles' 1986 "Baby Grand" collaboration remains one of Brother Ray's favorite recordings. Paul McCartney has repeatedly expressed his admiration for Joel's body of work, and Billy's 1993 "River Of Dreams" album was universally lauded as his finest to date.

Like few musicians in the American Century, Billy Joel has composed songs that indelibly describe his era yet seem certain to outlive it. We can think of no artist more deserving than Billy Joel of Billboard's most respectful symbol of esteem, The Century Award. — T.W.

# BILLY JOEL

## 1994 RECIPIENT OF THE CENTURY AWARD

As designed by sculptor Tina Marie Zippo, the Century Award is a unique work of art as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a specially made adornment that changes annually in order to personalize the honor for each recipient. In homage to Billy Joel's primary instrument, the 1994 lyre is of solid ebony, the fine dark hardwood traditionally used for a piano's minor keys.

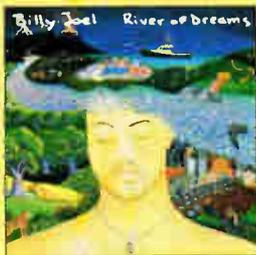


**"Thereafter the day shall come  
When I will pour out my spirit on all mankind;  
Your sons and your daughters shall prophesy,  
Your old men shall dream dreams  
And your young men shall see visions."**

—The Book of Joel  
Verse 28; circa 800 B.C.

**"In the middle of the night  
I go walking in my sleep  
Through the jungle of doubt  
To a river so deep  
I know I'm searching for something  
Something so undefined  
That it can only be seen  
By the eyes of the blind  
In the middle of the night."**

—"The River Of Dreams,"  
Billy Joel, 1993



**T**

here is a proverb in rural Deutschland that advises the prudent to pray as though no work could help their cause, and to work as if no prayer could be of aid. Billy Joel, rock'n'roll's most abiding atheist, is also its most stubborn source of secular hymns, a songsmith of German-Jewish descent whose vastly popular output locates an opinionated plateau between Heaven's elusive grace and sin's beclouded consequences.

A product of a post-World War II civilization rife with deep uncertainty and dreadful reclamation, William Martin Joel was the son of electrical engineer Howard Joel, a wartime refugee from Nuremberg, Germany, and the former Rosalind Hyman, a native of Brooklyn, N.Y.'s Coney Island. Billy was born in the Bronx on May 9, 1949, exactly nine days before U.S. War Department official John J. McCloy was appointed the first civilian high commissioner of the defeated German republic. Humanity was reeling from the most harrowing expressions of its dark side, including Hiroshima's incineration in a nuclear inferno and Hitler's heinous genocide during the Holocaust. But how to administrate the aftermath of an earthly Hell?

As society struggled to absorb the lessons of its unspeakable impulses, numberless lives also groped for moments of leisure and forgetting. "My father was my idol as

other people's fathers, because he was German and he had a European sense of humor, which was very cynical, very sarcastic, very dark. He would talk to me as if he was talking to someone his own age; he wouldn't talk in a very condescending way, as parents do with young children. I didn't always understand what he was talking about, but I thought I was being treated in a special way. And I remember him saying once that 'life is a cesspool,' which is a heavy thing to say to a young kid."

Howard Joel's boy would grow up to be the author of such uniquely pensive pop hits as "Travelin' Prayer," "Just The Way You Are," "My Life," "Honesty," "You May Be Right," "Tell Her About It," "An Innocent Man," "Say Goodbye



To Hollywood," "New York State Of Mind," "The Longest Time," "Keeping The Faith," "You're Only Human (Second Wind)," "A Matter Of Trust," "We Didn't Start The Fire," "I Go To Extremes," and "The River Of Dreams." to name only a few from his 15 full-length song collections.

Just last month, Billy Joel ascended into a tie with the Beatles as the act with the most U.S. multiplatinum albums—he has sold more than 51 million units over his career. An eclectic talent often underestimated and critically contested, he has continually sparked argument and debate with his often-prickly everyday psalms, their beguiling pop settings regularly subverted by abrasive messages that locate the deep diffidence at the core of America's unfulfilled suburban idyll.

"What I do, to me, isn't as good as I wish it



# A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE



a pianist as a kid, because he was classically trained and could read music," Joel says. "He would come home from work at General Electric and take Chopin and Bartok pieces and work through them laboriously; this was his entertainment. He could interpret them and make them sound as good as anything that was being played on WQXR radio or the records. But he thought he was never good enough; he never gave himself any slack. He said, 'I'm a hack, I can't play, I'm just doing it for me.' And he'd say, 'This is how I make my living in America: I work for G.E., and everything is plastic, American plastic.'"

"I recall him being different than a lot of



Clockwise from top left: The infant Billy with pop-up toy; The Piano Man in town, 1973; with older sister Judith Ann at the Joel's Lester cabinet grand; Billy and fabled classmate Virginia "Only The Good Die Young" Callahan ("Come out, Virginia, don't let me wait") in Fork Lane School, 1956; Howard Joel at the keyboards in Flim, Switzerland, circa 1936; newlyweds Howard and Rosalind Joel; Billy (far left) and the Lost Souls; the angry young boy.



could be," Joel says with a faint smile. He spoke this past autumn at his seaside home in East Hampton, Long Island, and over lunch at the American Hotel in neighboring Sag Harbor "My dad says, 'You should have grown up in Europe, you would have been a better musician! I feel what I do is competent: I know how to write music, I know how to write lyrics, and I know how to perform. However, in an age of incompetence"—he shows an embarrassed grin—"that makes me extraordinary. That's what I think, and I really believe that and don't have any delusions."

"I'm probably happy with more than half of the recordings. The writer, I'm happy with; the



singer, I'm never happy with. He always lets me down, because my heroes were always black singers and I'm not black. I'm just a little Jewish kid from Levittown who's trying to sound black, but I'm not kidding me.

"I became a musician partially because of my physical limitations," he adds. "I wasn't tall, I don't have Cary Grant looks. I had to transcend somehow, so when I'm in the studio and I'm free to move, I'm 6-foot-6 and I look like Cary Grant! So I pretty much inveigh against music videos, because to see this composition that I came up with reduced to this chunky little short guy with bad hair running around—no, no, I object."

Formerly decried as a mere "quasi-rock" practitioner in a musical genre now so defiantly fragmented that no definition of the sound is worth defending, Billy Joel managed to do precisely as he pleased, creating a piano-based hybrid of modern idioms so consistent and distinctive that it has made many of his guitar-wielding contemporaries seem like dilettantes.

Devoid of image beyond the somewhat puggish mien he earned as an adolescent amateur boxer, Joel has given voice to the enduring edginess supposedly spent in the average baby boomer. When he rises to the verve heights of his considerable live-performance gifts, he embodies the open-hearted Everyman that rock first aimed to convert, still willing to share his thoughtful disaffection as well as the determined resonance of his spirit. And as he tests the worth of every trace of artistic heritage his generation once pretended to reject, Joel ennobles the humbling messiness of that process.

"My father was completely disparaging of

dreamt this, you idiot! You actually did create this with no censors.' I don't chalk it up to God or anything."

Whether accused of sacrilege when joshing about pan-religious puberty rites on "Only The Good Die Young," or attacked for amplifying the collapse of America's economic promise in "Allentown" (Joel's model was in Pennsylvania, but eight other states have such a place), the now internationally pervasive songwriter has seldom failed to annoy observers who like their popular music innocuous and easily dismissible. And when he identifies a common spirituality beyond the reach of dogma, as on the forlorn "And So It Goes," the fervent "Lullabye (Goodnight, My Angel)," or the decisively flowing "The River Of Dreams," he reaffirms the lively arts' role in a skeptical culture: to locate hope amidst all visible evidence to the contrary.

"I still feel very much like an atheist in the religious aspect of things," Joel says. "But there are spiritual planes that I'm aware of that I don't know anything about, that I can't explain. That's why I think musicians are so revered and so important to our culture: We're the wizards, we sort of reveal a little bit of this extra-powerful communicative force. I recently rediscovered that I was enchanted with music and the creative arts as a little child because I thought there was an element of alchemy in them."

The alchemist's mythic ability to transmute lowly elements like lead into such precious substances as gold would indeed have been useful in the Joel household, since WWII had wrought the opposite effect for its inhabitants. Howard Joel's circuitous postwar quest for

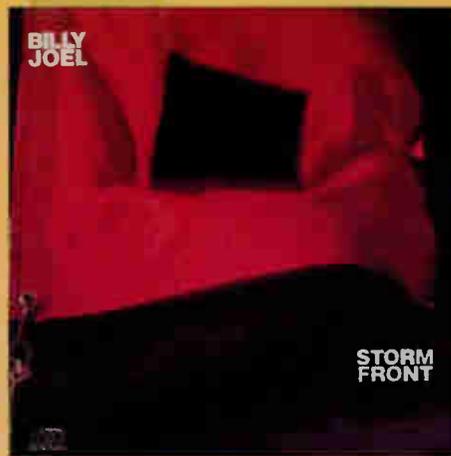
**'I still feel very much like an atheist in the religious aspect of things,' says Billy, 'but there are spiritual planes I'm aware of that I can't explain'**

peace and contentment in America had been so steeped in jeopardy and horror that its failure was virtually preordained.

To this day, even his own son's knowledge of what happened to his father en route to the States has remained fragmentary and flawed.

Howard Joel was born June 12, 1923, in Nuremberg, the only child of wealthy merchant Carl Joel and wife Meta Fleischmann. While the earliest Joel is assumed by Billy's father to have been "the one in the Bible, the book of Joel; he was one of the minor prophets," the Joel family has traced its modern lineage as far back as 1806, when Faust Joel entered the world in Colmberg, a farming community near the Altmühl River in the Bavarian district of Mittelfranken. Faust's son Julius was a tailor whose expanding interests in textile production led to grandson Carl Joel's ownership of the mail-order fabric business that bore the family name, Waschmanufaktur Joel.

"It was a very large business, the largest of its kind in Germany," Howard Joel explains in the first interview he has ever granted. "My father [Carl] sold the business before he left Germany [in the late 1930s]; he had to leave, and he couldn't take it with him, so he sold it. He never really got all the money from the sale, but that's another story. He was detained in Berlin for a week or so—at which point he purchased his freedom with a few remaining personal valuables—and then he joined my



mother and me in Switzerland."

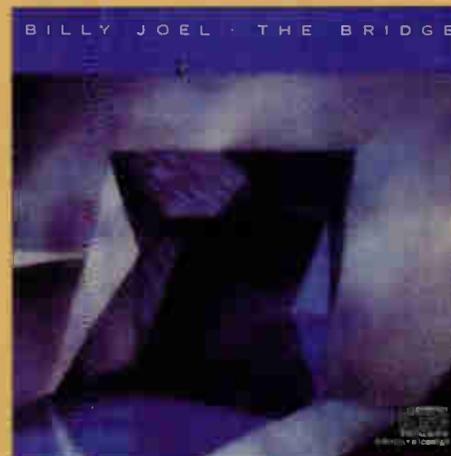
Thus does the taciturn Mr. Joel describe the theft and destruction by the Nazis of the Joel clan's generations-spanning enterprise following the imposition in 1935 of Germany's anti-Semitic Nuremberg Laws (under which Jewish citizens were deprived of citizenship rights and their businesses and real estate seized in a pseudo-legal policy of "Aryanization").

At the same juncture when these and similar racist writs were being enacted, Carl Joel packed Howard off to the exclusive St. Gall's boarding school in northeastern Switzerland for safety's sake. Howard was a promising young classical pianist, and a photo survives of him poised at the keyboard during an afternoon children's concert presented on the terrace of a hotel in the Swiss town of Flim. A musical career was considered for the precocious young musician. "The possibility was there," says Mr. Joel, "but my father wanted me to do something serious. I became an engineer because that's what he wanted. In those days, you did what the old man told you to do."

Howard's parents had hoped to migrate directly to the United States, but there was a quota on Jewish refugees, so they were forced in 1939 to travel instead to Cuba, where Howard attended the University of Havana for three years. When immigration restrictions eased, the Joels entered America, taking a handsome apartment in a fashionable section of the Bronx near the Cloisters, paid for with savings accumulated and/or smuggled out of Germany during their exile in the Caribbean.

In 1942, Howard Joel met Rosalind Hyman while both served as non-matriculated members of the Gilbert & Sullivan Players at the City College of New York. Coincidentally, Rosalind's own parents, British natives Philip and Rebecca Hyman, had their own first encounter at a Gilbert & Sullivan operetta presented at London's Royal Albert Hall. Rebecca Hyman (whose Russian forebears were Kravenkys from Czarist Minsk) had been trained as a British nanny, while her husband was an amateur playwright and unpublished author of the Bohemian persuasion.

"My father's parents didn't get along with my mother or my mother's family," Billy Joel says. "There was a big division, as a matter of fact; as long as I can remember, there never was any big family thing going on. My mother's parents lived in Flatbush in Brooklyn, and it was a narrow, dark, typical tenement-style



apartment. My father's parents had this big, open, sunken living room with very nice furniture and Oriental rugs; but I was very young, and I don't remember them very well."

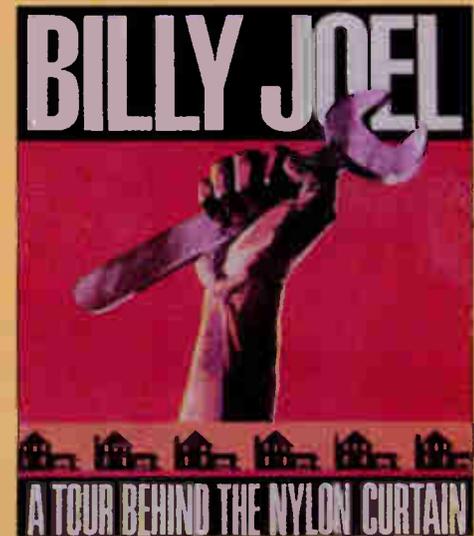
Billy would later say the same of his father, who was drafted into the U.S. Army in July 1943; he was sent to Italy with the 48th Engineer Combat Battalion and participated in the Allies' seizure of Anzio and the fierce battle of Monte Cassino.

Howard Joel returned to marry Rosalind Hyman in 1946; she was pregnant three years later with Billy, but the lighthearted aspect of the senior Joel's personality had largely been extinguished. "Tragically, he was never the same when he came back," Rosalind Joel now says. Her son concurs: "All his cynicism and sourness came from his experiences in the war." Howard Joel's job at General Electric required that he trek regularly to Latin and South America, and his absences became increasingly frequent.

When his parents divorced, Billy was almost 8 and resided with his parents and older sister Judith Ann in a modest, prefabricated home (identical to the sweeping grid of dwellings that surrounded it) on Meeting Lane in the Hicksville, Long Island, housing tract of Levittown. Howard Joel ultimately resettled in Vienna, Austria, and remarried; he and second wife Audrey begat Billy's stepbrother, Charles Alexander Joel, now 23 and a rising European classical pianist and conductor.

It was not until 1972, when Billy was himself a grown man of 23, that he set eyes on his dad again, and their contact would remain only sporadic for another two decades.

As a result, manifold misconceptions



cropped up about his father's background, including the mistaken belief—not corrected until late in 1993—that Howard Joel had been imprisoned by the Nazis in the Dachau concentration camp. Sadly, what actually did transpire was no less unsettling.

"It's true, in a way, that I was in Dachau," Howard Joel says somberly, his heavily accented voice dropping to a murmur. "But I was not imprisoned there. I was with the Army outfit that liberated Dachau, near Munich, in the end of April 1945.

"We ... went ... there," he resumes, haltingly, "and looked around. And then we moved on, because we were a combat troop, and never stayed anywhere.

"I had relatives that were in concentration camps—although not Dachau—and some of them were put to death. But at Dachau ... it was terrible. We were too late to help."

Like the father he scarcely knew, Billy Joel grew up taking piano instruction and becoming an avid reader—most particularly social and military history.

"By the age of 3, Billy was on the piano bench picking out Mozart," says his mother, "and a year later I made him put on his coat on a cold day in the fall and took him to get his first lesson from a Mrs. Francis down the block in Hicksville. By 6, he was writing full songs with stories in them, just like the tales and liter-



pop music; he thought it was crap." Joel confides. "Popular music for him stopped when he got to the Big Band era. He respected the jazz guys like Erroll Garner, who he thought was the tops, and he had kind words for Nat King Cole, but nobody after that.

"I recently talked with Elton [John, with whom Joel toured last summer], and he asked me who I felt a kinship to musically. I said I actually feel a kinship with [George] Gershwin, because Gershwin always started with the music and then he had somebody else write the lyrics. The old, traditional way of writing a song in America, going back to Stephen Foster, was taking poetry and setting it to music. Very few songwriters actually wrote the music first and then wrote lyrics.

"I will never run out of musical ideas, but I find sometimes that words, rather than enhancing music, can tend to limit it. I don't set out to write a song about anything; I want to write a piece of music that really moves me, and then I go, 'How do I interpret this lyrically?'"

"Like, 'The River Of Dreams' was pure stream of consciousness, the moment of pure inspiration. We dream all the time; we have a few dreams every night, and we forget there's no editor up there"—he touches his temple but gazes further upward—"and so that's my theory: that I've dreamt it, I forgot it, and it just reoccurred to me. I say, 'Where did I hear this before?' and then I realize, 'Wait a minute, you

Billy Joel

ature he always heard recited by my story-telling father; my family didn't have a pot to pee in, but we were cultured English Jews with a lot of pride.

"By the time he was 7, Billy was a book-worm, and if I went to the library I had to bring home 20 books: picture books, storybooks, history books. He was self-sufficient; you could give him a kitchen chair and he'd spent hours pretending it was a choo-choo train. It didn't take much to make him happy."

Yet there was no distraction that could make young Billy forget the vacuum created by his absent father.

"He never abandoned us," Joel says of his dad. "He sent a check every week. But things got different after he left. This was Levittown, the prototypical family housing development. All of a sudden, here was a family on the block without a father and with a single mother. This was still an era of 'Donna Reed' values. My mother got divorced, as if there was some shame in that. She was perceived by the other wives to be some kind of threat; she was a good-looking woman. And she couldn't get a decent job because this was before the days of the women's movement. She could only get menial jobs, and our situation changed; we had less money, we never had a TV."

Out of this suburban tableau of want and longing, few impressions lingered more strongly in Billy's childhood imagination than a quiet recurrence at day's end in the little prefab abode on Meeting Lane.

"My mom, I would see her standing by the window, looking out the kitchen window," he says, "and she knew that my dad, he wouldn't be coming home that day, but she was maybe hoping he would pull up front. I'd say, 'Mom, what are you doing?' and sometimes she would say, 'Just looking out the window. Maybe your father's coming home.'"

In Billy Joel's songs, there are persistent figments of war and loss, of wounded pride,

angry disappointment, shattered faith, and misplaced trust. There is a "child of sacrifice, a child of war" in "Leningrad," from the 1989 "Storm Front" album, and on the very same record the twice-divorced singer/songwriter also included "And So It Goes," a near-despondent ode to disintegrated love.

But "Storm Front," like his recent, much-acclaimed "River Of Dreams," also features hymns of concord and apology, of tenderness and generosity, and of a profound private hunger to learn from history. Moreover, there is a marked appreciation for life's necessary improvisations, wherein all things contribute and reveal their cumulative merit.

"As kids, Billy and I used to watch 'Yankee Doodle Dandy' on 'Million Dollar Movie' on TV," says Bill Zampino, Joel's oldest boyhood chum, who played drums in their mid-'60s rock combo the Lost Souls and later served as an arranger and production coordinator on a number of his best friend's records. "Even then, I could see Billy's wheels turning, him thinking, 'I could do that.' And at Hicksville Junior High he did, singing a George M. Cohan medley of 'Over There,' 'You're A Grand Old Flag,' and 'Yankee Doodle' that brought down the house

"As teenagers, we went together to see 'My Fair Lady' on Broadway, sat through the film version of 'West Side Story' at least 12 times,

and listened to 'Oklahoma!, 'South Pacific,' or the music of Aaron Copland over at my house, and he'd always say, 'Maybe I could do something like that,' and he would. He loved the Beatles so much that after they broke up, he'd say, 'It's a shame you can't hear more songs from the Beatles. Maybe I'll write myself one to cheer me up,' and then he would.

"He phoned me one rainy night in 1980, calling from a highway phone booth in Syosset, and said he was so moved by this classical piece he heard on the radio that he had to find out what it was. He hummed and sang it over the receiver as I searched my record collection, until I realized it was Samuel Barber's 'Adagio For Strings,' one of the most emotional pieces in classical music; it was the music played across America when President Franklin Roosevelt died. And after that night on the highway, it probably became Billy's favorite piece of music in the world.

"More than 10 years later," Zampino adds, "on April 16, 1994, in Miami, I was on tour with Billy and I knew he was very distressed about the breakup of his marriage to Christie [Brinkley], and not being able to see enough of his daughter, Alexa. Suddenly, he cut 'Movin' Out' from his set because a local writer had wrongly said it was a slap at Christie. Instead, he substituted 'Shades Of Grey' from 'River Of Dreams.' But as a prelude, he went into 'Adagio For Strings,' playing it on his synthesizer's string setting. I looked at the pain on his face, and it was a heart-rending moment. But that's one of Billy's greatest talents: He finds ways to preserve and keep alive the things he loves."

The evidence of this emotional synopsis of Joel's creative drive is apparent on every release, from 1971's tentative "Cold Spring Harbor" and his ripening "Piano Man" breakthrough (1973)—on through his brilliant sequence of writing peaks with "The Stranger" (1977), "52nd Street" (1978), "Glass Houses" (1980), and "An Innocent Man" (1983), each of which has sold more than 7 million copies domestically.

After 40-plus years basking in the support of one parent while craving the approval of another, his mother and father's ultimate critical appraisals show a surprising flip-flop. "Billy should love himself half as much as others love him," counsels his mother, "and then he'd be in good shape."

"It's fantastic what he's done," says his dad. "He works very hard, and he's got a certain measure of luck, but he's a very talented fellow."

And a very wistful one, for no sentiment so permeates Billy Joel's music as much as reluctant preparation for life's reversals and farewells.

"The rewards are great for what I do," Joel says after lunch as we arrive back at his East Hampton home. "But," he sighs, "the moments of musical inception and lyrical inception usually can only come when I'm by myself."

Entering the book-lined den of his large and silent home he stares out the window at the white-capped sea. A gray rain begins to fall. "It's hard to know," he says, "when to stop quivering with a certain feeling and just let it become a song. It's the loneliest job in the world." ■



# DISCOGRAPHY

## ALBUMS, (LABEL) RELEASE DATES

**THE COMMANDOS (AKA THE LOST SOULS)**  
"Journey's End"/"What Did I Ever Do To You?"/"Time And Time Again"/"Just Another Lie" (Mercury demos), circa 1965

**ATTILA**  
Attila (Epic), 1970

**THE HASSLES**  
The Hassles (United Artists), 1967  
Hour Of The Wolf (United Artists), 1969

**SOLO**  
Cold Spring Harbor (Family/Paramount), 1971  
Piano Man (Columbia), 1973  
Streetlife Serenade (Columbia), 1974  
Turnstiles (Columbia), 1976  
The Stranger (Columbia), 1977  
52nd Street (Columbia), 1978  
Glass Houses (Columbia), 1980  
Songs In The Attic (Columbia), 1981  
The Nylon Curtain (Columbia), 1982  
An Innocent Man (Columbia), 1983  
Greatest Hits, Volume I & Volume II (Columbia), 1985  
The Bridge (Columbia), 1986  
Kohuept (Columbia), 1987  
Storm Front (Columbia), 1989  
Live At Yankee Stadium (Columbia, EP), 1990  
River of Dreams (Columbia), 1993



## VARIOUS ARTISTS

In Harmony 2, "Nobody Knows Me" (Columbia), 1981  
USA For Africa: "We Are The World," "We Are The World" (Columbia), 1985  
Ruthless People, "Modern Woman" (Epic), 1986  
Simply Mad About The Mouse, "When You Wish Upon A Star," (Columbia), 1991  
Honeymoon In Vegas, "All Shook Up," "Heart-break Hotel," (Epic Soundtrax), 1992

## SOLO SINGLES, (LABEL) RELEASE DATES

She's Got A Way Everybody Loves You Now, (Family/Paramount), 1973  
Tomorrow Is Today/Everybody Loves You Now, (Family/Paramount), 1973  
Piano Man/You're My Home, (Columbia), 1973  
Worse Comes To Worst/Somewhere Along The Line, (Columbia), 1974  
Travelin' Prayer/Worst Comes To Worst, (Columbia), 1974  
The Entertainer/The Mexican Connection, (Columbia), 1974  
Summer, Highland Falls/James, (Columbia), 1976  
Say Goodbye To Hollywood/I've Loved These Days, (Columbia), 1976  
Movin' Out (Anthony's Song)/Everybody Has A Dream, (Columbia), 1977  
Just The Way You Are/Get It Right The First Time, (Columbia), 1977  
Only The Good Die Young/Get It Right The First Time, (Columbia), 1978



She's Always A Woman/Vienna, (Columbia), 1978  
My Life/52nd Street, (Columbia), 1978  
Big Shot/Root Beer Rag, (Columbia), 1979  
Honesty/The Mexican Connection, (Columbia), 1979  
You May Be Right Close To The Borderline, (Columbia), 1980



It's Still Rock And Roll To Me/Through The Long Night, (Columbia), 1980  
Don't Ask Me Why/C'estait Toi (You Were The One), (Columbia), 1980  
Sometimes A Fantasy All For Leyna, (Columbia), 1980  
Down In The Boondocks/21st Century Man (D.L. Byron), (Columbia), 1980  
She's Got A Way (live)/The Ballad Of Billy The Kid (live), (Columbia), 1981  
Pressure/Laura, (Columbia), 1982  
Ainttown/Elvis Presley Blvd., (Columbia), 1982  
Goodnight Saigon/A Room Of Our Own, (Columbia), 1983  
Tell Her About It/Easy Money/You Got Me Hummin', (Columbia), 1983  
Uptown Girl/Careless Talk, (Columbia), 1983  
An Innocent Man/I'll Cry Instead, (Columbia), 1983  
The Longest Time/Christie Lee, (Columbia), 1984  
Leave A Tender Moment Alone This Night, (Columbia), 1984  
Keeping The Faith/She's Right On Time, (Columbia), 1985  
You're Only Human (Second Wind) Surprises, (Columbia), 1985  
The Night Is Still Young/Summer, Highland Falls, (Columbia), 1985  
A Matter Of Trust/Getting Closer, (Columbia), 1986  
This Is The Time Code Of Silence (w/ Cyndi Lauper), (Columbia), 1986



Baby Grand (w/ Ray Charles)/Big Man On Mulberry Street, (Columbia), 1987  
Back In The U.S.S.R. (live)/Big Shot (live), (Columbia), 1987  
The Times They Are A-Changin' (live)/Back In The U.S.S.R. (live), (Columbia), 1987  
We Didn't Start The Fire/House Of Blue Light, (Columbia), 1989  
I Go To Extremes When In Rome (Columbia), 1990  
The Downeaster "Alexa"/And So It Goes (Columbia), 1990  
That's Not Her Style/And So It Goes, (Columbia), 1990  
Senseless Storm Front (live) (Columbia), 1991  
All Shook Up/Wear My Ring Around Your Neck (Ricky Van Shelton), (Epic), 1992  
The River Of Dreams/No Man's Land, (Columbia), 1993  
All About Soul (w/ Color Me Badd)/You Picked A Real Bad Time, (Columbia), 1993  
Lullabye (Goodnight, My Angel)/2000 Years, (Columbia), 1994

# Music Biz Is All Smiles At Billboard's 100th Birthday Bash



W.D. Littleford, Billboard's chairman emeritus and grandson of the magazine's founder, William H. Donaldson, receives a hearty ovation from the admiring crowd.



Billboard president and publisher Howard Lander, right, accepts a crystal obelisk from National Music Foundation president/CEO Gloria Pennington commemorating "100 years of unparalleled coverage." Looking on are dinner host Dick Clark, left, and Timothy White, Billboard's editor in chief.



Billboard managing editor Ken Schlager, left, huddles with BMI president/CEO Frances Preston, center, and Michael G. Millius, director of licensing for DKKaraoke.



Billboard associate publisher Gene Smith and his wife, Maria, are flanked by Sony Music Distribution chairman Paul Smith and president Danny Yarbrough, at left, and PGD president Jim Caparro and his wife, Judy, at right.

**NEW YORK**-The National Music Foundation commemorated the 100th anniversary of Billboard with a gala party Nov. 15 at the Marriott Marquis here. The evening, which included a silent auction, benefited the foundation's National Music Center in Lenox, Mass. (Photos: Chuck Pulin)



ASCAP president Marilyn Bergman and her co-writer/husband Alan Bergman with former New York mayor David Dinkins.



Timothy White, Billboard's editor in chief, left, greets Columbia artist Shawn Colvin, one of the evening's performers.



Ed Salamon, president of programming at Westwood One Radio Networks, enjoys the evening with companion Katie O'Neil.



Robert Flax, executive VP of EMI Music Publishing Worldwide, left, with BMI senior VP of performing rights Del Bryant.



Arista superstar Kenny G caps off the evening's entertainment by serenading, among others, BMG chairman/CEO Michael Dornemann, left.



The Shirelles salute their "Soldier Boy" during a glittering performance.



Enjoying the evening at the VH1 table are, seated from left, VH1 president John Sykes; Linda Corradina, senior VP of programming and production; publicist Renée Koblenz; and Darcy Sanders Fulmer, director of programming. Standing are Sal LoCurto, VP of programming and program planning, and Julie Rothman, director of public relations.



Howard Lander, left, and Gloria Pennington watch as Timothy White does the birthday-candle honors.

## Germany's Caspar Brötzmann Brings It 'Home' Guitarist's Trio Massaker Makes Thirsty Ear Debut

BY DAVID SPRAGUE

NEW YORK—For now, Caspar Brötzmann is only a household name in homes occupied by connoisseurs of the extreme. But with such outspoken advocates as Helmet's Page Hamilton and Pigface's Martin Atkins (both of whom will tour with the German guitarist in the next two months) on his side, Brötzmann and his band Massaker shouldn't be a best-kept secret for long.

"With an artist as unique as Caspar, you don't necessarily want to work in traditional ways," says Peter Gordon, president of Thirsty Ear, which will release "Home," the third album from Massaker, Jan. 3. "For instance, the live presentation is so devastating," Gordon says of Massaker's visceral, volume-intensive show, "that we decided to bring the band over to tour before the album release."

That plan is just fine with the Berlin-based Brötzmann, who insists that the trio is best experienced in a live setting. "I'm not a very theoretical person, so I'm not always able to explain in a studio what I'm looking for," he says. "But when I'm on a stage with my friends, it's like wading into the sound, like we're all meshing with it."

Massaker's complex sound bears

more than a trace of free-jazz influence, which might be expected, given the reputation of Brötzmann's father Peter, a noted avant-garde saxophonist who has played with the late Sonny Sharrock and the band



BROTZMANN

Last Exit. "Peter is a good friend, and I enjoy playing with him," says the guitarist. "But as far as an influence as a father, I wouldn't really say there is any."

Although "Home" is dominated by extended, improvisational tracks—three, including the menacing "Böhmen," clock in at over 10 minutes—the label is not planning a single or video edit. But songs like "Tempelhof," which emphasizes Brötzmann's sepulchral, Nick Cave-like vocals, should make an impact at college radio, the label's primary target.

"The enthusiasm at college radio and mom-and-pop retail has always been there," says Gordon. "People who have been smitten have been smitten hard and become totally enmeshed in his vision."

Neither Massaker nor Brötzmann's previous band, Black Axis, has had much difficulty winning dev-

otees when their albums actually made it into stores. Black Axis' two releases, however, were available solely as imports, and Massaker's initial offerings were issued on the small Homestead label.

"In a way, I'm glad some of those [releases] were hard to find," says Brötzmann, who rerecorded some older material for "Home." "It was frustrating to have songs I was proud of available only in versions I wasn't happy with, because there was no money to use for recording."

Thirsty Ear, which recently severed a short-lived relationship with Sony for distribution, will send Brötzmann's label debut through Koch International. "We needed to be a little more self-standing than the relationship with Sony allowed," says Gordon. "Koch has done extremely well out of the box."

Label, distributor, and artist will join in an intensive retail campaign that will use a visual presentation employing Brötzmann's own artwork. "We want Caspar to be involved on every level of this project," says Gordon. "There isn't one niche you can slot him into, but when people see—or hear—something he's done, they'll know it's him instantly. That's the best thing you can say about any artist."

## New Group AmSong Pushes For Copyright Protection

FORMAL AFFAIR: A group, largely composed of representatives of the estates of major Tin Pan Alley/Broadway songwriters, met earlier this year to challenge some of ASCAP's new performance payment systems, claiming they are harmful to old copyright income. Well, that group has adopted a formal name. It's AmSong, and it promises to become an ongoing force in the copyright community.

"We're planning on having at least three general membership meetings a year, along with six steering committee meetings," says group vice chairman Marc Gershwin, a nephew of George and Ira Gershwin, in whose Manhattan apartment the group first developed an agenda last May.

"Actually, the ASCAP situation was tangential to our desire to press for interim copyright extension and protection in general," says Gershwin.

In fact, Gershwin says that AmSong is looking to communicate with ASCAP rivals BMI and SESAC too, along with other writer organizations. Indeed, meetings with songwriter groups have been held recently in Los Angeles and Nashville. Gershwin also points out that AmSong is now part of the Copyright Coalition, which includes ASCAP and BMI.

Membership in AmSong, whose chairman is Mary Rodgers (the songwriter and daughter of the legendary composer Richard Rodgers) now numbers about 50. Full members pay an annual fee of \$500; associate members pay nothing.

Among the current full members are the estates of George Gershwin, Jerome Kern, Irving Berlin, Oscar Hammerstein, Frank Loesser, Walter Donaldson, Leonard Bernstein, and Igor Stravinsky. Among currently active writer members are Betty Comden, Adolph Green, and Jack Lawrence, among others. Counsel is provided by attorney Lisa Alter, formerly associated with Williamson Music, the Rodgers & Hammerstein music publishing company, with attorney Michael Sukin, who has represented the Gershwin estate for many years. As for the group's specific beef with ASCAP (Billboard, June 4), its court actions did not stop the new fee formula—which favors current hits over standard material—from being implemented. But the matter is still under court review. Whatever the outcome, AmSong has been structured to help ensure that the great repertoire it represents is not taken for granted in the copyright and legislative communities.

COUNTRY WIDE: EMI Music Publishing VP of catalog exploitation

Paul Tannen has apparently taken a long, hard look at his company's country music catalog and has come up with a star-studded 103-track, four-disc "EMI Country Hits" promo release. It's all designed, of course, to get more recording or jingle mileage out of such classics as "Always On My Mind," "Stop And Smell The Roses," "Snowbird," "In The Ghetto," and "Don't It Make My Brown Eyes Blue."

PHOTO OP: Words & Music heard from Ed Cramer, the former president of BMI and a music industry attorney in New York, about the recent death of David Ladd, the former register of copyrights.



by Irv Lichtman

"I remember an incident which reveals much about his character," Cramer says. "He called me at BMI to tell me he would be in New York the following week and would like to stop by for a visit. Of course, I was pleased and extended a luncheon invitation.

"When he arrived, I asked if he had any preferences for lunch. I was prepared to take him to one of our city's finest, but, in a whisper, he asked, 'Could we just have a corned beef sandwich? The ones I get in Washington aren't very good.' A quick call was placed to Leo Steiner at the Carnegie Deli, a good friend of songwriters, to ensure our getting a table and lean corned beef.

"Before leaving, David said that one of the reasons he stopped by was to meet someone named 'Al.' He didn't know the last name. Al, he was told by his staff, was not a lawyer, but was a great source of practical copyright advice. He also learned that Al was an encyclopedia of information about popular songs. Of course, he had made reference to Al Feilich.

"I said I would ask Al to come to my office. David said he would prefer to go to call on Al. A picture was taken of David Ladd, register of copyrights, visiting Al Feilich (in his shirt-sleeves) at Al's modest office at BMI.

"David Ladd, in addition to all his other achievements, will always be associated in my mind with corned beef and Al Feilich."

Al is now retired, but he helps keep some industry organizations humming, including service as a member of the board of directors of the Songwriters Hall Of Fame.

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

1. The Lion King, Soundtrack
2. Nirvana, Nevermind
3. Kiss, Best Of Kiss
4. Joshua Kadison, Painted Desert Serenade
5. David Lanz, Christmas Eve.

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Securing global protection requires us to play a part in an expanding global consensus.

## ATLANTIC GETS IRISH UP FOR BRENNAN PROMOTION

(Continued from page 12)

A\*Vision exercise and yoga video programs.

Similar to the Family Tree promotion, the Celtic Heartbeat push will most likely tie in initially with one retail chain and then roll out to other chains in March. Facets of the campaign include free-standing merchandise bins that will hold all seven titles, thematic displays, and point-of-purchase materials.

Additionally, Atlantic has contacted more than 700 North American retailers of Irish goods, having acquired a list from the Irish Chamber of Commerce. Germaise says the response has been "unbelievable," and that these dealers will be set up with one-stop service or direct ordering from Atlantic.

"If you love what this stuff sounds like, you want every bit of it—so our job is to expose it to people who love it," says Germaise.

The first single from "Misty Eyed

Adventures" is a cover of Joni Mitchell's "Big Yellow Taxi."

"I am and forever will be a Joni Mitchell fan," says Brennan, who "doesn't really do covers of anything," although she sang "Both Sides Now" for the "Switch" movie soundtrack with Clannad. "I love the theme [of 'Big Yellow Taxi'], which isn't at all dated. But it's just an excuse for me to sing a Joni Mitchell song—and it's not an obvious, 'folkier' one for me to go for."

The bulk of "Misty Eyed Adventures" was penned by Brennan, but is "developed a bit more," she says, compared with her debut songwriting turn on "Maire." "I like working around themes which spark me off, like 'The Watchman,' which has to do with watching South Africa during the elections and uses African guitar fills and things, or 'Mighty One,' which came from watching a documentary of the first Irish team to reach Mount Everest and has some Nepal rhythmical things in it.

I love dabbling in all sorts of world music with the same kind of soul and rhythms and themes and depressions and joys of Irish music."

As phase one of the campaign, Atlantic has just released "Big Yellow Taxi" to adult radio formats, hoping it will build there prior to the album's release. "We have a beautiful video that's a No. 1 priority for VH1," says Germaise. "She looks so gorgeous in it, and with the single being well-known, it sets up the album beautifully and reminds people of the fantastic voice they've been missing for two years."

## SONNY LANDRETH

(Continued from page 12)

ing in late April. "I'll play some of my tunes during the course of the night, and then have the honor of backing him up on his tour. It's definitely his thing; it's a solo tour, not with Dire Straits. But they want to feature me in terms of helping to promote the album, and I'll definitely do a set of my tunes."

Zoo senior VP of marketing Brad Hunt says the Knopfler tour is just one component of a lengthy campaign that will primarily target album alternative audiences. The label will begin by reser-ving "Outward Bound" to the format. "We thought it was a nugget that was unturned at the time," Hunt says.

The first week in December, Zoo will issue a four-track sampler, "Exit 103A" (named after the Lafayette exit off I-10 in Louisiana), comprising "Shootin' For The Moon," "Congo Square," the title cut from the new album, and a live version of the "Outward Bound" track "Back To Bayou Teche." It will be distributed to album alternative and college radio. The same month, Landreth will perform a series of acoustic dates at BMG branches around the country.

In January, Landreth will undertake two to three weeks of press days and visits to album alternative stations around the country. "We're hoping to do a market a day—hopefully 15-16 markets," Hunt says. "He's going to be out there slugging it out when there aren't too many people around."

The publicity focus will be on feature coverage, he adds. "The concept this time around is to get a little bit more broad-based... This is still a guy waiting to be discovered, and the time has come for the wait to end."

Prior to starting the Knopfler tour, Landreth will do a series of domestic dates in small venues during February and March.

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

ST. LOUIS: Performing at the Mississippi River Music Festival a few weeks back, the Suede Chain turned many heads with its artful blend of folk and rock, gleaned from its debut CD, "Ripplemark" (Pagan Music). Having played together since middle school, the Chain's members act like an extended family—twins Matt (lead vocals, guitars) and Jason Doctor (drums), Brian Krumm (lead guitar), and Brian Hunt (bass). Although the Chain's sound is not easily labeled, Doctor says it's

"the kind of music I like. It's something you put on and it takes you somewhere; it has a distinct mood." Organized over 10 years ago as your typical four-piece alternative rock act, the group delved into performance-y rock two years ago with its dramatization "Rust," which featured video, slide photography, and dance, as well as new members Mary Weingartner on violin and Jake Brookman on cello.



THE SUEDE CHAIN

"Dream Wheel Circus," another audio-visual presentation, was staged last April in Champaign, Ill., where the band relocated for college. Despite the move, the act has retained a loyal following in St. Louis, where it still plays regularly. Now that the band's album is out, and the song "Daisy Dawn" is scheduled to appear on modern rock KPNT St. Louis' "Pointessentials" CD featuring local talent, the Chain seems primed for mainstream exposure. The rest of "Ripplemark" is more moody, influenced by such things as rivers, water cycles, and life cycles. As for the band's up-and-coming status, Doctor says, "It feels good, it feels like we're who we are, and people are responding." Contact Pagan Music at 314-963-1015.

BRIAN Q. NEWCOMB

MEMPHIS: "I just got some friends together to have some fun, and now here we are, two years later," says Steve Selvidge, lead guitarist for Big Ass Truck. If Selvidge seems amused, he has good reason—his sextet was voted the hottest band in Memphis in a recent poll of club owners. Since its start, Big Ass Truck has developed an impressive following, not only in Memphis but throughout the South. Not only is Big Ass Truck doing well on the road (sharing stages with the likes of 311 and the Urge), but the band has just released its self-titled debut CD on Inbred Music. Stylistically, Big Ass Truck's largely instrumental sound incorporates elements of '60s and '70s funk and hip-hop, as well as organic, '70s-style, jam-intensive rock. A couple of the tracks suggest a playful mating of Booker T., "Low Spark"-era Traffic, and the druggy eclecticism of Primal Scream.



BIG ASS TRUCK

"We just wanted to do something that had a lot of Memphis in it, drawing on the soul and jazz traditions here," says drummer Robert Barnett, who describes the group as sometimes being "like Booker T. with a turntable." "We are real into early '70s funk, R&B, and rock influences," says Selvidge. "We all listened to the crossover R&B rock like Funkadelic and the Isley Brothers, but we are also into a hip-hop perspective as well, because hip-hop is part of our generation's reality." The band, which is self-managed, is getting airplay in various college-radio markets. Popular tracks include "Chicken Bucket," "Malt Liquor Man," "Sharin' The Sherbert," "Hootchie Mama," and "Main Squeeze." Contact Front Street Management at 901-526-3712.

RICK CLARK

DETROIT: "We actually got paid, too!" says Crossed Wire singer/songwriter Chris Moore, marveling as he talks about the inclusion of two of his songs in the recent movie "Sleep With Me," which starred Meg Tilly and Eric Stolz. "A friend of ours knew the music editor, so he sent our stuff in. The director of the film just loved it, so they used it!" The two songs, "(Knees Were) Shaken" and "I'm Yours," are from the act's 1992 release "Caught In The Current," which earned Moore yet another best songwriter prize at last year's Detroit Music Awards. While the "Sleep With Me" gig was the act's biggest film soundtrack yet, Crossed Wire's music has been featured in other audio-visual projects, including several skateboard promotional videos. The band's signature rhythmic-yet-folky rock, delivered with a punk attitude and intensity, has been a well-respected staple of the Detroit scene for the last six years. Following "Caught In The Current," the band released a six-song cassette, "Songs For The Driver," this year, and it is working on a new, full-length CD due in January. "The songs on the cassette were recorded on 8-track; really rough, really live. If we use them, we'll re-record and remix them. But I've got so many new songs," says Moore, whose everyman stance and emotionally charged lyrics reveal influences ranging from Bob Dylan to Fugazi. Though it worked for Lisa Loeb, Moore is not counting on the film to break Crossed Wire. In the meanwhile, contact Moore at 313-824-0929.

KAREN KOSKI

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES BRYAN ADAMS IAN MOORE	Georgia Dome Atlanta	Nov. 15-16	\$4,185,425 Gross Record \$55/\$30	81,160 two sellouts	Concert Prods International USA
ROLLING STONES BRYAN ADAMS IAN MOORE	Cotton Bowl Fair Park Dallas	Nov. 18	\$2,530,185 \$55/\$30	47,372 sellout	Concert Prods International USA
JULIO IGLESIAS ANTHONY KAVANAGH	Place Des Arts Montreal	Oct. 20-22	\$439,548 (\$594,269 Canadian) \$85/\$39.50	8,063 8,300, three shows	Donald K. Donald Prods.
KENNY G	Arrowhead Pond Anaheim, Calif.	Oct. 29	\$425,075 \$55/\$45/ \$30	11,071 12,798	Nederlander Organization
MICHAEL BOLTON	Civic Arena Pittsburgh	Nov. 19	\$284,211 \$40.50/\$28.75/ \$18.75	8,680 11,000	DiCesare-Engler Prods.
LYLE LOVETT & HIS LARGE BAND	Avery Fisher Hall, Lincoln Center New York	Nov. 13-14	\$176,370 \$40/\$27.50/ \$25	4,894 two sellouts	Metropolitan Entertainment
JAMES TAYLOR	Rochester War Memorial Rochester, N.Y.	Nov. 15	\$171,445 \$35/\$25	6,254 sellout	Metropolitan Entertainment
BROOKS & DUNN CLAY WALKER MARTINA MCBRIDE	Pensacola Civic Center Pensacola, Fla.	Nov. 18	\$185,569 \$22.50/\$19.50	8,291 sellout	Show Productions Inc.
NANCI GRIFFITH	Richard Rogers Theatre New York	Nov. 2-5	\$163,005 \$40/\$29.50	4,590 5,648, four shows	Metropolitan Entertainment
JAZZ WEST COAST: DAVE BRUBECK GERRY MULLIGAN BUD SHANK HOWARD RUMSEY ESTRADA BROS.	Redondo Beach Performing Arts Center Redondo Beach, Calif.	Oct. 28-30	\$182,783 \$50/\$30/ \$20	3,984 4,275, three shows, one sellout	KLON

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ <b>No. 1</b> ★★★★★	
1	2	11	<b>DES'REE</b> 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
2	3	62	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
3	8	3	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
4	4	4	<b>DEAD CAN DANCE</b> 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
5	6	18	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
6	5	11	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
7	7	15	<b>DEADEYE DICK</b> ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
8	10	11	<b>KEN MELLONS</b> EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
9	15	19	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
10	12	57	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
11	11	38	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
12	20	27	<b>CRYSTAL WATERS</b> MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
13	9	7	<b>LUCAS</b> BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
14	16	4	<b>BUDDY GUY</b> SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
15	14	12	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98)	USHER
16	25	21	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
17	17	4	<b>LIL 1/2 DEAD</b> PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
18	37	2	<b>DAVID LANZ</b> NARADA 61046 (10.98/15.98)	CHRISTMAS EVE
19	31	8	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
20	26	9	<b>WHITEHEAD BROS.</b> MOTOWN 0346 (9.98/13.98)	SERIOUS

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

21	30	3	<b>K-DEE</b> LENCH MOB 1002 (10.98/16.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
22	13	2	<b>GOLDY</b> DANGEROUS 41554/JIVE (10.98/15.98)	IN THE LAND OF FUNK
23	18	7	<b>PARIS</b> PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
24	28	13	<b>LUSCIOUS JACKSON</b> GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
25	27	3	<b>VICIOUS</b> EPIC STREET 57857*EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
26	—	1	<b>MARY-KATE &amp; ASHLEY OLSEN</b> DUAL STAR 35049/BMG KIDZ (9.98/15.98)	GIVE US A MYSTERY
27	19	4	<b>LORDS OF ACID</b> WHITE LABELS/AMERICAN 45574*WARNER BROS. (10.98/16.98)	VOODOO-U
28	23	7	<b>TONY TERRY</b> VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
29	22	16	<b>ILL AL SKRATCH</b> MERCURY 522661* (10.98 EQ/15.98)	CREEP WIT' ME
30	34	16	<b>LOREENA MCKENNITT</b> WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
31	29	5	<b>ACOUSTIC ALCHEMY</b> GRP 9783 (10.98/16.98)	AGAINST THE GRAIN
32	—	3	<b>G. LOVE &amp; SPECIAL SAUCE</b> OKEH 57851/EPIC (9.98 EQ/15.98)	G. LOVE & SPECIAL SAUCE
33	32	2	<b>DOCTOR DRE &amp; ED LOVER</b> RELATIVITY 1230* (10.98/16.98)	BACK UP OFF ME!
34	40	11	<b>FREEDY JOHNSTON</b> ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD
35	—	1	<b>JAMES GALWAY</b> RCA 62700 (9.98/15.98)	WIND OF CHANGE
36	35	21	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
37	21	4	<b>ARTIFACTS</b> BIG BEAT 92397*AG (9.98/15.98)	BETWEEN A ROCK AND A HARD PLACE
38	38	9	<b>GRANT LEE BUFFALO</b> SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
39	39	5	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
40	—	3	<b>N-PHASE</b> MAVERICK/SIRE 45607/WARNER BROS. (9.98/15.98)	N-PHASE

## POPULAR UPRIISINGS

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

**HOT LIPS:** It's been 17 months since the release of the **Flaming Lips'** sixth album, "Transmissions From The Satellite Heart," and the second single from the Warner Bros. album, "She Don't Use Jelly," is finally heating up at modern rock radio and crossing over to the top 40 format.

Warner Bros. reserived "She Don't Use Jelly" to modern rock radio and music video

tions on 14 top 40 outlets, including WHTZ (Z100) New York and KIIS Los Angeles, during the week ending Nov. 20. There also were 266 detections on 22 modern rock stations.

Warner Bros. product manager Geoffrey Weiss says the heightened interest in the band stems from all its touring during the past year. Stints have included dates with Tool, the **Butthole Surfers**, **Stone Temple Pilots**, **Porno For Pyros**, **Candlebox**, and the second stage of **Lollapalooza**.

Warner Bros. capitalized on the exposure by pressing 10,000 cassette samplers of "She Don't Use Jelly," featuring quotes from the likes of **Porno For Pyros'** **Perry Farrell** and the **Butthole Surfers'** **Gibby Haynes**, intended for radio and retail giveaways in October.

At retail, the album, which is the Lips' second on the label, was discounted for two weeks in November and is featured in an alternative display contest in 300 stores through the end of November.

"We never really stopped working it," says Weiss. "When they got the **Candlebox** tour, we decided to be committed to servicing the single and video again."

Look for a snippet of the single to be included on the Internet sometime in the next few months.



**Dreamy.** Atlanta-based **Band de Soleil** is in the midst of solo dates and opening slots for **Drivin' & Cryin'** through Dec. 31, in support of its **Daemon/hifi** debut "Redemption Dream." Its "Woman On The Floor" is included on "The Best Of Mountain Stage, Vol. 8," due on **Blue Plate** in May.

based **Linchpin Management**.

Hayward says the label is taking the **King Of Pop's** suggestion to try to get "Nathan" nominated in the blues category by issuing a mass mailing of the CD, electronic press kit, and press clips to industry types.

"We just want to make them aware that it's out there, and that he's a genuine blues artist and not just a little kid with a guitar," says Hayward.

In January, a three-song CD sampler featuring "Bluz Chanan," "Back To The Blues," and "Lou's Blues" will be serviced to blues radio programs.

**Cavaleri** also will be featured with blues legend **B.B. King** in a McDonald's television commercial airing in Australia throughout 1995.

Additionally, in his hometown of Sydney, the artist became the youngest guitar player to have an axe displayed in the **Hard Rock Cafe**. His custom-made Peavey was hung on the restaurant's walls in early November.

Stateside, Hayward says he is in negotiations for a TV show centered on **Cavaleri**. "It will be a musically oriented show, strong on blues, and entertaining for the whole family," he adds.

Features in **Guitar** and **Request** magazines run in December.

**REGIONAL Happenings:** "Ocean Of Funk," the debut from 21-year-old Houston rapper **E.S.G.**, bowed at No. 14 among Heatseekers titles in the South Central region Nov. 26. The **Perrion Records** artist has been playing club dates, and opened shows for **Scarface** and **U.G.K.** in November. Top 40/rhythm **KBXX** (the Box) Houston is on the first track, "Swingin'".

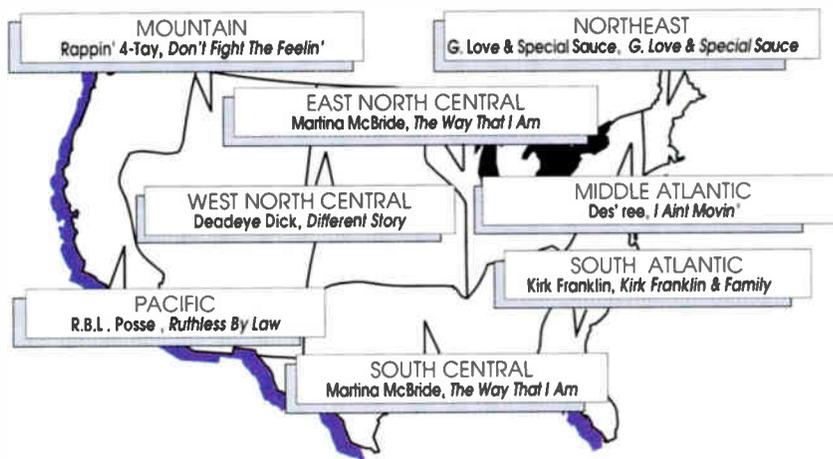


**Stellar Performance.** Hellen Baylor's latest effort, "The Live Experience" on **Word Records**, is No. 7 this week among Heatseekers titles in the South Atlantic region. On Nov. 19, she was awarded the **Stellar** award for best contemporary solo performance-female for "Sold Out."

And **Bangin' ... Bakersfield, Calif.**, young country act the **Smokin' Armadillos** has signed with **Curb Records**.

The band's "Out Of The Burrow" debut, on indie **Gramac Records**, reached No. 4 among Heatseekers titles in the West North Central region July 16.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Deadeye Dick, Different Story	1. Des'ree, I Ain't Movin'
2. Martina McBride, The Way That I Am	2. Type O Negative, Bloody Kisses
3. Ken Mellons, Ken Mellons	3. Rusted Root, When I Woke
4. David Lanz, Christmas Eve	4. Lucas, Lucacentric
5. Lari White, Wishes	5. Doctor Dre & Ed Lover, Back Up Off Me!
6. Adam Sandler, They're All Gonna Laugh...	6. Crystal Waters, Storyteller
7. R.B.L. Posse, Ruthless By Law	7. Rachelle Ferrell, Rachelle Ferrell
8. Crystal Waters, Storyteller	8. Vicious, Destination Brooklyn
9. Lucas, Lucacentric	9. Luscious Jackson, Natural Ingredients
10. Mary-Kate & Ashley Olsen, I Am The Cute...	10. Dead Can Dance, Toward The Within

**BUDDING BLUESMAN:** MJJ Music/Epic is embarking on a Grammy Awards campaign for 12-year-old Australian blues guitarist **Nathan Ca-**

**valeri's** debut, "Nathan." The campaign was suggested by label head **Michael Jackson**, says **Cavaleri's** manager, **Russell Hayward** of Los Angeles-



**Notable.** **Pizzicato Five's** latest album, "Made In U.S.A." on **Matador**, was the No. 1 independent release at L.A.'s **Virgin Megastore** for the weeks of Nov. 14 and Nov. 21. The Tokyo band's "Twiggy Twiggy" is garnering spins on 23 modern rockers, including **XTRA-FM** (91X) San Diego and **KITS** (Live 105) San Francisco.

outlets in October, and subsequently landed a number of stations that passed over the song the first time, such as **KROQ** Los Angeles, **WNNX** (99X) Atlanta, and **WLUM** Milwaukee.

According to **Broadcast Data Systems**, there were 100 detec-

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	<b>*** No. 1 ***</b> <b>PRACTICE WHAT YOU PREACH</b> B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	◆ BARRY WHITE (C) A&M 0778/PERSPECTIVE
2	5	7	4	<b>CREEP</b> D. AUSTIN (D. AUSTIN)	◆ TLC (C) (M) (T) LAFACE 2-4082/ARISTA
3	2	3	12	<b>HERE COMES THE HOTSTEPPER (FROM "PRET-A-PORTE")</b> S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	◆ I NI KAMOZE (C) (M) (T) COLUMBIA 77614
4	6	12	3	<b>ON BENDED KNEE</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (X) MOTOWN 860 244
5	4	4	10	<b>BEFORE I LET YOU GO</b> T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	◆ BLACKSTREET (C) INTERSCOPE 98211
6	3	2	14	<b>I WANNA BE DOWN</b> K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
7	7	5	10	<b>U WILL KNOW (FROM "JASON'S LYRIC")</b> B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	◆ B.M.U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
8	10	11	5	<b>BE HAPPY</b> SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. OLIVIER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
9	12	14	12	<b>I BELONG TO YOU/HOW MANY WAYS</b> BENFORD, HERBERT (BENFORD, SPEARMAN, HERBERT, BRAXTON, GORING, MILLER) (C) (M) (T) (X) LAFACE 2-4081/ARISTA	◆ TONI BRAXTON (C) (M) (T) (X) VIRGIN 38455
10	9	10	7	<b>YOU WANT THIS/70'S LOVE GROOVE</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
11	8	6	18	<b>FLAVA IN YA EAR</b> EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
12	11	8	17	<b>I'LL MAKE LOVE TO YOU</b> BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
13	13	9	15	<b>BODY &amp; SOUL</b> A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
14	17	32	5	<b>IF YOU LOVE ME</b> D. HALL (G. CHAMBERS, N. GILBERT, D. HALL, K. MADISON, E. SERMON)	◆ BROWNSTONE (C) MJJ 77732/EPIC
15	16	19	6	<b>BLACK COFFEE</b> EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
16	20	28	4	<b>CAN'T HELP MYSELF</b> G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ GERALD LEVERT (C) (D) EASTWEST 98209
17	14	15	9	<b>GET UP ON IT</b> K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
18	28	—	2	<b>SHAME (FROM "A LOW DOWN DIRTY SHAME")</b> M. CHAPMAN, T. THOMAS (J. FINCH, R. CROSS)	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
19	30	35	4	<b>FOOLIN' AROUND</b> R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
20	15	13	14	<b>AT YOUR BEST (YOU ARE LOVE)</b> R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
21	21	25	10	<b>LET'S TALK ABOUT IT</b> G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ MEN AT LARGE (C) (D) (T) EASTWEST 98221
22	23	24	7	<b>THE MOST BEAUTIFUL THING IN THIS WORLD</b> E. SERMON (K. MURRAY, E. SERMON, C. JASPER, E. ISLEY, R. B. ISLEY, O. ISLEY, R. ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
23	25	31	5	<b>I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)</b> B. JORDAN, M. DEAN (B. JORDAN, N. JOHNSON, M. DEAN)	◆ SCARFACE (C) RAP-A-LOT 38461/NOO TRYBE
24	26	33	6	<b>OLD SCHOOL LOVIN'</b> L. STEWART, K. HARRELL (C. MOORE, P. L. STEWART, T. HARRELL, G. STEWART, M. STEWART)	◆ CHANTE MOORE (C) SILAS 54929/MCA
25	22	26	5	<b>I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME")</b> M. CHAPMAN, T. THOMAS (M. CHAPMAN, T. THOMAS, T. EVANS, K. VON)	◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
26	19	16	18	<b>CAN U GET WIT IT</b> D. SWING (D. SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
27	18	18	9	<b>FA ALL Y'ALL</b> J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA
28	27	20	26	<b>TOOTSEE ROLL</b> 95 SOUTH (DA' S. W. A. T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
29	44	48	3	<b>ALWAYS AND FOREVER</b> W. AFANASIEFF, L. VANDROSS (R. TEMPERTON)	◆ LUTHER VANDROSS (C) (D) (M) LV 77735/EPIC
30	31	22	13	<b>I'LL TAKE HER</b> LG, LORIDER (AL, ILL, LG, TONY P.)	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
31	29	23	15	<b>THUGGISH RUGGISH BONE</b> DJ UNEEK (DJ UNEEK, BONE)	◆ BONE THUGS-N-HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
32	32	21	20	<b>STROKE YOU UP</b> R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
33	38	40	8	<b>WHY NOT TAKE ALL OF ME</b> CATO (CATO)	◆ CASSERINE FEATURING CATO (C) (T) (X) WARNER BROS. 18101
34	24	17	21	<b>NEVER LIE</b> C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54850
35	37	37	8	<b>TURN IT UP</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, RAJA-NEE, R. ISLEY, M. ISLEY, O. ISLEY, E. ISLEY)	◆ RAJA-NEE (C) (T) PERSPECTIVE 7472
36	49	61	5	<b>FORGET I WAS A "G"</b> K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON)	◆ WHITEHEAD BROS. (C) (T) (X) MOTOWN 2271
37	35	30	18	<b>I'D GIVE ANYTHING</b> D. FOSTER (C. FARRIN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
38	34	34	13	<b>WHEN YOU NEED ME</b> V. BENFORD (A. HALL, V. BENFORD, R. SPEARMAN)	◆ AARON HALL (C) SILAS 54902/MCA
39	33	36	9	<b>WHEN A MAN CRIES</b> J. BARNES, K. BARNES (J. BARNES, K. BARNES)	◆ TONY TERRY (C) (T) VIRGIN 38450
40	51	—	2	<b>EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT</b> R. JERALD, C. MILLS (A. ARMATO, R. JERALD, K. MILLER)	◆ JADE (C) GIANT 17988
41	41	50	10	<b>TASTE YOUR LOVE</b> D. HALL (H. BROWN, BUTTNAKED TIM DAWG, D. HALL)	◆ HORACE BROWN (C) (M) (T) UPTOWN 54672/MCA
42	39	39	9	<b>WHERE DID WE GO WRONG</b> D. SIMMONS (D. ALLEN)	◆ BLACKGIRL (C) (T) (X) KAPER 62964/RCA
43	43	44	22	<b>TAKE IT EASY</b> KRS-ONE (MAD LION)	◆ MAD LION (C) (M) (T) WEEDED 20126/NERVOUS
44	36	27	12	<b>5-4-3-2 (YO! TIME IS UP)</b> M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES)	◆ JADE (C) (D) (T) (X) GIANT 18066
45	42	46	9	<b>ALL THIS LOVE</b> T. RILEY (EL DEBARGE)	◆ PATTI LABELLE (C) (T) MCA 54925
46	45	41	26	<b>WHEN CAN I SEE YOU</b> BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
47	40	29	16	<b>JUICY/UNBELIEVABLE</b> SEAN COMBS, POKE (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
48	48	42	20	<b>DO YOU WANNA GET FUNKY</b> R. CLIVILLES, D. COLE (R. CLIVILLES, D. COLE, D. RAMOS)	◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
49	79	—	2	<b>***GREATEST GAINER/AIRPLAY***</b> <b>CAN I STAY WITH YOU</b> BABYFACE (BABYFACE)	◆ KARYN WHITE (C) (D) (M) WARNER BROS. 18007
50	88	—	2	<b>***GREATEST GAINER/SALES***</b> <b>DO YOU SEE</b> WARREN G (W. GRIFFIN, B. CARTER, J. GISCOMBE)	◆ WARREN G (C) (T) VIOLATOR/RAL 853 962/ISLAND
51	46	38	7	<b>BREAKDOWN</b> R. KIRKPATRICK (R. ROACHFORD, L. MATURE, R. KIRKPATRICK, L. TROUTMAN, ROGER TROUTMAN)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
52	52	64	3	<b>THE SWEETEST DAYS</b> K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
53	62	77	5	<b>THINKING ABOUT YOU</b> D. WHITTINGTON (F. ADAMS, D. WHITTINGTON)	◆ FELICIA ADAMS (C) MOTOWN 2256
54	47	45	19	<b>THROUGH THE RAIN</b> K. JACKSON, E. WHITE, P. LAURENCE (K. JACKSON, E. WHITE, B. WILLIAMS)	◆ TANYA BLOUNT (C) ISLAND 853 314
55	69	—	2	<b>CONSTANTLY</b> I. PRINCE, D. PEARSON (I. PRINCE, D. PEARSON, J. POWELL, T. BEAL)	◆ IMMATURE (C) MCA 54948
56	50	47	15	<b>I DON'T WANT TO KNOW</b> BABYFACE (BABYFACE)	◆ GLADYS KNIGHT (C) MCA 54919
57	55	52	4	<b>BRING THE PAIN</b> PRINCE RAKEEM (C. SMITH, R. DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 965/ISLAND
58	65	65	6	<b>TASTY</b> L. ALEXANDER (L. ALEXANDER, T. TOLBERT, J. WRIGHT)	◆ LO-KEY? (C) PERSPECTIVE 7476
59	66	66	6	<b>THIS LOVE IS FOREVER</b> M. SEWARD, H. HEWETT (C. COWAN, N. KANIEL)	◆ HOWARD HEWETT (C) CALIBER 2008
60	67	74	3	<b>I MISS YOU</b> V. HERBERT (V. HERBERT, C. HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
61	57	59	12	<b>PLAYAZ CLUB</b> FRANKY J. C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
62	NEW ▶	1		<b>***HOT SHOT DEBUT***</b> <b>NEVER AGAIN</b> D. HALL (D. HALL, K. GREENE)	◆ INTRO (C) ATLANTIC 87183
63	NEW ▶	1		<b>DON'T SAY GOODBYE GIRL</b> NARADA MICHAEL WALDEN (N. M. WALDEN, B. BACHARACH, S. J. DAKOTA)	◆ TEVIN CAMPBELL (C) (X) QWEST 18254/WARNER BROS
64	54	60	3	<b>BIOLOGICAL WIDEN'T BOTHER</b> L.G. LORIDER (S. O'NEAL, P. HARVEY, T. PRENDATT)	◆ SHAIQUILLE O'NEAL (C) (T) (X) JIVE 42267
65	56	53	9	<b>HIT BY LOVE</b> SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (T) (X) A&M 0768/PERSPECTIVE
66	60	68	12	<b>PARTY</b> DIAMOND MUSIC GROUP (J. MCGOWAN, N. ORANGE, V. BRYANT, H. W. CASEY, R. FINCH)	◆ DIS-N-DAT (M) (T) EPIC STREET 77400/EPIC
67	70	72	4	<b>BACK SEAT (WIT NO SHEETS)</b> B. BURRELL (STICK, OINO, SHAZAM, GI)	◆ H-TOWN (C) (M) (T) LUKE 181
68	53	54	11	<b>CHOCOLATE</b> D. RASHEED (N. WALKER, M. GAMMAGE, R. JAMES)	◆ Y?N-VEE (C) (M) (T) PMP/RAL 853 502/ISLAND
69	61	55	10	<b>9TH WONDER (SLICKER THIS YEAR)</b> DIGABLE PLANETS (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (X) PENDULUM 58159/EMI
70	63	—	2	<b>BEHIND BARS</b> P. HUSTON (P. HUSTON, L. MCCANN)	◆ SLICK RICK (C) (T) DEF JAM/RAL 851 061/ISLAND
71	64	67	6	<b>TIC TOC</b> M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
72	85	—	2	<b>DOWN 4 WHAT-EVA (FROM "A LOW DOWN DIRTY SHAME")</b> ART & RHYTHM (CAMPBELL, WALLACE, PONDER, ROME, LAW, WHEEL) (M) (T) (X) POCKET TOWN/HOLLYWOOD 42261/JIVE	◆ NUTTIN' NYCE (C) (M) (T) (X) PENDULUM 58159/EMI
73	73	58	14	<b>IF ANYTHING EVER HAPPENED TO YOU</b> A. MAROIN (J. FRIEDMAN, A. RICH)	◆ BEBE & CECE WINANS (C) CAPITOL 58241
74	71	71	3	<b>SPACE</b> PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 18012
75	76	81	7	<b>WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?)</b> SALAH (SALAH, SABELLE)	◆ SABELLE (C) (M) (T) (X) TOMMY BOY 640
76	NEW ▶	1		<b>END OF THE ROAD MEDLEY</b> G. KNIGHT (K. GAMBLE, L. HUFF, J. JEFFERSON, C. SIMMONS, L. A. REID, BABYFACE, D. SIMMONS)	◆ GLADYS KNIGHT (C) MCA 54967
77	75	76	5	<b>GROOVE OF LOVE</b> L. STEWART, K. HARRELL (P. L. STEWART, T. HARRELL)	◆ EBONY VIBE EVERLASTING (E. V. E.) (C) (T) GASOLINE ALLEY 54912/MCA
78	59	49	16	<b>WHERE IS MY LOVE?</b> BABYFACE (EL DEBARGE, BABYFACE)	◆ EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRISE 18140
79	82	—	2	<b>NIKA</b> SUPER DJ CLARK KENT (O. ISLEY, C. JASPER)	◆ VICIOUS (M) (T) EPIC STREET 77171/EPIC
80	94	—	2	<b>KITTY KITTY</b> THE BASS MECHANICS (DA' S. W. A. T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921
81	72	51	14	<b>HUNGAH</b> J. JAM, T. LEWIS (K. WHITE, J. HARRIS III, T. LEWIS)	◆ KARYN WHITE (C) (D) (T) (V) (X) WARNER BROS. 18121
82	68	88	3	<b>LOVE SONG</b> J. SLAMM, R. MELNIK (J. SLAMM, R. MELNIK, M. WALL)	◆ MICHAEL WALL LOVE FOUNDATION (C) (M) (T) (X) SALMON 40002
83	58	43	18	<b>YOUR LOVE IS A...</b> K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP DOGGY DOGG)	◆ WHITEHEAD BROS. (C) MOTOWN 2253
84	95	70	18	<b>ROMANTIC CALL</b> HOWIE TEE (H. TEE, D. SMITH, Y. WHITAKER)	◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
85	74	56	13	<b>HONEY</b> L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ ARETHA FRANKLIN (C) (D) ARISTA 1-2743
86	77	73	5	<b>WHAT MAKES A MAN (WANNA CHEAT ON HIS WOMAN)</b> M. RILEY (M. RILEY)	◆ MELVIN RILEY (C) (T) MCA 54792
87	78	78	7	<b>STRAP ON THE SIDE</b> BLACKJACK (L. SIMMONS, C. WILSON, R. WILSON)	◆ SPICE 1 (C) (T) JIVE 42232
88	87	75	19	<b>ACTION</b> D. KELLY (D. KELLY)	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
89	NEW ▶	1		<b>BOUNCE</b> C. FINNEY, A. WARD (YANCY, HATCHER, WASHINGTON, MURRELL, MEYERS, WARD, TROUTMAN)	◆ KANSAS CITY ORIGINAL SOUND (C) (T) RCA 62873
90	NEW ▶	1		<b>CANDY RAIN</b> HEAVY D, POKE, RED HOT LOVER TONE (HEAVY D, T. ROBINSON, J. C. OLIVIER, S. BARNES)	◆ SOUL FOR REAL (C) (T) UPTOWN 54906/MCA
91	80	63	6	<b>GIT UP, GIT OUT</b> ORGANIZED NOIZE (A. PATTON, A. BENJAMIN, T. BURTON, C. GIPP, ORGANIZED NOIZE) (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4085/ARISTA
92	86	80	7	<b>WITHOUT A DOUBT</b> BLACK SHEEP (BLACK SHEEP, AXELROD, ISLEY, ISLEY, ISLEY, ISLEY, JASPER)	◆ BLACK SHEEP (C) (T) (X) MERCURY 856 170
93	89	99	5	<b>ONE TOUCH</b> B. J. EASTMOND (J. SKINNER, B. J. EASTMOND)	◆ PHIL PERRY (C) GRP/MCA 3054
94	NEW ▶	1		<b>WHERE I WANNA BE BOY</b> RON G (T. JONES, R. BOWSER)	◆ MISSJONES (C) (T) STEP SUN 7144
95	NEW ▶	1		<b>STAY THE NIGHT</b> G. I. GALSTON (R. GRISSETT, JR., G. ALSTON, E. MCFARLAND, R. REDD)	◆ GERALD ALSTON (C) STREET LIFE 75393/SCOTTI BROS.
96	81	57	13	<b>ENDLESS LOVE</b> W. AFANASIEFF (L. RICHIE)	◆ LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
97	NEW ▶	1		<b>TAKE A TOKE</b> R. CLIVILLES, D. COLE (R. CLIVILLES, D. RAMOS, G. MAN, J. CORANTE)	◆ C+C MUSIC FACTORY FEATURING TRILOGY (C) (M) (T) (X) COLUMBIA 77741
98	90	95	6	<b>WORD IS BOND</b> LORD JAMAR (DECHALUS, MURPHY, MCINTYRE, BALL, DUNCAN, STUART, FERRONE, GORRIE)	◆ BRAND NUBIAN (M) (T) ELEKTRA 66191*
99	83	62	3	<b>ROCKAFELLA</b> REDMAN (R. NOBLE, G. CLINTON, B. G. WORRELL, W. COLLINS, L. HAYWOOD)	◆ REDMAN (C) (M) (T) RAL 853 966/ISLAND
100	84	85	4	<b>BACK UP OFF ME!</b> DOCTOR DRE, ED LOVER, T-MONEY, DAVY D (ED LOVER, T-MONEY)	◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.



Yo, Pops. Jive recording artist Shaquille O'Neal, right, stands proud with his stepfather, Phillip Harrison, the subject of his new single, "Biological Didn't Bother." Harrison also appears in the video.

## Is Rap Anything But A G-Thing? Artists Ponder What It Means To Be 'Real'

BY MARLYNN SNYDER

Recently, the soundtrack to "Murder Was The Case" and the Scarface album "The Diary" debuted on The Billboard 200 at No. 1 and No. 2, respectively. The success of these albums, both of which are filled with harsh lyrics and violent gangsta imagery, seems to confirm the ongoing demand for hardcore rap.

But there is a debate within the hip-hop community over whether artists can convey more positive, less graphic messages without compromising their credibility among core street consumers.

For many, it comes down to the meaning of "real."

Ishmael "Ish" Butler of Pendulum/EMI act Digable Planets regards hip-

hop as an art form that should mirror more than just the brutality that affects many inner-city neighborhoods.

"Real" insinuates reflections of the street," he says. To many artists, that means perpetuating only the violent aspects of the black community.



PARIS

"[We need to] keep the music real, as it reflects black culture and black life," he says.

Scarface/Priority artist Paris dismisses gangsterism as hip-hop's style of the day. "'Real' is the specific buzzword right now," he says, "along with 'glocks,' 'cruisin' in 64s,' [and] 'sippin' 40s.'"

He predicts that the abundance of harsh imagery will eventually result in an industry backlash against gangsta rap.

Epic Street artist MC Eiht acknowledges that his label has repeatedly expressed concern over the use of guns in his videos. Still, he sees a responsibility for hip-hoppers to re-

flect the violent conditions they have come to know first hand.

"Many hip-hop performers still live in their old neighborhoods and need to be able to relate to that environment," says Eiht, whose current album, "We Come Strapped," debuted at No. 1 on the Top R&B Albums chart and at No. 5 on The Billboard 200.

Eiht says numerous rappers committed crimes in order to survive, prior to their music careers. Resorting to such measures "made us pick up the pen and write," he says.

"It's up to rappers to talk about the gangs and the violence that's going on in the streets."

For some rappers, street authenticity seems to be based on their own run-ins with the law. This appears to be the case with Snoop Doggy Dogg, whose December 1993 solo debut, "Doggy Style," has sold 4.3 million units, according to SoundScan.

However, Sharitha Knight, Snoop's manager, maintains that her client earned his credibility with his performance on the soundtrack to "Deep Cover," released long before he started making headlines.

Says Knight, "He seemed to have to prove himself more after the legal trouble [began]."

(Continued on page 26)

## Filmmakers Score With Lyrical Soundtracks; 2 Hot GRP Jazz Sets Benefit AIDS Groups

ON THE RIGHT TRACK: Hot on the heels of their chart-topping soundtrack and film "Jason's Lyric," executive producers George Jackson and Doug McHenry are gearing up for their next music/film project, "The Walking Dead." The film and accompanying Motown soundtrack are due in February 1995.

The movie explores the Vietnam War from the perspective of black soldiers. It was written and directed by Preston A. Whitmore II.

Unlike other Vietnam War-pic soundtracks, which have offered music from a variety of genres, "The Walking Dead" is primarily a compilation of R&B music popular during the Vietnam era. Two or three cuts from contemporary artists are also slated to be included, though artists have yet to be confirmed.

Says McHenry, "New stuff won't work for this soundtrack, because [the film] is a period piece."

The soundtrack will include tracks by Motown greats Marvin Gaye ("I Heard It Through The Grapevine") and the Miracles ("The Tracks Of My Tears" and "Ooh Baby Baby").

Jackson and McHenry have experienced past soundtrack successes. The soundtrack to the popular hip-hop film "Krush Groove" reached No. 79 on The Billboard 200 in 1985. The album featured music from such artists as the Force M.D.'s and Chaka Khan.

In 1991, "New Jack City" reached No. 2 on The Billboard 200 and was certified platinum. The set helped launch the career of Color Me Badd, and also featured artists like Ice-T and Christopher Williams.

"Jason's Lyric," which McHenry also directed, has grossed more than \$19 million at the box office as of the week ending Nov. 13. The soundtrack has sold 352,000 units, according to SoundScan, and reached No. 1 on the Top R&B Albums chart.

McHenry and Jackson's secret to soundtrack success? The team blends a cross section of musical styles to mesh with the film's visual and story content, then grounds the film with one specific genre.

Says McHenry, "The foundation was blues for 'Jason's Lyric,' and the instrument of choice was the guitar. For instance, we had Spice-1 and Buddy Guy

on the same track.

"The story takes place in the South, where blues is rooted, and it's mainly about young kids, who listen to hip-hop. So we blended the two together. The only rule we found to making successful soundtracks is that there are no rules. We proved that with 'Jason's Lyric.'"

WORTH THE PRICE OF ADMISSION: Two GRP sets, "Red Hot On Impulse" and "Stolen Moments: Red Hot + Cool," offer completely different sounds but have several things in common. Both are designating net proceeds from album sales to AIDS organizations worldwide, and both offer top-shelf artists and music.

"Red Hot" is a sampler of the Impulse! catalog and features impressive straight-ahead jazz selections from such notables as Alice Coltrane, Pharoah Sanders, John Coltrane, Oliver Nelson, Max Roach, Charles Mingus, and Archie Shepp.

"Stolen Moments" blends old-school jazzers with new-school hip-hop jocks. Artist fusings include Donald Byrd with Guru and Ronny Jordan, MC Solaar with

Ron Carter, Michael Franti with Spearhead, Me'Shell NdegéOcello, and Digable Planets with Lester Bowie and Wah Wah Watson. Check it out.

POWER FOLK: Black Enterprise announced its top 50 entertainment industry movers and shakers during a reception co-hosted by Motown and Elektra at the St. James Club in Los Angeles.

The list suggests that blacks are taking a greater role in the business aspects of music, film, and television.

"In the past, our entertainers have been mated almost exclusively with white managers and other business people," said Black Enterprise editor and publisher Earl G. Graves.

"But we've entered a new era where our top black entertainers are reaching out for persons of color to handle their affairs."



by J. R. Reynolds



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## Label Improves East Coast Profile With Debut By N.Y. Ragga Rapper

BY HAVELOCK NELSON

NEW YORK—Profile Records is placing all bets on Nine, its 26-year-old ragga rapper from New York's South Bronx. If the artist scores with his party-time rhymes, the label will again be a contender in the East Coast rap race.

"We were the first guys to do the real New York [rap] thing in a big way," says Profile president Steve Plotnicki.

The company scored in the mid-'80s with such East Coast acts as Run-D.M.C., Special Ed, and Dr. Jeckyll & Mr. Hyde.

Plotnicki says that former partner and label president Cory Robbins led the move to sign West Coast acts like DJ Quik and Potna Deuce in the '90s.

Says Plotnicki, "There was no reason to abandon one [region] for the other, but during the last couple of years we were oriented more toward the West Coast."

Since the departure of Robbins (Billboard, Sept. 4, 1993), Plotnicki says the label has renewed interest in signing East Coast rappers.

On Oct. 11, Profile released the Nine single "Whuchu Want?," backed with "Redrum." In February, the label will release a Nine album.

"I can't reveal its title right now," says the artist. "I lost four album titles from opening up my mouth."

"Redrum" is a response to the question, "What do you want from the rap

game?"

Says Nine, "I want phat beats for my rhymes, an ill posse that's true to the music, and my name up in lights."

The B-side of the single picks up a challenge thrown down by Snoop Doggy Dogg. Nine, who claims that

Snoop said, "No one can take me out," says that his pronouncement "had to be answered, because it's an insult to any New York MC. We started [rap]."

The artist initially received an

offer to record with Profile last February, but because of the restructuring going on there—and extended negotiations—he did not sign a deal until May.

Nine recorded his album with producers Rob Lewis and Tony Stoute. To promote the artist, Profile is filling the street with information about him, creating awareness from the ground up.

Says Fred Feldman, senior VP of marketing and promotion for Profile, "We have a clip for 'Whuchu Want?' getting play on the Box, BET, and several local outlets. Our marketing guys came up with this idea of doing a 99-cent sale with the cassette single at [local retailer] the Wiz."

The label also is employing local street teams in markets like San

(Continued on page 26)

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 3, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1/Hot Shot Debut ***</b>						
1	NEW		1	METHOD MAN	DEF JAM/RAL 523 839*/ISLAND (10.98/16.98) 1 week at No. 1	1
2	NEW		1	TLC	LAFACE 26009/ARISTA (10.98/14.98) CRAZYSEXCOOL	2
3	1	3	7	BARRY WHITE	A&M 540115/PERSPECTIVE (9.98/13.98) THE ICON IS LOVE	1
4	2	1	5	SOUNDTRACK	DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE	1
5	3	2	5	SCARFACE	RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98) THE DIARY	2
6	4	4	12	BOYZ II MEN	MOTOWN 0323 (10.98/16.98)	1
7	6	5	8	SOUNDTRACK	MERCURY 522915 (10.98/16.98) JASON'S LYRIC	1
8	7	—	2	SADE	EPIC 66686 (10.98/16.98) THE BEST OF SADE	7
9	5	—	2	KEITH MURRAY	JIVE 41555* (10.98/15.98) THE MOST BEAUTIFUL THING IN THIS WORLD	5
10	8	6	10	ANITA BAKER	ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOVE	1
11	NEW		1	CHANTE MOORE	SILAS 11157/MCA (10.98/15.98) A LOVE SUPREME	11
12	10	7	8	BRANDY	ATLANTIC 82610/AG (9.98/15.98) BRANDY	7
13	12	10	22	BLACKSTREET	INTERSCOPE 92351/AG (10.98/15.98) BLACKSTREET	7
<b>*** Greatest Gainer ***</b>						
14	16	—	2	SOUNDTRACK	HOLLYWOOD 41536/JIVE (10.98/16.98) A LOW DOWN DIRTY SHAME	14
15	15	11	11	GERALD LEVERT	EASTWEST 92416/AG (10.98/15.98) GROOVE ON	2
16	11	8	22	BONE THUGS N HARMONY	RUTHLESS 5526*/RELATIVITY (7.98/12.98) CREEPIN ON AH COME UP (EP)	2
17	14	12	10	THE NOTORIOUS B.I.G.	BAD BOY 73000/ARISTA (9.98/15.98) READY TO DIE	3
18	13	9	9	LUTHER VANDROSS	LV 57775*/EPIC (10.98/16.98) SONGS	2
19	9	—	2	PETE ROCK & C.L. SMOOTH	ELEKTRA 61661* (10.98/15.98) THE MAIN INGREDIENT	9
20	17	15	6	THUG LIFE	INTERSCOPE 92360/AG (9.98/15.98) VOLUME 1	6
21	20	17	10	GLADYS KNIGHT	MCA 10946 (10.98/15.98) JUST FOR YOU	6
22	NEW		1	KENNY G	ARISTA 18767 (10.98/16.98) MIRACLES THE HOLIDAY ALBUM	22
23	NEW		1	MARIAH CAREY	COLUMBIA 64222 (10.98/16.98) MERRY CHRISTMAS	23
24	18	13	3	BRAND NUBIAN	ELEKTRA 61682* (10.98/15.98) EVERYTHING IS EVERYTHING	13
25	19	—	2	SHAQUILLE O'NEAL	JIVE 41550* (10.98/15.98) SHAQ FU: DA RETURN	19
26	23	29	3	R.B.L. POSSE	IN-A-MINUTE 8700 (9.98/15.98) RUTHLESS BY LAW	23
27	21	—	2	H-TOWN	LUKE 212* (10.98/16.98) BEGGIN' AFTER DARK	21
28	27	20	21	KEITH SWEAT	ELEKTRA 61550 (10.98/16.98) GET UP ON IT	1
29	32	26	25	69 BOYZ	RIP-IT 6901 (8.98/15.98) NINETEEN NINETY QUAD	13
30	35	21	9	CRAIG MACK	BAD BOY 73001*/ARISTA (9.98/15.98) PROJECT: FUNK DA WORLD	6
31	22	16	3	LOARDS OF THE UNDERGROUND	PENDULUM 30710*/EMI (10.98/16.98) KEEPERS OF THE FUNK	16
32	25	18	5	DIGABLE PLANETS	PENDULUM 30654*/EMI (10.98/15.98) BLOWOUT COMB	13
33	34	28	13	CHANGING FACES	SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98) CHANGING FACES	1
34	29	25	21	DA BRAT	SO SO DEF/CHAOS 66164*/COLUMBIA (9.98/15.98) FUNKDAFIED	1
35	31	24	26	AALIYAH	BLACKGROUND 41533*/JIVE (9.98/13.98) AGE AIN'T NOTHING BUT A NUMBER	3
36	38	33	95	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98) RACHELLE FERRELL	25
37	45	49	3	K-DEE	LENCH MOB 1002 (10.98/16.98) ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	37
38	30	27	8	JADE	GIANT 24158*/WARNER BROS. (10.98/15.98) MIND, BODY & SONG	16
39	33	30	5	MEN AT LARGE	EASTWEST 92459/AG (10.98/15.98) ONE SIZE FITS ALL	17
40	26	19	21	BIG MIKE	RAP-A-LOT 53907/PRIORITY (9.98/15.98) SOMETHIN' SERIOUS	4
41	24	14	3	DA LENCH MOB	STREET KNOWLEDGE 53939*/PRIORITY (10.98/16.98) PLANET OF DA APES	14
42	37	31	12	U.G.K.	JIVE 41524 (8.98/15.98) SUPERTIGHT	9
43	39	34	24	WARREN G	VIOLATOR/RAL 52335*/ISLAND (10.98/15.98) REGULATE...G FUNK ERA	1
44	36	23	9	BEBE & CECE WINANS	CAPITOL 28216 (10.98/15.98) RELATIONSHIPS	19
45	41	40	71	TONI BRAXTON	LAFACE 26007*/ARISTA (9.98/15.98) TONI BRAXTON	1
46	46	43	4	LIL 1/2 DEAD	PRIORITY 53937* (9.98/15.98) THE DEAD HAS ARISEN	39
47	49	48	60	AARON HALL	SILAS 10810/MCA (9.98/15.98) THE TRUTH	7
48	48	36	16	IMMATURE	MCA 11068 (9.98/15.98) PLAYTYME IS OVER	26

49	44	41	54	R. KELLY	JIVE 41527 (10.98/15.98) 12 PLAY	1
50	53	45	3	VICIOUS	EPIC STREET 57857*/EPIC (9.98/15.98) DESTINATION BROOKLYN	45
51	43	38	7	NAJEE	EMI 30789 (10.98/15.98) SHARE MY WORLD	23
52	28	—	2	GOLDY	DANGEROUS 41554 JIVE (10.98/15.98) IN THE LAND OF FUNK	28
53	47	39	24	PATTI LABELLE	MCA 10870 (10.98/15.98) GEMS	7
54	51	44	26	HEAVY D & THE BOYZ	UPTOWN 10998*/MCA (10.98/15.98) NUTTIN' BUT LOVE	1
55	57	53	79	JANET JACKSON	VIRGIN 87825 (10.98/16.98) JANET.	1
56	50	37	12	USHER	LAFACE 26008/ARISTA (9.98/15.98) USHER	25
57	40	22	4	FU-SCHNICKENS	JIVE 41519* (10.98/15.98) NERVOUS BREAKDOWN	19
58	52	42	8	KARYN WHITE	WARNER BROS. 45400 (10.98/15.98) MAKE HIM DO RIGHT	22
59	42	32	4	WILLIE D	WRAP 8141*/ICHBAN (11.98/16.98) PLAY WITCHA MAMA	31
60	56	46	30	OUTKAST	LAFACE 26010*/ARISTA (9.98/15.98) SOUTHERNPLAYALISTICADILLACMUZIK	3
61	61	56	19	ABOVE THE LAW	RUTHLESS 5524*/RELATIVITY (9.98/16.98) UNCLE SAM'S CURSE	15
62	62	55	52	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1
63	NEW		1	SPICE 1	JIVE 41547 (10.98/15.98) AMERIKKKA'S NIGHTMARE	63
64	58	51	13	WHITEHEAD BROS.	MOTOWN 0346 (9.98/13.98) SERIOUS	35
<b>*** Pacesetter ***</b>						
65	78	91	104	SOUNDTRACK	ARISTA 18699* (10.98/15.98) THE BODYGUARD	1
66	70	59	66	BABYFACE	EPIC 53558* (10.98/16.98) FOR THE COOL IN YOU	2
67	55	58	7	TONY TERRY	VIRGIN 39861 (9.98/15.98) HEART OF A MAN	47
68	63	68	58	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY	6
69	60	50	18	MC EHT FEATURING CMW	EPIC STREET 57698*/EPIC (10.98/15.98) WE COME STRAPPED	1
70	79	80	105	KENNY G	ARISTA 18646* (10.98/15.98) BREATHLESS	2
71	59	47	7	PARIS	PRIORITY 53887* (10.98/16.98) GUERRILLA FUNK	20
72	54	35	4	ARTIFACTS	BIG BEAT 92397*/AG (9.98/15.98) BETWEEN A ROCK AND A HARD PLACE	17
73	73	74	10	JONATHAN BUTLER	MERCURY 522686 (10.98/15.98) HEAD TO HEAD	32
74	NEW		1	HOWARD HEWETT	CALIBER 21008 (9.98/14.98) IT'S TIME	74
75	69	79	64	MARIAH CAREY	COLUMBIA 53205* (10.98/16.98) MUSIC BOX	1
76	66	63	13	THE JERKY BOYS	SELECT 92411*/AG (10.98/15.98) THE JERKY BOYS 2	16
77	68	57	7	COMMON SENSE	RELATIVITY 1208* (9.98/16.98) RESURRECTION	27
78	86	60	31	SOUNDS OF BLACKNESS	PERSPECTIVE 9006 (9.98/15.98) AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
79	76	64	4	N-PHASE	MAVERICK/SIRE 45607/WARNER BROS. (9.98/15.98) N-PHASE	58
80	83	65	27	NORMAN BROWN	MOJAZZ 0301/MOTOWN (9.98/13.98) AFTER THE STORM	21
81	64	75	17	RAPPIN' 4-TAY	CHRYSALIS 30889*/EMI (10.98/15.98) DON'T FIGHT THE FEELIN'	52
82	71	72	8	JOHNNY "GUITAR" WATSON	WILMA 71007*/BELLMARK (9.98/15.98) BOW WOW	57
83	72	52	16	ILL AL SKRATCH	MERCURY 522661* (10.98/15.98) CREEP WIT' ME	22
84	77	71	5	LO-KEY?	PERSPECTIVE 9010 (9.98/15.98) BACK 2 DA HOWSE	64
85	75	62	13	WEST COAST BAD BOYS	NO LIMIT 7187/SMG (9.98/15.98) ANOTHA LEVEL OF THE GAME	29
86	74	87	35	SOUNDTRACK	DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) ABOVE THE RIM	1
87	82	100	5	EDDIE F. AND THE UNTOUCHABLES	MOTOWN 0313 (9.98/15.98) LET'S GET IT ON	70
88	RE-ENTRY		9	DRU DOWN	RELATIVITY 1222 (9.98/16.98) EXPLICIT GAMES	46
89	67	67	39	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98) GREATEST HITS (1980-1994)	23
90	84	54	9	DR. DRE	TRIPLE X 51170* (10.98/16.98) CONCRETE ROOTS	14
91	RE-ENTRY		18	BARRY WHITE	MERCURY 522459 (10.98/15.98) ALL TIME GREATEST HITS	82
92	88	66	25	EIGHTBALL & MJG	SUAVE 40802 (9.98/15.98) ON THE OUTSIDE LOOKING IN	11
93	RE-ENTRY		50	ICE CUBE	PRIORITY 53876* (10.98/15.98) LETHAL INJECTION	1
94	NEW		1	J. LITTLE	ATLANTIC 82708/AG (9.98/15.98) PUTTIN' IT DOWN	94
95	RE-ENTRY		13	PRINCE	WARNER BROS. 45700 (10.98/15.98) COME	2
96	80	73	5	O.C.	WILD PITCH 30928*/EMI (10.98/15.98) WORD...LIFE	34
97	85	69	4	MARVIN SEASE	JIVE 41549 (9.98/13.98) DO YOU NEED A LICKER	69
98	NEW		1	NATALIE COLE	ELEKTRA 61704 (10.98/16.98) HOLLY & IVY	98
99	97	—	3	Y?N-VEE	PMP/RAL 52358*/ISLAND (10.98/15.98) Y?N-VEE	75
100	96	94	25	BEASTIE BOYS	CAPITOL 28599* (10.98/15.98) ILL COMMUNICATION	2

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



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# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 80 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

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

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

## HOT R&B RECURRENT AIRPLAY

1	4	4	<b>NUTTIN' BUT LOVE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)	14	15	15	<b>I'M READY</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
2	1	5	<b>YOUR BODY'S CALLIN'</b>	R. KELLY (JIVE)	15	22	40	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)
3	3	4	<b>THE RIGHT KINDA LOVER</b>	PATTI LABELLE (MCA)	16	16	12	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)
4	2	5	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)	17	24	26	<b>NEVER KEEPING SECRETS</b>	BABYFACE (EPIC)
5	5	7	<b>SENDING MY LOVE</b>	ZHANE (LITOWN/MOTOWN)	18	21	15	<b>I BELIEVE</b>	SOUNDS OF BLACKNESS (PERSPECTIVE)
6	6	4	<b>ALWAYS IN MY HEART</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)	19	23	17	<b>THE MOST BEAUTIFUL GIRL . . .</b>	PRINCE (NPG/BELLMARK)
7	11	7	<b>ANY TIME, ANY PLACE</b>	JANET JACKSON (VIRGIN)	20	—	55	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)
8	10	9	<b>WILLING TO FORGIVE</b>	ARETHA FRANKLIN (ARISTA)	21	18	18	<b>BUMP N' GRIND</b>	R. KELLY (JIVE)
9	8	8	<b>I'M NOT OVER YOU</b>	CE CE PENISTON (A&M/PERSPECTIVE)	22	25	6	<b>BOOTI CALL</b>	BLACKSTREET (INTERSCOPE)
10	7	11	<b>ANYTHING</b>	SWV (RCA)	23	—	34	<b>RIGHT HERE (HUMAN NATURE)</b>	SWV (RCA)
11	9	8	<b>I MISS YOU</b>	AARON HALL (SILAS/MCA)	24	20	3	<b>BIGGEST PART OF ME</b>	TAKE 6 (REPRISE)
12	14	17	<b>BELIEVE IN LOVE</b>	TEDDY PENDERGRASS (ELEKTRA)	25	19	30	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
13	13	8	<b>WEEKEND LOVE</b>	QUEEN LATIFAH (MOTOWN)					

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

## R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
44 5-4-3-2 (YO! TIME IS UP) (Second Generation)	Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikitan, ASCAP)
69 9TH WONDER (SLICKER THIS YEAR) (Wide Grooves)	BMI/Gitro, BMI/EMI Blackwood, BMI)
88 ACTION (EMI Blackwood, BMI) HL	
45 ALL THIS LOVE (Jobete, ASCAP) WBM	
29 ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP)	
20 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI)	April, ASCAP)
67 BACK SEAT (WIT NO SHEETS) (Bishock, BMI/Pac Jam, BMI)	
100 BACK UP OFF ME! (4 The Dough, ASCAP)	
5 BEFORE I LET YOU GO (Donril, ASCAP/Zomba)	ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP) WBM
8 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)	
70 BEHIND BARS (Prinse Pawl, BMI/Jana, BMI/Irving, BMI)	
64 BIOLOGICAL DIDN'T BOTHER (Shaq Lynics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz, ASCAP/11 C, ASCAP)	
15 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP)	
13 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)	
89 BOUNCE (K-Otic, BMI/Sword, BMI/Troutman, BMI/Saja, BMI/Rubber Band, BMI)	
51 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM	
57 BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL	
90 CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slam U Well, BMI)	
49 CAN I STAY WITH YOU (Ecaf, BMI/Sony, BMI)	
16 CAN'T HELP MYSELF (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI)	
26 CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)	
68 CHOCOLATE (Jobete, ASCAP) WBM	
55 CONSTANTLY (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI)	
2 CREEP (D.A.R.P., ASCAP) HL	
63 DON'T SAY GOODBYE GIRL (WB, ASCAP/Gratitude)	Sly, ASCAP/FeatBach, ASCAP)
72 DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY SHAME) (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketown, ASCAP/EMI April, ASCAP/Jazzie B, ASCAP/EMI Virgin, ASCAP)	
50 DO YOU SEE (Warren G, ASCAP/Colegems-EMI, ASCAP/O/B/O Itself, ASCAP/Extreme, ASCAP)	
48 DO YOU WANNA GET FUNKY (Cole-Civillies, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL	
96 ENDLESS LOVE (Pgp, ASCAP/Brockman, ASCAP/Intersong, ASCAP)	
76 END OF THE ROAD MEDLEY (Warner-Tamerlane, BMI/Kear, BMI/Boobie-Loo, BMI/Sony Songs, BMI/Ecaf, BMI/Ensign, BMI)	
40 EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT (Armat, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI)	
27 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)	
11 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL	
19 FOOLIN' AROUND (Zomba, BMI)	
36 FORGET I WAS A G (Warner-Tamerlane, BMI) WBM	
9 GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM	
91 GIT UP, GIT OUT (Gnat Booty, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noise, BMI/Shift Shift, BMI)	
77 GROOVE OF LOVE (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI)	
3 HERE COMES THE HOTSTEPPER (FROM PRET-A-PORTER) (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI) WBM	
65 HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadda, ASCAP)	
85 HONEY (Sony, BMI/Ecaf, BMI)	
81 HUNGAM (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) WBM	
9 I BELONG TO YOU/HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM	
25 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM	
37 I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM	
56 I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)	
73 IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candlelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM	
14 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP)	
12 I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL	
30 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/III, ASCAP/EMI April, ASCAP)	
60 I MISS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)	
23 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)	
6 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM	
47 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Jance Combs, ASCAP)	
80 KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)	
21 LET'S TALK ABOUT IT (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM	
82 LOVE SONG (Smoked Salmon, BMI)	
22 THE MOST BEAUTIFUL THING IN THIS WORLD (Zomba, ASCAP/Illotic, ASCAP/Enck Serman, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL	
62 NEVER AGAIN (Stone Jam, ASCAP/Fabensha, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP)	
34 NEVER LIE (Hook, BMI/Zomba, ASCAP/Teaspoon, ASCAP) WBM	
79 NIKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)	
24 OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Charlie 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)	
4 ON BENDED KNEE (Flyte Tyme, ASCAP)	
93 ONE TOUCH (Heritage Hill, ASCAP/WB, ASCAP/Jo Skin, ASCAP/Zomba, ASCAP) WBM	
66 PARTY (Pottsborg, BMI/Harick, BMI/Longitude, BMI) WBM	
61 PLAYAZ CLUB (Rag Top, BMI)	
1 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM	

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	3	3	<b>CREEP</b>	TLC (LAFACE/ARISTA)	38	40	11	<b>PARTY</b>	DIS-N-DAT (EPIC STREET/EPIC)
2	1	12	<b>HERE COMES THE HOTSTEPPER</b>	INI KAMOZE (COLUMBIA)	39	33	19	<b>STROKE YOU UP</b>	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
3	2	11	<b>PRACTICE WHAT YOU PREACH</b>	BARRY WHITE (A&M/PERSPECTIVE)	40	34	4	<b>BIOLOGICAL DIDN'T BOTHER</b>	SHAQUILLE O'NEAL (JIVE)
4	7	2	<b>ON BENDED KNEE</b>	BOYZ II MEN (MOTOWN)	41	—	1	<b>DO YOU SEE</b>	WARREN G (VIOLATOR/RAL/ISLAND)
5	4	17	<b>FLAVA IN YA EAR</b>	CRAIG MACK (BAD BOY/ARISTA)	42	38	10	<b>5-4-3-2 (YO! TIME IS UP)</b>	JADE (GIANT)
6	5	12	<b>I WANNA BE DOWN</b>	BRANDY (ATLANTIC)	43	39	6	<b>TIC TOC</b>	LORDS OF THE UNDERGROUND (PENDULUM)
7	6	9	<b>BEFORE I LET YOU GO</b>	BLACKSTREET (INTERSCOPE)	44	58	3	<b>KITTY-KITTY</b>	69 BOYZ (RIP-IT)
8	11	4	<b>BE HAPPY</b>	MARY J. BLIGE (UPTOWN/MCA)	45	47	3	<b>I MISS YOU</b>	N II U (ARISTA)
9	8	9	<b>U WILL KNOW</b>	B.M.U. (BLACK MEN UNITED) (MERCURY)	46	36	3	<b>ROCKAFELLA</b>	REDMAN (RAL/ISLAND)
10	9	27	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)	47	37	14	<b>BODY &amp; SOUL</b>	ANITA BAKER (ELEKTRA)
11	10	6	<b>YOU WANT THIS</b>	JANET JACKSON (VIRGIN)	48	48	8	<b>LET'S TALK ABOUT IT</b>	MEN AT LARGE (EASTWEST)
12	16	8	<b>GET UP ON IT</b>	KEITH SWEAT (ELEKTRA)	49	66	2	<b>SCALP DEM</b>	SUPER CAT (COLUMBIA)
13	12	7	<b>THE MOST BEAUTIFUL</b>	KEITH MURRAY (JIVE)	50	41	7	<b>WHEN A MAN CRIES</b>	TONY TERRY (VIRGIN)
14	13	15	<b>THUGGISH RUGGISH BONE</b>	BONE THUGS N HARMONY (RUTHLESS)	51	45	9	<b>WHEN YOU NEED ME</b>	AARON HALL (SILAS/MCA)
15	15	3	<b>I NEVER SEEN A MAN CRY</b>	SCARFACE (RAP-A-LOT/NOO TRYBE)	52	46	6	<b>GIT UP, GIT OUT</b>	OUTKAST (LAFACE/ARISTA)
16	21	5	<b>BLACK COFFEE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)	53	57	6	<b>MUCH LOVE</b>	BOSSMAN AND THE BLAKIAK (SMOOTH SALON)
17	22	11	<b>HOW MANY WAYS</b>	TONI BRAXTON (LAFACE/ARISTA)	54	53	19	<b>DO YOU WANNA GET FUNKY</b>	C+C MUSIC FACTORY (COLUMBIA)
18	17	16	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN)	55	42	13	<b>I DON'T WANT TO KNOW</b>	GLADYS KNIGHT (MCA)



SUZANNE BAPTISTE'S

# RHYTHM SECTION

A revised monitored radio panel goes into effect with this issue. Here it is.

Atlanta: WALR\*, WVEE  
 Augusta, Ga.: WFXA  
 Baltimore: WWIN, WXYV  
 Baton Rouge, La.: KQXL, WXOK-AM  
 Birmingham, Ala.: WENN  
 Boston: WILD-AM  
 Buffalo, N.Y.: WBLK  
 Charleston, S.C.: WWVZ  
 Charlotte, N.C.: WPEG  
 Chattanooga, Tenn.: WJTT, WNOO-AM  
 Chicago: WGCI, WJPC\*, WVAZ  
 Cincinnati: WIZF  
 Cleveland: WZAK  
 Columbia, S.C.: WWDW  
 Columbus, Ga.: WFXE  
 Columbus, Ohio: WVKO-AM  
 Dallas: KJMZ, KKDA  
 Dayton, Ohio: WROU  
 Denver: KDKO-AM\*  
 Detroit: WJLB, WMXD  
 Fayetteville, N.C.: WZFX  
 Flint, Mich.: WDZZ  
 Greensboro, N.C.: WQMG  
 Greenville, S.C.: WJMZ  
 Houston: KHYS, KMJQ  
 Huntsville, Ala.: WEUP-AM  
 Indianapolis: WTLC  
 Jackson, Miss.: WJMI  
 Jacksonville, Fla.: WJBT  
 Kansas City, Mo.: KPRS

Little Rock, Ark.: KIPR  
 Los Angeles: KJLH, KKBT  
 Louisville, Ky.: WGZB  
 Memphis: WHRK, KJMS  
 Miami: WEDR, WHQT  
 Milwaukee: WKKV  
 Mobile, Ala.: WBLX  
 Montgomery, Ala.: WZHT  
 Nashville: WQQK  
 New Orleans: WQUE, WYLD  
 New York: WBSL, WRKS  
 Norfolk, Va.: WSVY-AM, WMYK, WOWI  
 Oklahoma City: KVSP-AM  
 Orlando, Fla.: WJHM  
 Philadelphia: WDAS, WUSL  
 Pittsburgh: WAMO  
 Raleigh, N.C.: WFXC, WQOK  
 Richmond, Va.: WCDX, WPLZ  
 Rochester, N.Y.: WDKX  
 St. Louis: KMJM, KXOK  
 San Antonio, Texas: KSJL  
 Savannah, Ga.: WEAS  
 Shreveport, La.: KMJJ  
 Syracuse, N.Y.: WOLF-AM  
 Tampa, Fla.: WTMP-AM  
 Tulsa, Okla.: KTOW  
 Washington, D.C.: WHUR, WKYS, WMMJ  
 West Palm Beach, Fla.: WFLM  
 \* indicates new stations

# R&B

## PROFILE'S NINE

(Continued from page 23)

Francisco, Washington, D.C., Chicago, and New York, issuing stickers and promotional cassette singles.

Nine plans a concert promotion tour, though dates are not yet set. Says Feldman, "He definitely has a strong stage presence. The plan is to set this first single up, so by the time the album hits we'll have a big impact. We'll drop a second single with the album."

Growing up amid poverty in the South Bronx, Nine recalls witnessing the early years of hip-hop. He says he was drawn to the culture like a moth to a flame.

"When I was 11, I snuck out of the house to go see the Cold Crush Four perform," says Nine. "I got put on punishment for a week—but it was worth it."

Nine cites the Cold Crush Four, the Fantastic Five, and the Fearless Four as musical influences. "Although I like a lot of the new rappers, by the time I heard them I was already into my own cipher—so they didn't inspire me," he says.

His first recording was the 1989 Warlock Records single "Bodies On The Nine." In 1993 he shifted his musical enterprise to Nervous, recording "Six Million Ways To Die" in collaboration with DJ Funkmaster Flex. "That song did good, but things didn't work out with the label," says Nine.

That's when the artist began working on his voice, which now has a froggy, smooth-as-broken-glass texture. Says Nine, "It's a mental thing. You just think about the tone you want, then just try to project it."

Formerly known as Nine Double-M, he also changed his name to Nine. "I did that so people wouldn't think I'm endorsing guns," he says. "The reason I'm named Nine is because I was born in the ninth month, on the 19th day, at 9 o'clock, in 1969. My mother is the one who started calling me Nine."

## RAP & THE G-THING

(Continued from page 23)

For some artists, the subject matter isn't as important as being true to yourself.

According to Lord Jamar, member of Elektra's Brand Nubian, being "real" is recording music from the heart as opposed to "flavor-of-the-month" topics.



COOLIO

"Being real means making real, soulful hip-hop—not just pop bullshit," he says.

Tommy Boy artist Coolio agrees.

"If your music is real to begin with, you're fine. If you start off fake, you

can never claim to be authentic," he says. Coolio adds that an artist's ability to show all sides of himself is a major part of both credibility and success.

Says Coolio, "If I can't stay in the [rap] game and be myself, it ain't worth it."

Mel Iee, director of A&R at Noo Trybe Records, a new imprint of Virgin Records America, says the key for rappers is staying loyal to their core fans. "These are the people that come to your shows and buy your records," he says.

"Once the Hollywood/Beverly Hills shit dies down, what do you have left but the street?"

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	17	<b>FLAVA IN YA EAR</b> (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK 12 weeks at No. 1
2	2	2	27	<b>TOOTSEE ROLL</b> (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
3	3	3	7	<b>THE MOST BEAUTIFUL THING IN...</b> (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
4	4	4	16	<b>THUGGISH RUGGISH BONE</b> (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
5	5	6	4	<b>I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)</b> (C) RAP-A-LOT 38461/NOO TRYBE	◆ SCARFACE
6	7	9	5	<b>BLACK COFFEE</b> (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
7	6	5	8	<b>FA ALL Y'ALL</b> (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
8	8	8	4	<b>BRING THE PAIN</b> (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
9	13	11	12	<b>I'LL TAKE HER</b> ◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124	
10	10	19	3	<b>LOVE SONG</b> (C) (M) (T) (X) SALMON 40002	MICHAEL WALL LOVE FOUNDATION
11	12	10	8	<b>BREAKDOWN</b> (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
12	14	—	2	<b>BEHIND BARS</b> (C) (T) DEF JAM/RAL 851 060/ISLAND	◆ SLICK RICK
13	11	13	12	<b>PLAYAZ CLUB</b> (C) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
14	16	16	7	<b>STRAP ON THE SIDE</b> (C) (T) JIVE 42232	◆ SPICE 1
15	15	15	22	<b>TAKE IT EASY</b> (C) (M) (T) WEEDED 20126/NERVOUS	◆ MAD LION
16	9	7	15	<b>JUICY/UNBELIEVABLE</b> ◆ (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
17	21	17	10	<b>9TH WONDER (SLICKER THIS YEAR)</b> (C) (M) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
18	20	24	12	<b>PARTY</b> (M) (T) EPIC STREET 77400*/EPIC	◆ DIS-N-DAT
19	17	18	4	<b>BIOLOGICAL DIDN'T BOTHER</b> (C) (T) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
20	<b>NEW</b>	1	1	<b>DO YOU SEE</b> (C) (T) VIOLATOR/RAL 853 962/ISLAND	◆ WARREN G
21	19	20	6	<b>TIC TOC</b> (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
22	25	30	3	<b>KITTY KITTY</b> (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
23	18	12	3	<b>ROCKAFELLA</b> (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
				<b>★★★ GREATEST GAINER ★★★</b>	
24	28	—	2	<b>SCALP DEM</b> (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
25	22	14	7	<b>GIT UP, GIT OUT</b> (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
26	24	26	8	<b>MUCH LOVE</b> (D) (M) SMOOTH SAILIN' 123*	BOSSMAN AND THE BLAKJAK
27	23	23	5	<b>BACK UP OFF ME!</b> (C) (T) RELATIVITY 1236	◆ DOCTOR DRE & ED LOVER
28	27	22	20	<b>NONE OF YOUR BUSINESS</b> (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND	◆ SALT-N-PEPA
29	26	21	7	<b>WITHOUT A DOUBT</b> (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
30	29	36	4	<b>PIMP OF THE YEAR</b> (C) (T) RELATIVITY 1223	◆ DRU DOWN
31	32	33	18	<b>BLACK SUPERMAN</b> (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
32	34	25	7	<b>BLOWIN' UP (DON'T STOP THE MUSIC)</b> (C) (M) (T) MJJ/EPIC STREET 7757/EPIC	◆ QUO
33	47	—	3	<b>VOCAB</b> (M) (T) (X) RUFFHOUSE 77633*/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
34	31	29	19	<b>ACTION</b> ◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	
35	30	27	19	<b>THIS D.J.</b> ◆ (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
36	38	45	11	<b>I USED TO LOVE H.E.R.</b> (C) (T) RELATIVITY 1209	◆ COMMON SENSE
37	49	—	2	<b>NIKA</b> (M) (T) EPIC STREET 77717*/EPIC	◆ VICIOUS
38	33	34	10	<b>LUCAS WITH THE LID OFF</b> (C) (T) (X) BIG BEAT 98219/AG	◆ LUCAS
39	<b>RE-ENTRY</b>	11	11	<b>IT'S REAL</b> (C) (T) (X) BLUNT 4912/TVT	◆ MIC GERONIMO
40	37	32	19	<b>BOP GUN (ONE NATION)</b> ◆ ICE CUBE FEAT. GEORGE CLINTON (C) (M) (T) (X) PRIORITY 53155	
41	<b>NEW</b>	1	1	<b>DAAM!</b> (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
42	36	31	4	<b>ONE LOVE</b> (M) (T) (X) COLUMBIA 77673*	◆ NAS
43	46	39	17	<b>AFRO PUFFS</b> (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98233/AG	◆ THE LADY OF RAGE
44	43	40	18	<b>ROMANTIC CALL</b> (C) (M) (T) EPIC 77624	◆ PATRA FEATURING YO-YO
45	41	46	8	<b>GUERRILLA FUNK</b> (C) (T) PRIORITY 53169	◆ PARIS
46	39	41	6	<b>WORD IS BOND</b> (M) (T) ELEKTRA 66191*	◆ BRAND NUBIAN
47	40	37	4	<b>HEAVEN &amp; HELL</b> ◆ RAEKWON FEAT. GHOST FACE KILLER (C) (T) LOUD 64201/RCA	
48	35	28	4	<b>THINGS IN THE HOOD</b> (C) (M) (T) (X) ASSAULT/BIG BEAT 98231/AG	◆ DFC
49	<b>NEW</b>	1	1	<b>YOU CAN'T STOP THE PROPHET</b> (C) (T) PAYDAY 127 027/FFRR	◆ JERU THE DAMAJA
50	42	35	14	<b>HIP HOP RIDE</b> (C) (T) (X) EASTWEST 98240/AG	◆ DA YOUNGSTA'S

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

# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	4	<b>SLYDE</b> CAMEO (WAY 2 FUNKY/RAGING BULL)	14	18	4	<b>VOCAB</b> FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
2	19	3	<b>WHY YOU WANNA PLAY ME OUT?</b> TRISHA COVINGTON (COLUMBIA)	15	11	4	<b>RICH GIRL</b> LOUCHE LOU & MICHIE ONE (VP)
3	—	1	<b>SLIDE</b> EL DEBARGE (REPRISE)	16	—	1	<b>WOMAN TO WOMAN</b> JEWELL (DEATH ROW/INTERSCOPE)
4	4	4	<b>PIMP OF THE YEAR</b> DRU DOWN (RELATIVITY)	17	14	4	<b>HOLD ON</b> TANYA BLOUNT (ISLAND)
5	—	1	<b>THIS LIL' GAME WE PLAY</b> SUBWAY (BIV 10/MOTOWN)	18	—	1	<b>DAAAM!</b> THA ALKAHOLIKS (LOUD/RCA)
6	13	2	<b>SCALP DEM</b> SUPER CAT (COLUMBIA)	19	22	2	<b>I DO</b> PATRICIA RUSHEN (SIN-DROME)
7	9	4	<b>THE HUMP IS ON</b> J. LITTLE (ATLANTIC)	20	—	3	<b>FRONT, BACK &amp; SIDE TO SIDE</b> UNDERGROUND KINGZ (JIVE)
8	8	8	<b>MUCH LOVE</b> BOSSMAN AND THE BLAKJAK (SMOOTH SAILIN')	21	17	4	<b>ONE LOVE</b> NAS (COLUMBIA)
9	7	6	<b>BLOWIN' UP</b> QUO (MJJ/EPIC)	22	16	10	<b>LUCAS WITH THE LID OFF</b> LUCAS (BIG BEAT/ATLANTIC)
10	20	2	<b>I GET A BUZZ</b> CATO (WARNER BROS.)	23	25	2	<b>OLD SCHOOL MEGA MIX</b> BAR-KAYS (BASIX)
11	6	5	<b>ALL I NEED IS A CHANCE</b> TAKE 6 (REPRISE)	24	—	1	<b>TAKE YOU THERE</b> PETE ROCK & C.L. SMOOTH (ELEKTRA)
12	—	1	<b>NOT ENOUGH HOURS IN THE NIGHT</b> AFTER 7 (GIANT)	25	—	1	<b>TRYING NOT TO BREAK DOWN</b> BOBBY WOMACK (CONTINUUM)
13	15	8	<b>RUNNING AWAY</b> NICOLE (AVENUE)	Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.			

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## Jive U.K. Bows Star-Studded Rwanda-Relief Single

**T**URN THE BEAT AROUND: Members of the U.K. dance and pop music community have gathered under the banner Music Relief '94 and recorded Marvin Gaye's timeless tune "What's Going On" to raise money for Rwanda aid efforts.

With a lengthy lineup that includes Rozalla, Paul Young, Kim Appleby, D:Ream's Peter Cunah, Paul Carrack, Aswad, Tony Di-Bart, Yaz, Apache Indian, and numerous others, the single successfully reels with the sense of frustration heard on Gaye's original version, even though there isn't one predominant vocal interpretation featured here. The instrumentation is downtempo and steeped in an acid-jazz/funk groove effectively woven by producers Nigel Smith, Carlin Farley, Tony Swain, and Tim Laws. The ever-fab Love To Infinity contributes a typically festive disco/house version, while the Rapino Brothers get trendy with a slick jungle remix. Available on Jive Records U.K., this single provides one of those rare occasions when you can jam to a credible record and contribute to a worthy cause. Do not let this opportunity pass you by.

In marketing Mariah Carey's "Merry Christmas" collection, Columbia aims to lure the pop diva's clubland followers into the fold by issuing a 12-inch single featuring a house-rooted rerecording of "Joy To The World." A medley of the holiday pop chestnut, the track was craftily reconstructed by David Morales, who smartly soaks half of his mixes with a seasonal vibe and laces the other half with a less time-sensitive gospel tone, which likely will be useful to DJs beyond the days of holly and candy canes.

We are once again struck by the obvious studio chemistry between Carey and Morales that began to



by Larry Flick

blossom during their collaboration on the 12-inch post-production of the genius "Dreamlover"—a record that sounds as fresh today as it did when it was first released. It would be lovely to see him involved in the creation of Carey's next album, instead of coming aboard after the fact as remixer.

Is there any doubt that Carolyn Harding exudes serious star power? For proof, investigate "Running From Reality," a deliciously assertive and soulful houser masterminded by Winston Jones and Dario Villfana for King Street Records in New York. Harding throws loads of drama and sass against the track's hearty bassline, hanging equally tough amid an active storm of percussion. The good news is that Jones and Villfana have given Harding a solid song to work with as well. Factor in slammin' post-production by Dimitri, and this single is primed to explode beyond the underground and into national mainstream consciousness. Truly essential.

Kult Records continues to build a sturdy presence with records that daintily walk the line dividing hard-edged street credibility and mainstream, song-oriented viability. Supporting this statement are two forthcoming releases. "How Hard I Search" by Gena Bess is wrapped in gauzy disco ribbons and is bolstered by a memorable chorus—not to mention a confident lead vocal by Bess. On the other hand, "Do It To The Music" by Mass Production (aka Lenny Fontana and Michael Paternostro) simmers with the kind of wandering keyboard lines and jumpy loops that instrumental fans may find interesting. Be aware of this label—it is on the way up.

It has been a hot second since Club Z made a fine impression with the internationally propped spinner "I Wanna Be Somebody." On the recently completed "Oh Happy Day," she comes across as a more assured belter while continuing to cultivate a marketable image as a pop-friendly ingenue. The single is the first fruit from Miami-based producer Frank Gonzalez's new Ya Records. With aid from writer/producer Lester Mendez and sometime Murk Boy Oscar Gaetan, the track glides along at a festive house pace, making the most of the song's simple but catchy hook. With a fleshier remix, this could be competitive radio mix-show fodder, though it is just dandy for dancefloors.

After regaling punters with several swarthy dubs, our friends at Love From San Francisco Records have opted to take several giant steps forward with the sultry "Want

Me (Like Water)" by Furry Phreaks Featuring Terra Deva. Producer Charlie Webster keeps the rhythm base spare but insinuating, while Deva displays formidable seductive powers. This is a sleeper that crawls up your spine and into your brain when you are not looking—but you sure will be glad it did. Surrender your body to any of the four mixes.

Producer/DJ Charlie Casanova gets all hot'n'dubby on "Mad House, Volume One," a noteworthy EP of housers that flutter with loopy keyboard snatches and snippets of crowd chants. The unifying element of the record is that basslines remain insistent but unobtrusive at all times. This allows Casanova the luxury of going wild with sound effects and samples, without creating clutter. "Percussion Discussion" works best, with its hypnotic beat and fun samples of post-disco reggae/pop anthem "Pass The Dutchie" by Musical Youth. It's available on DV8 Records, which is now distributed by the savvy folks at X-Mix Associated Labels in Boston. By the by, X-Mix has recently started an artist/producer management arm and is currently representing up-and-comer Armand Van Helden. Contact Tony Zeoli at the company for further details.

**LOGICAL JAMS:** The eternally fab folks at Logic Records will ring in 1995 with an armload of hep projects. Dr. Alban returns with "Look Who's Talking," which follows the Euro-disco/world-beat thread of 1993's "It's My Life," sewing in several intriguing new creative colors. This BMG-distributed set is due in stores by mid-January, though the single "Away From Home" is making friends right now—thanks in large part to juicy remixes by Todd Terry and Development Corporation.

Later that month, the label will also issue two forward-looking compilations. "Logic Trance 2" showcases a vibrant spectrum of progressive electronic music, with contributions from Cosmic Baby, Microbots, and the Blyz. Look for a U.S. club tour, featuring several acts from this collection, to commence shortly after its retail release. "Dreamtime Planet" expounds on the theory that ambient music has matured beyond shapeless synth lines into a viable art form with complex, computer-fueled soundscapes and insinuating rhythms. The album succeeds in driving this point home by displaying the wares of Barramundi, a division of Belgium's revered Antler-Subway Records. "Question Of Trust" by Alcove and "Spiral" by Spacecat are particularly enlightening.

For the less patient, Logic will close out '94 with "Hands Up" by Clubzone, a festive li'l twirler created by promising newcomer Mike Koglin. He does a fine job of blending ear-catching keyboards into a frenetic beat that will keep Euro-NRG enthusiasts grinning. Koglin's

original version should be your first programming option, though Alex Nataeli's remix is also good fun.

**BEYOND INNOCENCE:** As former Innocence chanteuse Gee Morris explores life on the solo trail with her self-titled debut album for Epic-Germany, she is finding that variety is the key to success and fulfillment. Comfortably veering from the swirling disco/house of the recent single "It's In Your Smile" to the haughty retro-funk of "Dial My Number," Morris is pleased for the opportunity to paint a complete musical picture.

"And it's not even just about having the freedom to sing a ballad if I choose to," she says. "It's about having trust from the people around you to write music with depth and meaning. I am past the point of singing a few lines over a beat that mean nothing to me or anyone else."

In approaching her first album since Innocence disbanded, Morris looked to her own backyard and found a wealth of inspiration. "There are a number of songs on this album that are either about or are written for my family," she says. "It felt so natural to express the emotion these people create in me, and that made the vocals flow with honesty and realness. Nothing felt stiff or manufactured."

It is the open nature of Morris' performance on songs like acoustic-popper "New Luv" and the twirly "Promise Me" that sets this project apart from the evergreen field of divas. No doubt collaborating with



**Living Dreams.** Living Joy lead singer Janice Robinson is pictured performing at ASCAP's recent artist showcase at the Fez nightclub in New York. She sang the MCA recording act's international smash "Dreamer," which topped Billboard's Club Play chart in late November. A new Living Joy single is near completion, and is tentatively slated for January release.

longtime pal Stevie V. and husband/manager Billy Osborne on songwriting and production contributed to the warm and engaging tone of the album, which is currently connecting with club punters around Europe.

Although "It's In Your Smile" was included on Epic's stateside "Brazen" compilation this summer, the likelihood of the set seeing the light of domestic day is slim. Hit your fave import shop... and enjoy.

(Continued on next page)

**Billboard. Dance**  
**HOT Breakouts**  
FOR WEEK ENDING DEC. 3, 1994  
**CLUB PLAY**

1. **ROBI-ROB'S BORIQUA ANTHEM**  
C+C MUSIC FACTORY FEATURING TRIOLOGY COLUMBIA
2. **I BELIEVE 3RD NATION** CHAMPION
3. **SHOWER ME WITH LOVE** LAGAYLIA  
CRESCENT MOON
4. **DON'T BRING ME DOWN SPIRITS** MCA
5. **SPEND SOME TIME THE BRAND**  
NEW HEAVIES FFRR IMPORT

**MAXI-SINGLES SALES**

1. **WHUTCHA WANT? NINE** PROFILE
2. **FORGET I WAS A "G"**  
WHITEHEAD BROS. MOTOWN
3. **CANDY RAIN SOUL FOR REAL** UPTOWN
4. **SHAME ZHANE** HOLLYWOOD
5. **FAT BOY MAX-A-MILLION** S.O.S.

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

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	2	6	SECRET MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
2	4	6	6	EXCITED EPIC 77720	◆ M PEOPLE
3	3	5	8	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
4	7	11	6	GIRLS + BOYS LOGIC 59001	◆ THE HED BOYS
5	6	9	7	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
6	2	1	9	DREAMER MCA 54922	LIVIN' JOY
7	20	29	4	LIVING IN DANGER ARISTA 1-2774	◆ ACE OF BASE
8	8	3	9	TURN THE BEAT AROUND CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
9	19	24	6	RELEASE ME NOTORIOUS 300	◆ INDUSTRY
10	21	28	4	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	DONNA SUMMER
11	10	19	7	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	◆ SOUNDS OF BLACKNESS
12	15	23	29	RAPTURE CHRYSALIS 53277/EMI	◆ BLONDIE
13	5	4	9	REACH GRP 4019/MCA	PATTI AUSTIN
14	14	20	6	TELL ME SLV 1100	KLEO
15	9	7	10	ABSOLUTELY FABULOUS EMI PROMO	◆ PET SHOP BOYS
16	12	18	8	COME TAKE CONTROL LOGIC 62971/RCA	◆ SOUND FACTORY
17	13	16	8	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
18	23	25	5	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	◆ EBONY VIBE EVERLASTING (E.V.E.)
19	28	46	3	MAMA SAID VIRGIN 38450	◆ CARLEEN ANDERSON
20	16	12	12	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	◆ WATERLILLIES
21	22	14	13	MOVE ON BABY LONDON 857 713	◆ CAPPELLA
22	36	39	4	HERE COMES THE HOTSTEPPER COLUMBIA 77602	◆ INI KAMOZE
23	17	8	10	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
24	18	10	10	HUNGAH WARNER BROS. 41615	◆ KARYN WHITE
25	11	13	11	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
26	29	40	4	I LIKE IT COLUMBIA 77681	◆ THE BLACKOUT ALLSTARS
27	30	41	3	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	◆ TOM JONES
28	48	—	2	THE RHYTHM OF THE NIGHT EASTWEST 95808	CORONA
29	37	50	3	FIND ME EPIC IMPORT	◆ JAM & SPOON FEATURING PLAVKA
30	24	15	9	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	◆ OPUS III
31	33	44	3	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30000/CRAP	URBAN MOTION PROJECT III
32	41	—	2	FEELING SO REAL ELEKTRA 66180	MOBY
<b>★★★ Power Pick★★★</b>					
33	47	—	2	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	◆ SEAL
34	25	21	7	COWGIRL WAX TRAX 8718/TVT	◆ UNDERWORLD
35	40	45	4	MISHALE METRO BLUE PROMOCAPITOL	ANDRU DONALDS
36	44	—	2	LAY DOWN YOUR PAIN JGC 22003/GEFFEN	TONI CHILDS
37	27	31	9	LUVSTUFF MAXI 2017	SAGAT
<b>★★★ Hot Shot Debut★★★</b>					
38	NEW ▶	1	1	YOU WANT THIS VIRGIN 38455	◆ JANET JACKSON
39	35	36	5	THE REAL THING MAX 127	◆ TONY DI BART
40	46	49	4	CONFIDE IN ME IMAGO 25083	◆ KYLIE MINOGUE
41	42	43	4	THE BIG MAGIC MIND FOOD 003	DRIFTWOOD
42	NEW ▶	1	1	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
43	34	27	7	MEDLEY:AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
44	NEW ▶	1	1	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX PROMO/EPIC	MSM (MIAMI SOUND MACHINE)
45	32	32	11	SHARE MY LIFE COLUMBIA 77663	INNER CITY
46	49	—	2	MAKE IT RIGHT GIANT PROMOC/WARNER BROS.	LISA STANSFIELD
47	NEW ▶	1	1	UNDERGROUND EMOTIVE 760	HEAD RUSH
48	38	34	10	WHY NOT TAKE ALL OF ME WARNER BROS. 41689	◆ CASSERINE FEATURING CATO
49	45	35	7	HOLD ON KING STREET 1016	95 NORTH FEAT. SABRYNAAH POPE
50	26	17	12	DRUNK ON LOVE EPIC 77572	◆ BASIA

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1/Hot Shot Debut★★★</b>					
1	NEW ▶	1	1	CREEP (M) (T) LAFACE 2-4088/ARISTA	◆ TLC
2	2	1	5	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	◆ METHOD MAN
3	3	2	17	FLAVA IN YA EAR (M) (T) BAD BOY 7 9002/ARISTA	◆ CRAIG MACK
4	1	4	4	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	◆ MADONNA
5	4	5	12	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	◆ INI KAMOZE
6	6	3	3	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	◆ REDMAN
7	7	19	19	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
<b>★★★ Greatest Gainer★★★</b>					
8	13	8	6	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	◆ KEITH MURRAY
9	11	7	3	BE HAPPY (T) UPTOWN 54928/MCA	MARY J. BLIGE
10	10	15	8	TURN THE BEAT AROUND (T) (M) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	◆ GLORIA ESTEFAN
11	9	11	11	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	◆ BRANDY
12	16	—	2	SCALP DEM (M) (T) (X) COLUMBIA 77648	◆ SUPER CAT
13	8	—	2	BEHIND BARS (T) DEF JAM/RAL 851 061/ISLAND	◆ SLICK RICK
14	12	9	14	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	◆ 20 FINGERS
15	NEW ▶	1	1	HOW MANY WAYS/I BELONG TO YOU (M) (T) (X) LAFACE 2-4090/ARISTA	◆ TONI BRAXTON
16	22	17	5	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	◆ HEAVY D & THE BOYZ
17	20	13	6	WORD IS BOND (M) (T) ELEKTRA 66191	◆ BRAND NUBIAN
18	5	6	4	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	DONNA SUMMER
19	15	14	23	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	◆ MAD LION
20	21	20	7	TIC TOC (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
21	18	39	3	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/AG	CORONA
22	19	18	6	YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	◆ JANET JACKSON
23	32	23	4	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
24	14	30	5	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	◆ ACE OF BASE
25	48	—	2	BACK UP OFF ME! (T) RELATIVITY 1236	◆ DOCTOR DRE & ED LOVER
26	23	37	22	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	◆ 69 BOYZ
27	17	10	4	ONE LOVE (M) (T) (X) COLUMBIA 77673	◆ NAS
28	25	32	7	BREAKDOWN (T) (X) JIVE 42243	◆ FU-SCHNICKENS
29	24	33	5	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	◆ JERU THE DAMAJA
30	47	36	5	BASS N THE TRUCK (M) (T) (X) CLR 5209	◆ D.J. KOOL
31	27	16	8	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	◆ DA BRAT
32	NEW ▶	1	1	DO YOU SEE (T) VIOLATOR/RAL 853 963/ISLAND	◆ WARREN G
33	49	24	5	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
34	34	28	11	I'LL TAKE HER (T) (X) MERCURY 856 125	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT
35	29	22	3	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	◆ C+C MUSIC FACTORY FEATURING TRILOGY
36	35	38	32	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
37	NEW ▶	1	1	ON BENDED KNEE (X) MOTOWN 860 245	◆ BOYZ II MEN
38	28	21	3	EXCITED (T) (X) EPIC 77720	◆ M PEOPLE
39	46	35	10	9TH WONDER (SLICKER THIS YEAR) (M) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
40	26	12	12	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	◆ BLACK MOON
41	36	29	7	WITHOUT A DOUBT (T) (X) MERCURY 856 171	◆ BLACK SHEEP
42	30	31	8	DREAMER (T) (X) MCA 54922	LIVIN' JOY
43	RE-ENTRY	10	10	I GOT A LOVE (M) (T) ELEKTRA 66196	◆ PETE ROCK & C.L. SMOOTH
44	41	48	8	WHAT I NEED (T) MERCURY 858 927	CRYSTAL WATERS
45	NEW ▶	1	1	NIKA (M) (T) EPIC STREET 7771/EPIC	◆ VICIOUS
46	37	27	5	GIRLS + BOYS (T) (X) LOGIC 59001	◆ THE HED BOYS
47	44	—	2	DAAAM! (T) (X) LOUD 64202/RCA	◆ THA ALKAHOLIKS
48	NEW ▶	1	1	RUN TO ME (T) (X) ZYX 7314	◆ DOUBLE YOU
49	RE-ENTRY	9	9	HIP HOP RIDE (T) (X) EASTWEST 95879/AG	◆ DA YOUNGSTA'S
50	NEW ▶	1	1	KITTY KITTY (M) (T) (X) RIP-IT 6903	◆ 69 BOYZ

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

## DANCE TRAX

(Continued from preceding page)

**NUGGETS:** Dance music historians are advised to snag a copy of Profile's "Best Of House Music" and "Best Of Techno" boxed retrospectives. Each package includes four previously available CD compilations of classic club jams, as well as a beat-mixed disc of lesser-known underground movers. Executive producers dB, Gary Pini, and Brian Chin took great care to select music that truly represents the innovation and essence of each dance subgenre. We were filled with pride

at this reminder of how vast and rich clubland's musical background is. It also made us incredibly impatient with the current crop of young turks, many of whom do not always seem compelled to go the extra creative mile like their predecessors did. Re-examine jewels like "If You Should Need A Friend" by Blaze, "Make My Body Rock" by Jomanda, "Can't Get Enough" by Liz Torres, or "Instinctual" by Imagination, and you may agree... Speaking of compilations, New York's enduring Vinylmania Rec-

ords has dipped into its archives of '80s garage and freestyle classics to assemble "Volume One," which features the early work of such luminaries as Todd Terry, the late Larry Levan, Arthur Baker, and Tony Humphries. You will gag with glee at the giddy grooves and the fond memories unearthed by "Why You Wanna Go" by Fascination, "Mr. Right" by Eleanor Mills, and "Love Honey, Love Heartache" by Man Friday. Flawless. On a more current note, "In The Morning" by Viola Sykes, first released last June,

gets a second shot at national breakthrough thanks to nifty post-production by Italo-house star Ivan Iacobucci, who thickens Chris Payne and Rico Tyler's original track with a rugged deep-house bassline. Have a listen... As we went to press, David Morales, Frankie Knuckles, and Satoshi Tomiie were embarking on a 12-city tour that will have 'em spinning at some of the top clubs in England. Among the venues on the "Def Mix U.K. '94 Tour" itinerary are Club U.K. in London, Cream in Liverpool, and the Arena

in Middlesborough. "We are addressing this tour as if we were a rock band on the road," says Judy Weinstein, manager of the D.J./producer troupe. "We're having a blast on the bus!"... Kelli Rich's underappreciated "Hide-A-Way" may get a new lease on club life thanks to solid new batch of mixes by Dewey B., Neal Conway, and Li'l John that complement the vocal while exploring several different groove perspectives. This Focus Records 12-inch is available via New York's MCT Distribution.

# *Dance New!* Stevie B

From His Long Awaited Album

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## Christian Country Awards Packs Opry MidSouth, Luchsinger, And Haynes Honored

BY DEBORAH EVANS PRICE

NASHVILLE—Susie Luchsinger, MidSouth, and Bruce Haynes were the top winners at the second annual Christian Country Music Assn. Awards ceremony held here Nov. 9. Luchsinger was named female vocalist of the year, and Haynes picked up his second consecutive trophy for male vocalist of the year.

Hosted by Debra Maffett and Paul Overstreet, the event drew more than 4,000 attendees, nearly filling the Grand Ole Opry House. The awards show concluded the two-day CCMA convention, during which 900 registrants gathered for artist showcases and seminars on songwriting, performing, radio promotion, booking, and management.

Though some industry veterans still seemed cautious about the viability of the Christian country format, most CCMA participants were optimistic about the genre's growth. The debut of Morningstar Radio's new "High Country" format in December (Billboard, Nov. 12) and an increased commitment by Christian labels has given the genre a higher profile than ever before.

Star Song recording artist Brian Barrett said that much of Christian

country's popularity stems from its lyrical "comfort" that bonds friends and families. He also pointed to the recent election results as example of a return to traditional Christian values that are bolstered by Christian country music.

Cheyenne artist Haynes agreed. "We have the best of both worlds. We have the music style we love with a positive lyric. I think that's something the world needs to hear. There are so many lovers of this kind of music, I don't think it can do anything, but go up."

Gene Higgins, founder and president of the CCMA, says he was very pleased with the show. "For its two years in existence, it turned out better than I ever could have anticipated it to be. We were hoping that the industry would attend this award show and really see that there is a lot of talent out there in Christian country that is compatible with country artists, and that was accomplished.

"I feel like everyone who witnessed those Christian country artists knows that their writing, their playing, and their voices are right there with anyone's, and that's what is so exciting to me."

The CCMA awards gala showcased those artists who are propelling

the Christian country format into the limelight. Performers such as Luchsinger, Brian Barrett, the Days, Terri Lynn, Ken Holloway, Rivers & Owens, Haynes, Michael James, and MidSouth exhibited the wide range of styles in that market.

Hosts Maffett (who has a Christian album out on Shiloh) and Overstreet also performed that evening. The finale featured Star Song recording artist Andy Landis singing "He's Knocking," joined by Pioneer Award winners the Fox Brothers and the Nashville chapter of the Gospel Music Workshop Assn. choir. The

(Continued on page 33)



Here Comes McBride. Flanked by Lorianne Crook and Charlie Chase, co-hosts of TNN's Music City Tonight, are, from left, RCA Records senior VP of A&R Thom Schuyler and Martina McBride, who picked up a gold record for her latest album, "The Way That I Am," on a recent visit to the show.

## CBS/Fox's 'Christopher' Hits Home In Time For This Xmas

BY EDWARD MORRIS

NASHVILLE—Chuck Glaser says it's taken him and his associates more than a quarter of a century to bring "Christopher The Christmas Tree" to the world. But this looks like their year to deliver. The character and story—created by George T. Bowers, a Christmas tree grower, as well as writer and entertainer—are on a home video released by CBS/Fox, and it will air on the Fox Network nationwide Dec. 24.

The animated version of the story is a co-venture between Chuck Glaser Productions here and Delaney And Friends Cartoon Productions, Vancouver, Canada. Glaser first made his name in entertainment as a member of the trailblazing country trio Tom-pall & the Glaser Brothers. And both he and his brother Jim provide character voices on "Christopher."

"This is the first animated version," Glaser says, detailing the project's long history. "The single record [of the "Christopher" story] came out the first time in 1969. It got a tremendous amount of action and was picked up by MGM Records and re-released two days before Christmas, which meant that it failed.

"We did it again in 1971. That time, it was picked up by ABC Paramount Records, who also had an option to do an animation on it. But that whole thing failed, because they didn't get the record out until the day after Christmas."

Thinking that an album built around the theme might be well received, Bowers wrote an additional 11 songs to go with the original one, and he and Glaser put out a "Christopher" album in 1982.

"We released it and got some action," Glaser says. "And re-released it for a television campaign in 1985 with a sample of the animation. "We got tremendous response from the animation, but not much on the album."

The soundtrack to the new 25-minute animated video is part of the 1982 album, Glaser says.

Glaser says he hopes to have the soundtrack available as an album sometime next July, when stores begin stocking Christmas albums. It will contain seven songs. Glaser adds that his company will also publish a "Christopher The Christmas Tree" book.

The television special will be distributed this year in 25 countries outside the U.S. by Cambium Releasing, Toronto.

Fox will begin promoting the special in early December, says Glaser. "CBS/Fox has been promoting the video since early September," he says. "The initial promotion went out Sept. 9, and it was released to the video stores Sept. 18." The video carries a suggested retail price of \$9.95.

Glaser says his company has sent singles of "Christopher The Christmas Tree" to more than 3,000 radio stations via Nashville-based CDX (Compact Disc Express).

## Ken Wendrich: A Tough Act To Follow

W.O. Smith School's Director 'Just Loved Teaching Kids'

Edward Morris is on vacation. This week's column was written by Peter Cronin.

THE MUSIC MAN: The children of Nashville lost a good friend Nov. 1 when Ken Wendrich died from injuries he suffered in an automobile accident. The 62-year-old music educator had just celebrated his 10th anniversary as director of W.O. Smith Nashville Community Music School. The search has already begun for a new director, and that's the way Wendrich would have wanted it. But he's going to be tough to replace.

Over the course of his decade at the school, Wendrich saw enrollment grow from a small group of kids to more than 250 students, taught by a volunteer staff of more than 70 music professionals, providing private music instruction to underprivileged kids for 50 cents a lesson.

It might have been harder, even in a musically rich community like Nashville, to attract the kind of people that make up the W.O. Smith School's teaching staff. But for Wendrich, who came to the school from a higher-paying position as dean of the College of Musical Arts at Bowling Green State University in Ohio, teaching kids was more than just a job, and his passion was infectious.

"Ken was a missionary," says Del Sawyer, dean of Nashville's Blair School Of Music and the man who originally brought Wendrich to Nashville. "He had a purpose in life; he just loved teaching kids." In a distinguished career that spanned four decades, Wendrich repeatedly rose on the academic ladder, only to climb right back down when he realized how much he missed those kids.

"It wasn't in Ken's nature to wear the armor and carry the mace of an academic dean, and he really hated it," says Sawyer. "He was a gentle creature, and he liked to be in direct contact with children." That involvement was Wendrich's greatest joy. You could see it in his eyes when he talked about his students, and you could hear it in his spontaneous giggle as he proudly showed off the school and its students to visitors.

They packed the hall at Wendrich's memorial service last week. There were fond memories, a little laughter, and a lot of tears. And, of course, there was music from the students that "Mr. Ken" loved so much and so well. As moving and comforting as that service was for the community that loved him, Wendrich had already built his memorial. You can see it in the small brick bungalow over on Edgemoor Avenue that houses the W.O. Smith School, and you can hear it drifting out of the windows. To the average

set of ears, it's the often-abrasive sound of children struggling with their instruments. But to Ken Wendrich, it was the sweetest sound in the world.

MAKING THE ROUNDS: The Branson, Mo.-based Americana Television Network will cease its broadcast operations Dec. 31 and switch its emphasis to production, syndication, and distribution. Americana chairman/CEO Stan Hitchcock blames the FCC's "stifling regulations" for the network's inability to gain a significant foothold. Americana has a library of more than 500 hours of shows, including Hitchcock's own "Heart To Heart" music and conversation series and "Reno's Old Time Music Festival," a bluegrass and acoustic music series.

The new faces you can expect to see at Country Radio Seminar's New Faces Show March 4 are Lisa Brokop (Patriot), Rick Trevino (Columbia), George Ducas (Liberty), Steve Kolander (River North), Bryan White (Asylum), David Ball (Warner Bros.), Archer Park (Atlantic), Ken Mellons (Epic), John & Audrey Wiggins (Mercury), and Western Flyer (Step One). Comedian Jeff Foxworthy will host.

There are some new titles at High Five Productions—and a new address, as well. The company has

moved its Nashville headquarters to 1111 16th Ave., South, but will maintain its present offices at 903 18th Ave., South, for the High Five Video and production and accounting departments. Moving up at High Five are Rob Cowlyn and Tom Cajka, who will become partners, joining founding partners Bud Schaetzle, Martin Fischer, and Brett Wolcott. Cowlyn also will hold the post of senior VP/GM, while Cajka will serve as senior VP/CFO. Sporting new titles as well are Cynthia Biederman, VP of project development; Daniel Petraitis, VP of artist and media relations; Deb Rhodes, VP of High Five Design; Brian McNamara, VP/GM of Music City Digital; and Michael McNamara, director of creative services. . . . At SESAC, Charlotte Scott has been promoted from director of royalty distribution and affiliations administration to VP of operations.

Christian country artist Susie Luchsinger has a new long-form video on the market, "The Real Love Home Video Collection," on Integrity Music. The 25-minute package contains clips for seven songs, plus concert and interview footage. It carries a suggested retail price of \$9.95. . . . Renee Grant-Williams, a Nashville vocal coach, has recorded a song for the made-for-TV movie "The Good Ole Boys," which stars Tommy Lee Jones and Sissy Spacek.



The New Single From

# Neal McCoy

## "For A Change"

Airplay December 5<sup>th</sup>

From the forthcoming album

### You Gotta Love That

In Stores January 24<sup>th</sup>

Produced by Barry Beckett  
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# Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 135 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	7	9	<b>★ ★ ★ No. 1 ★ ★ ★</b> THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
2	5	8	11	IF YOU'VE GOT LOVE S. HENDRICKS (S. HENDRICKS, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
3	1	3	11	IF I COULD MAKE A LIVING J. STROUD, F. STEGALL, P. MURRAY, A. JACKSON	CLAY WALKER (C) (V) GIANT 18068
4	2	1	13	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
5	8	15	8	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. OMARTIAN)	VINCE GILL (C) (V) MCA 54937
6	10	14	11	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, W. HAGGARD)	CLINT BLACK (C) (V) RCA 62933
7	9	11	13	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. MURRAY, W. MOBLEY)	ALABAMA (C) (V) RCA 62897
8	6	5	15	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 18103
9	11	16	11	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	FAITH HILL WARNER BROS. ALBUM CUT
10	12	18	7	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	JOE DIFFIE (C) (V) EPIC 77715
11	3	2	13	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	TRACY LAWRENCE (C) (V) ATLANTIC 87199
12	15	17	13	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	DAVID BALL (C) (V) WARNER BROS. 18081
13	13	15	15	BABY LIKES TO ROCK IT R. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	THE TRACTORS (V) ARISTA 1-2717
14	16	19	14	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	LARI WHITE (C) (V) RCA 62896
15	17	24	6	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	TIM MCGRAW CURB ALBUM CUT
16	7	4	14	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	ALAN JACKSON (C) (V) ARISTA 1-2745
17	19	29	6	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
18	18	20	7	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	RANDY TRAVIS (C) (V) WARNER BROS. 18062
19	26	30	5	<b>★ ★ ★ AIRPOWER ★ ★ ★</b> TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	REBA MCENTIRE (C) (V) MCA 54888
20	20	21	12	YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, R. REGAN)	TANYA TUCKER LIBERTY 79053
21	24	26	9	<b>★ ★ ★ AIRPOWER ★ ★ ★</b> DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	RICK TREVINO (C) (V) COLUMBIA 77708
22	28	39	4	<b>★ ★ ★ AIRPOWER ★ ★ ★</b> I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
23	25	28	10	<b>★ ★ ★ AIRPOWER ★ ★ ★</b> THERE GOES MY HEART D. COOK (R. MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 54909
24	23	22	11	THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
25	29	33	7	NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
26	14	9	16	I SURE CAN SMELL THE RAIN M. BRIGHT, T. DUBOIS (L. MURRAY, W. ALDRIDGE)	BLACKHAWK (V) ARISTA 1-2718
27	22	6	15	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	SAMMY KERSHAW (C) (V) MERCURY 858 922
28	42	55	3	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	PAM TILLIS (V) ARISTA 1-2759
29	32	40	9	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	AARON TIPPIN (C) (V) RCA 62947
30	38	43	13	HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	MARK COLLIE (C) (V) MCA 54917
31	39	45	8	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	JOHN BERRY (V) LIBERTY 18137
32	21	10	19	JUKEBOX JUNKIE J. CUPIT, J. HONEYCUTT, K. MELLONS (S)	KEN MELLONS (C) (V) EPIC 77579
33	30	25	15	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2740
34	40	47	6	LITTLE HOUSES J. STROUD, D. STONE (M. CATES, S. EWING)	DOUG STONE (V) EPIC 77716
35	27	12	18	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	NEAL MCCOY (C) (V) ATLANTIC 87213
36	44	49	7	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62991
37	43	46	7	STORM IN THE HEARTLAND J. SCAIFE, J. CUTTIP (B. HENDERSON, D. BURNS, C. RYLE)	BILLY RAY CYRUS (C) (V) MERCURY 858 949

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	35	32	19	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) POLYDOR 853 358
39	33	27	18	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	PAM TILLIS (C) (V) ARISTA 1-2726
40	36	34	19	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BLUMER)	PATTY LOVELESS (C) (V) EPIC 77609
41	57	65	15	GONE COUNTRY K. STEGALL (B. MCDONALD)	ALAN JACKSON ARISTA ALBUM CUT
42	41	31	17	WATERMELON CRAWL J. CRUTCHFIELD (D. BOGARD, J. TURNER)	TRACY BYRD (C) (V) MCA 54889
43	31	23	18	MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	COLLIN RAYE (C) (V) EPIC 77632
44	46	48	10	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	RHETT AKINS (C) (V) DECCA 64910
45	47	61	3	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN (C) (V) CURB 79133
46	48	59	4	HERE I AM E. GORDY, JR. (T. ARATA)	PATTY LOVELESS (C) (V) EPIC 77734
47	51	53	7	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B. BECKETT, S. TRINKERLEY (J. HUNTER)	JESSE HUNTER (V) BNA 62976
48	50	64	3	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	WADE HAYES (C) (V) COLUMBIA 77739
49	49	56	4	MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, L. MARTINE, JR.)	KATHY MATTEA (C) (V) MERCURY 856 262
50	56	71	3	THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD (C) (V) MCA 54945
51	52	54	7	TILL I WAS LOVED BY YOU B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON)	CHELY WRIGHT (C) (V) POLYDOR 853 810
52	63	—	2	BETWEEN AN OLD MEMORY AND ME G. BROWN, K. STEGALL, C. CRAIG	TRAVIS TRITT (C) (V) WARNER BROS. 18003
53	54	51	20	NOBODY'S GONNA RAIN ON OUR PARADE J. LEO (B. PARKER, W. RAMBEAUX)	KATHY MATTEA (C) (V) MERCURY 858 800
54	53	50	20	SHE DREAMS M. WRIGHT (G. HARRISON, T. MENSY)	MARK CHESNUTT (C) (V) DECCA 54887
55	58	60	5	SUMMER IN DIXIE B. BECKETT (J. ROBBIN, G. LEVINE)	CONFEDERATE RAILROAD (V) ATLANTIC 82505
56	59	66	4	A GOOD YEAR FOR THE ROSES B. AHERN (J. CHESNUT)	GEORGE JONES & ALAN JACKSON (C) (V) MCA 54969
57	45	35	10	COUNTRY 'TIL I DIE J. STROUD, J. ANDERSON (T. SEALS, E. SETSER, J. ANDERSON)	JOHN ANDERSON (C) (V) BNA 62985
58	60	63	19	SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	REBA MCENTIRE (C) (V) MCA 54839
59	61	68	4	THE GIRL FROM YESTERDAY EAGLES, E. SCHEINER, R. JACOBS (G. FREY, J. TEMPCHIN)	EAGLES Geffen ALBUM CUT
60	NEW	—	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHUDACOFF)	SHENANDOAH LIBERTY ALBUM CUT
61	NEW	—	1	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	COLLIN RAYE (C) (V) EPIC 77773
62	65	69	6	SHE SHOULD'VE BEEN MINE R. FLYER, J. TERRELL, R. CROSBY, J. DOWELL	WESTERN FLYER (V) STEP ONE 485
63	69	—	2	LISTEN TO YOUR WOMAN J. THOMAS (S. KOLANDER, E. TREL)	STEVE KOLANDER (C) RIVER NORTH 4514
64	72	—	2	LITTLE BY LITTLE D. COOK (J. HOBBS, B. BOWLES)	JAMES HOUSE (C) (V) EPIC 77757
65	70	—	2	SHE'S IN THE BEDROOM CRYING J. SCAIFE (J. TONIN, J. A. STEWART, C. CANNON)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 856 706
66	73	—	2	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	LISA BROKOP (C) PATRIOT 79072
67	64	58	17	HAS ANYBODY SEEN AMY J. SCAIFE, J. LOTT (J. VEZNER, D. HENRY)	JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
68	75	—	2	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
69	NEW	—	1	SOUTHBOUND B. CANNON, N. WILSON (M. MCANALLY)	SAMMY KERSHAW (C) (V) MERCURY 856 410
70	NEW	—	1	WE GOT A LOT IN COMMON R. SCRUGGS (R. ARCHER, J. PARK, B. P. BARKER)	ARCHER/PARK (C) (V) ATLANTIC 87181
71	67	73	9	GIRL THANG B. BECKETT (K. HINTON, M. LAYBOURN, J. RODMAN)	TAMMY WYNETTE (DUET WITH WYNONNA) EPIC ALBUM CUT
72	NEW	—	1	LOSING YOUR LOVE S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	LARRY STEWART (C) (V) COLUMBIA 77753
73	NEW	—	1	UPSTAIRS DOWNTOWN N. LARKIN, H. SHEDD (T. KEITH, C. GOGG, JR.)	TOBY KEITH (C) (V) POLYDOR 851 136
74	62	52	9	EUGENE YOU GENIUS B. J. WALKER, JR., K. LEHNING (L. WILSON, B. LAWSON)	BRYAN WHITE (C) (V) ASYLUM 64510
75	66	74	4	WHEN I COME BACK (I WANNA BE MY DOG) M. WRIGHT (C. WISEMAN, A. ANDERSON)	GREG HOLLAND (C) (V) WARNER BROS. 18033

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

## HOT COUNTRY RECURRENTS

1	1	—	2	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
2	—	—	1	DOWN ON THE FARM J. STROUD (B. GALLIMORE, K. K. PHILLIPS, J. LASETER)	TIM MCGRAW CURB
3	—	—	1	THIRD ROCK FROM THE SUN J. SLATE, J. DIFFIE (J. GREENEBAUM, S. WHIPPLE, T. MARTIN)	JOE DIFFIE EPIC
4	2	1	9	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC
5	4	—	2	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY
6	6	4	8	LOVE A LITTLE STRONGER M. POWELL, T. DUBOIS (C. JONES, B. CRITTENBEN, G. SWINT)	DIAMOND RIO ARISTA
7	3	—	2	WHAT THE COWGIRLS DO T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL MCA
8	5	2	6	DREAMING WITH MY EYES OPEN J. STROUD (T. ARATA)	CLAY WALKER GIANT
9	7	5	13	WINK B. BECKETT (B. DIPIERO, T. SHAPIRO)	NEAL MCCOY ATLANTIC
10	10	9	14	EVERY ONCE IN A WHILE M. BRIGHT, T. DUBOIS (H. PAUL, V. STEPHENSON, D. ROBBINS)	BLACKHAWK ARISTA
11	8	3	6	WHISPER MY NAME K. LEHNING (T. BRUCE)	RANDY TRAVIS WARNER BROS.
12	9	8	9	NATIONAL WORKING WOMAN'S HOLIDAY B. CANNON, N. WILSON (R. MURRAY, P. TERRY, J. D. HICKS)	SAMMY KERSHAW MERCURY
13	14	7	18	WISH I DIDN'T KNOW NOW N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH MERCURY

14	15	15	17	WALKING AWAY A WINNER J. LEVITT (T. SHAPIRO, B. DIPIERO)	KATHY MATTEA MERCURY
15	17	10	4	WHAT'S IN IT FOR ME C. HOWARD (J. JARRARD, G. BURR)	JOHN BERRY LIBERTY
16	18	18	11	INDEPENDENCE DAY P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE RCA
17	13	13	16	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB
18	24	22	31	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKEP)	JOHN MICHAEL MONTGOMERY ATLANTIC
19	12	6	8	HANGIN' IN J. CRUTCHFIELD (S. BOGARD, R. GILES)	TANYA TUCKER LIBERTY
20	16	14	5	SUMMERTIME BLUES K. STEGALL, E. COCHRAN (J. CAPEHART)	ALAN JACKSON ARISTA
21	11	11	7	SHE CAN'T SAY I DIDN'T CRY B. CHANCEY (M. T. MARTIN, P. WILSON)	RICK TREVINO COLUMBIA
22	20	17	11	THAT AIN'T NO WAY TO GO D. COOK, S. HENDRICKS (R. DUNN, K. BROOKS, D. COOK)	BROOKS & DUNN ARISTA
23	21	20	16	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (C. MARTIN, L. W. JOHNSON)	TIM MCGRAW CURB
24	—	—	52	CHATTACHOOCHIE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
25	19	19	14	THINKIN' PROBLEM B. CHANCEY (D. BALL, A. SHAMBLIN, S. ZIFF)	DAVID BALL WARNER BROS.

Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

# Country

ARTISTS & MUSIC

## CHRISTIAN COUNTRY AWARDS PACKS OPRY

(Continued from page 30)

show drew cheers of enthusiasm, and the performers seemed relaxed, perhaps because the event was not televised. (By the time, TNN approved the program for broadcast, the CCMA did not have adequate time to seek the kind of sponsorship the show required.)

The CCMA's Higgins says he was pleased with the show's high draw, which was boosted by members of Aglow, a Christian women's organization that happened to be convening in Nashville that same week. By coincidence, that Wednesday evening was the only free night of the Aglow convention. As a result, nearly 2,000 Aglow members bought tickets for the CCMA Awards.

"I think tonight was a celebration of where Christian country has come from, and where it is going," Luchsinger said backstage after the awards show. "It's like a celebration of 'Yeah, we've made it another year' and a pat on the back to the winners to say 'You've done well.' There wasn't a spirit of competition here. It was like camaraderie. We are in this

together... I think it's going to continue to grow, and everyone has one thing in common—we are going to keep it very country, and we're going to keep it quality. That's the key."

The CCMA winners are as follows—female vocalist: Susie Luchsinger (Integrity Music); male vocalist: Bruce Haynes (Cheyenne Records); vocal group of the year: MidSouth (Warner Alliance); new artist of the year: Paula McCulla (Cheyenne); vocal duo of the year: Margo Smith & Holly; song of the year: "Runs In The Blood," recorded by Ken Holloway (Ranson/Brentwood), written by Jeff Hansen and Jeff Silvey (Meadowgreen Music/Riverstone Music); and musician of the year: Ricky Skaggs.

Also, video of the year: "Two Out Of Three" by Charlie Daniels (Sparrow); radio station: KPBC, Dallas; and radio personality: Darroll Alexander from WCNW, Fairfield, Ohio.

The Pioneer Award went to the Fox Brothers. Paul Overstreet was honored as mainstream country artist of the year.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist
- 13 **BABY LIKES TO ROCK IT** (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chiniquapin, BMI) WBM
- 52 **BETWEEN AN OLD MEMORY AND ME** (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL
- 1 **THE BIG ONE** (Housesoflute, BMI)
- 35 **THE CITY PUT THE COUNTRY BACK IN ME** (Suteen Stars, BMI/Dixie Stars, ASCAP) HL
- 57 **COUNTRY 'TIL I DIE** (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Baby Dimples, BMI) WBM
- 21 **DOCTOR TIME** (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM
- 74 **EUGENE YOU GENIUS** (Zomba, ASCAP/Catch The Boat, ASCAP) WBM
- 50 **THE FIRST STEP** (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL
- 59 **THE GIRL FROM VESTERDAY** (Red Cloud, ASCAP/Night River, ASCAP) WBM
- 71 **GIRL THANG** (WB, ASCAP/Warner-Tamerlane, BMI) WBM
- 17 **GOIN' THROUGH THE BIG O** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM
- 41 **GONE COUNTRY** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
- 56 **A GOOD YEAR FOR THE ROSES** (Sony Tree, BMI) HL
- 30 **HARD LOVIN' WOMAN** (Music Corp Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM
- 67 **HAS ANYBODY SEEN AMY** (Reynson, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL
- 36 **HEART TROUBLE** (Irving, BMI/Littlemarch, BMI) WBM
- 46 **HERE I AM** (Morganactive, ASCAP/Pooke Bear, ASCAP) WBM
- 3 **IF I COULD MAKE A LIVING** (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
- 2 **IF YOU'VE GOT LOVE** (Love This Town, ASCAP/MCA, ASCAP) HL/WBM
- 29 **I GOT IT HONEST** (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
- 22 **I'LL NEVER FORGIVE MY HEART** (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
- 11 **I SEE IT NOW** (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM
- 26 **I SURE CAN SMELL THE RAIN** (Alabama Band, BMI/Rick Hall, ASCAP) WBM
- 40 **I TRY TO THINK ABOUT ELVIS** (MCA, ASCAP/Gary Burr, ASCAP) HL
- 32 **JUNEBOX JUNKIE** (Cupit, BMI/Cupit Memanes, ASCAP)
- 8 **KICK A LITTLE** (Square West, ASCAP/Howlin' Hits, ASCAP) WBM
- 63 **LISTEN TO YOUR WOMAN** ( )
- 64 **LITTLE BY LITTLE** (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI)
- 34 **LITTLE HOUSES** (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
- 16 **LIVIN' ON LOVE** (Yee Haw, ASCAP) WBM
- 47 **LONG LEGGED HANNAH (FROM BUTTE, MONTANA)** (Meat And Three, BMI/Ensign, BMI) HL
- 72 **LOSING YOUR LOVE** (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP)
- 43 **MAN OF MY WORD** (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 49 **MAYBE SHE'S HUMAN** (Irving, BMI/Colter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM
- 28 **MI VIOA LOCA (MY CRAZY LIFE)** (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL
- 61 **MY KIND OF GIRL** (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP)
- 25 **NIGHT IS FALLIN' IN MY HEART** (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL
- 53 **NOBODY'S GONNA RAIN ON OUR PARADE** (Longlute, BMI/Rio Zen, BMI/Reynson, BMI/Howe Sound, BMI)
- HL/WBM
- 15 **NOT A MOMENT TOO SOON** (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
- 14 **NOW I KNOW** (Sony Tree, BMI/Don Cook, BMI) HL
- 48 **OLD ENOUGH TO KNOW BETTER** (Sony Tree, BMI) HL
- 10 **PICKUP MAN** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 68 **THE RED STROKES** (Rio Bravo, BMI/Sanderson, ASCAP/Critenon, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
- 54 **SHE DREAMS** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP/Brass Ring, ASCAP) HL/WBM
- 62 **SHE SHOULDO'VE BEEN MINE** (Songs Of Grand Coaliton, BMI/Songs Of Grand Alliance, ASCAP/Hoosier, ASCAP) HL
- 65 **SHE'S IN THE BEDROOM CRYING** (Millhouse, BMI/Songs Of PolyGram, BMI/Taste Auction, BMI)
- 33 **SHE'S NOT THE CHEATIN' KIND** (Sony Tree, BMI/Showbilly, BMI) HL
- 58 **SHE THINKS HIS NAME WAS JOHN** (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL
- 4 **SHUT UP AND KISS ME** (Why Walk, ASCAP)
- 60 **SOMEWHERE IN THE VICINITY OF THE HEART** (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP)
- 69 **SOUTHBOUND** (Beginner, ASCAP)
- 37 **STORM IN THE HEARTLAND** (Pier Five, BMI/tsham Ryle, BMI)
- 55 **SUMMER IN OXIE** (Sony Cross Keys, ASCAP) HL
- 9 **TAKE ME AS I AM** (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM
- 66 **TAKE THAT** (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI)
- 24 **THAT'S WHAT I GET (FOR LOSIN' YOU)** (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI) HL
- 23 **THERE GOES MY HEART** (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 27 **THIRD RATE ROMANCE** (Fourth Floor, ASCAP/WB, ASCAP) WBM
- 18 **THIS IS ME** (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
- 45 **THIS TIME** (Travelin' Zoo, ASCAP/Beginner, ASCAP)
- 51 **TILL I WAS LOVED BY YOU** (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
- 19 **TILL YOU LOVE ME** (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
- 6 **UNTANGLIN' MY MIND** (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
- 73 **UPSTAIRS DOWNTOWN** (Songs Of PolyGram, BMI/Tokeco, BMI)
- 42 **WATERMELON CRAWL** (Acuff-Rose, BMI/Coburn, BMI) WBM
- 7 **WE CAN'T LOVE LIKE THIS ANYMORE** (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
- 70 **WE GOT A LOT IN COMMON** (Collins Court, ASCAP/Ken-Ten, BMI)
- 44 **WHAT THEY'RE TALKING ABOUT** (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terice, BMI) HL
- 75 **WHEN I COME BACK (I WANNA BE MY OOG)** (Almo, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI) WBM
- 5 **WHEN LOVE FINOS YOU** (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
- 12 **WHEN THE THOUGHT OF YOU CATCHES UP WITH ME** (EMI Blackwood, BMI) HL
- 39 **WHEN YOU WALK IN THE ROOM** (EMI, BMI/Unart, BMI) WBM
- 38 **WHO'S THAT MAN** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 31 **YOU AND ONLY YOU** (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
- 20 **YOU JUST WATCH ME** (Dixie Stars, ASCAP) HL

"But that's just a lot of water underneath a bridge I burned  
And there's no use in backtracking around corners I have turned  
Still I guess some things we bury are just bound to rise again  
For even if the whole world has forgotten, the song remembers when."

**BMG**  
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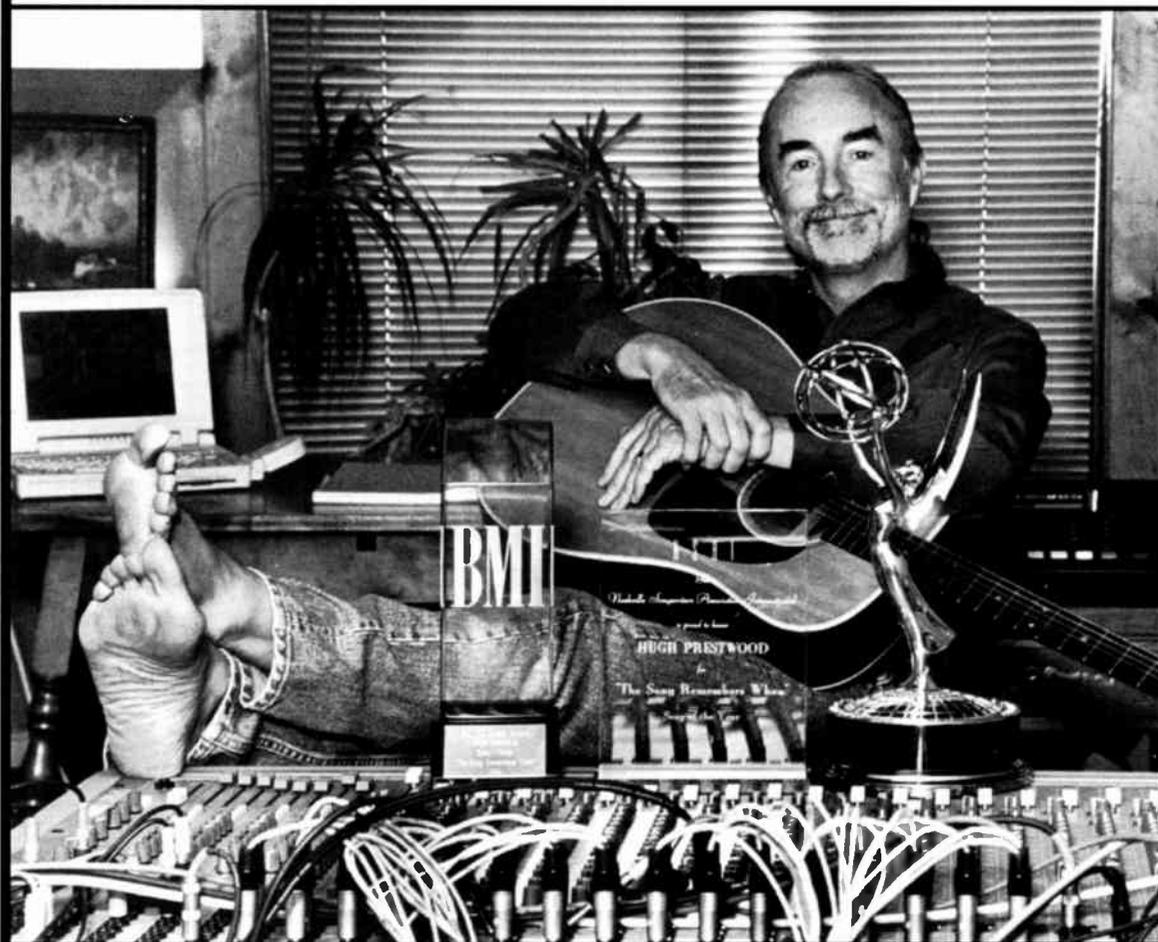


PHOTO: JUDY AHRENS

on his composition

## THE SONG REMEMBERS WHEN

Winner of  
THE EMMY AWARD

for Outstanding Individual Achievement in Music and Lyrics

SONG OF THE YEAR

Nashville Songwriters Association International

1994 TV MUSIC AWARD

BMI

#1 Trisha Yearwood single

Title track of Trisha Yearwood's gold MCA album

Featured in the Trisha Yearwood Disney Channel special  
The Song Remembers When

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# TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	—	2	<b>GEORGE STRAIT</b> MCA 11092 (10.98/15.98)	LEAD ON	1
2	3	3	35	<b>TIM MCGRAW</b> ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
3	2	1	7	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
4	4	2	14	<b>THE TRACTORS</b> ● ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
5	6	5	8	<b>BROOKS &amp; DUNN</b> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
6	5	4	21	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
7	8	6	24	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
8	9	9	17	<b>JOE DIFFIE</b> ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
9	7	7	9	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
10	10	11	45	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	9
11	11	10	43	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
12	12	12	30	<b>REBA MCENTIRE</b> ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
13	14	—	2	<b>BILLY RAY CYRUS</b> MERCURY 526 081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	13
14	15	13	7	<b>CLINT BLACK</b> RCA 66419 (10.98/16.98)	ONE EMOTION	8
15	13	8	4	<b>VARIOUS ARTISTS</b> MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
16	17	15	8	<b>LITTLE TEXAS</b> WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
17	16	19	64	<b>GARTH BROOKS</b> ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
18	20	14	23	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
19	19	16	8	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
20	22	20	42	<b>BLACKHAWK</b> ● ARISTA 18728 (9.98/15.98)	BLACKHAWK	15
21	21	18	8	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	18
22	24	23	24	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
23	26	22	42	<b>THE MAVERICKS</b> ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
24	25	24	54	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
25	23	17	8	<b>TOBY KEITH</b> POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
26	33	—	2	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	26
27	18	26	3	<b>WILLIE NELSON</b> LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	18
28	30	28	111	<b>ALAN JACKSON</b> ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
29	31	32	37	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
30	28	25	22	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
31	29	27	13	<b>PATTY LOVELESS</b> EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
32	34	34	60	<b>REBA MCENTIRE</b> ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
33	27	21	8	<b>DOLLY PARTON</b> COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
34	36	33	91	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
35	35	31	125	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
36	32	29	62	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
37	39	37	114	<b>GEORGE STRAIT</b> ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	36	219	<b>GARTH BROOKS</b> ▲ <sup>1</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
39	40	38	30	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
40	37	30	58	<b>VARIOUS ARTISTS</b> ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
41	41	35	10	<b>MARK CHESNUTT</b> DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
42	42	39	171	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
43	44	44	18	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
44	52	68	3	<b>TRISHA YEARWOOD</b> MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	44
45	43	43	22	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	43
46	49	41	28	<b>TRAVIS TRITT</b> ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
47	45	40	80	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
48	46	45	290	<b>GARTH BROOKS</b> ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
49	48	49	116	<b>VINCE GILL</b> ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
50	50	48	87	<b>DWIGHT YOAKAM</b> ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
51	47	42	13	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	42
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
52	68	—	2	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	52
53	55	55	167	<b>GARTH BROOKS</b> ▲ <sup>1</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
54	51	46	8	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY: A TRIBUTE ALBUM	43
55	53	52	39	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
56	56	50	41	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
57	58	59	106	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
58	66	58	6	<b>VARIOUS ARTISTS</b> ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	54
59	57	53	60	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
60	54	47	43	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
61	60	54	6	<b>GEORGE JONES</b> MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
62	64	60	30	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
63	63	61	83	<b>TOBY KEITH</b> ▲ MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
64	59	51	38	<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
65	65	56	20	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	49
66	61	57	5	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
67	73	71	184	<b>ALAN JACKSON</b> ▲ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
68	71	64	68	<b>CLAY WALKER</b> ▲ GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
69	69	63	28	<b>LORRIE MORGAN</b> ● BNA 66379 (9.98/15.98)	WAR PAINT	7
70	74	67	27	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
71	72	65	35	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
72	62	66	3	<b>RICKY VAN SHELTON</b> COLUMBIA 66153 (10.98 EQ/15.98)	LOVE & HONOR	62
73	70	62	16	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	58
74	RE-ENTRY	70	70	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
75	RE-ENTRY	133	133	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98) <b>HS</b>	CONFEDERATE RAILROAD	7

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING DECEMBER 3, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>VINCE GILL</b> MCA 10877 (10.98/15.98) 2 weeks at No. 1	LET THERE BE PEACE ON EARTH	3
2	3	<b>ALAN JACKSON</b> ARISTA 1 8736 (10.98/15.98)	HONKY TONK CHRISTMAS	2
3	2	<b>PATSY CLINE</b> ▲ MCA 12* (7.98/12.98)	GREATEST HITS	185
4	4	<b>GARTH BROOKS</b> ▲ LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	17
5	5	<b>REBA MCENTIRE</b> ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	19
6	6	<b>GEORGE STRAIT</b> ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	24
7	11	<b>DOLLY PARTON</b> COLUMBIA 46796*SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	20
8	9	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	183
9	—	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	1
10	7	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	185
11	8	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	170
12	17	<b>KENNY ROGERS &amp; DOLLY PARTON</b> ▲ RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	23
13	10	<b>GEORGE STRAIT</b> ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	185

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	<b>GEORGE STRAIT</b> ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	183
15	18	<b>ALABAMA</b> ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	22
16	—	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	17
17	15	<b>CLINT BLACK</b> ▲ RCA 9668 (9.98/13.98)	KILLIN' TIME	12
18	13	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
19	14	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	24
20	—	<b>THE JUDDS</b> ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	24
21	16	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	44
22	19	<b>KENNY ROGERS</b> ▲ LIBERTY 5112*CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	89
23	24	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	61
24	23	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	32
25	20	<b>ALABAMA</b> ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	184

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

# Music Video

ARTISTS & MUSIC

## DC Talk 'At Last' On Big Screen Christian Rappers Do Video And Movie

BY DEBORAH EVANS PRICE

NASHVILLE—Charismatic contemporary Christian rappers DC Talk explore the issues of fame and faith in two new film projects destined for the big and small screens.

The home video "Narrow Is The Road," released by Forefront Communications Sept. 29, is designed to whet fans' appetites for the trio's March film "Free At Last," named for its gold-certified Forefront Communications album. Director Ken Carpenter reeled both projects for Intaglio Productions.

DC Talk members Toby McKeehan, Michael Tait, and Kevin Smith say the movie will be an extended and in-depth version of what fans are seeing in the long-form video.

"The video captured us on film pursuing our faith," says McKeehan. "I hope the film not only shows us pursuing our faith, but introducing our faith—sharing God with the people who don't know him, just because of our music."

Tait hopes the theatrical release will introduce DC Talk to mainstream moviegoing audiences as well.

"The crowd that goes to see the movie 'Free At Last' probably wouldn't have a clue about 'Narrow Is The Road,'" Tait says. "The secular market will be seeing a group they may not have heard of... I hope people stumble in the theaters and say, 'Who are these guys?'"

Forefront initially set out to reel a standard concert longform, says the label's president/CEO, Dan Brock. But footage shot by Carpenter's crew demanded more attention than a traditional longform could provide. Carpenter emerged with more than 120,000 feet of film tracking the trio's rehearsals and performances, which culminated in an appearance at a Billy Graham Crusade in Cleveland.

"With a movie, you can go much longer than you can on your tradi-

tional longforms," Brock says. "And once the movie is released, we'll come back and do a home video version sometime later."

At press time, a distributor had yet to be inked for the film, which Carpenter describes as "a little more honest look at the struggles of being a rock star."

For now, it appears that long-form video and a potential big-screen debut are the most likely ways DC Talk will reach a mainstream audience. Though DC Talk's music is played extensively on the 24-hour contemporary Christian video network Z Music, as well as regional Christian outlets, the group has garnered only minimal mainstream exposure on BET's "Rap City" and PBS' "Club Connect" programs. To date, Forefront has yet to score any airplay on MTV or VH1, despite its gold-certified status.

"Many of the video networks that are interested in being cool, alternative, and current tend to run from anything that's too tied to Christianity," says Brock.

DC Talk's members admit they

are frustrated by their lack of mainstream/crossover video airplay. Smith views it as censorship. Tait agrees and adds, "For me, it's the greatest display of discrimination. There are groups that sing negatively about Jesus and they put it on there... I don't know what the problem is, other than the fact that they know we're Christians."

Smith is optimistic that the situation will change because of the growth in the group's music. In addition, Forefront's distribution partner, StarSong, recently was acquired by EMI, and the group members are hopeful that Cema's distribution muscle will affect future album and video sales.

For now, Forefront is relying on its existing resources to spread the word on DC Talk. To help promote the longform, a promotional clip for the track "Love Is A Verb" is being serviced to Christian-friendly video outlets.

"It's proving to be a very good promotional tool for the longform, because it lets people see in 3½ minutes what they can see more of in

(Continued on page 45)

## PRODUCTION NOTES

### LOS ANGELES

- Planet Pictures' Randee St. Nicholas is the eye behind a series of new clips, including Barry White's A&M video "Practice What You Preach," Wynonna Judd & Michael English's Curb duet "Healing," Gladys Knight & Boyz II Men's MCA collaboration "End Of The Road," and Babyface & Lisa Stansfield's Arista/Fox duet "Dream Away." John Hopgood produced all the shoots. John Mathieson directed photography on the White project; Bill Pope was DP on the Judd/English clip and the Babyface/Stansfield video; and Gerry Wenner shot the Knight/Boyz II Men video.

- Director Seb Janiak lensed J.J. Cale's new Virgin video "Long Way

Home" with producer Allan Wachs.

### NEW YORK

- Westside Stories director Keith Ward shot Pete Rock & C.L. Smooth's new Elektra video "I'll Take You There." Tracey Baker produced the shoot. Ward and Baker also directed and produced Lords Of The Underground's "Tie Toc" video.

- Chrysalis-EMI's D Generation recently wrapped its debut video, "No Way Out," with Poppa Large Productions Inc. Drew Carolan directed, and Josh Cheuse produced.

- Channel Live's Capitol video "Mad-izm" is an F.M. Rocks production directed by Jeff Byrd. Craig Fanning produced the clip, which features an appearance by KRS-One.

### NASHVILLE

- GPA Films director L.J. Kreussling recently reeled Joey Reed's DCT video "The Day After Christmas." Jeff Phillips directed photography; David Pritchard produced. Grand Ole Opry legends Little Jimmy Dickens and Del Reeves appear in cameo roles.

### OTHER CITIES

- Jacksonville, Fla., is the site of DJ Trans' Attitude Records clip "Ride Out." Hands-On Productions' Craig Melone directed the video; Russ Brandt directed photography. Jeffrey Cohen executive-produced.

## TO OUR READERS

Due to Thanksgiving holiday deadlines, the Billboard Video Monitor does not appear this week.

## CMC Cruises Info Highway; 'Light Music' Goes To Israel

CALIFORNIA MUSIC Online: Oakland's California Music Channel has gone hi-tech and is making its pop, country, and modern rock playlists available to America Online users via the service provided by the San Jose Mercury News. In addition, CMC's programming crew is now accepting video requests via E-mail.

CMC president Rick Kurkjian reports that upon visiting Billboard's first MultiMedia Expo during the magazine's 16th annual Music Video Conference & Awards last month, he was able to preview an interactive press kit for Columbia act the Goats. The kit was exhibited by UFO Interactive's Doug Cerrone (former MCA video promotion man) in a booth sponsored by UFO and New Media.

Following the conference, Kurkjian signed a deal with Cerrone and Columbia to distribute 10 of the CD-ROM kits as prizes to CMC's modern rock viewers. Contestants became eligible for the kits by submitting an E-mail entry. A future E-mail contest will offer entrants a chance to win a copy of A&M's "If I Were A Carpenter," a tribute album to the Carpenters.

### VIDEO PILGRIMAGE:

A crew from contemporary Christian music video program "Light Music" of Wall, Pa., is traveling to Israel Wednesday (30) to shoot footage for its forthcoming Christmas program. The government of Israel is funding the trip, which allows producer Tom Green and his crew to visit Bethlehem and other historic sites. Green says he also plans to go rafting on the Jordan River.

REEL NEWS: Linda Corradina is now senior VP of programming and production at VH1... Bruno Del-Granado is now VP of music and talent at MTV Latino... FYI: Former EastWest video promotion staffers Dennis Boerner and Marni Konner, victims of label cutbacks, are free agents these days... Harvey Sheldon has joined the newly formed simply... Rock productions (sRp) as executive producer. The Irvine, Calif.-based outfit is negotiating a network deal to produce a weekly classic rock video program. Sheldon produces the video shows "America's Rock Network" and "Monster Rock."

Production notes: L.A.-based QDLA closes its West Coast operation Thursday (1) in an effort to enhance expansion of its London-based office. Director Alex Peacock has created a new L.A.-based entity named 33½ Productions Inc. to service the music industry's commercial needs. Former QDLA director Cameron Casey has moved to Picture This Entertainment, Gavin Bowden

has signed with Original Film, and Markus Blunder recently joined the roster at the Underground in L.A. ... Directors Darren Lavett and Mike Figgis have signed to the roster at Burbank, Calif.'s Squeak Pictures... Directors William Boyd and Tryan George have signed on with L.A.'s Smash! Films... H-Gun Labs of Chicago recently signed director William Morrison.

BOX SHOP: The Box's new headquarters in Miami's South Beach will include a specialty retail outlet on the building's first floor. Fans of the viewer-programmed music video network will be able to buy exclusive merchandise, clothing, and other products tagged with the network's logo.

Network executives expect to move to the new site in early 1995.

In other Box talk: Programming execs report that the most-requested video during the Billboard Music Video Conference was Oasis' "Supersonic."

The Box provided a special programming feed to occupants of the Loews Santa Monica Beach Hotel, which hosted the conference. The network feed generated some 645 calls regarding 150 different clips.

Other popular requests, in descending order, were Shudder To Think's "Hit Liquor," G. Love And Special Sauce's "Cold Beverage," Love Spit Love's "Am I Wrong," and Real McCoy's "Another Night." Clips by Craig Mack, Deadeye Dick, Black Sheep, Sir Mix-A-Lot, and Gloria Estefan rounded out the top 10 requests.

KNOWLEDGE IS POWER: Representatives of Nielsen Media Research shared information about their Music Video Tracking device with attendees of Billboard's Multi-Media Expo.

The device is designed to track video airplay 24 hours a day, with a service that quantifies existing information and provides label executives with such details as total impressions, average impressions, and unduplicated impressions, among other distinctions.

"Video airplay on MTV may be positive," said Nielsen's Dave Thomas. "But we can tell you just how positive."

MADONNA MONITOR: In the wave of a recent channel surf, the Eye caught Madonna's "Secret" simultaneously on both MTV and VH1. MTV viewers, obviously more akin to the hip dance remix scene, got to watch the souped-up version (tweaked by Junior Vasquez), while VH1's presumably more sedate crowd was treated to the sultry, seductive original.

# THE EYE



by Deborah Russell



Crow Show. A&M's Sheryl Crow, center, took time during a recent jaunt to New York to reel a "BOXTalk" feature with the Box's director of production, Carlos Fraguio, right.

# TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★				
1	1	12	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) 12 wks at No. 1	THE 3 TENORS IN CONCERT 1994
2	2	37	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	3	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (10.98/15.98)	CHANT NOEL
4	4	219	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	5	10	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
6	6	10	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
7	RE-ENTRY		KRONOS QUARTET NONESUCH 79346/ELEKTRA (10.98/15.98)	NIGHT PRAYERS
8	9	2	BATTLE, VON STADE, MARSALIS (PREVIN) SONY CLASSICAL 48235 (9.98 EQ/15.98)	A CARNEGIE HALL CHRISTMAS CONCERT
9	8	13	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
10	7	5	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61473 (9.98/15.98)	ORFF: CARMINA BURANA
11	11	134	UPSHAW/ZINMAN NONESUCH 79282/ELEKTRA (10.97/15.97)	GORECKI: SYMPHONY NO. 3
12	12	11	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907099 (13.98/18.88)	ON YOOLIS NIGHT
13	10	50	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
14	13	102	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME
15	14	9	YO-YO MA SONY CLASSICAL 57961 (9.98 EQ/15.98)	THE NEW YORK ALBUM

# TOP CLASSICAL CROSSOVER™

★★ NO. 1 ★★

1	1	43	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98) 43 weeks at No. 1	THE PIANO
2	3	10	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
3	5	47	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	2	8	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
5	4	2	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
6	9	13	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53358 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
7	7	16	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
8	10	2	CANADIAN BRASS RCA 62683 (9.98/15.98)	NOEL
9	6	10	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
10	11	26	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
11	8	2	JON ANDERSON/LONDON CHAMBER ACADEMY ANGEL 55088 (10.98/15.98)	CHANGE WE MUST
12	12	108	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
13	14	3	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
14	15	7	ROYAL PHILHARMONIC (STRATTA) TELDEC 90877/ELEKTRA (10.98/15.98)	SYMPHONIC BOSSA NOVA
15	13	88	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS

# TOP OFF-PRICE CLASSICAL™

1	1	5	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98) 2 wks at No. 1	CHRISTMAS FAVORITES FROM THE WORLD'S FAVORITE TENORS
2	2	19	THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENTERTAINMENT (3.98/4.98)	MYSTICAL CHANTS
3	4	3	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
4	3	4	BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
5	5	13	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
6	NEW▶		VARIOUS ARTISTS INFINITY DIGITAL 64373 (4.98 EQ)	CHOPIN: PIANO SONATAS: NOCTURNES
7	NEW▶		VARIOUS ARTISTS INFINITY DIGITAL 57247 (4.98 EQ)	ROMANTIC FAVORITES
8	15	2	VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
9	6	3	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
10	11	2	VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC
11	13	3	VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
12	14	2	VARIOUS ARTISTS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
13	NEW▶		VARIOUS ARTISTS INFINITY DIGITAL 57259 (4.98 EQ)	MOZART: PIANO CONCERTOS NOS. 23 & 27
14	NEW▶		VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: THE BLUE DANUBE
15	NEW▶		VARIOUS ARTISTS INFINITY DIGITAL 64335 (4.98 EQ)	VIVALDI: GUITAR CONCERTOS

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

# Artists & Music

## Classical KEEPING SCORE™



by Heidi Waleson

**WHAT THEY LOOKED LIKE:** If you've ever wondered what it was like to sit in an orchestra and have Fritz Reiner glaring down at you from the podium, now there is Teldec's two-hour video "The Art Of Conducting: Great Conductors Of The Past." Sixteen legendary conductors are captured in rehearsal and performance on this skillfully edited collection of film clips, many of them rare. Arthur Nikisch conducts silently in a clip from 1913; Sir John Barbirolli grows increasingly frustrated as he tries to get the Hallé to play a phrase of Bruckner to his satisfaction; Richard Strauss looks totally bored as though, in the words of commentator George Szell, "he's waiting for the card game that comes after the concert"; and Leonard Bernstein sings, grunts, and gesticulates through a ferocious rehearsal of Shostakovich with the London Symphony.

The commentary (from the likes of Isaac Stern, Oliver Knussen, and John Eliot Gardner) is sometimes a bit over-reverent, but the very different styles and personalities of these conductors come through, from Bruno Walter's courtly insistence and Otto Klemperer's titanic immobility to Herbert von Karajan's creation of himself as conductor-god (he conducts Beethoven with his eyes closed)—an image deliberately fashioned, according to the Berlin Philharmonic's timpanist, to sell. A fascinating document about different means of inspiring and controlling the hydra-headed monster that is the symphony orchestra—and, incidentally, about the portrayal of conductor as deity and autocrat (notice how Leopold Stokowski's hair takes on the look of a halo in a clip from the film "Carnegie Hall").

## Jazz BLUE NOTES™



by Jeff Levenson

**SONNY CONT'D:** Sonny Rollins had quite a lineup of confreres saluting him at the just-completed Jazz Times convention in New York: Arthur Taylor, Tommy Flanagan, Jimmy Heath, Milt Jackson, and Max Roach. With writer-historian Dan Morgenstern serving as moderator, each offered personal testimonials to Sonny's greatness.

Taylor remembered how the man of honor became known as "Newk" (a wild tale about riding in a cab with Sonny and having the driver mistake him for Don Newcombe, the celebrated Brooklyn Dodgers pitcher. Sonny, of course, carried out the ruse, describing the various pitches he throws to batters in delicate situations, and then promising the driver that there would be a couple of ducats left for him at Ebbetts Field later that afternoon).

Roach recited a poem (that I'm still trying to understand), followed by a penetrating summary of Sonny's place among jazz men ("The only competition you have is with yourself"). And Heath described the contrast between Sonny's mythic, gargantuan talent, and his earthy appreciation of friends and family.

For his part, Sonny offered some poignant remarks of his own. He thanked those on the dais, and every jazz artist who ever inspired him (there were many, though he specifically cited Coleman Hawkins and Lester Young). He thanked music for providing a detour from the messy roads followed by other, less fortunate souls from his childhood neighborhood, Harlem. Then he ended with a modest, prayer-like declaration, "I thank God. I'm a lucky

**NOEL, NOEL:** Two of the more offbeat Christmas releases this year come from the British label Nimbus. "Nativitas," a collection of Christmas music by 20th-century American composers performed by the Kansas City Chorus in Missouri, is the label's first album recorded in the U.S. Eleven of the 13 works are world-premiere recordings, including the title cut, a cycle by the Kansas City, Kan., composer Jean Belmont. We also get pieces by Ned Rorem, Conrad Susa, and Norman Dello Joio, and reworkings of old carols, such as Kevin Oldham's arrangement of "Silent Night." The 24-voice choir, led by Charles Bruffy, does well by these often haunting settings; Nimbus has ongoing plans for this group. The label's Prima Voce series offers "The Spirit Of Christmas Past," with 20 cuts of Christmas music by historical performers, acoustically rerecorded from 78s. Caruso does a mean "Cantique de Noel"; also on deck are Rosa Ponselle, Beniamino Gigli, and Ernestine Schumann-Heink.

Over at Harmonia Mundi, the exciting Theatre of Voices, directed by Paul Hillier, offers vigorous, transparent renditions of 24 carols, many of them unfamiliar, on "Carols From The Old And New Worlds." And, not surprisingly, Angel brings us "Chant Noel," from those monks at Santo Domingo de Silos. These Christmas-season chants sound a lot like the ones on the other recording, though Benjamin Britten fans will pick up on "Hodie Christus natus est" (he used it in "Ceremony Of Carols").

**ROCK ME CHOPIN?** BMG Classics' new promo tool—a bright-red vinyl single with pianist Evgeny Kissin playing four Chopin mazurkas—has gone out to stores and radio stations, with emphasis on college markets. While BMG's contention that the mazurka is poised to become the latest dance craze seems a bit of a stretch, the retro record, says publicity manager Melanne Mueller, "has got people talking about Kissin." Whether it hooks the "fad-chasing, money-spending youth of America—the largest potential, fastest-growing group of consumers of classical music" remains to be seen.

man." Seven little words (four more than he's used to dispensing), but they convinced me.

**MORE CONVENTION STUFF:** This gathering, Jazz Time's 10th, had 750 registrants, according to the promoters, a 30% increase in attendance over last year. The consensus among participants (*moi* included), and assorted schmoozers, hangers-on, and hangers-out, was that this year's convention was the best thus far, and that maybe the jazz industry really is coming into its own. The convention encouraged a state of harmonic convergence among musicians, writers, broadcasters, agents, promoters, managers, publicists, aforementioned deadbeats, and label executives (not to be confused with the deadbeats).

To boot, the labels threw their support behind the event with numerous on-site showcases—including those by Tom Coster (JVC), Jacky Terrasson (Blue Note), Eric Reed (Mojazz), Hubert Laws (MusicMasters), Teodoro Avery (GRP), Rohn Lawrence (Atlantic), La Vienta (Telarc), and Kevin Mahogany (Enja).

Can we, in the jazz business, build on this and achieve the kind of organizational respectability enjoyed by other mediums? Seems so, if we keep presenting ourselves as a legitimate industry, the way we did at this JT convention.

**MORE STILL:** Quite a few people commented that an additional dividend was the diversity of good music at venues outside the convention site. (Yes, this wasn't Bozeman, Mont.) Among the performances that had people bip-bip-bipping? That by Kurt Elling, a singer out of Chicago (just signed by Blue Note), who apparently brings an edgy, Beat-poet sensibility to the stage; and far-reaching saxophonist Sonny Simmons, who played to a house of 300-plus (the Manhattan Music Center), which is probably far more than he has played to in years.

He also closed the San Francisco jazz fest, which ended Nov. 13, bringing his total audience numbers to some kind of all-time career high—a notch on his belt, or that of adventurous old/new music, or that of the Warner Bros. marketing department. Pick one.

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
			★★★★ <b>No. 1</b> ★★★★★	
1	1	21	TONY BENNETT COLUMBIA 66214	21 weeks at No. 1 MTV UNPLUGGED
2	2	9	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
3	4	10	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
4	3	19	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
5	5	9	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
6	8	75	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
7	6	53	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
8	7	7	VARIOUS ARTISTS ATLANTIC 82699	BURNING FOR BUDDY- A TRIBUTE TO THE MUSIC OF BUDDY RICH
9	9	10	SHIRLEY HORN VERVE 523486	I LOVE YOU PARIS
10	10	3	DAVE GRUSIN GRP 9789	ORCHESTRAL ALBUM
11	11	59	SOUNDTRACK HOLLYWOOD 61357/ISLAND	SWING KIDS
12	12	9	GINGER BAKER TRIO ATLANTIC 82652	GOING BACK HOME
13	16	34	ETTA JAMES PRIVATE 82114	MYSTERY LADY
14	18	53	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
15	13	28	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
16	15	5	DAVE BRUBECK TELARC 83363	JUST YOU, JUST ME
17	14	7	MARK WHITFIELD VERVE 523591	TRUE BLUE
18	17	55	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
19	19	7	BETTY CARTER VERVE 523600	FEED THE FIRE
20	22	50	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
21	21	27	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME
22	20	4	TOOTS THIELEMANS PRIVATE 82120	EAST COAST/WEST COAST
23	23	13	ELLA FITZGERALD VERVE 521 867	THE BEST OF THE SONG BOOKS: THE BALLADS
24	NEW ▶		GERI ALLEN BLUE NOTE 30028	TWENTY ONE
25	NEW ▶		ELLA FITZGERALD VERVE 523382	FIRST LADY OF SONG

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ <b>No. 1</b> ★★★★★	
1	1	3	KENNY G ARISTA 18767	3 weeks at No. 1 MIRACLES: THE HOLIDAY ALBUM
2	2	103	KENNY G ▲ ARISTA 18646	BREATHLESS
3	3	7	NAJEE EMI 30789	SHARE MY WORLD
4	4	27	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
5	5	12	RUSS FREEMAN & RIPPINGTONS GRP 9781	SAHARA
6	7	2	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
7	6	6	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
8	8	29	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
9	9	8	HIROSHIMA QWEST 45601/REPRISE	L.A.
10	10	5	RICHARD ELLIOT BLUE NOTE 27838/CAPITOL	AFTER DARK
11	11	8	PHIL PERRY GRP 4026	PURE PLEASURE
12	13	33	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
13	12	2	JEFF LORBER VERVE FORECAST 523738/VERVE	WEST SIDE STORIES
14	15	6	WARREN HILL RCA 66503	TRUTH
15	14	16	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
16	16	26	AL JARREAU REPRISE 45422/WARNER BROS	TENDERNESS
17	17	12	JOE SAMPLE & SOUL COMMITTEE WARNER BROS 45729	DID YOU FEEL THAT?
18	19	15	ART PORTER VERVE FORECAST 523 356/VERVE HS	UNDERCOVER
19	18	19	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
20	20	26	BONEY JAMES WARNER BROS 45611 HS	BACKBONE
21	RE-ENTRY		PETER WHITE SIN-DROME 1808	REFLECTIONS
22	24	33	PAUL HARDCASTLE JVC 2033	HARDCASTLE
23	RE-ENTRY		FOURPLAY ● WARNER BROS 45340	BETWEEN THE SHEETS
24	23	71	DAVE KOZ CAPITOL 98892	LUCKY MAN
25	22	8	DAVID BENOIT GRP 9787	SHAKEN NOT STIRRED

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

# Artists & Music

## MOTOWN GUITAR GREAT ROBERT WHITE DIES

(Continued from page 11)

than somebody else—and besides, we knew what we had to do to make money.”

Slutsky, author of “Standing In The Shadows Of Motown,” the definitive biography of Jamerson and other members of the Funk Brothers, says White helped keep all the diverse elements of the Detroit label’s sound together. “His strum was like silk. He wasn’t the star, but he was the glue.”

Born Nov. 12, 1936, near Harrisburg, Pa., White was a “disciple” of the late Wes Montgomery, says Slutsky. He joined Motown at the end of the ‘50s, when a tour he was on (backing Harvey Fuqua & the Moonglows) ran out of steam in Detroit.

Another Motown recruit from those days, producer Johnny Bristol, recalls discovering the skills of White, Willis, and Messina. “We would let each of them play separate parts, but all three parts would make up one particular phrase,” he says. “It gave each [musician] time to concentrate on what they had to do, and feel comfortable with it. They worked it out well together, so they would not get in each other’s way.”

White’s trademark style was employed by Bristol, for example, on “Someday We’ll Be Together” by the Supremes. “That opening line, it was something he and I worked out in the studio together, because I knew I needed something on the front of the song, and I wasn’t sure exactly what,” Bristol says. “Robert’s playing all the



Guitarist Robert White, left, with fellow Motown session man Joe Messina in Motown’s original Detroit recording studio, “the Snakepit,” during the label’s 1960s heyday.

way through the song, and it’s the perfect example of how he and the other guys were so willing to work with producers who weren’t necessarily musicians, but who knew creatively what they wanted.”

White was a member of the Funk Brothers until Motown’s move to California in 1972. He left Detroit for Los Angeles in 1975, according to Slutsky, doing recording dates and club work. In 1982, he joined the Temptations on the road for their “Reunion” tour; most

recently, he played at a session for an album of Berry Gordy’s songs, recorded by current and former Motown artists (Billboard, Nov. 5).

White was to have been involved in a club tour (and home video) featuring the remaining Funk Brothers, assembled by Slutsky, himself a musician. “Robert was on a real high because of that Gordy album session, playing behind the Temptations. He was determined to continue making a go of his career.”

## PICKWICK WINS BREACH-OF-CONTRACT SUIT

(Continued from page 11)

thousands of audio masters for releases on CD and cassette under a corporate banner called Pickwick Entertainment. Along with the license agreement, for which Weinberg was to pay an initial, non-refundable fee of \$500,000, the arrangement also called for a shareholders agreement among the parties.

Pickwick Communications charged that Weinberg failed to properly exploit the catalog, failed to make proper accounting, and, in at least one instance, made a licensing deal for some of the product (with West Coast-based Delta Recordings), fees from which it failed to share with Pickwick Communications.

In his defense, Weinberg claimed he had been put into a precarious financial position by expending substantial capital in an attempt to organize the catalog of masters, which he said was in disarray from nearly a decade of storage.

Weinberg also said he had been coerced into spending \$1.9 million to buy the Moss Music Group Inc., which was owned by a former employee [Ira Moss] and personal friend of the principals of Pickwick Communications. Weinberg said the Pickwick principals threatened to withhold efforts to help him obtain long-term financing for Pickwick Entertainment if he did not make the Moss deal.

Weinberg also noted that some questions had surfaced as to the authenticity and ownership of some of the Pickwick Communications masters, including challenges over the ownership of masters by Duke

Ellington and Patsy Cline. According to Pickwick Communications attorney Jamie B.W. Stecher, there were challenges on some five performers in the Pickwick master catalog, but none has been successful.

Other prominent performances said to be represented among the Pickwick Communications masters were sessions by Count Basie, Bing Crosby, Tommy Dorsey, Lena Horne, Gladys Knight & the Pips,

Johnny Mathis, Buddy Rich, and Kate Smith.

In addition to the monetary relief, Schwartz ordered Weinberg to return to Pickwick Communications its masters and “all documents evidencing rights to use the master recordings.”

Attorneys for Weinberg could not be reached at press time. It was unclear whether the ruling would be appealed.

## ZYX REFUTES BMG CLAIM TO MELODIYA LABEL

(Continued from page 11)

independent labels in Germany, where it and BMG Music also are embroiled in a legal battle over rights to the Russian material.

ZYX claims, among many declarations, that Firma Melodiya and BMG Music have no copyright claims to the “Melodiya” name.

Firma Melodiya and BMG Music’s legal action followed a global deal announced last June, covering territories including the U.S., that gives BMG Music the exclusive right to manufacture and distribute product under the Firma Melodiya logo. In the U.S., the first albums under the deal are expected early next year.

In the original suit, the plaintiffs argued that a distribution deal between the Russian state agency and Phillip Allwood, an Australian distributor, for rights to Melodiya classics involved an altered document that fraudulently gave Allwood rights to material, some of which he later licensed to ZYX in the U.S.

The ZYX counterclaim, address-

ing the claim against Allwood, notes that the ZYX-Allwood arrangement required an advance to Allwood of more than \$500,000 and asks the court for a judgment against Allwood if the plaintiffs’ claim is true.

According to ZYX, it entered into an agreement with Allwood in 1993 for the release of some 200 Melodiya master albums. As later amended, the deal is to run until April 1999.

The countersuit also accuses Firma Melodiya and BMG Music of engaging in “predatory and illegal acts” imputing ZYX of fraud, deceit, and dishonesty, thus casting doubt on the character and business reputation of ZYX.

ZYX—in charging the plaintiffs with unfair trade practices, trade libel, unfair competition, commercial disparagement, and intentional interference with ZYX’s contractual and business relationships—claims \$10 million in damages.

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## A New Tribute To Carmen Miranda's Music Bears Fruit

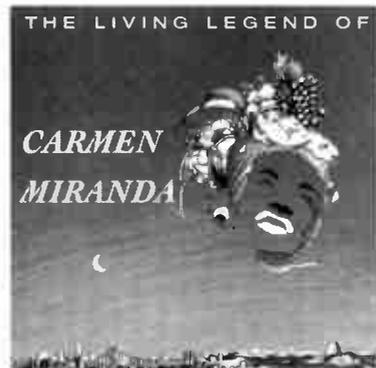
**TO CARMEN COM AMOR:** When Carmen Miranda died at age 46 in 1955, the Portuguese-born, Brazilian-bred singer/actress was best known to international filmgoers as a supporting player confined to playing hackneyed Latin-oriented roles embellished only by her fruit cocktail headgear.



by John Lannert

For international filmgoers, Miranda came to represent Brazil as a cultural and musical icon until bossa nova emerged in the late '50s. Meanwhile, Miranda's film successes brought accusations from her Brazilian fans that she had traded her roots for American dollars.

Nearly 40 years later, Miranda's global image has changed little. Check out any Halloween party, and a Miranda look-alike always seems to be in attendance. In Brazil, however, Miranda's stature as a vocalist has soared over the past 30 years. Many top recording artists recognize that Miranda possessed stylish and original phrasing, plus an inimitable, rangy mezzo that never failed to add a certain



panache even to the banal material she often was forced to record.

Many contemporary Brazilian stars, in fact, have cut tracks originally recorded by Miranda. Prominent songwriter/producer Nelson Motta has assembled 11 of those tracks into a delectable tribute compendium titled "The Living Legend Of Carmen Miranda." Released on his own Lux imprint last month, "Living Legend" boasts a sterling collection of Miranda favorites ("South American Way," "Chica Chica Boom Chic," "Alô Alô") delivered in a wide range of styles, from Rita Lee's true-to-Carmen take on the perky "I Like You Very Much" to Elis Regina's ponderous rendition of "Na Batucada Da Vida."

Nearly all of the songs, however, are tethered by the staccato-scented vocal performances so familiar to Miranda admirers—a true testimony to Miranda's impact on those who believe her to be more than a fruit repository platformed on 6-inch heels. Other well-known artists turning in standout performances are Gal Costa ("Balance"), Ney Matogrosso ("Tic Tac Do Meu Coração"), Caetano Veloso ("Disseram Que Eu Voltei Americanizada"),

(Continued on page 45)

# Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 117 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
★★★ No. 1 ★★★					
1	1	2	5	LUIS MIGUEL WEA LATINA	LA MEDIA VUELTA 2 weeks at No. 1
2	5	10	4	SELENA EMI LATIN	NO ME QUEDA MAS
3	3	4	6	LA MAFIA SONY	ME DUELE ESTAR SOLO
4	2	1	6	LOS REHENES FONOVISIA	NI EL PRIMERO NI EL ULTIMO
5	4	5	6	SPARX FONOVISIA	TE AMO, TE AMO, TE AMO
6	7	6	6	BANDA MACHOS FONOVISIA	EL PUCHONCITO
7	6	3	17	SELENA EMI LATIN	BIDI BIDI BOM BOM
8	19	26	5	LOS TIRANOS DEL NORTE FONOVISIA	TRAGOS AMARGOS
9	12	11	5	EDNITA NAZARIO EMI LATIN	QUIERO QUE ME HAGAS EL AMOR
10	17	27	3	ALEJANDRO FERNANDEZ SONY	A PESAR DE TODO
11	15	14	4	LUIS ENRIQUE SONY	ASI ES LA VIDA
12	13	29	3	VICENTE FERNANDEZ SONY	NO, NO Y NO
13	9	9	17	BANDA Z FONOVISIA	LA NINA FRESA
14	16	18	6	JUAN GABRIEL ARISTA/BMG	LENTAMENTE
15	8	7	10	ANA GABRIEL SONY	TU LO DECIDISTE
16	11	—	2	PEDRO FERNANDEZ POLYGRAM/LATINA	MI FORMA DE SENTIR
★★★ AIRPOWER ★★★					
17	26	31	3	FAMA SONY	QUIERO VOLVERTE A VER
18	14	12	6	GRUPO MOJADO FONOVISIA	PARA QUE
19	10	8	9	JUAN LUIS GUERRA 440 KAREN/BMG	VIVIRE
20	18	16	6	FANDANGO USA FREDDIE	TE AMARE UN MILLON DE VECES
21	21	—	2	LOS REYES LOCOS DISA	EL LLORON
22	37	—	2	LUCERO MELODY/FONOVISIA	SIEMPRE CONTIGO
23	24	25	6	LOS FUGITIVOS RODVEN	YO TU DUENO
24	34	34	5	CHAYANNE SONY	QUERIDA
25	20	13	9	INDUSTRIA DEL AMOR UNICOF/FONOVISIA	A CAPA Y ESPADA
26	NEW	—	1	JAY PEREZ SONY	VEN A MI
27	36	36	3	BANDA BLANCA FONOVISIA	SWING LATINO
28	NEW	—	1	LA DIFERENCIA ARISTA TEXAS/BMG	LINDA CHAPARRITA
29	30	33	25	LA MAFIA SONY	VIDA
30	40	—	2	LALO RODRIGUEZ EMI LATIN	AUNQUE LO DUDES
31	32	40	4	BANDA EL MEXICANO WISARTY/BALBOA	RAMITO DE VIOLETAS
32	38	—	2	LOS MIER FONOVISIA	TE AMO
33	23	19	6	LA DIFERENCIA ARISTA TEXAS/BMG	SI LO QUIERES
34	27	22	9	EDGAR JOEL RODVEN	EN LAS NUBES
35	22	17	6	ANA BARBARA FONOVISIA	NADA
36	NEW	—	1	LOS FANTASMAS DEL CARIBE RODVEN	MI PEQUENO AMOR
37	NEW	—	1	STEPHANIE LYNN & HIGH ENERGY EMI LATIN	OJOS PARA TI
38	25	21	6	LOS CAMINANTES LUNA/FONOVISIA	LAGRIMAS AL RECORDAR
39	NEW	—	1	TONY VEGA RMM/SONY	ESTOY EN EL PROCESO DE OLVIDARTE
40	29	23	6	LOS YONICS FONOVISIA	NO MAS BOLEROS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	22 STATIONS	69 STATIONS
1 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	1 LUIS ENRIQUE SONY ASI ES LA VIDA	1 SELENA EMI LATIN NO ME QUEDA MAS
2 EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS...	2 LALO RODRIGUEZ EMI LATIN AUNQUE LO DUDES	2 LA MAFIA SONY ME DUELE ESTAR SOLO
3 JUAN GABRIEL ARISTA/BMG LENTAMENTE	3 TONY VEGA RMM/SONY ESTOY EN EL PROCESO...	3 LOS REHENES FONOVISIA NI EL PRIMERO NI EL...
4 JUAN LUIS GUERRA 440 KAREN/BMG VIVIRE	4 JERRY RIVERA SONY ME ESTOY...	4 SPARX FONOVISIA TE AMO, TE AMO, TE AMO
5 LUCERO MELODY/FONOVISIA SIEMPRE CONTIGO	5 EDGAR JOEL RODVEN EN LAS NUBES	5 BANDA MACHOS FONOVISIA EL PUCHONCITO
6 CHARLIE MASSO SONY TE ME VAS	6 EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS...	6 LOS TIRANOS DEL NORTE FONOVISIA TRAGOS...
7 LAURA PAUSINI WEA LATINA SE FUE	7 GILBERTO SANTA ROSA SONY TE PROPONGO	7 BANDA Z FONOVISIA LA NINA FRESA
8 LOURDES ROBLES SONY AMANECIENDO EN TI	8 INDIA SOHO LATIN/SONY ESE HOMBRE	8 VICENTE FERNANDEZ SONY NO, NO Y NO
9 ARIZTIA SONY PALABRAS DE HOMBRE	9 VICTOR MANUELLE SONY APIADATE DE MI	9 FAMA SONY QUIERO VOLVERTE A VER
10 CHAYANNE SONY QUERIDA	10 OLGA TANON WEA LATINA ES MENTIROSO	10 ALEJANDRO FERNANDEZ SONY A PESAR DE TODO
11 RICARDO MONTANER EMI LATIN NO TE PARECES A MI	11 ZONA ROJA MAX/SONY A PARTIR DE MANANA	11 ANA GABRIEL SONY TU LO DECIDISTE
12 ALEJANDRO LERNER RODVEN SIN AMOR	12 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	12 GRUPO MOJADO FONOVISIA PARA QUE
13 JON SECADA SBK/EMI LATIN SOLO TU IMAGEN	13 HECTOR TRICOCHÉ ROD- VEN SILENCIO	13 FANDANGO USA FREDDIE TE AMARE UN MILLON...
14 LUIS ENRIQUE SONY ASI ES LA VIDA	14 LOS SABROSOS DEL MERENGUE M.P. QUE...	14 LOS REYES LOCOS OISA EL LLORON
15 THE BARRIO BOYZ SBK/EMI LATIN TE AMARE	15 GIRO SONY AMOR LUNATICO	15 PEDRO FERNANDEZ POLY- GRAM LATINO MI FORMA...

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1994 Billboard/BPI Communications, Inc.

## LATIN NOTAS

(Continued from page 38)

Marisa Monte ("South American Way"), and Maria Bethânia ("Camisa Listrada").

"Living Legend" is being distributed stateside by New York distributor Musierama, and in Brazil by Som Livre, which plans to release the album sometime this month.

**KUDOS, KUDOS:** Belated congrats to Gloria Estefan, Los Fabulosos Cadillacs, and Newark, N.J.'s "Power Play International" for awards snared at the 16th annual Billboard Music Video Awards, held Nov. 4 in Santa Monica, Calif. Estefan's "Con Los Años Que Me Quedan" won clip of the year, the Cadillacs' "Matador" nabbed new artist clip, and "Power Play" came out on top in the best local/regional show category... The RIAA has certified Luis Miguel's "Romance" platinum and its follow-up, "Segundo Romance," gold. "Romance," released in 1991, is the first platinum album by a noncrossover Latino act. Also, "Segundo Romance" is the second-fastest Spanish-language record to turn gold, after Estefan's "Mi Tierra."

**AND SPEAKING OF** hit records... Luis Miguel teams nicely with Frank Sinatra on "Come Fly With Me," taken from Ol' Blues Eyes' just-released "Duets II" (Capitol). Luis Miguel's smooth and rich baritone matches well with Sinatra's wide-open attack, and as the song snaps towards its conclusion, "Micky" deftly soars high to add a defining punctuation mark. Might Miguel do an English-language, "Romance"-type record for Anglo America?

Also deserving warm applause for his "Duets II" appearance is Jon Secada, whose snazzy performance on "The Best Is Yet To Come" reveals a hitherto unheard swing and panache from an artist who cut his teeth on jazz and may be more at home singing American popular songs than contemporary pop/soul fare.

**CRANBERRIES, PART II:** OCESA Presents Inc. has added a second Mexico City show for the Cranberries, who now play Dec. 3-4 at the Metropolitan Theatre... Also, OCESA has an-

## DC TALK 'AT LAST' ON BIG SCREEN

(Continued from page 35)

the 45-minute longform," Brock says.

Forefront also is pushing the video aggressively at retail. Brock and his team targeted retailers with a detailed marketing campaign tied to DC Talk's past sales successes. Brock reports that the label has shipped 54,000 units of the video to Christian retailers, with 6,000 units hitting the shelves at such mainstream outlets as Wal-Mart and Hastings Books, Music & Video.

DC Talk's "Free At Last" album and tour have created a climate that should ensure brisk sales of



SKANK

nounced that Mexican rock act Caifanes will perform Dec. 8 at the Palacio De Los Deportes. Caifanes' "El Nervio Del Volcán," the only rock album to chart on The Billboard Latin 50 this year, jumped 42-34 last week.

**TEJANO TIME:** The Texas Talent Musicians Assn., producer of the Tejano Music Awards, is scheduled to hold the first National Tejano Music & Media Conference Thursday and Friday (1-2) at the Institute Of Texan Cultures in San Antonio. A broad range of topics concerning the Tejano industry will be covered, including radio airplay, royalty payouts, video exposure, and corporate sponsorships. Capping the event will be the Tejano Music Awards Kick-Off Party & Dance.

**SKANK IT UP:** Sony Brasil is rolling out its heavy promotional artillery to launch "Calango," the second album by reggae/dancehall band Skank, whose record is named after a folk rhythm from the band's home state of Minas Gerais. Like the band's first album, "Calango" should have no trouble hitting gold in Brazil (100,000 units sold), thanks to the record's smart collection of hooky tunes powered by a seamless weave of rock, soul, samba, calango, and Jamaican sounds.

Onstage dancehall favorites "Amolação" and "Esmola" likely will become huge hits. Other great tracks are rock-laced calango entry "A Cerca," a slinky funk/dancehall makeover of Roberto Carlos' classic "E Proibido Fumar," the embraceable soul/reggae entry "Te Ver," and the crunchy reggae thumper "Sam." Comprising the hard-gigging

the "Narrow Is The Road" longform, Brock says.

As a sales incentive to consumers, the longform video includes a coupon for a \$2 discount off the price of other Forefront videos. And print ads contain a \$2 coupon for "Narrow Is The Road."

At the same time, the video release is reigniting sales of "Free At Last" nearly two years after its initial release. Forefront recently offered the album to retailers at a special price, and has subsequently moved 48,000 additional audio units, Brock says.

quartet are drummer Haroldo Ferretti, keyboardist Henrique Portugal, bassist Lelo Zaneti, and emotive front man Samuel Rosa.

Having caught Skank in action last year, Maxi Priest proclaimed his admiration for the group. Certainly the band merits consideration for an appearance at next year's Reggae Sunsplash in Jamaica.

**MYRIAM, EL TRI SET TO SHIP:** Chilean songstress and expectant mother Myriam Hernández returns after a two-year hiatus with a new album, "Ese Hombre." Produced by Humberto Gatica, the ballad-laden album contains a track ("Siempre Juntos") co-authored by Hernández and superstar songwriter/producer David Foster, who now seems to be firmly planting his flag on Latino musical soil.

El Tri's "Una Rola Para Los Minusvalidos," dedicated to the physically impaired, is the venerable rock pioneers' 26th album. One track on the socially aware record, "Con La Cola Entre Las Patas," examines the painful after-effects of the assassination of presidential candidate Luis Donaldo Colosio on the Mexican populace. Both albums are slated to ship Dec. 6.

**CALLING L.A. ... COLLECT:** While Mexico-centric Los Angeles undoubtedly is not recognized as the epicenter of Afro-Caribbean sounds, there is a Cuban-born song stylist who gained local fame a while back as one of the Left Coast's finest soneras. Her name is Candi Sosa, and she might be one of the finer soneras anywhere, at least when the versatile singer/songwriter is not draping her full-bodied mezzo over the tender love ode "Para Quedarme Contigo" or the beautifully wistful tribute to her grandmother, "Piel De Arbol." Both tracks are featured on Sosa's latest album, "Cuba... Mi Corazón Te Llama" (Discos Dos Coronas), a treasure trove of salsa, merengue, and ballad numbers highlighting Sosa's hip and sassy improvisations, which dart between ear-catching *coros*.

Virtually any track could click at Latino pop or tropical outlets, particularly the hard-swinging salsa entries "Sola Naci" and "Contigo No Quiero Na," along with slamming merengue stomp "Cuando El Amor Se Va." The classy bilingual salsa number "How Will I Know (Como He De Saber)" could entice Latino programmers as well, while the English-language Afro-balada "Caribbean Blue" most definitely could pique the interest of adult alternative PDs.

**CITY SOUNDS GOES NORTH:** New York record pool City Sounds Latino has opened a Canadian branch in Montreal. Rich Hernández will oversee the operations of the 25-member pool.

## AIDS Death On 'Real World' Missed An Important Point

BY ERIC BOEHLERT

**TOO REAL:** MTV did a world of good by introducing America to Pedro Zamora, the 22-year-old AIDS activist and "co-star" of "The Real World" who died of complications from the disease Nov. 11.

By having a portion of his life chronicled on MTV's alternately captivating and tedious "The Real World," Zamora became, for millions of Americans, the first person they "knew" who was HIV-positive and eventually died from AIDS.

The only drawback to the exposure came at the time of Zamora's death. When news spread of his passing, MTV, along with other TV news outlets, aired heartfelt appreciations, filled with dated images of the handsome and healthy Zamora enjoying life, laughing, and playing with family and friends. A fitting remembrance, for sure. But missing was the pain and suffering AIDS patients and their families endure on the way to death.

For scores of MTV viewers, particularly among those naive about HIV and AIDS, "The Real World" season simply ended as Zamora got sick and died peacefully off-screen. Those people would have better comprehended the heartache of AIDS if, with permission from Zamora or his family, MTV had offered just a glimpse of the physical and emotional toll the disease takes, particularly in its late stages. Then the educational process would have been complete.

**IN THE GHETTO:** David Herskovits, writing in the December edition of New York's Paper magazine: "To be sure, violence has been a part of rap from the beginning, and its trickle-down to [physical] attacks on the media was probably inevitable. Too bad. The attacks will only lead to the continued marginalization and ghettoization of a music that once held such hope and promise."

**STONED AGAIN:** The recent Rolling Stones saturation on VH1 and MTV got a bit confusing, with the lines between ad and edit blurring beyond distinction.

Between sales pitches for \$80 band baseball shirts on the Rolling Stones-themed installment of MTV's shop-at-home show "The Goods," the channel showed an interview segment with Keith Richards, taped this summer in Toronto. Asked if he ever thought he'd grow up to be a rock star, Richards said, "No. I don't think I had this in mind when I was a kid." As part of the Q&A "Conversa-

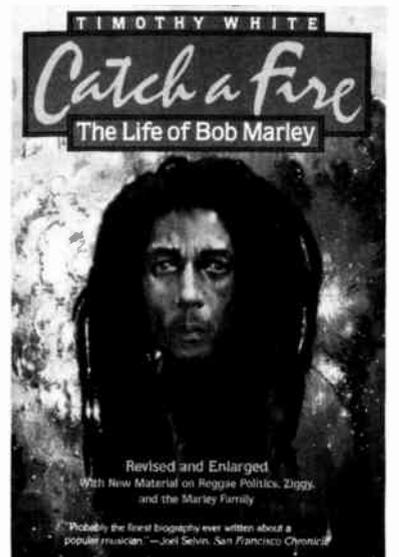
tions With The Rolling Stones" on VH1, the same Stone was asked the same question and gave the same answer. The identical footage was aired, first as part of the infomercial, later as part of the more legit "Conversations."

**DEATH WISH:** Comedy writer Michael O'Donoghue, in an interview with Billboard days before he died unexpectedly Nov. 9: "It's so sad; I have no idea why this works:

[John] Belushi dies, [Sam] Kinnison dies, Howie Mandel lives forever."

**SHAMELESS PLUG:** Billboard editor in chief Timothy White's "The Nearest Faraway Place" (Henry Holt), a social history of Southern California as well as a detailed portrait of the Beach Boys, arrives in book-

## MEDIALINE



stores the first week in December. A portion of the book is excerpted in the December issue of Musician. Also, the 1994 edition of "Catch A Fire: The Life Of Bob Marley," revised and updated, has just been released.



## Sony Belgium Dancing To A New Tune

■ BY MARC MAES

BRUSSELS—Following the success of similar operations in France and Germany, Sony Music Belgium has announced the Dec. 1 launch of its own Dance Pool division here.

Gino Moerman, A&R manager with Sony Music and former A&R chief for Belgian techno indie ARS, cites German acts Culture Beat and the Pharaohs along with France's Deep Forest as examples of how dance projects can become successful on an international level.

"I took my experience from ARS Productions with me to Sony, and, because dance product doesn't always get the attention it deserves with some majors, I thought it useful to continue the Dance Pool line in Belgium as well," he says.

Beginning in December, Sony Music wants to attract young local producers and offer them the structure and the company's know-how in international marketing and exploitation.

(Continued on page 49)

## Thailand Gets 1st Copyright Law Int'l Software Companies Welcome Move

■ BY GARY VAN ZUYLEN

BANGKOK—Thailand will get its first dedicated copyright law within 90 days, following cabinet approval of the country's Intellectual Property Rights & International Trade Court

Bill Nov. 15.

The new laws were welcomed by international software companies, although insiders feel they will do more to appease U.S. policy makers than have any immediate effect on music piracy.



**Moving Experience.** EMI-Hispavox recently opened its new headquarters in an area of Madrid known as "Image City," which planners hope will become the audio-visual capital of Spain. Among the visitors to the inauguration was EMI Music Worldwide president/CEO Jim Fifield. EMI Hispavox managing director Rafael Gil, upon opening the office, said, "We are putting our faith in the future, and that is why we have moved to an intelligent building in an important communication center." Shown, from left, are Gil; Joaquin Leguina, president of the Madrid region; Fifield; and Jose Martin Crespo, mayor of Pozuelo de Alarcón.

The moves also resulted in the USTR dropping Thailand from its priority watch list Nov. 18, a move that will prevent a much-feared clampdown on trade between Thailand and the U.S.

The new bill is a culmination of two years of negotiations between the Thai government and international bodies to bring the country into accordance with worldwide standards.

Amendments introduced during the past 12 months have tightened the screws on pirates who are active in audiocassettes, videos, and computer software. The government also established an intellectual property department to enforce new regulations. Record executives report a significant drop in the piracy rate due to these actions.

The local IFPI bureau says that counterfeit tapes currently account for 30% of foreign sales. Two years ago, the figure was closer to 95%.

Sources at the Commerce Ministry claim that the current piracy percentage is lower, while industry analysts say it is higher, probably closer to 50%. The controversy is indicative of the difficulty throughout Asia in gaining accurate revenue information.

The new copyright bill streamlines prosecution and allows for harsher and swifter penalties. Record company officials say it was too early to gauge the effects of the new laws, but most executives feel Thailand is making great strides in the area and expect the piracy rate to drop even further in 1995, to under 20%.

The international community has

(Continued on page 52)

## Majors Quake As Indies Take Madrid

■ BY HOWELL LLEWELLYN

MADRID—The Spanish independent rock scene and its adherents invaded the capital for the first-ever Festival Independiente de Madrid (Festimad) Nov. 7-12, and you could almost hear the walls of the mighty multinational buildings shudder.

Thirty-six small and medium-size venues, 150 groups in more than 100 concerts, and at least 50,000 people converted Festimad into a major success, and organizers are already planning Festimad 2 for next May. The event followed a similar exercise called Barcelona Assio Musical (BAM), and, in part, the aim was to wake up the majors to the existence of an ever bigger underground music scene in Spain.

"At every possible level, from media attention to sales and public participation, Festimad was a significant event," says Julio Munoz, one of the organizers. "Just one example is that four new independent labels were presented during Festimad—Discos Probeticos by top flamenco singer Enrique Morente, El Gallo Azul by flamenco guitarist Gerardo Nunez, Siroco Records by the venue Sala Siroco, and SRC, an alternative rock label."

Festimad was not limited to music. There was video; cinema (including a day dedicated to gore); virtual reality; exhibitions of books,

comics and fanzines; roundtables and other debates; and a daily market with 40 stands in the heart of the festival, the Revolver club.

"This movement, which is about three years old and growing fast, is not necessarily opposed to the multinationals," Munoz says. "When we talk about independence, we talk about creative independence, and you can retain that while still being signed to a major."

For that reason, concerts that took place in Madrid and were included in the Festimad program featured the Spin Doctors, the Cure, and Les Negresses Vertes.

Three books also were presented during Festimad: "La Guia Esencial del Soul" (The Essential Guide to Soul) by Patricia Godes; "Paul Weller: De La Ciudad Al Bosque" (Paul Weller: From The City To The Forest) by Bruno Galindo and Jose Carlos Rodriguez; and "El Tren De Hielo Y Fuego" (The Train Of Ice And Fire), written by Ramon Chao, the father of Mano Negra singer Manu Chaos, about the band's train ride through Colombia.

"The problem with the majors is that they don't really know where to look for the new generation of '90s bands that have to replace the '80s crop, most of which have disbanded or are inactive," says Munoz.

"We expect that, in the next few months, more than one independ-

ent band that played in Festimad will be signed by a major—maybe many."

He adds, "Festimad showed that there's a large, independent artistic movement that can reach a significant number of people, and the majors are scratching their heads wondering how they can join the action and find replacements."

"The festival attracted two generations—parents coming with their teenage kids, and teenage youth attending concerts and related events for the first time in their lives."

Although Madrid has perhaps 120 venues where live music or exhibitions are occasionally staged, it is rare to find more than five pop/rock concerts on a single evening. Festimad broke new ground, showing how big the potential is.

Javier Linan, local A&R head at RCA in Madrid, part of the BMG/Ariola group, agrees that "events like Festimad can change the way we look at things." However, he says that his company is not ignoring what he describes as "an increasingly agile and active independent scene."

"The BMG people certainly attended many events to see what the level was of video, books, music, and so on. Festimad was undoubtedly important as a showcase for Madrid's very strong underground scene," Linan says.

## German Dealers Launch Promo

HAMBURG—"Music Is A Gift" is the name of an image and sales promotion campaign being run by the German record industry association BPW for the Christmas market.

Some 1,500 music stores throughout Germany will display posters and pendants carrying the slogan and symbol of a CD held in the hand. Additional promotional material in this first phase comes in the form of stickers and repro proofs for trade ads.

At the same time, the recording companies grouped under the BPW umbrella will be using the message and logo for their own advertising media. The advertising campaigns are intended to mobilize occasional buyers and non-buyers into buying more music. Further measures are planned for 1995.

Peter Zombik, managing director of the association, says, "The German Record Industry Assn. and its member companies are investing considerable financial resources in a successful start to the image and sales promotion campaign."

WOLFGANG SPAHR

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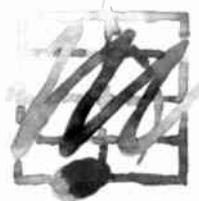
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## Irish Writers Vote On Independent IMRO U.K.'s PRS Gives Blessing To Stand-Alone Society

■ BY KEN STEWART

DUBLIN—Ireland's songwriters and composers will soon discover whether they will have their own royalty-collecting body independent of the U.K.'s Performing Right Society (PRS).

A two-week postal ballot of PRS members in Ireland is expected to result in an overwhelming demand for an autonomous membership society when voting closes Nov. 30.

For more than a year, pressure has been mounting here for total independence from the PRS (Billboard, May 7). PRS has agreed to allow the Irish Music Rights Organization (IMRO) to be independent if a two-thirds majority of its members agree.

If IMRO, at present the Irish affiliate of the PRS, becomes fully independent, IMRO chairman Brendan Graham says the society will apply to the Irish Competition Authority (CA) for a license to operate.

Last May, the CA's decision to refuse a license to the PRS led to a drop of 1 million Irish pounds (\$1.5 million) in royalty collections, as some music users have declined to pay (Billboard, July 2).

Graham maintains that despite the authority's refusal to grant a license, users are still obliged to pay. "Of course they should pay," he says. "They still use our music. There is, however, a perception because of the Competition Authority decision that there is a loophole. One of the first priorities for an independent IMRO will be to change that perception."

Since IMRO was set up in 1988, copyright license fee income in Ireland has increased from 2.55 million pounds (\$3.83 million) the first year to more than 7 million pounds (\$10.5 million) this year.

Graham says, "We are still bottom of the European league in per capita royalty collections. When we become an independent membership society, we will redouble our efforts in royalty collection both at home and overseas as

well."

All Irish-based PRS members received a letter co-signed by PRS chairman Wayne Bickerton and IMRO chairman Graham, in which both endorsed the development of IMRO as a membership society and outlined a timetable for its implementation.

The letter reads: "If IMRO becomes independent . . . current PRS members resident in Ireland will have the option to remain with PRS . . . Distributions will carry on as normal, and in the short term IMRO will have an agency agreement with PRS, who will carry out distributions on IMRO's behalf to ensure a smooth transition."

The joint statement went on to note that "the IMRO board also claims the following positive benefits on which the PRS council does not seek to comment:

- No withholding tax will be deducted on royalties of Irish residents;
- No currency loss on royalties earned in Ireland;

• A locally elected board will be more accessible to members;

• A specifically national society may well be able to collect royalties in Ireland more easily and will have a great influence in lobbying the Irish government;

• The independent society will create additional jobs in Ireland for work currently being undertaken in London."

The independence motion will be carried if at least two-thirds of the votes cast are in favor.

The Irish government regards an independent IMRO as a vital step in its plans for developing the Irish music industry. A recent report suggested that, with the right encouragement, Ireland has the potential to vastly expand its indigenous music business (Billboard, April 9). If the two-thirds majority is reached, IMRO can become a separate organization relatively quickly, according to a PRS spokeswoman.



**G'Day Garth.** Garth Brooks discovered a warm welcome away from home when he picked up his Australian awards on his tour there. After his last date, a sellout at the Sydney Entertainment Centre, he celebrated Australian sales of more than 360,000 units of his EMI albums, including gold sales (35,000 copies) of "Ropin' The Wind" and platinum sales (70,000 units) of "In Pieces," "No Fences," and the video "This Is Garth Brooks." Shown at the back-slap-a-thon, from left, are Paul Martinovitch, managing director, EMI Australia; Brooks; David Snell, EMI managing director, Australasia, and Roslyn Wilson, general manager, Roadshow Home Video.

## Japan's HoriPro Label Looks For Chinese Stars

■ BY STEVE McCLURE

TOKYO—Leading Japanese production/management company HoriPro Entertainment Ltd. has set up a record label to introduce Chinese artists to the Japanese market.

Creation of the label, Soundasia, is a logical move for HoriPro, which, like an increasing number of Japanese entertainment companies, is looking to China as both a potential market and a source of talent. Last year, HoriPro sponsored a major nationwide talent search in China, billed as the "Chinese Young Singers' TV Contest."

Soundasia A&R manager Neil Date says it's much easier for HoriPro to sign new Chinese talent directly than try to negotiate separate licensing deals, each time it wants to launch an artist in Japan.

"It's too late for us to start a Japanese label with Japanese artists, so we thought this was a good chance to start a new label," says Date. "There are hard-core fans of Asian music in Japan, so we can easily sell 3,000 to 4,000 units. But we also want to appeal to ordinary Japanese music fans."

Soundasia will concentrate on releasing material by artists from mainland China and Hong Kong, at the rate of at least one album or single a month, says Date. Japanese distribution will be handled by Pony Canyon.

Soundasia issued its first release—a CD single by female vocalist Dai Yao, who won the competition's Grand Prize and is now signed to HoriPro's Beijing-based affiliate, HoriPro Entertainment Ltd.—Nov. 18. The three-track single, titled "Seigetsuya" (Starry Night) in Japanese, contains Chinese and Japanese vocal versions and an instrumen-

tal karaoke track.

Japanese songwriter Yuki Matsumura scored the music for "Seigetsuya," with original Japanese lyrics written by Yoko Fujiwara and a Chinese translation handled by HoriPro managing director Zhang He Ping. Dai recorded her vocals in Hong Kong and Beijing, while the instrumental tracks were laid down in Tokyo. The result is a slick, solid Sino-Japanese pop production.

Dai made her recording debut in China this spring with her "Kaojin ni Chingching Shuoaini" album, released on a label operated by the Beijing municipal government's cultural bureau. The album has sold 300,000 copies to date.

HoriPro plans to bring Dai to Japan in late November for a round of promotional appearances.

"Her visa doesn't allow her to do concerts, but she can do in-store live gigs," Date says.

Soundasia, operating as a division of HoriPro rather than as a separate company, also will be making licensing deals. In December, the label will release Hong Kong movie star Jackie Chan's 1992 album "The First Time," a license from Taiwan's Rock Records, in Japan.

But Date, who is taking a crash course in Mandarin, says that doing business in China presents its own set of difficulties. For example, two of the four other female vocalists, who won prizes in last year's talent contest, are hesitant to sign with HoriPro's Beijing affiliate because of what he calls the "good life" they enjoy as members of the People's Liberation Army.

Date says HoriPro eventually hopes to release Soundasia product in Taiwan, Singapore, and Hong Kong, as well as other parts of East Asia outside of Japan.

## WEA France Rebuilds Domestic Catalog

■ BY PHILIPPE CROCC

PARIS—With a deft combination of established acts and new talent, WEA Music France has quietly managed to rebuild its domestic catalog during a three-year investment program.

Philippe Laco, former director general of PolyGram Video France, was hired as general manager of WEA in August 1991 to reclaim a higher market share in the domestic arena (Billboard, Dec. 19, 1992).

Since then, home-grown acts have climbed from 15% to 40% of WEA Music France's catalog, helping the label increase sales by 15% in a largely stagnant French market.

Among established performers,

Laco has signed to WEA Music France singer Serge Lama, who was one of the country's most successful acts in the '70s and '80s on Phonogram before choosing an acting career. The veteran Charles Trenet also signed with WEA, at age 80, after many years with CBS/Sony. Trenet's first album with his new company, "Mon Coeur S'envole" (My Heart Flies Off), has already sold 200,000 copies, according to WEA.

Aiming at a younger market are Dany Brillant, whose first album, "Suzette," reached 300,000 sales, according to WEA, while its successor, "C'est Toi" (It's You), has earned a gold disc (100,000 copies).

Other recent signings are Thomas Fersen, Duran et les Chaises, Axelle Renoir, and Sara Mondiano, whose release "La Saison de Pluies" (The Rainy Season) is due out soon, appropriately, in the U.K.

On the domestic video side, Laco

has achieved promising sales with two comedy acts, Elie Kakou and Lagaf.

Laco was hired in 1992 by then Warner Music France president Luigi-Theo Calabrese, who also was responsible for acquiring one of the bigger French independent labels, Disques Carrere, now renamed Carrere Music.

Carrere also is undergoing a repositioning under its general manager, Michael Wijnen, with the company trying to move away from its hit single-oriented business. Both Wijnen and Laco report to Warner Music France's current president, Marco Bignotti, who is also president of Warner's Italian and Greek operations.

But even with Carrere's roster and WEA's existing domestic catalog, Warner Music France had still not caught up in this sector of the market with its direct competitors among the multinationals, Sony, BMG, and PolyGram.

## newsline...

**U.K. MARKET** figures from the British Phonographic Industry show growth of 11.6% in value in the third quarter, to 196.2 million pounds (\$309.7 million). This puts the market up 12.5% for the 12 months that ended September 30, at 842.9 million pounds (\$1.33 billion). Album units were 7.9% ahead, at 160.4 million, for the same period, and CD album units had 21.0% growth. Top sellers included the compilation "Now 28," R.E.M.'s "Monster," and Wet Wet Wet's "End Of Part One." Singles showed a 10.4% increase in the 12 months, to 61.8 million, with Wet Wet Wet's "Love Is All Around," Whigfield's "Saturday Night," and All-4-One's "I Swear" among key earners.

**GREECE'S MARKET** dropped 15.6% to 3.5 million units in the first nine months of this year, according to the local IFPI group. A surge in parallel imports is blamed for the drop. International repertoire was hit hardest, with a drop of 40% in unit sales. The fall of the drachma against the dollar contributed strongly, says one retail executive: "All our outlets are now sourcing international product from anywhere except local record companies." At the same time, local-repertoire CD unit sales grew by 23%.

## Channel V Bows Sony's 'Big Gig Japan'

■ BY STEVE McCLURE

TOKYO—Reflecting Japanese pop music's increasing popularity in East Asia, Hong Kong-based STAR TV's Channel V has begun airing a weekly 30-minute show featuring top Japanese artists in concert.

The program, titled "Big Gig Japan," debuted Nov. 11 on the northern beam of AsiaSat 1 Channel (V). That means it will reach the nearly 7.5 million households in Taiwan, Hong Kong, mainland China, and the Philippines that subscribe to STAR TV's northern service.

Sony Corp. is the main sponsor of "Big Gig Japan," which each week will feature a different artist recorded in concert in Japan. It airs Fridays at 7:30 p.m. and is repeated in the 11:30 p.m. slot on Sundays.

"We want to introduce Japanese artists to Asian audiences, especially to Taiwan," says Tetsuo Mori, general manager of A&R at Sony Music Entertainment (Japan)'s Hong Kong office.

"Idol-oriented 'Canto-pop' is what's popular right now in the Chinese market," says Mori, who helps supervise production of the TV program.

"Because markets like Hong Kong

are so small, it's hard to introduce new artists or new genres," says Mori. "So we think it's necessary to introduce rock music, which is the mainstream in Japan as well as in Western countries."

"Big Gig Japan" is STAR TV's second Japanese music show, following "Sanyo Tokyo Music Update," a video-clip show that debuted earlier this year. Each show is opened in Mandarin by video jockey Rick Tan, while Japanese VJ Mika Yoshino provides com-

mentary in English and Japanese (with Chinese subtitles) for the bulk of the program.

Notwithstanding Sony's sponsorship of "Big Gig Japan," artists signed to companies other than Sony will be featured.

Mori says that because of restrictions on satellite broadcast reception in Malaysia and Singapore, Sony at this point isn't interested in broadcasting the show via STAR's southern beam.



**Check This.** Rob Dickins, chairman of the British Phonographic Industry's Brit Awards Committee, and Lisa Anderson, executive producer of the Brit Awards show, hand over a check for 80,000 pounds (\$120,000) to John Deacon, BPI director general. The British Recording Industry Trust (BRIT) is among the main beneficiaries of this year's Brit Awards. The BRIT Trust will use the money to help fund its school.

# BRITS AROUND THE WORLD

## Billboard Spotlights the UK

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### SONY BELGIUM

(Continued from page 46)

tation. "The fact that Sony affiliates worldwide are showing increasing interest in dance product will give our releases more international visibility," Moerman says. "Our product will also benefit from the attention of other Dance Pool divisions in Europe. Belgium is one of the major players when it comes to dance music—why couldn't Sony Music take a European part in this?"

Moerman expects to have between 12 and 15 releases per year, the first being "El Chico" by El Chico. "Some 90% of all European border-breakers is dance product," he adds. "More and more European countries get involved. Our main target is to find complementary product to the French and German Dance Pool divisions, and consequently we will have more eye for product emerging from those countries and Scandinavia."

Patrick Decam, managing director of Sony Music Belgium, adds, "Indies have been great at taking the dance scene by storm. It's about time that we, as a major, made up for wasted time, and Gino is the right guy at Sony Music here to do that."

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# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 11/28/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MEGURIAI CHAGE & ASKA PONY CANYON
2	1	TOMORROW NEVER KNOWS MR. CHILDREN TOYS FACTORY
3	6	KOIBITOTACHI NO CHRISTMAS MARIAH CAREY SONY
4	5	HARU YO, KOI YUMI MATSUTOUYA TOSHIBA EMI
5	NEW	DAYS FUMIYA FUJII PONY CANYON
6	2	SUKI/KIZUITEYO DREAMS COME TRUE EPIC/SONY
7	4	AI NO TAMENI TAMIO OKUDA SONY
8	NEW	TSUKIHITOSHIZUKU KYOUKO KOIZUMI VICTOR
9	7	MATSURI NO ATO KEISUKE KUWATA VICTOR
10	NEW	YUZURENAI NEGAI NAOMI TAMURA POLYDOR
		<b>ALBUMS</b>
1	NEW	TUBE MELODIES & MEMORIES SONY
2	2	MARIAH CAREY MERRY CHRISTMAS SONY
3	1	MAKI OOGURO EIEN NO YUMENI MUKATTE B-GEM
4	3	VARIOUS MAX SONY
5	4	VARIOUS NOW 2 TOSHIBA EMI
6	5	NORIYUKI MAKIHARA PHARMACY WEA
7	10	ERI HIRAMATSU 7 DAYS GIRL PONY CANYON
8	7	EAGLES HELL FREEZES OVER MCA VICTOR
9	NEW	STING FIELDS OF GOLD A&M
10	6	VARIOUS MEGA HITS BMG VICTOR

## NETHERLANDS (Stichting Mega Top 50) 11/26/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
2	NEW	DISSIDENT PEARL JAM EPIC/SONY
3	7	I WILL SURVIVE HERMES HOUSE BAND XP-MUSIC
4	2	ALWAYS BON JOVI MERCURY/POLYGRAM
5	3	BABY COME BACK PATO BANTON VIRGIN
6	5	THE SECOND WALTZ ANDRE RIEU MERCURY/PHONOGRAM
7	8	LET ME BE FREE 2 BROS ON THE 4TH FLOOR COLUMBIA
8	4	DON'T STOP OUTHERE BROTHERS STEALTH-WOTARD
9	9	NO MORE 2 UNLIMITED BYTESONY
10	6	VOORBIJ PAUL DE LEEUW BROMMI RECHISONDY
		<b>ALBUMS</b>
1	NEW	RENE FROGER WALLS OF EMOTION (IND) MUSIC
2	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	1	PAUL DE LEEUW PARACDMOL BROMMI RECHISONDY
4	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
5	4	B.Z.N. SERENADE MERCURY/POLYGRAM
6	6	GOLDEN EARRING FACE IT SONY
7	5	ANDRE RIEU STRAUZ & CO MERCURY/POLYGRAM
8	9	MARCO BORSATO MARCO POLYDOR
9	7	DE DIJK DE BLAUWE SCHUIT MERCURY/POLYGRAM
10	8	WET WET WET END OF PART ONE LONDONI PHONOGRAM

## AUSTRALIA (Australian Record Industry Assn.) 11/27/94

THIS WEEK	LAST WEEK	SINGLES
1	1	TOMORROW SILVERCHAIR MURMURSONY
2	2	ALWAYS BON JOVI MERCURY/POLYGRAM
3	4	ALL I WANNA DO SHERYL CROW POLYDOR
4	7	CHAINS TINA ARENA COLUMBIA
5	3	SPIN THE BLACK CIRCLE PEARL JAM SONY
6	5	CLOSER NINE INCH NAILS WARNER
7	6	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
8	8	SECRET MADONNA WARNER
9	9	COME OUT AND PLAY OFFSPRING SHOCK
10	15	ZOMBIE CRANBERRIES ISLANDI/POLYDOR
11	12	SOONER OR LATER GF4 BMG
12	10	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
13	NEW	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
14	11	I LOVE THE NIGHTLIFE ALICIA BRIDGES POLYDOR
15	NEW	HOOK ME UP CDB COLUMBIA
16	16	EIGHTEEN STRINGS TINMAN POLYDOR
17	17	I SWEAR ALL FOR ONE ATLANTIC
18	NEW	LUCAS WITH THE LID OFF LUCAS WARNER
19	13	YESTERDAY, WHEN I WAS MAD PET SHOP BOYS EMI
20	NEW	AIN'T NOBODY JAKI GRAHAM FESTIVAL
		<b>ALBUMS</b>
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
2	NEW	ROBERT PLANT & JIMMY PAGE NO QUARTER POLYDOR
3	4	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	5	ABBA ABBA GOLD POLYDOR
5	2	INXS GREATEST HITS WARNER
6	3	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR
7	6	CRANBERRIES NO NEED TO ARGUE ISLANDI/PHONOGRAM
8	17	SOUNDTRACK FORREST GUMP SONY
9	NEW	TINA ARENA DON'T ASK COLUMBIA
10	NEW	DIESEL SOLID STATE RHYME EMI
11	NEW	BLACK CROWES AMORICA A&M
12	11	OFFSPRING SMASH SHOCK
13	9	HARRY CONNICK JR. SHE COLUMBIA
14	8	MADONNA BEDTIME STORIES WARNER
15	10	MARIAH CAREY MUSIC BOX COLUMBIA
16	12	COLD CHISEL TEENAGE LOVE WARNER
17	18	BOYZ II MEN II POLYDOR
18	7	CULT THE CULT VIRGIN
19	NEW	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
20	NEW	BARBRA STREISAND THE CHRISTMAS COLUMBIA

## CANADA (The Record) 11/14/94

THIS WEEK	LAST WEEK	SINGLES
1	2	SECRET MADONNA MAVERICKWEA
2	3	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN HOLLYWOODWEA
3	1	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOVNP/PGD
4	9	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
5	5	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
6	6	LOVE IS ALL AROUND WET WET WET LONDON/PGD
7	7	ALWAYS BON JOVI MERCURY/PGD
8	4	FUNKDAFIED DA BRAT EPIC/SONY
9	8	GO ON MOVE REEL 2 REAL QUALITY/PGD
10	NEW	CIRCLE OF LIFE ELTON JOHN HOLLYWOODWEA
11	10	WILD NIGHT JOHN MULLENBAMP MERCURY/PGD
12	12	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER BROS.WEA
13	11	ANY TIME, ANY PLACE JANET JACKSON VIRGINI/CEMA
14	16	THINK TWICE CELINE DION COLUMBIA/SONY
15	14	LUCKY ONE AMY GRANT A&M/PGD
16	NEW	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC/SONY
17	13	IF YOU GO JON SECADA SBK/CEMA
18	NEW	FANTASTIC VOYAGE COOLIO INDIE
19	18	FA ALL Y'ALL DA BRAT CHAOS
20	REN	THE POWER OF LOVE CELINE DION EPIC/SONY
		<b>ALBUMS</b>
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UMI
2	2	AEROSMITH BIG ONES GEFEN/UMI
3	NEW	JIMMY PAGE & ROBERT PLANT NO QUARTER ATLANTIC/WEA
4	NEW	EAGLES HELL FREEZES OVER GEFEN/UMI
5	3	R.E.M. MONSTER WARNER BROS.WEA
6	5	BON JOVI CROSS ROAD MERCURY/PGD
7	4	VARIOUS ARTISTS DANCE MIX '94 QUALITY
8	6	TRAGICALLY HIP DAY FOR NIGHT MCA/UMI
9	7	MADONNA BEDTIME STORIES SIREWEA
10	8	ERIC CLAPTON FROM THE CRADLE REPRISWEA
11	10	S.C. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGO
12	NEW	STING FIELDS OF GOLD A&M/PGD
13	9	CRANBERRIES NO NEED TO ARGUE ISLANDI/PGD
14	12	BOYZ II MEN II MOTOVNP/PGD
15	15	BOB SEGER GREATEST HITS CAPITOL/CEMA
16	17	OFFSPRING SMASH EPITAPH
17	13	GREEN DAY DOOKIE REPRISWEA
18	13	SOUNDTRACK PULP FICTION MCA/UMI
19	20	TOM PETTY WILDFLOWERS WARNER BROS.WEA
20	18	STONE TEMPLE PILOTS PURPLE ATLANTIC/WEA

## HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	3	LET ME BE YOUR FANTASY BODY D SYSTEMATIC
2	1	BABY COME BACK PATO BANTON VIRGIN
3	2	ANOTHER NIGHT REAL MCCOY LOGIC/ARISTA
4	5	ALL I WANNA DO SHERYL CROW A&M
5	12	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI
6	8	SIGHT FOR SORE EYES M PEOPLE DECONSTRUCTION
7	6	OH BABY I... ETERNAL EMI
8	NEW	CROCODILE SHOES JIMMY NAIL EAST WEST
9	4	ALWAYS BON JOVI MERCURY/POLYGRAM
10	NEW	SPIN THE BLACK CIRCLE PEARL JAM EPIC
11	9	TRUE FAITH NEW ORDER LONDON
12	7	SHE'S GOT THAT VIBE R KELLY JIVE
13	10	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
14	NEW	YOU WANT THIS JANET JACKSON VIRGIN
15	17	HALF THE MAN JAMIROQUAI SONY S2
16	11	SWEETNESS MICHELLE GAYLE 1ST AVENUE/RCA
17	NEW	PUT YOURSELF IN MY PLACE KYLIE MINOGUE EMI
18	NEW	THE WILD ONES SUDEDE NUDE
19	13	IF ONLY I KNEW TOM JONES ZTTWEA
20	NEW	ON BENDED KNEE BOYZ II MEN MOTOVNP
21	NEW	SHORT DICK MAN 20 FINGERS BMG
22	26	THINK TWICE CELINE DION EPIC
23	14	THIS DJ WARREN G RALI/ISLAND
24	16	WELCOME TO TOMORROW SNAP FEATURING SUMMER ARISTA
25	15	SOME GIRLS ULTIMATE KAOS WILD CARD
26	22	CIRCLE OF LIFE ELTON JOHN ROCKET
27	NEW	SURE SHOT BEASTIE BOYS CAPITOL
28	21	HEY NOW (GIRLS JUST WANT TO HAVE FUN) CYNDI LAUPER EPIC
29	15	BANG AND BLAME R.E.M. WARNER BROS
30	30	LET'S GET TATTOOS CARTER U.S.M. CHRYSALIS
31	20	ONE LAST LOVE SONG BEAUTIFUL SOUTH GO/DISC
32	NEW	HAPPINESS ROGER TAYLOR PARLOPHONE
33	NEW	I GET LIFTED BARBARA TUCKER POSITIVA
34	NEW	LOVE THE ONE YOU'RE WITH LUTHER VANDROSS EPIC
35	19	END OF A CENTURY BLUR PARLOPHONE
36	25	STAY (I MISSED YOU) LISA LOEB & NINE STORIES RCA
37	23	STARS CHINA BLACK WILD CARD
38	NEW	TRUE LOVE ALWAYS DAVID ESSEX & CATHERINE ZETA JONES POLYGRAM
39	NEW	DON'T DON'T TELL ME NO SOPHIE B HAWKINS EMI
40	37	GIRL, YOU'LL BE A WOMAN SOON URGE OVERKILL MCA

## GERMANY compiled by Media Control 11/15/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX ZYX
2	2	HYPER, HYPER SCOOTER EDEL
3	4	AN ANGEL KELLY FAMILY EDEL
4	3	SATURDAY NIGHT WHIGFIELD ZYX
5	5	ALWAYS BON JOVI MERCURY/PHONOGRAM
6	6	LET THE DREAM COME TRUE DJ BOBO FRESH/EAMS
7	7	WELCOME TO TOMORROW SNAP! ARIOLA
8	8	DER BERG RUFT K2 KOCH
9	12	DA CAPO PERPLEXER MOTOR MUSIC
10	11	LOVE SONG MARK OH MOTOR MUSIC
11	9	EINS, ZWEI, POLIZEI! MO-DO ZYX
12	10	SWEET DREAMS LA BOUCHE ARIOLA
13	13	UP 'N AWAY MR. PRESIDENT WEA
14	NEW	IS THIS THE LOVE MASTERBOY POLYGRAM
15	NEW	ALL I WANNA DO SHERYL CROW POLYGRAM
16	17	LOVE RELIGION U 96 MOTOR MUSIC
17	19	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA
18	14	IT'S A RAINY DAY ICE MC POLYDOR
19	15	LOVE IS ALL AROUND WET WET WET PHONOGRAM
20	18	NO ONE 2 UNLIMITED ZYX
		<b>ALBUMS</b>
1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
2	3	KELLY FAMILY OVER THE HUMP EDEL
3	2	WESTERNHAGEN AFFENTHEATER WEA
4	4	R.E.M. MONSTER WARNER
5	16	CHRIS REA THE BEST OF CHRIS REA EAST WEST
6	8	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
7	6	JOE COCKER HAVE A LITTLE FAITH EMI
8	5	WET WET WET END OF PART ONE PHONOGRAM
9	NEW	D.J. BOBO THERE IS A PARTY EAMS
10	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
11	NEW	MADONNA BEDTIME STORIES WEA
12	NEW	STING THE BEST OF STING 1984-1994 A&M
13	NEW	FLIPPERS SAYONARA ARIOLA
14	7	ERIC CLAPTON FROM THE CRADLE WEA
15	9	ARZTE DAS BESTE VON KURZ NACH FRUHER COLUMBIA
16	NEW	MEGADETH YOUTHANASIA EMI
17	12	VANGELIS 1492—CONQUEST OF PARADISE EAST WEST
18	15	PINK FLOYD THE DIVISION BELL EMI
19	10	SNAP! WELCOME TO TOMORROW ARIOLA
20	20	MARIAH CAREY MUSIC BOX COLUMBIA

## FRANCE (SNEP/IFOP/Tite-Live) 11/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATTI/SONY
2	2	FEEL OF THE HEAT OF THE NIGHT MASTERBOY BARELLI/EPIC/SONY
3	3	I SWEAR ALL-4-ONE ATLANTIC
4	6	HIGH HOPES PINK FLOYD EMI
5	4	LOVE IS ALL... WET WET WET PHONOGRAM/POLYGRAM
6	7	IT'S A RAINY DAY ICE MC AIRPLAY/POLYGRAM
7	8	SATURDAY NIGHT WHIGFIELD AIRPLAY
8	14	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
9	10	SECRET MADONNA WARNER
10	12	HEY NOW CYNDI LAUPER EPIC
11	9	MR. JONES COUNTING CROWS GEFEN
12	13	LET THE BEAT GO ON DR ALBAN NH/B
13	NEW	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
14	11	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
15	18	COMBIEN DE MURS... PATRICK BRUEL RCA
16	16	IMAGINE JOHN LENNON EMI
17	17	EINS, ZWEI, POLIZEI! MO-DO SCORPIO
18	19	MANGEZ-MOI! BILLY ZE KICK & LES GAMINS EN FOLIE POLYGRAM
19	NEW	NO ONE 2 UNLIMITED POLYGRAM
20	19	INSIDE STILTSKIN VIRGIN
		<b>ALBUMS</b>
1	2	JEAN FERRAT FERRAT 95 TEMEY
2	1	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	3	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
5	NEW	LAURENT VOULZY AU COEUR DE LAURENT VOULZY BMG
6	9	SOUNDTRACK PULP FICTION MCA
7	5	MADONNA BEDTIME STORIES WARNER
8	NEW	ROBERT PLANT & JIMMY PAGE NO QUARTER PHONOGRAM
9	8	PINK FLOYD THE DIVISION BELL EMI
10	6	SOUNDTRACK FORREST GUMP EPIC
11	NEW	HARRY CONNICK JR. SHE SONY
12	7	MC SOLAAR PROSE COMBAT POLYDOR
13	19	ICE MC ICE'N GREEN AIRPLAY
14	10	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SQUATTI/SONY
15	15	ALAIN SOUCHON C'EST DEJA CA VIRGIN
16	12	JOE COCKER HAVE A LITTLE FAITH EMI
17	NEW	LES ENFOIRES LES ENFOIRES AU GRAND REX WARNER
18	14	ACE OF BASE HAPPY NATION BARCLAY/POLYGRAM
19	16	PATRICK BRUEL BRUEL RCA
20	20	ERIC CLAPTON FROM THE CRADLE REPRIS/WARNER

## ITALY (Musica e Disc) 11/21/94

THIS WEEK	LAST WEEK	SINGLES
1	2	THE MOUNTAIN OF KING DIGITAL BOY D BOY
2	5	IT'S A RAINY DAY ICE MC OWA
3	8	HYMN CABALLERO DISCOMAGIC
4	6	SATURDAY NIGHT WHIGFIELD X ENERGY
5	7	SECRET MADONNA MAVERICKSIRE
6	4	SENZA PAROLE VASCO ROSSI EMI
7	1	SHORT DICK MAN 20 FINGERS TIME/DOWNTOWN
8	NEW	SURE TAKE THAT BMG/ARIOLA
9	9	THIS TIME FARGETTA DBM
10	3	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
		<b>ALBUMS</b>
1	2	STING FIELDS OF GOLD A&M/POLYGRAM
2	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
3	NEW	SADE THE BEST OF SADE SONY
4	5	MINA CANARINO MANNARO PDU/EMI
5	4	VARIOUS TOP OF THE SPOT POLYDOR
6	NEW	MADONNA BEDTIME STORIES MAVERICK/WARNER
7	6	AMBRA T'APPARTENGO RICORDI
8	7	VARIOUS DEEJAY PARADE 5 TIME
9	6	LIGABUE A CHE ORA' LA FINE DEL MONDO WARNER
10	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN

## SPAIN (TVE/AFVVE) 11/12/94

THIS WEEK	LAST WEEK	SINGLES
1	1	HYPNOSE SCORPIA BLANCO Y NEGRO
2	2	HYMN CABALLERO MAX MUSIC
3	7	LA LA LA HEY HEY THE OUTHERE BROTHERS MAX MUSIC
4	NEW	THE BONZAI E.P. BONZAI E.P. GINGER MUSIC
5	NEW	SECRET MADONNA WARNER
6	NEW	SWEET DREAMS LA BOUCHE ARIOLA

# HITS OF THE WORLD CONTINUED

## EUROCHART HOT 100 11/26/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/POLYGRAM
2	3	COTTON EYE JOE REDNEX JIVE
3	2	SATURDAY NIGHT WHIGFIELD x ENERGY
4	6	BABY COME BACK PATO BANTON VIRGIN
5	9	SECRET MADONNA MAVERICK/SIRE
6	5	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
7	4	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
8	8	IT'S A RAINY DAY ICE MC OWA
9	7	WELCOME TO TOMORROW SNAP ARIOLA
10	NEW	ANOTHER NIGHT M.C. SAR & THE REAL McCOY HANSA/DIAMOND CUT
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	3	R.E.M. MONSTER WARNER
4	2	MADONNA BEDTIME STORIES MAVERICK/SIRE
5	NEW	STING FIELDS OF GOLD A&M
6	6	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
7	10	AEROSMITH BIG ONES GEFEN
8	NEW	CHRIS REA THE BEST OF EAST WEST
9	8	MARIAH CAREY MUSIC BOX COLUMBIA
10	5	ERIC CLAPTON FROM THE CRADLE REPRISE/WARNER

## NEW ZEALAND (RIANZ) 11/16/94

THIS WEEK	LAST WEEK	SINGLES
1	1	BABY COME BACK PATO BANTON VIRGIN
2	2	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
3	3	I'LL MAKE LOVE TO YOU BOYS II MEN MOTOWN
4	4	ALWAYS BON JOVI POLYGRAM
5	8	SECRET MADONNA WARNER
6	5	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA
7	NEW	I SWEAR ALL-4-ONE ATLANTIC
8	NEW	ALL I WANNA DO SHERYL CROW POLYGRAM
9	7	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
10	6	THIS D.J. WARREN G POLYGRAM
ALBUMS		
1	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
2	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
3	2	R.E.M. MONSTER WARNER
4	4	SOUNDTRACK FORREST GUMP SONY
5	NEW	MADONNA BEDTIME STORIES WARNER
6	5	MARIAH CAREY MUSIC BOX COLUMBIA
7	NEW	AEROSMITH BIG ONES GEFEN
8	3	SMASHING PUMPKINS PISCES ISCARIOT VIRGIN
9	7	SOUNDTRACK THE LION KING SONY
10	NEW	ERIC CLAPTON FROM THE CRADLE WARNER

## BELGIUM (IFPI Belgium/SABAM) 11/11/94

THIS WEEK	LAST WEEK	SINGLES
1	1	KING OF YOUR HEART GOOD SHAPE DINO
2	2	IT'S A RAINY DAY ICE MC BYTESOBY
3	5	ALWAYS BON JOVI MERCURY/POLYGRAM
4	3	COTTON EYE JOE REDNEX JIVE
5	NEW	DROMEN SIJN BEDROG MARCO BORSATO POLYDOR
6	6	THE RETURN PIN-OCCHIO DIS
7	9	LET ME BE FREE 2 BROTHERS ON THE 4TH IND
8	10	CIRCLE OF LIFE ELTON JOHN MERCURY/POLYGRAM
9	NEW	HOPELOOS EN VERLOREN DANA WINNER EMI
10	4	NO ONE 2 UNLIMITED BYTESOBY
ALBUMS		
1	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	7	SADE THE BEST OF SADE EPIC
4	1	R.E.M. MONSTER WARNER
5	10	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
6	3	ROCH VOISINE COUP DE TETE RCA/BMG
7	9	MADONNA BEDTIME STORIES WARNER
8	5	WET WET WET END OF PART ONE PRECIOUS/POLYGRAM
9	NEW	FIELDS OF GOLD STING A&M
10	NEW	AEROSMITH BIG ONES GEFEN

## SWITZERLAND (Media Control Switzerland) 11/26/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	SECRET MADONNA WARNER
2	2	COTTON EYE JOE REDNEX COLUMBIA
3	3	SATURDAY NIGHT WHIGFIELD PHONOGRAM
4	1	ALWAYS BON JOVI MERCURY/POLYGRAM
5	4	LET THE DREAM COME TRUE D.J. BOBO FRESH
6	10	LIFE IN THE STREETS PRINCE ITAL JOE & MARKY MARK WARNER
7	5	SWEET DREAMS LA BOUCHE BMG
8	NEW	LOVE SONG MARK OH POLYGRAM
9	7	I SWEAR ALL-4-ONE WARNER
10	9	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY COLUMBIA
ALBUMS		
1	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	1	POLO HOFER/SCHMETTERBAND WELCOME DR SONDERBAR SCHNOUTZ
3	5	NIRVANA MTV UNPLUGGED IN NEW YORK MCA
4	6	YELLO ZEBRA POLYGRAM
5	3	R.E.M. MONSTER WARNER
6	NEW	AEROSMITH BIG ONES MCA
7	NEW	INXS THE GREATEST HITS POLYGRAM
8	7	JOE COCKER HAVE A LITTLE FAITH EMI
9	8	MADONNA BEDTIME STORIES WARNER
10	4	D.J. BOB THERE IS A PARTY FRESH

## FINLAND (Seura/IFPI Finland) 11/13/94

THIS WEEK	LAST WEEK	SINGLES
1	1	FEELING SO GOOD MOBY MUTE
2	5	COTTON EYE JOE REDNEX JIVE
3	3	TELL THE WORLD PANDORA STOCKHOUSE
4	6	SECRET MADONNA SIRE
5	2	LET THE DREAM COME TRUE D.J. BOBO JIVE
6	4	SURE TAKE THAT RCA
7	7	ALWAYS BON JOVI MERCURY/POLYGRAM
8	NEW	EINS, ZWEI, POLIZEI MO-DO plaStika
9	NEW	FIRE MAGIC AFFAIR ELECTROLA
10	NEW	BANG AND BLAME R.E.M. WARNER
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	4	MEGADETH YOUTHANASIA EMI
3	NEW	HEIKKI HELA KAIKISTA KAIKKEIN PORKKANARYHMA
4	2	MADONNA BEDTIME STORIES MAVERICK/SIRE
5	3	R.E.M. MONSTER WARNER
6	6	SOUNDTRACK FORREST GUMP EPIC
7	9	AEROSMITH BIG ONES GEFEN
8	NEW	D.J. BOBO THERE IS A PARTY PITCH CONTROL/M-Tel
9	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	5	KLAMYDIA TIPPURIKARTETTI KRÄKLUOND

## SWEDEN (GLF) 11/18/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THIS IS THE WAY E-TYPE SONE1/POLYGRAM
2	NEW	OLD POP IN AN OAK REDNEX JIVE
3	2	ALWAYS BON JOVI MERCURY/POLYGRAM
4	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
5	3	COTTON EYE JOE REDNEX JIVE
6	NEW	GIVE IT UP! (FOR THE MELODIE) MELODIE MC SIDELAKE
7	6	OPPNA DIN DORR TOMMY NILSSON ALPHASOBY
8	NEW	THE RHYTHM OF THE TRIBE COOL JAMES & BLACK TEACHER SONE1/POLYDOR
9	7	LOVE IS ALL AROUND WET WET WET FONTANA
10	5	BALLADEN OM ELLA ELSA DIA PSALMA MUSIKDISTRIBUTION
ALBUMS		
1	1	MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA
2	3	BON JOVI CROSS ROAD MERCURY
3	NEW	WILLIAMSPARON HASSAN MUSIKDISTRIBUTION
5	4	MAURO SCOCCO 28 GRADER I SKUGGAN DIESEL/BMG
4	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
6	5	AEROSMITH BIG ONES GEFEN
7	5	MADONNA BEDTIME STORIES WARNER
8	NEW	TOM PETTY WILDFLOWERS WARNER
9	NEW	EAGLES HELL FREEZES OVER GEFEN
10	6	NORDMAN NORDMAN SONE1

## PORTUGAL (Portugal/AFP) 11/16/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
2	2	VARIOUS LOS PICAPIEDRA MIX VIDISCO
3	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	7	SADE THE BEST OF SADE SONY
6	5	AEROSMITH BIG ONES GEFEN
5	NEW	SOUNDTRACK FORREST GUMP EPIC
7	8	MEGADETH YOUTHANASIA CAPITOL
8	NEW	STING FIELDS OF GOLD A&M
9	6	VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO
10	NEW	GABRIEL O PENSADOR GABRIEL O PENSADOR COLUMBIA

## CHILE (APF Chile) 10/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS ROJO Y MIEL MUSICA.V
2	NEW	JORGE GONZALEZ EL FUTURO SE FUE EMI
3	NEW	CARLOS VIVES CLASSICOS DE LA PROVINCIA POLYGRAM
4	6	LOS PERICOS BIG YUYO EMI
5	NEW	AEROSMITH GET A GRIP BMG
6	10	LAURA PAUSINI LAURA WARNER
7	NEW	LOS PERICOS PAMPAS REGGAE EMI
8	1	LUIS MIGUEL SEGUNDO ROMANCE WARNER
9	NEW	DYANGO UN LOCO COMO YO POLYGRAM
10	2	KING AFRICA EL AFRICANO BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**POLAND:** The best-selling album of recent weeks, and possibly of the year, here is "Roza" (The Rose) by the rock group **Maanam**. The album, which was released on the Kamiling Co. label, distributed by Pomaton, features the words and singing of Kora, who, after 15 years and 11 albums with Maanam, remains one of the country's most dynamic female singers. Her songs are like entries in a diary: full of observations on her experiences of love and life along with very personal expressions of emotion. The rose of the title track is a symbol of love, a theme that runs throughout the album. The lyric of "List" (A Letter) is taken from a love letter written by her husband Kamil, and through the words to songs such as "Bez Ciebie Umieram" (I'm Dying Without You) and "Kocham I Nienawidze" (I Love You And I Hate You), the listener is invited to enter Kora's world and see life as she sees it. The band is a veteran of the international concert circuit, having played at venues ranging from the Lighthouse in New York to the big European festivals at Roskilde and Helsinki.



BEATA PRZEDPELSKA

**FINLAND:** One of the most important and popular acts to emerge from the folk scene here is **Värttinä**. While the band's combination of Karelian choir singing and pop and rock influences has made it a cult favorite in other locales, Värttinä is a pop phenomenon on its home turf. The group is set to scale even greater heights with the release of its fifth album, "Aitara" (Mipu Music). Featuring the familiar blend of strong female voices and beautiful melodies, the album boasts more adventurous and innovative arrangements than before. New producer **Janne Haavisto** has emphasized the rhythmic elements without compromising the natural grace or essentially Finnish quality of the band's music. The result is a gorgeous album of many surprises; the first single, "Tumala," even has a British acid jazz feel to it.

ANTTI ISOKANGAS

**U.K.:** Despite the encouraging progress of British black music in recent years, urban consumers in the U.K. prefer American records, mostly rap and swing, and they want them to be as up-to-the-minute as possible. That's the finding of Streetsounds, the innovative compilation label that went into liquidation six years ago and that has now been bought out of receivership by compilations specialist **Beechwood Music**. Using a unique A&R technique to source the material for "Urban Blak," its first compilation release under the new deal, Streetsounds placed ads in the specialist press and on posters asking U.K. fans to vote for the sounds they most wanted to hear. There were about 400 respondents, many of whom are namechecked on the album sleeve. The result is an album that, according to Beechwood's licensing manager Malachi, "is about modern music, crossing the board from the U.S. R&B chart, which consists of hip-hop and swing." A few requested tracks were unavailable because they were too new, while some that were acquired, such as **Big Daddy Kane's** "In The PJs," are still on import here. Of the 12 artists featured, only three are British: soul singer **Omar** and rap artists **MCM** and **NSO Force**. A second "Urban Blak" volume is scheduled for imminent release.

KWAKU

**NETHERLANDS:** One of the country's most active rock bands, **I Travel** lives up to its name by performing roughly 200 concerts a year. Now, the four-piece led by singer/songwriter/guitarist **DJ Vermey** has signed a new deal with **Ray's Music Label** and released a self-titled, 13-track album produced by Vermey and **Emile den Tex**. It was Tex who produced I Travel's debut album, "As The Crow Flies" (New Talent/Phonogram), which was released in 1991, the year after the group had won second prize in the Dutch Rock Grand Prix, the country's annual contest for promising new pop and rock acts. Unfortunately, the debut was a flop, and Phonogram dropped the band. Now I Travel is back for a second bite at the cherry, with a new album that betrays the influences of veteran rock'n'rollers such as **Neil Young**, **the Eagles**, and **the Rolling Stones**. The band is joined on various tracks by top Dutch musicians including saxophonist **Hans Dulfer**, guitarist **Danny Lademacher**, and **Herman Brood**, who plays piano on the group's new single, "Boulevard Of Broken Dreams." A tour featuring I Travel supporting **Herman Brood & His Wild Romance** is scheduled for early 1995.

WILLEM HOOS

**ROMANIA:** The seventh edition of the international pop music festival **Cerbul De Aur** (The Golden Stag) took place in Brasov, in the Southern Carpathians region. For the first time at this event, there was an evening of folk music, featuring Romanian singers only, as well as the usual week of shows featuring international stars performing in the City Council Old Square. Meanwhile, the 24th edition of the Romanian national pop music festival was held in the Black Sea resort of Mamaia. The best of the new, young singers was **Marius Manea**, while composers **Marius Teicu** and **Cornel Furaru** were also honored for their work. Among the Romanian acts to perform were **Loredana Groza**, **Laura Stoica**, **Monica Anghel**, **Aurelian Temisan**, and **Madalina Manole**. . . One of the pioneers of Romanian pop, **Luigi Ionescu**, has died at age 67. Among his best-known hits were "Turturele" (The Turtle Doves), "Soferul De La Ont" (The Tourist Coach Driver), and "E Primavara In Ianuarie" (It's Spring In January).



OCTAVIAN URSULESCU

## Premios Ondas Fetes Stars, Birthday With Sting, Iglesias

BY HOWELL LLEWELLYN

MADRID—Sting and Julio Iglesias were the star performers at the prestigious Premios Ondas annual award ceremony, here, November 14. The occasion was extra festive this year, as it coincided with Spanish radio's 70th anniversary.

Radio Barcelona was born Nov. 14, 1924, and it has issued, for the past 41 years, the awards for radio, television, cinema, and—for the past three years—music.

The station now belongs to the Cadena SER radio group, which is part of Spain's biggest media holding company, Grupo Prisa, now responsible for the Ondas ceremony. Ever since music was incorporated into its list of awards, Prisa has tried to make the Barcelona event a kind of "Spanish Oscars." This year, there were more than 130 entries from 22 European and Latin American countries.

Pop-flamenco singer Rosario and pop trio Presuntos Implicados also performed before the 1,800 attendees; some 27 awards were presented that night at the Montjuic National Palace.

One of Spain's most promising young singer-songwriters, Pedro Manuel Guerra, won the best song prize and is gaining a high profile as a result, even though "Contaminame" (Contaminate Me) was recorded by Victor Manuel and Ana Be-

len.

The 28-year-old was born in the Canary Island of Tenerife and has been writing and singing for 12 years. He came to Madrid just a year ago, was signed by BMG/Ariola, and has played in Brazil and Cuba, as well as Spain.

Presuntos Implicados was awarded best group and best album for "El Pan Y La Sal" (Bread And Salt). Best new Spanish act was Umpah-Pah, and the best video clip was Rosario's "Sabor, Sabor" (Taste, Taste), directed by Fernando de France.

The Dominican Republic's Juan Luis Guerra, who was at the ceremony but did not perform, was voted best Latin artist, while best new Latin artist went to Colombia's Carice Vives. The multimillion-selling Gregorian chants CD by the monks of the Santo Domingo de Silos monastery was chosen as best classical music album.

Sting and Julio Iglesias won special awards for best recent history in pop music and best recent international history in radio, respectively.

The music awards were decided by a jury of record label representatives, radio station executives, publishers, managers, TV presenters, critics, producers, and representatives from performing right society SGAE and AIR, the artists' and performers' association.



**Getting Their Mojo Working.** Dutch promoter Leon Ramakers of Mojo Concerts received a special Pink Floyd award from EMI Music at the second of the Floyd's three dates at Rotterdam's Feyenoord stadium. It was also Mojo's 50th concert at the stadium. Shown, from left, are Bert 't Hoen, EMI Music Holland product manager; Maarten Steinkamp, EMI Holland marketing director; Hennie van Kuijeren, EMI Holland managing director; Ramakers; Willem van Starrenburg, EMI Holland strategic marketing manager; and Denise LeClerq, product assistant.

## THAI COPYRIGHT LAW

(Continued from page 46)

wielded both the carrot and the stick in its battle to rid Thailand of its piracy problem. The U.S. put Thailand on its priority watch list in 1992. Thai authorities were warned that unless they dealt with the rampant problem, the U.S. would enforce measures in other areas of trade.

On a more optimistic note, Sony Software president Michael Schulhof

visited the King of Thailand last year and indicated that substantial investment could come into the country if copyright issues were addressed (Billboard, April 24, 1993).

This year, Warner Music International bought into the Thai market with its acquisition of local companies D-Day and Muser (Billboard, March 26).

## Ian Thomas Wins Big At SOCAN Awards Four Of His Songs Cited; k.d. lang Also Honored

BY LARRY LeBLANC

TORONTO—With three songs that were aired more than 100,000 times on Canadian radio as well as one of the most performed Canadian songs of 1993, Ian Thomas was the big winner at the Society Of Composers, Authors and Music Publishers of Canada's fifth annual awards festivities, held here Nov. 15.

Veteran singer/songwriter Thomas won SOCAN Classics Awards for his '70s compositions "Painted Ladies," "Right Before Your Eyes," and "Hold On." He also was honored for his song "You've Got To Know," one of the 10 most performed Canadian songs in 1993, which was done by his group the Boomers.

The Canadian performing rights organization also honored Vancouver, British, Columbia-based singer/songwriter k.d. lang and her co-writer/co-producer Ben Mink. They received the William Harold Moon Award, named in honor of the pioneering director of BMI Canada from 1947-73, presented annually to composers for putting Canada in the international spotlight.

Visibly emotional about receiving her achievement award, lang provided the best acceptance speech of the evening. "It's always been Canadian songwriters I look to when I'm looking for inspiration," she said. "People like Joni Mitchell, Leonard Cohen, and Jane Siberry."

Matching Thomas with three SOCAN Classics Awards was Larry Evoy of Edward Bear, who was honored for his '70s hits "Last Song," "Close Your Eyes," and "You, Me and Mexico." Also receiving Classics Awards were Kim Berly of the Stampeders, Dave Beckett and Gary Weeks of Gary & Dave, songwriters Doug Edwards and David Richardson, drummer/songwriter Skip Prokop of Lighthouse, arranger/bandleader Haggood Hardy, and singer/songwriters Murray McLauchlan and Ken Tobias.

In their second year, the SOCAN Classics Awards were presented to members of the society whose tunes have become domestic standards and, in some cases, worldwide hits. The songwriters honored this year scored their hits in the '70s.

An audience of 250 music industry professionals attended the SOCAN event, which also honored the songwriters and publishers whose songs received the most radio airplay in 1993. The ceremony mostly paid tribute to Canadian composers in the pop, country, jazz, film, and television fields.

Double winners of the evening for most performed songs in 1993 were Blue Rodeo's Jim Cuddy and Greg Keelor, for "5 Days in May" and "Rain Down on Me."

Dolly Parton's composition "I Will Always Love You," recorded by Whitney Houston, was named the most performed song in Canada in 1993. As presenter, singer Molly Johnson said jokingly, "Even though I know Whitney's version made her a lot of money, I love Dolly's version best."

The Jan V. Matejcek Concert Music Award went to composer Oskar



Pictured, from left, are the Stampeders' Ronnie King, SOCAN Classics Award winner Kim Berly of the Stampeders, 1993 SOCAN Classics Award winner Rich Dodson, and Sara Houston Evoy and Larry Evoy. The latter received 1994 SOCAN Classics Awards for three Edward Bear hits, "Last Song," "Close Your Eyes," and "You And Me."

Morawetz. Composer/keyboardist Bill Douglas received the SOCAN Concert Award; Boss Brass leader/trombonist Rob McConnell received the SOCAN Jazz Award, and Jim Morgan, Ray Parker, and Tom Szczesniak were presented with the SOCAN Music For Film And Television Award.

As with last year's ceremonies, the highlight of this year's 2½-hour show was the various medleys of vintage hits performed by a Paul Hoffert-led band. Backed by an 11-piece backup group, singers Molly Johnson, Rik Emmett, Lori Yates, and Joel Feeney gave such exuberant performances, and were onstage so often, that the award-giving itself was practically overshadowed. Yates' intense readings of Murray McLauchlan's compositions "Whispering Rain" and "Farmer's Song" were the highlights of the evening.

The 10 most performed Canadian songs in 1993 were:

"5 Days in May" and "Rain Down on Me," written by Jim Cuddy and Greg Keelor. Performed by Blue Rodeo.

"If I Had A Million Dollars," written by Steven Page and Ed Robertson. Performed by Barenaked Ladies.

"If You Believe In Me," written by Stewart Gray and Todd Kennedy. Performed by April Wine.

"In The Meantime," written by Dave Cooney, Keith Nakonechny, and Jason Plumb. Performed by the Waltons.

"Man On A Mission," written by Johnny Douglas and David Martin. Performed by Hemingway Corner.

"Song Instead Of A Kiss," written by Alannah Myles, Robert Priest, and Nancy Simmonds. Performed by Alannah Myles.

"When There's Time For Love," written by Lawrence Gowan, Eddie Schwartz, and J.D. Souther. Performed by Lawrence Gowan.

"Will You Remember Me," written and performed by Jann Arden.

"You've Got To Know," written by Ian Thomas and performed by the Boomers.

The four most popular Canadian country songs in 1993 were:

"Blank Pages," written and performed by Patricia Conroy.

"Fare Thee Well," written by Jimmy Rankin. Performed by the Rankin Family.

"Fortune Smile On Me," written by Erica Ehm and Tim Thorney. Performed by Cassandra Vasik.

"I'm Gonna Drive You Out Of My



William Harold Moon Award winners k.d. lang, left, and Ben Mink with SOCAN president Francois Cousineau, center.

Mind," written by Charlie Major and Barry Brown. Performed by Charlie Major.

SOCAN Classics Awards were presented to the following writers for songs that have aired more than 100,000 times on Canadian radio.

Ian Thomas: "Painted Ladies," "Right Before Your Eyes," and "Hold On." Performed by Ian Thomas.

Larry Evoy: "Last Song," "Close Your Eyes," and "You, Me And Mexico." Performed by Edward Bear.

Kim Berly: "Oh My Lady." Performed by the Stampeders.

Doug Edwards and David Richardson: "Wildflower." Performed by Skylark.

Murray McLauchlan: "Farmer's Song" and "Whispering Rain." Performed by Murray McLauchlan.

Skip Prokop: "One Fine Morning." Performed by Lighthouse.

Ken Tobias: "Every Bit Of Love." Performed by Ken Tobias.

## Sony Canada Presses U.S. Pearl Jam Set

TORONTO—Over and above pressing Pearl Jam's upcoming album "Vitalogy" for the Canadian marketplace, Sony Canada's Toronto CD/cassette facility is also producing 600,000 compact discs and 300,000 cassettes for the U.S. market.

Explaining why the Pearl Jam album intended for the U.S. market is being manufactured here, Sony Canada president Rick Camilleri says, "In the fall season, U.S. plants are too busy with all the new releases, but we're a new plant, and we've got the capacity."

Camilleri says he expects heavy Canadian sales for the Pearl Jam release, which is being issued here Dec. 6. "We're probably going to end up shipping out four-times platinum [400,000 units]. Their last record, 'Vs,' has sold 575,000 albums so far."

LARRY LeBLANC

# Germany • Switzerland • Austria

THE BILLBOARD SPOTLIGHT



**GSA**

# HITMAKERS '94

THE LATEST CROP INCLUDES RAPPERS, MIXERS, DANCE TEAMS  
AND PUNK-POLKA CONFECTIONERS

BY WOLFGANG SPAHR

**N**ew acts are springing up like mushrooms in the German charts. Never before have German producers been so successful in releasing product that goes straight on to the charts and best-seller lists. Their strike rate of releases to hits is excellent. Here are 10 examples of the acts who have made it in the last year:

#### MASTERBOY

It's a success story just like a dancelloor fairy-tale: A crafty sound enthusiast and a resourceful trendy DJ, both from Baden-Baden in southern Germany, met by chance at a house party in London four years ago and decided to explore new sound dimensions. They've lived happily ever after in the European dance charts as Enrico Zabler and Tommy Schieb—alias Masterboy. Single successes, including "Shake It Up And Dance," "Everybody Needs Somebody" and their current single, "Feel The Heat Of The Night," and the albums "The Masterboy Family" and "Feeling Alright" are proof of the German dance act's creativity.



Masterboy

#### PRINCE ITAL JOE FEATURING MARKY MARK

The title of the song "Can't Stop We" became the slogan for this unusual and successful duo: U.S. rapper Marky Mark (ex-Funky Bunch) and Caribbean ragga star Prince Ital Joe. With a mixture of rap, ragga and European dancelloor, the black-and-white success team stormed to the top of the European charts with the hits "Happy People" (250,000 units sold) and "United" (a gold No. 1 in Germany) and is now selling huge quantities of the album "Life In The Streets." Muscle-rapper Marky and his partner from Dominica are, however, produced by two German-dance professionals,

Alex Christensen (the creative head of U96) and Enigma producer Frank Petersen (Enigma).

#### JAM & SPOON

They helped the Pet Shop Boys, Snap come to Power through them, and they boosted Frankie Goes To Hollywood to renewed chart success. Jam & Spoon's list of product remixes is long. The Frankfurt dancelloor producers Jam El Mar and Mark Spoon are now proving their talent for innovative dancelloor music with their own offbeat albums, "Tripomatic Fairy Tales 2001" and "2002." The single, "Right In The Night," written by Nosis Katsmann, currently Germany's most successful songwriter, sent Jam & Spoon soaring to top chart positions all over Europe. The trance track "Follow Me" has been equally successful.



Marusha

#### MARUSHA

The darling of the European dance scene, Marusha is open-hearted and talented and has an infectious style. There's hardly any other DJ embodying the spirit of the rave generation like this spirited half-Greek girl from Nuremberg. And so successfully too: her version of "Somewhere Over The Rainbow" was one of the few techno-house songs to achieve gold status (250,000 units) in Germany in 1993. And Marusha's mixing abilities are much in demand on the international scene. Dancelloor disciples find themselves glued to the screen when she introduces her techno-house TV program, "Feuerreiter" (ARD), and they listen to Germany's top DJ on the Berlin radio cult-program "Rave Satellite" (on Radio Fritz).

#### MAXX

The name Maxx (short for MAX-imum X-tasy) became an international hallmark for quality dancelloor music through the top hit "Get-A-Way," which is already one of 1994's most successful singles. Some 1.1 million young fans all over Europe bought "Get-A-Way," and in Germany it earned a gold disc for German Maxx mastermind The Hitman, Englishwoman Linda Meek and Swede Gary Bokoe. With the follow-up, "No More (I Can't Stand It)," Maxx is strengthening both its commercial and club potential through its creative mixture of reggae, rap

*Continued on page 56*



## ONCE-SCORNED SWISS-DIALECT ROCK SCALES PEAKS BEYOND THE ALPINES

BY HEIER LAEMMLER

**Z**URICH—More famous in the past for its exports of cheese, army knives and chocolates, Switzerland is now beginning to seek an international audience for its rock music.

Two bands are looking next door to Germany as a potential outlet for their own peculiar brand of rock that has caused shock waves in this otherwise quiet Alpine Republic.

This summer, such heavyweight international names as Pink Floyd, Mariah Carey and the Rolling Stones were kept out of the upper reaches of the local charts by two rock groups from Bern, Züri West and Patent Ochsner.

This summer, every kid on the streets of Switzerland was singing the following refrain: "I schanke Dir Mis Harz, meh hani nid, du chasch es ha we de wottschi, es isch es guets und

*Continued on page 58*



## TO COMBAT SLOW GROWTH, IFPI CONVENES THE COUNTRY'S FIRST FORUM FOR LABELS AND RETAILERS

BY MANFRED SCHREIBER

**V**IENNA—Faced with a growth rate this year of just 3.5%, Austria's record companies and retailers are banding together to come up with sales initiatives to grow the market into the next century.

More than 50 dealers from around the country met with IFPI board members here at the first trade forum last month, to discuss such matters as charts, new media, private radio, computer software for retailers and the results of market research.

The seminar was such a success that it will be repeated, say the organizers.

IFPI Austria put together the trade convention, entitled "IFPI Handelsforum 2000," which attracted retailers representing more than 50% of the Austrian market.

The conference was chaired by IFPI president and

*Continued on page 62*

# SWEET COLOGNE!



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**GSA**

## POP GO THE COMMERCIALS, AND IT ALL "ADS" UP

"WHO ELSE BUT GERMAN AUTHORS CAN WRITE MUSIC WHICH PUTS GERMANS IN THE MOOD TO BUY THINGS?"

BY WOLFGANG SPAHR

Advertising agencies are waking up to a fact that accomplished Casanovas have known for years: that music is a vital part of seduction.

As consumers get more weary and resistant to the evermore complex ploys of the ad men, music is one of the few things that can bring the genuine feelings of warmth necessary to trigger that emotion-led sale.

Increased use of music clips in advertising has provided songwriters and music publishers with a pleasant source of additional income. Fees from commercials now make up over 10% of total income for some music publishers.

This applies to songs especially composed for commercials, but far more to the use of evergreens and current hits for spots on radio and TV. Paradoxically, the record industry is starting to release compilations of songs used in advertising, some of which sell in excess of 100,000 CDs.

This year marked the fifth occasion of the private radio stations' Advertising Music Competition. Listeners were asked to choose their favorite advert tune; this year's winner was the reggae song "You Can Get It" by Desmond Dekker, used by gasoline-manufacturer Aral in its advertising. Second prize went to the clothing store C&A for its own song "Anytime And Anywhere," while Cliff Richard's "Summer Holiday" took third prize for Volkswagen.

### UNLICENSED MUSIC USE

The recent increases in fees reflect the fact that music use has increased, and more importantly, that users are now paying for the use. Until recently, many agencies used music without obtaining permission from publishers and authors. After initiatives by the German Music Publishers' Association (DMV), there has been a change of heart within the agencies.

One of the pioneers in this enterprise is Wolfgang Mewes, managing director of the Melodie der Welt music-publishing company in Frankfurt; together with colleagues, Mewes has developed a licensing system that is now officially recognized by the courts.

Explains Mewes, "The advertising license fees which we have developed are based on the individual use of a musical number for an advertisement." Prices for the use of music are determined by the frequency of transmission and by the reach

of the radio stations. Infringements of copyright almost always lead to legal proceedings.

In Mewes' view, income from advertising has almost doubled over the last four years. Expectations for 1994 are positive—at least a double-figure growth rate is expected. When it comes to the most popular songs, says Mewes, requests from agencies are primarily geared to song titles. With evergreens, it's specific lyrics that are important—to rock and pop hits from the worldwide repertoire.

Managing director of EMI Music Publishing in Hamburg, Peter Ende, says income from this sector "has increased six-fold for us over the last four years. We budgeted for a 25% increase this year, and we'll exceed that."

### 36-CD SETS

Publishers also changed their tune in dealings with agencies, seeking dialogue with creative directors about their ideas.

Michael Kudritzki, managing director of Edition Intro in Berlin, has released a CD with the most-successful songs of the past 25 years and sent it to 500 advertising agencies in order to acquaint them with the wide-ranging repertoire.

EMI Music Publishing also has released a special collection for potential customers, featuring the catalog's highlights—from the '20s through the '70s—on 36 CDs. This series is constantly being updated. What is more, EMI Music Publishing regularly supplies a circle of VIPs with samples of new releases. Says EMI's Ende, "For customers with a smaller budget, the Library of Selected Sound and its associated labels—such as KPM and Carlin—offer an all-embracing musical spectrum. In addition, we seek personal contact with the decision-makers."

Publishers like Warner/Chappell and BMG UFA, which have created special departments for the purpose, are also expecting significant growth potential for their music. Managing director of BMG UFA, Hartwig Masuch, comments, "This is a wide field of activity for our authors. It is a form of exploitation which is in the early phase of development, if you look at the projected TV and radio channels in Germany."

### ONE-NOTE SAMBA

Joachim Neubauer of The Siegel Music Publishing Company has enjoyed tremendous success with writers Andy

*Continued on page 64*

### HITMAKERS

*Continued from page 54*

and speed muffin.

### LUCILETRIC

They are Germany's most outrageous new talent: Luciletric, alias Luci van Org (hallmark: blond dreadlocks) and multi-instrumentalist Ralf Goldkind (ex-Hugo Race and others), delight fans with a colorful concoction made up primarily of punk, polka and pop, spiced with cheekily cheerful lyrics. The Berlin duo's first hit, "Maedchen," got Germans—particularly the girls—singing along with gusto. That's no wonder, as the song is dedicated to well-shaped men's behinds.



*D.J. Bobo*

### DJ BOBO

His name is worth its weight in gold, and not just in dancefloor circles. DJ Bobo, born Rene Baumann, has shot into the Top 10 of all the European charts with four songs to date. His debut album went platinum in his Swiss homeland. His "Everybody" turned out to be the summer dance hit of 1994. DJ Bobo began his career in the mid-1980s as a prize-winning tune-spinner, and at the beginning of 1993 he finally made the breakthrough with "Somebody Dance With Me." The 26-year-old is a multi-talented: producer, composer and lyricist—and he performs as a singer and dancer during his lavish live shows.

### WESTBAM

WestBam has long been regarded as one of the originators of the international house and techno scene. Even in the mid-'80s, the Berlin DJ was forecasting the beginning of a new musical era and doing pioneer work on the German dance scene; he became a leader of this music in 1985 with his DJ disc "This Is Not A Boris Becker Song." Over the years, WestBam has delivered innovative tracks, including "Monkey Say, Monkey Do," and has regularly injected the dance scene with new ideas. Best proof of this is his fourth album, "BAM BAM BAM," in which the DJ presents a wide-ranging selection of music, creating virtually inimitable rave hits à la WestBam.



*Maxx*

### MAGIC AFFAIR

The success story continues: German dance act Magic Affair has just received a platinum award (500,000 sales) for the No. 1 hit "Omen III." Capable producer Mike Staab's project is currently on track to hit Top 10 in 12 European countries at the moment. The successful "Omen" hit series began in 1989,

*Continued on page 64*

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**GSA**



**BEYOND THE ALPINES**

*Continued from page 58*

In its Bern variety, as practiced by Züri West and Patent Ochsner, it's a language redolent with politeness and subtle irony, and it thrives on dry sarcasm.

Zurich is the largest city in Switzerland, but the political and musical capital is Bern, some 60 miles west of Zurich, hence the band's name, which means "West Zurich."

For years, the Swiss-German pop scene was a pale imitation

*In 1976, the dialect scene got a huge boost from five lads from Bern—Rumpelstilz—whose hit "Kiosk" was released in Germany as well and sold more than 120,000 singles in its German form.*



*Polo Hofer, third from left, with SchmetterBand*

of foreign hits. Then in 1976, the dialect scene got a huge boost from five lads from Bern—Rumpelstilz—whose hit "Kiosk" was released in Germany and sold more than 120,000 singles in its German form.

Polo Hofer, lead singer of Rumpelstilz, is still on the scene. His latest album, "Welcome 1 der Sonderbar (welcome to the dive bar)," was released in October.

Because of the huge language difference between Switzerland and Germany, it's often been the case that Swiss rock has been filed under "unsalable" by international A&R staff.

Yet in the wake of success by such German dialect acts as Cologne rockers BAP and Spider Murphy Gang, Züri West and Patent Ochsner are now under contract to BMG Ariola Germany. Züri West is about to be promoted as a major act in Germany. Patent Ochsner's CD "Fischer," which went more than platinum in Switzerland, has been issued as a teaser for rock journalists or as a crash course in Swiss German. For those who don't understand (and let's face it, that's most of the rest of the world), CD booklets come complete with lyrics translated into "real" German.

**ANTI-VOLKSMUSIC**

Hans Peter Busshoff, head of national press at BMG Ariola Munich, says he has been surprised by the reactions. "[Someone] said to me," he notes, "What kind of thing are you sending me? You know I don't like Volksmusik."

There are many bands who have said a big hello to Germany, yet the label is hoping that audiences there will grow to understand the Swiss rockers when they say "Gruezi Deutschland." ■

*(Heier Laemmler is a Zurich-based entertainment consultant and writer.)*



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*Virgin*



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# GSA



## HITMAKERS

Continued from page 56

when top Frankfurt DJ Staab put together the concept with his former Mysterious Art project team. In 1994, after two "Omen" hits ('89 and '90), Staab and Bernd Waldstadt rekindled the hit fire to complete the trilogy. Vocal assistance was forthcoming from Franca Morgano and rap acrobat A. K. Swift. The follow-up single, "Give Me All Your Love," is already doing well.



Luciletric

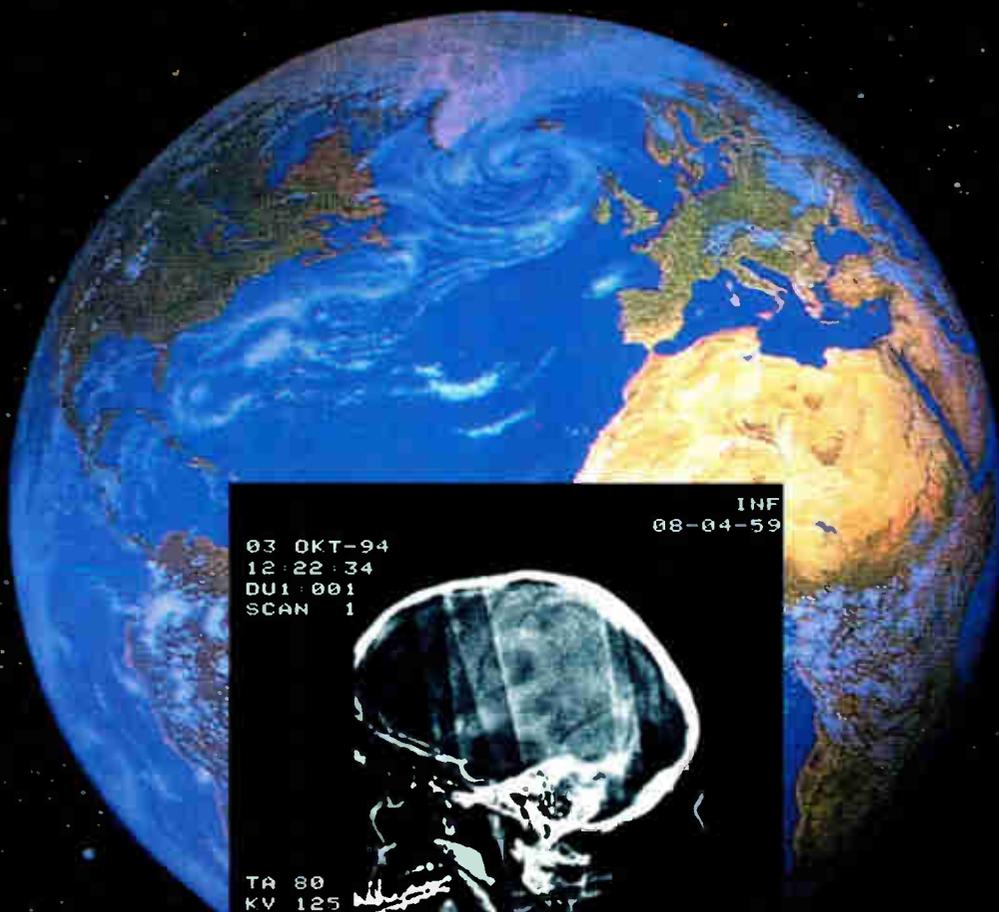
## HELGE SCHNEIDER

Ever since his cult hit "Katzenklo" ("Cat Toilet"), the whole German nation seems to have fallen for the funny-voiced man from Mullheim in platform shoes and pomaded wigs. The 38-year-old is in fact no newcomer, having been a professional since 1977, including time as an award-winning jazz musician. But his big success did not come until 1982, when he attracted attention as the "singing men's cake," with his crude mixture of lyrical jabs and wily musicianship that is located somewhere between swing, blues and bar jazz. Schneider's is a real hard-core program, though he does have more to offer than apparently blatant mindlessness: he's written scripts and radio plays, composed some seven albums, the latest being "Es Gibt Reis, Baby [We Serve Rice, Baby]." He's well into the first part of his memoirs, and causing plenty of mischief as Doc Snyder in the movie "Texas." ■



Helge Schneider

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AS 16  
SL 2  
GT 0  
TP 0

CD - MC - LP

# DEATH ROW



produced by ACCEPT for Breeze Music GMBH



## THE COMMERCIALS

Continued from page 56

Slavik and Susanne Kemmler, who wrote the music for the C&A advertising spot that got onto the charts. The firm also has Ralph Siegel and Michael Hofmann. Neubauer quotes further examples of excellent exploitation of evergreens: "Feelings," "Lollipop," "Just The Two Of Us," "Twist And Shout" and "One-Note Samba."

Infringement of copyright law in the use of advertising music has decreased clearly in the last two years since the German Music Publishers' Association (DMV) launched an information campaign. "Most of the ad agencies are now aware of the problem," adds Siegel's Neubauer, "so unauthorized use has become rare."

DMV managing director Dr. Hans-Henning Wittgen is optimistic that German copyright will achieve greater yields, thanks to the explosion of advertising applications. This would help the small music publishers in particular to survive in the majors' market. "After all," asks Wittgen, "who else but German authors can write music which puts Germans in the mood to buy things?" ■

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## DANCE AT A GLANCE: LABELS AND THEIR STABLES

BY WOLFGANG SPAHR

### DANCE STREET

Dance Street, owned by Dieter Stemmer in Dortmund, is distributed by ZYX Music. Dance Street specializes in Euro dance, underground house and tribal house. The label has been successful with Bass Bumpers, Harajuku, Activate, TNN, DJ Dero, Peter Schilling, Nightwalkers, Doop, Loleatta Holloway, DJ Miko, Carl Craig, Outhere Brothers, The Fog, George Morel, Rozzo, Quench and Joe Smooth. Chart hits in 1994: Doop's "Doop," TNN's "La Cucamarcha," Peter Schilling's "Major Tom '94" and The Outhere Brothers' "Pass The Toilet Paper."

### EAMS

EAMS in Deggendorf (Bavaria) was founded in 1983, mainly as an importer of 12-inch singles for distribution in Germany, Austria and Switzerland. The label specializes in dance music and has an exclusive contract with DJ Bobo, who recently reached platinum status with "Everybody" in Germany, after scoring three gold records in a row. According to A&R chief Alex Guder, EAMS' policy is to release "less—but brilliant—material. We don't want to choose one out of 20 [to release], but to pick two out of three to be successful. We have probably the most rigorous selection here in Germany."

### ZYX MUSIC

ZYX Music is now the biggest independent label and dis-

tributor in Germany, with its own vinyl plant and subsidiaries in the U.K., U.S. and the Netherlands. President Bernhard Mikulski, former CBS Germany shareholder and general manager, established Pop Import in 1971, which specialized in the import of pop records not available on the German market. This operation developed into Bernhard Mikulski Schallplatten-Vertriebs GmbH and was renamed ZYX Music in July 1992. The following year was by far the most successful for the company, with a turnover of more than \$100 million.

High sales in the dance sector were mainly responsible for this success. Names like 2 Unlimited, Corona, Twenty-4-Seven, Cappella and Double You have made ZYX Music the "one and only" name for chart-topping dance music.

In the rock and pop sector, the company succeeded in building a catalog with such internationally known artists including Matt Bianco, Bronski Beat, Motorhead, 1st Avenue, Dead Bang and Jet Black Joe.

### LARGO

The long overdue resurrection of 91-year-old Hamburg-born composer Berthold Goldschmidt (who emigrated to England in 1935) has been aided by the Largo label in Cologne, which now has three CDs available featuring pivotal works from Goldschmidt's opera "Beatrice Cenci."

*Continued on page 68*

## ASSESSING VIVA'S FIRST YEAR

THE MUSIC  
CABLE-CHANNEL GETS  
MARKS FOR LOCAL  
CONTENT AND ACTIVE  
ACT-BREAKING

BY MIRANDA WATSON

The advent of music cable-channel Viva in Germany has been seen as an answer to some of the prayers of the German music industry, which for years had complained of a dearth of TV outlets for its own product.

After almost one year on the air, Viva is well-established and accepted by its youthful target group and has already helped break a number of local acts.

Such new German acts as Luciletric, the Bates and Selig are all newcomers who have enjoyed a degree of success from exposure on Viva.

Viva's managing director, Dieter Gorny, says these acts would have had no chance of being shown on terrestrial or satellite German TV. "Before, there was no place for music on TV," explains Gorny. "Viva teases the viewer with new product, and the public goes into the record store and buys it. This is a role which can only be played by music TV."

Gorny recognizes that Viva has a big responsibility to the German music industry, as the only real TV outlet for German music and as a channel backed by music-industry giants. It's part of the deal that Viva is seen to promote music, not just play the hits.

"We have a big responsibility toward the German music scene," says Gorny. "We've always been expected to help new artists and to play non-hit material. We set up hip-hop, rock and dance shows because of this."

*Continued on page 68*

# ZYX<sup>®</sup> MUSIC

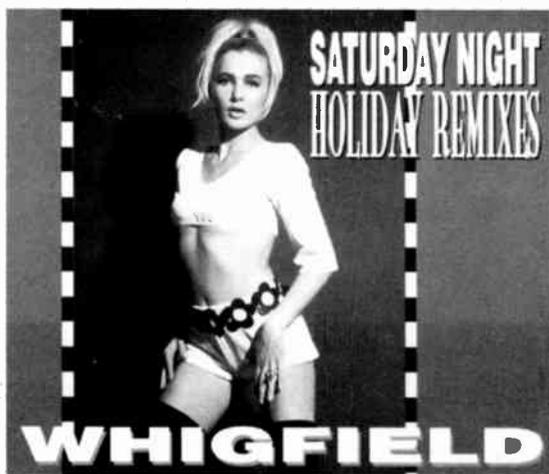
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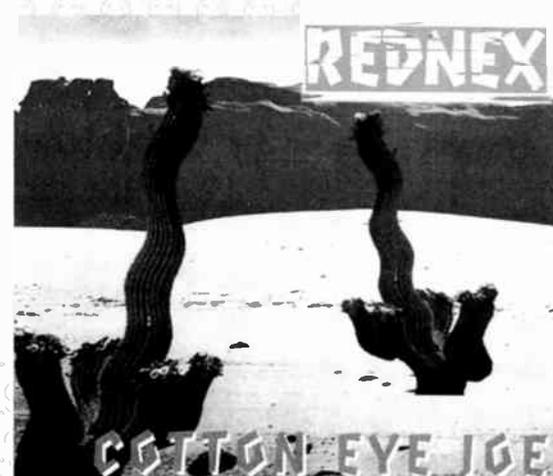
☺☺☺ 18,71% market share



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ZYX 7369-4 ☺



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ZYX 7191R-7 ☺



ZYX 7380-12 ☺  
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ZYX 7380-7 ☺

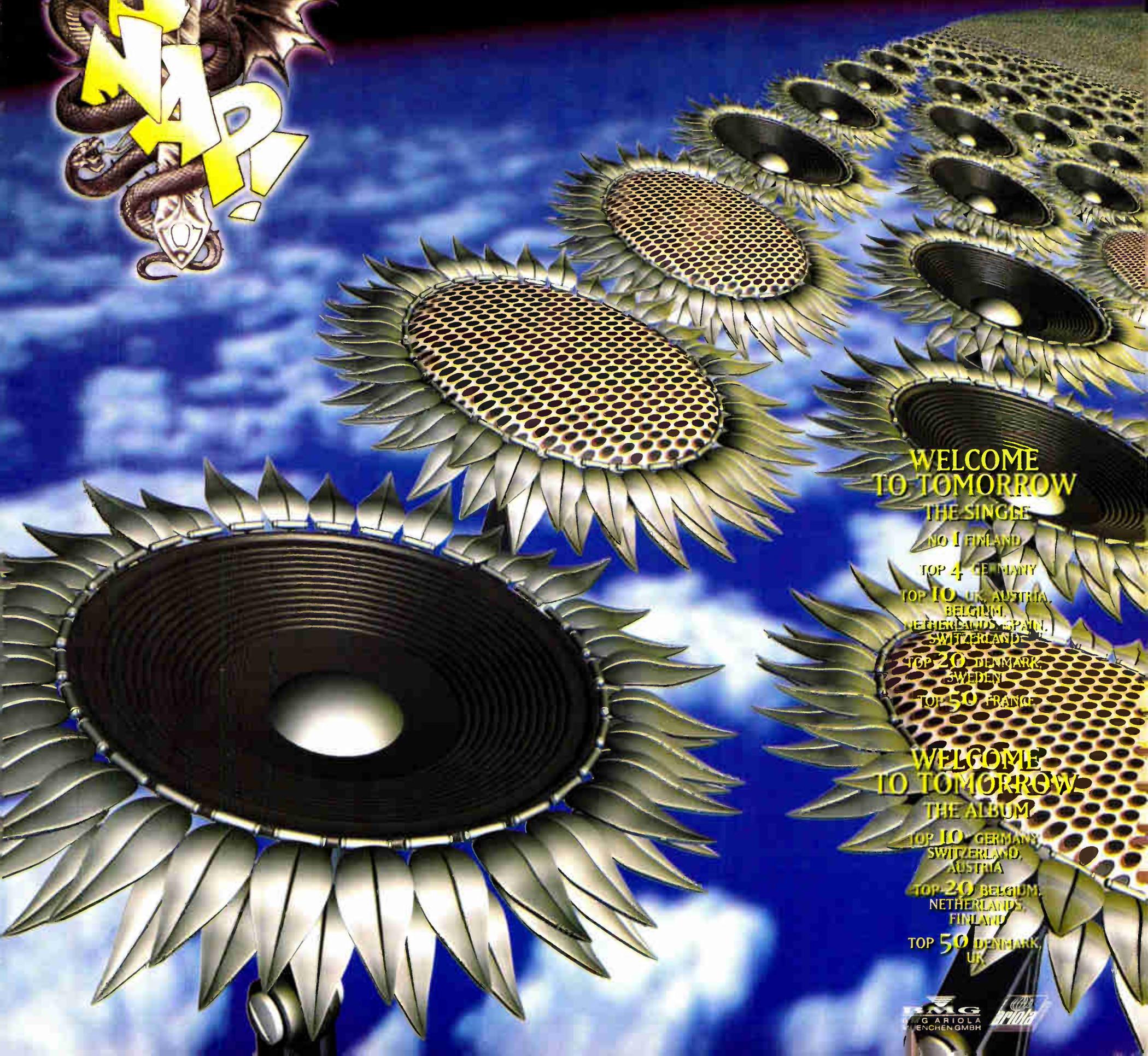
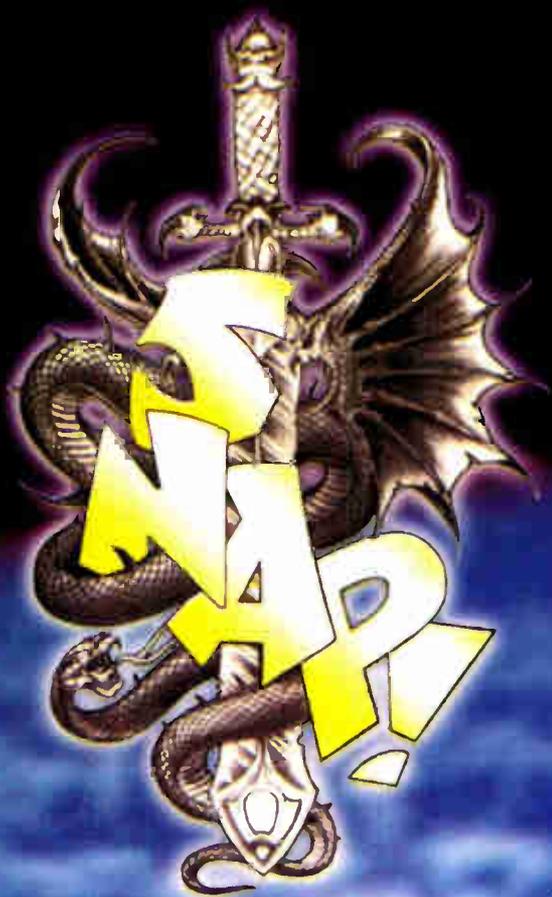
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TO TOMORROW**  
THE ALBUM

TOP 10 GERMANY,  
SWITZERLAND,  
AUSTRIA  
TOP 20 BELGIUM,  
NETHERLANDS,  
FINLAND  
TOP 50 DENMARK,  
UK





## VIVA'S FIRST YEAR

Continued from page 66

### SECOND CHANNEL FOR 1995

Viva is operating so successfully that a second channel, Viva 2, is to be launched next January or February targeting an older audience with an adult-contemporary format. Explains Gorny, "I believe that we have to reach other target groups too with this music. It is very important, after the success of Viva 1, to show that we are competent music-TV makers in Germany and to continue the Viva concept with Viva 2."

Gorny says he hopes to expand the Viva empire with on-



Newcomers exposed: Selig

demand videos, Viva shops and merchandising. Pan European music-TV giant MTV Europe undoubtedly sees its successful German competitor as a huge threat.

Gorny hits the nail on the head when assessing MTV's main concern, noting that "One of the main reasons for the competition between Viva and MTV is that we are operating successfully in the third-biggest music market in the world, not in some small country like Norway or Denmark."

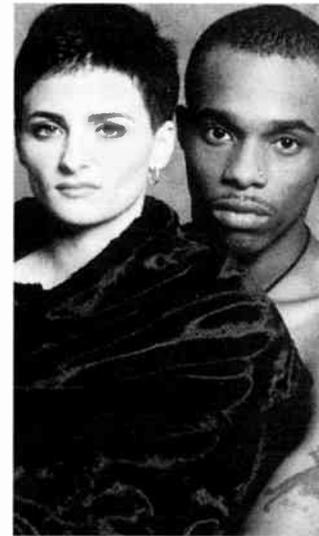
Germany represents a huge slice of MTV Europe's advertising revenue, which it cannot afford to lose. Gorny is confident that the two channels can co-exist, however. "Viva has a smaller area to cover than MTV," he says. "We are producing TV for a homegrown target group, which is a concept that has been proven all over the world. We make TV in Germany in German for Germans; we have our own niche, while MTV is all about the pan-European concept. Although I think the European idea behind MTV is good, it can be problematic, as a European target group is something that doesn't really exist."

### YEAR-END SCORE CARD

Viva's main backers are four major record companies. Here are some of their verdicts on Viva's first year.

**PolyGram Germany president Wolf Gramatke:** "Viva has answered the prayers of the music industry, though not 100%. Not that we ever expected that. We're all very happy with Viva so far. I think the 40% German content was too rough a number to achieve in the first year, and Viva is still not playing enough German acts. But Viva has already had an impact on breaking new German artists and on creativity, such as the emergence of new-video production teams. Plus there's the fact that Viva is commercially viable."

**EMI/Electrola Germany president Helmut Fest:** "I'm perfectly happy with Viva's role. Viva is success-



Dance hit Magic Affair

fully supporting and breaking German acts, as well as increasing their sales. Its impact is limited because of the channel's format and target group, yet it is nonetheless important for breaking acts such as German dance duo Magic Affair, who enjoyed an international hit after initial support by Viva.

"Viva has made people much more aware of the importance of music programming, and we are seeing an increase of music programming on the other channels, such as ARD with 'Hit Clip,' RTL's 'Saturday Night Show' and 'ZDF.' These channels had all but eliminated music except as breaks in their game shows."

**Sony Music Germany managing director Jochen Leuschner:** "We now have a broader platform to present our local acts, especially in genres like dance, progressive and rock. Some of these also get played on MTV Europe, but not to the same extent. I would like to see Viva playing more local-language acts and local acts in general."

"There is a growing need for a channel targeting the over-30s. It is really an expanding target group and one with high disposable income. Viva will answer this to some extent with Viva 2." ■

### DANCE AT A GLANCE

Continued from page 66

But the record label, established 10 years ago by Uwe Buschkoetter, has long been a champion of new music. It has released "CD portraits" of, among others, Stefan Wolpe (who died in New York in 1972), the Austrian Kurt Schwertsik and the Englishman Jonathan Lloyd, and new recordings of music by German-Russian composer Igor Markevitch.

Says Buschkoetter, "While larger record companies all too often follow the path of least resistance with recordings of older classical and romantic works, Largo has for years been putting to the test its appetite for discovery." Largo has released around 30 CDs—each with a detailed booklet. But perhaps its all-time hit is the Kurt Weill disc "Berlin Im Licht," released in 1990 and featuring works such as "Algi Song," a satire on the idiocy of advertising.

This year, Largo will have yet another release—the complete jazz compositions of Spike Hughes from the years 1930 to 1933, including music for the jazz ballet "High Yellow." ■

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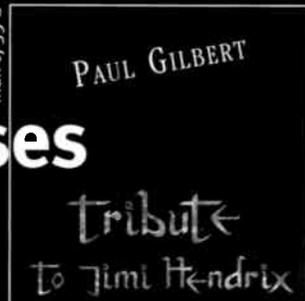
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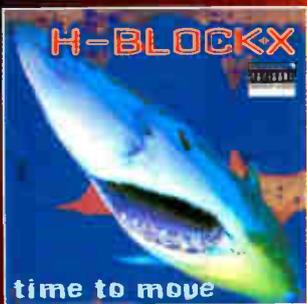
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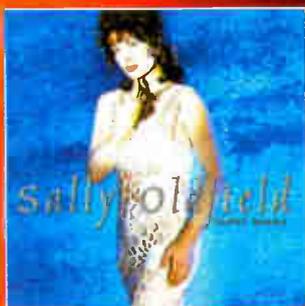
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## MAG BAG: MUSIC WEIGHS IN HEAVY AT THE NEWSSTAND

BY WOLFGANG SPAHR

**H**AMBURG—More than 30 music magazines are vying for a piece of the record companies' advertising cake in the world's third-largest music market. Between them, they have a combined monthly circulation of more than 6 million copies.

With consumer sales in the German music market topping DM 5.5 billion (\$3.25 billion), even more publishers are being enticed to enter the music-magazine business.

Not surprisingly, U.S. magazine *Rolling Stone* is now attempting to carve out some of this market share from itself. The German edition of the magazine hit the streets Oct. 27. The publisher is Sunrise Concert promoter Werner Kuhls, and the editors-in-chief are the two well-known pop journalists, Bernd Gockel and Joerg Guelden.

Says Gockel about the launch of the German *Rolling Stone*, "Surprisingly, there is no information medium worth mentioning on the German market for the large and affluent consumer target-group between the ages of 20 and 40. MTV and Viva are both strategically aimed at kids aged 10 to 16. Classic teenage

*Continued on page 72*

## RADIO BLUES

EDGY NEW ACTS ROUTINELY LOSE OUT TO "NICE AND COMFORTING" ONES, BUT THERE ARE OCCASIONAL EXCEPTIONS

BY MIRANDA WATSON

**D**espite its image of being slow and unresponsive to new music, Germany's complicated radio map can still be used effectively as a promotional tool.

MCA Germany head of promotion Katherina Landahl says that radio is still an important promotional tool. "To fall in love with a song, you need to hear it, so radio will always be important," she notes. "Radio still has a big influence on the single charts, unfortunately, as it's how many listeners rather than what listeners want which counts."

"In Germany, it's not possible to create a hype or a hit with just one station," says Elfi Küster, head of press and promotion at EastWest Germany. "The chart system here in Germany with its airplay weighting means that you can't get enough airplay from one station to get enough points for a chart entry." This hasn't always been the



*A break from public radio: Matthias Reim*

case, she says. Public network SWF (Südwestdeutscher Rundfunk) was responsible for breaking several artists, the last example being Matthias Reim (Polydor).

"Now stations don't make hits," notes Küster. "They just play them, and I'd say this is true for at least 60% of the radio stations in Germany."

There are exceptions to this situation—such as EHR stations Fritz in Berlin and OK Radio in Hamburg—which are more open to new sounds, she says, but they have a relatively small listenership and don't amount to enough points for a chart entry. The stations with the biggest listenership, she complains, have the oldest listeners, such as Cologne pubcaster

WDR 4, which reaches more than 1 million listeners with its schlager and folk-based format.

### TOO HEAVY FOR RADIO

To get around the pitfalls of the German radio system, Küster says she often goes directly to the public. "I was trying to promote a band called Testament, but they are too heavy for radio and were getting zero support," she explains. "So I organized listening parties and used radio to announce these, playing an excerpt of a single as part of the announcement."

If an artist is unknown or doesn't fit into a radio format, then you have to literally fight for each play, says Küster. Sometimes, stations can be convinced to play a single if they're serviced with a different edit.

Dawn Penn got the cut-and-chop treatment to get on German radio with "You Don't Love Me (No No No)." "We decided to take the rap bit out of the single and sampled stations with our new radio edit," notes Küster. "OK Radio picked up on it straight away, followed by a few other stations, then after the No. 1 in England, the real success followed."

But MCA's Landahl agrees with Küster that the radio doors are very much closed to new artists, observing that "German stations like to play nice, comforting music or proven hits. It's just background music. They have no place for anything different, with an edge to it. In my view, radio is no longer a tool to break an artist. It's just become one step in the promotional ladder."

There are exceptions, however, and Kiel-based EHR station RS11 was largely responsible for breaking MCA punk act Illegal 2001, says Landahl. "RS11 was the first station to pick up on the band," she comments. "In fact, we would never have heard of them if it wasn't for RS11. Later on, other stations started to follow, and now [the band] gets good radio airplay in Northern Germany." Even the most conservative broadcasters—such as Bayrischer Rundfunk—do sometimes surprise, says Landahl, who credits the public broadcaster with helping recently in a number of album campaigns. ■

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## VINYL LIVES!

DOWN BUT NOT OUT, THE  
FORMAT THRIVES THANKS TO  
NICHE, 12-INCHERS AND  
"LUXURY" STATUS

BY ELLIE WEINERT

**W**hile CDs continue to dazzle, vinyl is being eclipsed in both the singles and album markets. According to German Phonographic Industry statistics for the first half of 1994, vinyl LP sales have dipped by 60% to 400,000, compared to 1 million units in the same period the year before. Vinyl singles (7- and 12-inch) dropped from 1.3 million to 900,000, down 31%. But is vinyl in Germany really ready to join the shellac it replaced on the out-of-date shelf?

A quick look at the companies still producing vinyl suggests that the format's future is assured as a vital marketing tool in several niche areas.

Though EMI-Electrola in Cologne and PolyGram in Hanover have closed down their vinyl pressing plants, most major record companies still supply it to meet demand in dance, techno and hip-hop as well as for jazz and classical product. Several majors have their vinyl made at Interpress in Bad Homburg, while EMP's vinyl comes from its Hayes plant and Sony Music Holland presses for BMG Ariola.

### SWINGIN' SINGLE

The 12-inch single virtually saved the day for vinyl, says Friedeman Leinert, co-owner of Black Flame, a sub-label of Stuttgart-based Blue Flame Records, which deals in all types of dance music. "All the trend DJs, such as Sven Vaeth, Jam & Spoon and Daffy Duck, say vinyl is their working tool," Leinert notes.

*Continued on page 72*



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## VINYL LIVES

Continued from page 70

Distributing white-label copies provides the quick exposure needed for dance music. Leinert says 12-inch vinyl sales are about 5,000 per release and "reach the ultimate music fan, plus 'hobby DJs'—there are a lot of them out there—and the trend DJs who look for new productions daily."

Rainer Koppermann, MD of the Pallas Group vinyl pressing plant, which also manufactures CDs and cassettes in Diepholz, says, "We've made it our goal to be one of the last vinyl manufacturers in Europe—in fact, in the world. We now have a staff of 200 working at full capacity. There seems to be a definite trend towards limited editions of 3,000 to 10,000 at 180 grammes weight, which has always been special (even in vinyl's heyday), as well as strong demand for picture discs."

Martin Brem, head of marketing at Phonogram in Hamburg, adds that it's now more expensive to buy vinyl LPs at up to DM60 (\$39), so albums are seen as a luxury commodity—"a status symbol for consumers."

Recent vinyl releases from Phonogram have included "Wah Wah" by James/Brian Eno, Yello's current album "Zebra," and a 2,000-unit limited edition of the Jimmy Page/Robert Plant "Unledded" performance on MTV, titled "No Quarter," which is destined to become a collector's item.

### PREMATURE COMEBACK?

Logic Records runs a vinyl-only label, called Save The Vinyl, with its stylized logo of a disc cradled in a pair of hands. Logic Records spokesman Mike Koehler says, "Sometimes, we release a limited edition on vinyl as a promotion gimmick in addition to the CD release." Logic manufactures its vinyl at Germany's Interpress.

Yet talk of a vinyl resurgence is premature, says Kohle, who

doesn't "believe there will be a big comeback for analog sound carriers. It will be only for specialist markets like the DJ club scene and hardcore fans."

Merenberg-based ZYX Music, one of Germany's leading dance labels, has its own plant that manufactures CDs and cassettes as well as vinyl, catering primarily to dance and jazz fans. Fall releases have included music for ballet by the Bolshoi Theatre on 180-gramme vinyl—for buyers who prefer the old analog recordings for their softer, more authentic sound.

Barbara Neumann, spokeswoman at ZYX, says, "Large record-retailers and chain stores have already deleted vinyl from their stock. But there are retailers who specialize in the sale of vinyl as well as the mail-order jazz dealers."

### VINYL HOUNDS WON'T SWITCH

One of the 200 specialist vinyl-dealers in Germany (that also offers mail-order jazz) is at Munich's Beck department store. Manfred Scheffler, general manager, says, "We have a lot of customers who prefer to buy imported vinyl records at DM 50-60 (\$32.50-\$39) rather than switch to CD. That's true not just for older fans, but for younger ones who are just discovering jazz artists and want to have the original recording on vinyl."

Jazz label VeraBra Music Group in Cologne upholds the 12-inch black-disc cause, especially in the acid-jazz field, and in dance and world music as well. VMG's Winfried Siefarth regrets there aren't enough nationwide vinyl outlets and insists companies dealing in vinyl must work together more closely to set up a new distribution structure.

Container Records in Hamburg is one of the largest vinyl retailers in northern Germany, stocking 70% to 80% vinyl. General manager Julian Hoeger says that "Since most record shops no longer sell vinyl, we find concentration in the few existing specialist stores. The majority of dance product, whether imported from the U.K. or the U.S. or released by an indie techno label, is released in quantities of 5,000 copies or so on vinyl first. We get some 600 new releases on vinyl each week. Our customers are DJs who buy 10 to 15 copies right away, since they have to be ahead of the game all the time. Music freaks may buy one or two albums at a time."

In-akustik, one of Germany's leading distributors of 180-gramme audio products, makes its vinyl goods at Pallas in Diepholz—and they're then sold through specialist shops and hi-fi stores. The company deals in classical, jazz-fusion, contemporary, instrumental and cult pop recordings from the 1970s to the 1990s. "In short," says MD Bernhard Roessle, "we deal with music where precision and delicacy must be audible to enjoy it at one's leisure. We cut 180-gramme vinyl albums,

which are expensively and carefully mastered on virgin vinyl, as opposed to inferior recycled vinyl."

Roessle says there will always be analog freaks who, because of old listening habits, are convinced that vinyl has a warmer sound-quality to it, and thankfully, will be prepared to pay the price. ■

## MAG BAG

Continued from page 70

magazines like *Bravo*, *Max*, *Prinz* or *Tempo* do reach older age groups, but only dedicate a small and superficial part of their efforts to the music scene."

The German *Rolling Stone* aims to close this gap with a qualified and high-quality approach. Starting in October, the editorial team, located in Hamburg, began taking a critical look at the domestic and international music scene. The German periodical will have unlimited access to the editorial base at the U.S. *Rolling Stone* offices, though it will make every effort to give full coverage of the German music scene.

Like the American parent magazine, the German *Rolling Stone* intends to cover issues on the perimeter of the music world. The publisher expects to sell 50,000 to 100,000 copies on average in the first 12 months, and it will cost DM 5 (\$3.00).

### INFORMATION TRANSPORTATION

Wolf-D Gramatke, president of PolyGram Germany, welcomes the variety of print media available in the music sector, "as this medium transports product information more effectively than TV or radio." Gramatke feels that there are always new market niches that need access to such information. *Bravo*, with a circulation of 1.3 million copies, has been the most successful magazine for decades, presenting mostly music news, though advice on sexual matters is also offered in between rock and pop.

The other big consumer magazines in this sector are *Pop/Rocky* (228,000), *Metal Hammer* (91,000), *Musik Express/Sounds* (108,000) and *Popcorn* (381,000). There are also consumer magazines issued by record store outlets, such as the highly popular *WOM-Magazin* with a circulation of 300,000 copies, the *Karstadt-Journal* and the *GDM-Magazin* issued by the German Record Dealers' Association (over 200,000 copies). These magazines are given away free of charge and are financed by advertisements from the record industry.

The print-media situation is becoming ever more difficult, because magazines with general content are giving ever more space to the subject of music in order to reach younger readers. ■

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## WEA Again Leads U.S. Distributors With 22% Share Of Total Market; Also Tops In R&B

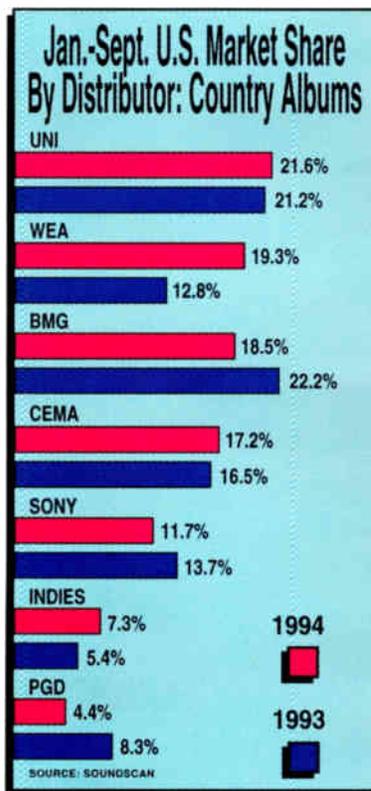
### Uni Still Reigns Over Country; Indies Jump

BY ED CHRISTMAN

NEW YORK—WEA continues to dominate U.S. music distribution. The company—which handles product from such labels as Warner Bros., Atlantic, Elektra, EastWest, Giant, Interscope, Sire, Maverick, and American—snared the top spot in total market share and R&B albums for the nine-month period ending Oct. 2. It also came in a close second among country album distributors.

Independent distributors, as a group, achieved the biggest jump in the standings, going from fourth place in total market share at midyear to second place for the nine-month period, with a 15.5% slice of the pie.

For that same period, WEA's 22% piece of the pie was good enough to keep it 6.5 percentage points ahead of the independents and at the top of the pile in total U.S. market share. Similarly, its 24.4% share of the R&B albums business gave it a 7.4-point lead over BMG Distribution, the No. 2



distributor, which posted a 17% share during the nine-month period.

#### UNI CONTROLS COUNTRY

Country album distribution remained firmly in the control of Uni Distribution, which claimed the top spot with a 21.6% share. That was slightly up from the 21.2% share it had during the same period last year, when it was also the No. 1 country distributor. But the big news in country continues to be the strength of the WEA labels. At this time last year, WEA was the No. 5 country distributor; it now is in second place with a 19.3% share.

The market share standings are determined by SoundScan, which collects point-of-sale information on all formats and configurations sold at retail and rack accounts, which make up about 85% of the U.S. marketplace. SoundScan then projects sales for the entire U.S. market.

SoundScan compiles market share on a weekly, monthly, and cumulative basis, but other than the first quarter of the year does not provide quarterly data, making market share performances for the third quarter unavailable.

In looking at the total market, WEA's performance during the first nine months of 1994 was half a percentage point less than the 22.5% share it accumulated during the same period in 1993.

WEA maintained its lead in the third quarter, thanks largely to sales on albums by Green Day, Candlebox, and Smashing Pumpkins. Earlier in the year, WEA hits have included Stone Temple Pilots, Snoop Doggy Dogg, and the "Above the Rim" soundtrack.

At midyear, the independent sector was the fourth-place distributor in total market share with a 13.8% slice, but independent distributors collectively came on strong during the third quarter, thanks largely to multiplatinum sales for "The Lion King" soundtrack (Disney) and the more than 1 million units generated by Offspring's "Smash" album (Epitaph).

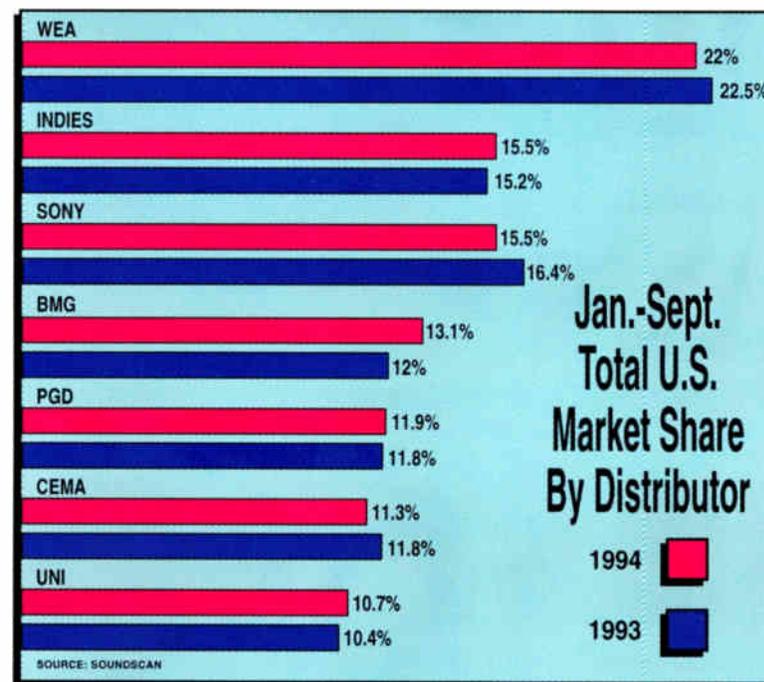
During last year's corresponding nine-month period, indie distributors were in third place with a 15.2% performance.

#### INDIES MOVING UP

The indies moved ahead of Sony Music Distribution, which slipped during the third quarter and ended the nine-month period with 15.5% of the market. At midyear, Sony was second with a 16% share. At the three-quarter mark last year, Sony had a 16.4% share.

The rest of the total market share picture remained much the same as it was last year after nine months. BMG was fourth with a 13.1% share, up slightly more than a point from the 12% it had in 1993; PGD had an 11.9% share, up from 11.8%; Cema was down slightly, to 11.3% from 11.8%; and Uni enjoyed a small uptick, to 10.7% from 10.4%.

But in comparing nine-month performances to the first half of



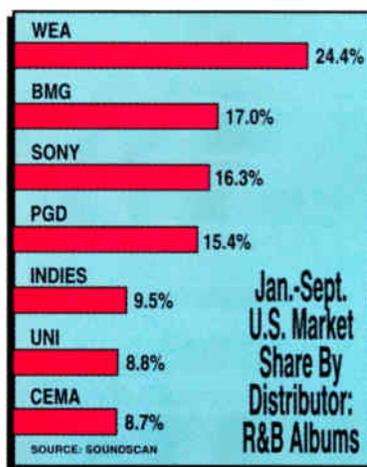
1994, PGD's showing helped it emerge from a tie for last to assume the No. 5 spot, ahead of Cema and Uni. Sources indicate that PGD has continued to move up in the standings in recent weeks, thanks to hit albums from Boyz II Men, the Cranberries, Sheryl Crow, Bon Jovi, and Barry White.

In the country album marketplace, Uni continued to hold off WEA in the nine-month period. WEA's good showing largely was attributable to strong albums by John Michael Montgomery, Jeff Foxworthy, David Ball, Little

Texas, Clay Walker, Dwight Yoakam, and Confederate Railroad.

BMG posted an 18.5% share and regained the No. 3 spot from Cema, which held that spot at midyear. Cema came in fourth with a 17.2%, followed by Sony (11.7%), the indie labels (7.3%), and PGD (4.4%).

In the R&B album arena, WEA maintained the top spot with a 24.4% share, followed by BMG with 17%, Sony with 16.3%, PGD with 15.4%, the indies with 9.5%, Uni with 8.8%, and Cema with an 8.7% share. (SoundScan did not compile R&B market share data for 1993.)



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## Alliance's Sales And Profits Soar

BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., boosted by a spate of acquisitions in the past two years, has reported soaring increases in sales and profits for the third quarter.

For the three months that ended Sept. 30, the New York-based wholesaler and independent distributor of music says sales skyrocketed 255%, to \$138.9 million from \$39 million in the same period a year ago, while net profit jumped nearly 1,000%, to \$3.01 million from \$274,000.

Alliance said in a report to the Securities And Exchange Commission that \$88 million of its \$100 million increase in sales was due to acquisitions.

But vice chairman, co-president, and CFO Anil Narang says that if the acquired companies had been part of Alliance last year, sales growth would still have been a healthy 35%.

"Our strategy is to continue to pursue growth in sales and earnings through selected strategic acquisitions and through acquiring proprietary product," says Narang.

Since the quarter ended, Alliance has bought another company: It picked up Brasism, a Sao Paulo,

Brazil-based one-stop, Oct. 31 for an undisclosed amount.

Earlier acquisitions this year began with Abbey Road, a one-stop music wholesaler, for \$35.7 million in February. Second-quarter pickups included Premiere Artist Services, a talent management agency; Disquemusic, a wholesaler of budget and independent labels in Latin America; and Fiebra Latina, a Latin-American distributor, all for \$3.8 million. Finally, Alliance acquired Castle Communications Plc., a U.K.-based label, for \$38.5 million in September.

The Castle acquisition added copyrights valued at \$43.2 million to Alliance's balance sheet. Castle's library contains recordings by the Kinks, the Searchers, and Motorhead, among others.

These deals also resulted in improvements in Alliance's profit margins.

The gross margin increased to 17.1% in the quarter from 16.1% a year ago, which Narang attributes to "purchasing efficiencies." In addition, he says that the buyouts of companies like Premiere, Disquemusic, and Castle "provide Alliance with higher-margin business lines through the acquisition of proprietary products."

Operating earnings or cash flow increased 338% in the quarter, to \$9.2 million from \$2.1 million a year ago. "Operating cash flow improved as a percentage of sales [to 6.6% from 5.3%] due to economies associated with consolidation," says Narang. Selling, general, and administrative expenses declined as a percentage of sales to 10.8% from 11.3%. Narang says, "There are fewer people supporting a higher base of business."

The growth through acquisitions increased Alliance's long-term debt to \$115.8 million, which resulted in a doubling of interest payments to \$1.93 million in the quarter. But the company's debt/equity ratio remains roughly 1-to-1, according to Narang.

Despite the strong sales and earnings, the company's stock has not reached the \$7.25 high it achieved earlier this year. At press time it was trading at \$5.375 on the New York Stock Exchange, about 13% above its low point in the past 52 weeks.

In early November, the board of directors named Narang and Jerry Bassin co-presidents of the company. Bassin also is COO. They report to chairman/CEO Joseph Bianco.

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## Is Title Wave Up For Sale?; Virgin Stands Alone In N.Y.

THINGS ARE HAPPENING out there in retail land. Just because every merchant is up to his or her ears trying to make sure stores are fully stocked for the holiday selling season doesn't mean that the back rooms are devoid of deals coming together and/or falling apart. Of course, the main one being considered over the holidays is the sale of the Spec's Music chain. It'll be a while before we know if there are any takers. But Spec's isn't the only music chain with a "book" on the street. Knowledgeable sources say that Title Wave put itself up for sale in mid-October, hiring Piper Jaffrey, a Minneapolis-based investment banking firm, to broker its sale. Piper Jaffrey has circulated a book containing Title Wave's financials to prospective buyers.

Title Wave president Lew Kennedy denies that the Minneapolis-based chain is up for sale. He points to a press release issued by the chain, which said that its earnings would be lower than expected in the current quarter. That press release also stated that the company hired Piper Jaffrey to help with some corporate strategies. Sources say the chain, which operates the combo concept of video rental and music sales, is more attractive for its video rental business. Consequently, it doesn't look like a music chain will buy Title Wave.

**EYEBROW RAISER:** Track hears that the Virgin Megastore planned to open in New York's Times Square in 1995, in the base of the Bertelsmann building, will be missing a key ingredient that had been announced previously. Sources say that Blockbuster Entertainment, which owns 75% of Virgin Retail Group U.S., will not be a partner in the Times Square store, which seeks to be the largest record store in the world.

This, of course, raises all kinds of questions in Track's mind.

Way back when, sources told Track that Wayne Huizenga totally loved the idea of the store. We all know that Virgin chairman Richard Branson loves the idea of the store. The only thing that has changed since the deal was signed is that Viacom absorbed Blockbuster Entertainment, and Huizenga will soon depart the company.

Phone calls to Blockbuster were not returned, but a call to Virgin answered some of my questions. Ian Duffell confirms that Virgin will build the store alone. "Both Virgin and Blockbuster Music consider New York to be a very important market," he says. "Since Blockbuster Music will open stores in New York down the road, there is a question of how much Virgin will impact their business." So each partner decided to go its own way in New York.

When Track pointed out that Virgin and Blockbuster Music are competing already in Los Angeles and in California's Orange County, Duffell said that those Virgin stores are nowhere near the scale of the outlet planned for

Times Square.

He added that Blockbuster will continue to be a partner in other outlets planned for the U.S. Meanwhile, the Times Square store will go forward with Virgin assuming 100% ownership, although he left open the option that, at a later date, Virgin may take in a partner for the store.

**OUT WEST,** Track hears that Tower Records/Video and the Good Guys electronics chain are about to formalize their relationship. Sources say that the two are discussing a joint venture that would involve building a 60,000-square-foot store to contain electronic hardware and appliances, music, books, computer software, and a coffee bar.

Tower president Russ Solomon sits on the board of the 55-unit Good Guys chain, based in Brisbane, Calif., and the two merchants have already partnered in about 20 locations where they

put stores side-by-side or upstairs/downstairs from one another. But the new store, which might have a name other than Good Guys or Tower, would be contained under one roof. Good Guys' move is a way to counteract Best Buy's invasion of the West Coast market (see story, page 77). Good Guys sources declined comment, and Tower executives were unavailable.

**BACK EAST,** Track hears that the Musicland Group is negotiating to put a 30,000-square-foot superstore in Roosevelt Field on Long Island, N.Y. The outlet will not be a Media Play, but rather will feature the Sam Goody logo. The super regional mall is the top shopping center on Long Island. It contains two music stores already, a Trans World Entertainment Coconuts store, and an outlet of the Wall. Back when the Wall outlet was a Record World store, it was the No. 1 store in the chain, ringing up \$4 million annually.

**TRANS WORLD,** meanwhile, released its third-quarter numbers, which show a widening net loss but an improvement in same-store sales. For the three months that ended Oct. 30, the Albany, N.Y.-based retailer reports a net loss of \$2.7 million on total sales of \$114 million, compared with a loss of \$1.5 million on \$101 million in sales a year ago. Sales for stores open at least a year were up 2.3%. Nine-month revenues totaled \$302 million, with a net loss of \$7.4 million.

**MAKING TRACKS:** Track hears that Bob Freese, head of sales at Liberty Records, is moving to Sony Music Distribution to become VP of national accounts... Ira Leslie, formerly director of sales with Peter Pan Industries, has left the company and is seeking opportunities. Leslie can be reached at 908/727-6198.

Don Jeffrey contributed to this column.

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# Best Buy Invades So-Cal Market With 7 Stores, Aggressive Pricing

BY BRETT ATWOOD

LOS ANGELES—Best Buy is staking its claim in the Southern California home entertainment retail market with a plan to offer lower pricing and more convenience than its well-established rivals.

Just three months ago, the Minneapolis-based retailer announced it was moving into the crowded but lucrative West Coast retail market by simultaneously opening seven stores throughout Southern California (Billboard, Sept. 10).

Best Buy is well known in the industry for its highly competitive mu-



Best Buy recently opened seven stores throughout Southern California on the same day. The unidentified vendors pictured above were among the crowd that attended the opening in Torrance. (Billboard photo)

sic pricing. For example, new CD releases sell for as little as \$9.96, about \$2 cheaper than most of the chain's retail competitors. In addition, Best Buy sells almost all its front-line music titles at \$11.99, which is lower than standard CD prices at most other music stores.

"We just don't believe that we should charge more for a disc because it is an older title," says Jeff Abrams, VP of merchandising, who was on hand for the Nov. 11 grand openings.

Best Buy opened 58,000-square-foot stores in City Of Industry, Hawthorne, Rancho Cucamonga, West Palmdale, and Torrance, Calif. In addition, a 40,000-square-foot store opened in Mission Viejo, and a 45,000-square-foot store opened in West Covina.

The outlets are part of the chain's "Concept III" strategy, which stocks



more titles and consumer products than earlier Best Buy store configurations. The first Concept III store opened last September in Dallas.

"Concept III is about giving the consumer as much information as possible about the products they are buying," says Abrams. "It is about presenting as large a selection as possible in an interactive, fun environment."

The chain announced its arrival with a high-profile media blitz, including grand-opening ads in newspapers and on television, using the slogan "Great Prices. No Pressure."

Best Buy already has 196 stores in 26 states and is readying a second expansion wave on the West Coast in 1995, according to retail sources.

The retailer's goal is to open at least 30 more stores in California, as well as 50 stores in Oregon and Washington, by the end of 1995, sources say.

By May 1995, five more stores will debut in the greater Los Angeles area, sources indicate.

The recent entry of Best Buy poses a triple threat for Southern California entertainment retailers, as the chain edges in on music, video, and electronics turf.

"We sell product in many different categories," says Abrams. "On top of that, our product selection and prices are actually better than most of our competitors."

The competitive pricing puts the chain head-to-head with music and video retailers like Blockbuster and Wherehouse.

In the Torrance store, the music section is placed front and center. The 16,000-square-foot music section stocks approximately 65,000 different CD titles, with an inventory of about 130,000 CD's. One hundred CD listening stations are located throughout the store, with audio selections rotated weekly.

The 6,000-square-foot video section is modest by comparison, with 12,000 video titles in stock. Best Buy does not offer video rentals.

The Torrance store also sells a vast array of computer hardware and software, which puts it in competition with established retailers such as Computer City and Comp USA.

The multimedia section boasts several computer hardware setups, including Intel's newest Pentium-equipped line. The store also stocks approximately 2,000 computer software titles.

A Microsoft multimedia interactive display is located in the middle of the



Best Buy is known throughout the music industry for its aggressive pricing, especially the \$9.96 price tag on new hit CDs. (Billboard photo)

software section, allowing customers to sample various titles.

Unlike most combo stores, which carry computer software in the same area as cartridge video games, Best Buy completely divides its multimedia section from its game section.

Large plastic replicas of video game icons such as Sonic the Hedgehog and Mario tower over the video game area to draw players in to sample the latest top-selling titles. The in-store arcade area offers hands-on displays for Sega Game Gear, Sega Genesis, NES, Super NES, Nintendo Game Boy, CD-i, and 3DO. In addition, a mock stock car houses the SNES racing game "Stunt Race FX." The section stocks approximately 12,000 video game titles.

Best Buy is also competing with such home entertainment retailers as Circuit City and the Good Guys by carrying a wide selection of consumer electronics goods, including video and audio products.

The store's rear wall contains a display of televisions and videocassette recorders, as well as an RCA Direct Satellite System mini-dish demonstration.

Car audio stereo systems and speakers can be tested before purchase in a "virtual car," which allows users to hear music with the desired components in a simulated car environment. The simulator was developed specifically for Best Buy's Concept III stores.

The Torrance outlet's inventory also includes business cases, cameras, and even some appliances.

Twelve "interactive answer center" kiosks are located throughout the store. Best Buy teamed with Microsoft and Digital Equipment Corporation to produce the kiosks, which allow customers to obtain information, specifications, and video presentations on approximately 1,000 elec-

tronics products sold at the store. Consumers can print out any information on a product.

Throughout the stores, signs inform consumers that full-service help is available on demand from any of the store's 230 blue-shirt-clad employees.

"We removed all the elements that radiate greed from the sales environment," says regional manager Phil Lee. "Our sales floor is non-commission and low-pressure. A customer can come in and know that they will not be hounded by sales people looking to make a quick sale."

The competition is especially pronounced at Best Buy's new City Of Industry location, located in a lot directly adjacent to Circuit City. A spokesperson for Circuit City refused to comment on the new competition.



Best Buy sells most non-hit, front-line product at a price of \$11.99. (Billboard photo)

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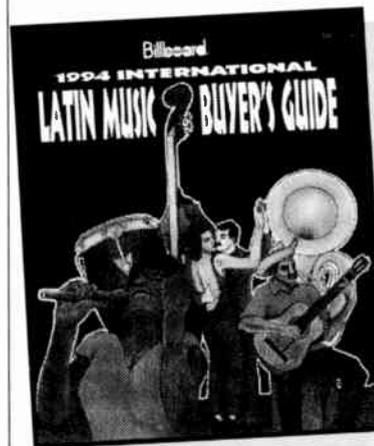


Jammin'. "The Rhino Brothers" dropped in at Best Buy headquarters in Minneapolis to congratulate chain executives on their entry into Rhino's Southern California home market. Shown, from left, are Gary Arnold, Best Buy merchandising manager; Richard Foos, president, Rhino Records; Jeff Abrams, Best Buy VP of merchandising; and Harold Bronson, Rhino managing director.

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ★ SHIRK CIRCUS

**Words To Say**  
PRODUCER: Ray Ketchum  
Bar/None 47

Great debut from New Jersey-based pop/punk trio makes a joyful noise with raw guitars, revved-up rhythms, and well-crafted songs from songwriter/guitarist Josh Silverman. (Never long-winded, the 13 tracks fit on a disc less than 35 minutes long.) Standout tracks are many, but alternative ears might tune in to the irresistible midtempo rocker "Fine Line," the hook-laden melody "What Would You Be If You Weren't Nothing?," the jagged, full-tilt beauty "Words To Say," and the pounding pop-rockers "Summer Sun" and "Too True."

### ★ FROM GOOD HOMES

**Hick-Pop Comin' At Ya!**  
PRODUCER: Robin Danar  
GRRRRrrm 033

This N.J. quintet delivers a first set that is lively and tuneful, acoustic-based, and shaded with evocative violin and saxophone embellishments. While strong tunes are many, standouts include the bright, bluegrass-inflected "Drivin' And Cryin'"; the reedy, rhapsodic "Here Comes The Rain"; the moody, midtempo "Way Down Inside" and "Black Elk Speaks"; the lyrical, dub-styled "The Old Man And The Land"; the bittersweet, folk-balladic "Scudler's Lane"; and the Gaelic-flavored "Maybe We Will." Contact: 212-334-0001.

### VARIOUS ARTISTS

**Lost In Boston II**  
**Unsung Musicals**  
PRODUCER: Bruce Kimmel  
Varese Sarabande 5485; 5462

The label, under producer Kimmel's direction, is flying high with albums that call attention, under the best of vocal and instrumental circumstances, to songs (not to mention shows themselves) that failed to make it to the Big Time: the Broadway stage. That doesn't mean (nor exclude the possibility) that such songs are without merit, though in a few instances that is the case. The broader issue, however, is that their presentations are often on par with their potential outcomes had they gone the distance. These two separate editions add up to some highly entertaining scholarship.

### JACK EVERLY/THE RCA VICTOR ORCH.

**Everything's Coming Up Roses/The Overtures Of Jule Styne**  
PRODUCER: John Yap  
RCA Victor 61939

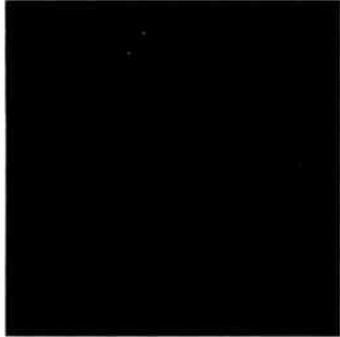
In view of the recent death of great songwriter Jule Styne, this is a timely and most appropriate tribute to his theater sound. In fact, original (for the most part) orchestrations are used to deliver 14 overtures from Styne shows, including "Gypsy," "High Button Shoes" (in its first recording), "Gentlemen Prefer Blondes," and "Bells Are Ringing." A medley of dozens of ingratiating melodies, with the flair of having two tickets on the aisle. In fact, one of the overtures here is "Two On The Aisle."

### ETTORE STRATTA/ROYAL PHILHARMONIC

**Symphonic Bossa Nova**  
PRODUCERS: Ettore Stratta, Jorge Calandrelli  
Teldec 90877

This is Stratta's third "symphonic" tour of Latin music, in addition to a salute to Andrew Lloyd Webber. His earlier Latin efforts carried the themes of boleros and tangos, older classics of the sound. Predominant here is the bossa nova, of later origin, which is infectious when tied to the jazz genre. Though he's got a full orchestra to play with, arranger-orchestrator Calandrelli keeps things hip and intimate. Guests include vocalist Al Jarreau and Dori Caymmi on two separate tracks, along with instrumentalists Gary Burton, Tom Soett,

## SPOTLIGHT



### PRINCE

**The Black Album**  
PRODUCER: None listed  
Warner Bros. 45793

The album that became instant legend (and a prized rarity/bootleg) when Prince issued a last-second kill order on it in 1987 finally sees the official light of day, and it's an eye-opener. Of eight songs, only one appeared on record after the Black Album's stillbirth: the luscious ballad "When 2 R In Love," which turned up on 1988's "Lovesexy." The remainder of 45-minute set is funk-soaked and sex-slick. It's built on pulsing, hypnotic dance grooves, though with a keen rock edge ("Le Grind," "Rockhard In A Funky Place," "swaggering "Superfunkycalifragisexy") and neat jazz turns ("2 Nigs United For West Compton"). Quirkiest are tip-of-the-hat to braggadocio rap ("Bob George") and supermodel pant "Cindy C"; best is rap-flavored "Dead On It." Limited release (it's available only through Jan. 27) will add to interest built on the "unreleased" legend.

and Hubert Laws. A romantic sound with a sophisticated sensibility.

### THE NEW GEORGE SHEARING QUINTET

**That Shearing Sound**  
PRODUCER: John Snyder  
Telarc 83347

Modern re-creation of his famous '50s quintet yields the pianist's finest album in years. The new ensemble revitalizes the famous Shearing sound; as always, vibes and/or guitar double the melody on the piano, creating a seraphic texture unlike its individual parts. Neil Swainson's clever basslines are prominently featured. Tunes include a Latinized "I'll Never Smile Again," "Strollin'," "Lullabye Of Birdland," and a cover of "Very Early," written by Bill Evans (a pianist heavily influenced by Shearing). Recording quality is superb.

## RAP

### ▶ DOCTOR DRE & ED LOVER

**Back Up Off Me!**  
PRODUCERS: Various  
Relativity 1230

Multimedia stars (movies, television, radio) punch yet another floor with this album of bouncy PG raps. Except for "Recognize," which gives the finger to the black women's coalition that fueled this year's gangsta rap Senate hearings, the songs on the set are about peace, unity, and having fun. Guest MCs include the Notorious B.I.G., Erick Sermon, Keith Murray, King Just, and Lords Of The Underground. Even if some of their stooped subject matter doesn't bear this out, Dre, a former member of Original Concept, and Lover, who regularly flexes freestyle muscle on the pair's WQHT New York morning program, are themselves competent rappers.

### ▶ ICE CUBE

**Bootlegs & B-Sides**  
PRODUCERS: Various  
Priority 53921

Ever since he was a member of N.W.A.,

## SPOTLIGHT



### THE BEATLES

**Live At The BBC**  
EXECUTIVE PRODUCER: George Martin  
Capitol/EMI 31796

A new Beatles album? In essence, yes. This double-CD set gathers for the first time ever 56 Beatles performances that were broadcast live by the BBC from 1963-65. A number are freewheeling live takes on now-classic hits ("A Hard Day's Night," "Ticket To Ride"), but others are classic rock and R&B covers the band once included regularly in live shows, but didn't commit to vinyl ("That's All Right (Mama)," "Lucille"). The sound quality is generally excellent, showing the care that went into the remastering, although a few numbers display striking sonic flaws beyond remedy. The best element, though, has nothing to do with music: It's the 13 dialog tracks interspersed throughout, on which band members banter casually; they're about nothing of importance, but they're priceless. Even Beatlemaniacs who think they've surely heard it all by now will have to agree, they apparently hadn't.

artist has been well-versed in chronicling gang life on the West Coast. Even if his solo tracks weren't always sparkling sound towers, his poetics never failed to contain wit, color, and humor. This album of remixes, flip sides, and three new tracks aren't the artist's best work, but they show why Cube is still a vital contributor to hip-hop's artistic canon.

### ▶ RBL POSSE

**Ruthless By Law**  
PRODUCERS: RBL Posse  
In-A-Minute 8700

Group's beats will turn necks to rubber and induce a sort of electric paralysis. Over zingy, melodic soundscapes, the act drops hard-edged tough talk with strident, countrified twangs and strong senses of humor and fun. First single is the cushiony "Bounce To This," but that command was

## SPOTLIGHT



### TLC

**CrazySexyCool**  
PRODUCERS: Various  
LaFace/Arista 26009

Hip-hop/R&B trio that crashed into the musical consciousness with double-platinum debut "Oooooohhh... On The TLC Tip" offers more to ooh about on an excellent follow-up that goes the debut one better. "CrazySexyCool" has all that made TLC's debut powerful—notably the no-lies, straight-talking take on relationships—but the broadened subject matter is paired here with a more fully developed musical base, from lush ballads ("Red Light Special" is as steamy and seductive as a hot tub) to tighter grooves (addictive lead single "Kick Your Game," current climber "Creep") and looser, more soulful vibes (the slow'n'easy title-track interlude), all delivered with stronger, more confident vocals. Through and through, a powerhouse.

already implied.

### ▶ LIL 1/2 Dead

**The Dead Has Arisen**  
PRODUCERS: Various  
Priority 53937

Artist's light, breezy vocals coast atop a steam bath of delicate funk and easy-listening R&B. He represents the harsh realities of inner-city life over grooves that are soft and lovely. Album's songs aren't as hooky or commanding as Snoopy Doggy Dogg's or Warren G's, but they're still further assurance that the g-funk era won't dissipate into oblivion.

## JAZZ

### ▶ METRO

PRODUCERS: Chuck Loeb & Mitchel Forman  
Lipstick 8923

This energetic contemporary jazz project is led by true fusion believers Chuck Loeb on guitar and Mitchel Forman on keyboards, backed by Anthony Jackson on bass and Wolfgang Haffner on drums. Jazz-rock

## VITAL REISSUES™

### GEORGE JONES

**The Essential George Jones: The Spirit Of Country**  
COMPILATION PRODUCER: Bob Irwin  
Legacy/Epic 52451

Echoes of George Jones can be heard ringing through an entire generation of young country artists, who have acknowledged through their words and music the immense influence he has had. Here, though, is the source—pure as grief and strong as truckstop coffee. It serves to remind that he is, ultimately, imitable. Jones' vocal style remains a musical marvel—irresistibly emotive, but not transparently so, Jones can wring pain or joy from a single held word, a pause, a cracked note; he evokes ache through subtle brush strokes, and lends workaday struggles a quiet grandeur. His ear for detail is unmatched. This two-disc boxed set,

another entry in the strong Country Classics series, collects material spanning Jones' decades-long career, from firestarter "Why, Baby, Why" in 1955 through 1988's "I'm A One-Woman Man" and "Ya Ba Da Ba Do (So Are You)." In between is a glorious mix of hits and standards, including some stellar collaborations with the likes of Melba Montgomery ("We Must Have Been Out Of Our Minds"), Tammy Wynette ("Golden Ring"), James Taylor ("Bartender's Blues"), Johnny Paycheck ("Maybelline"), Merle Haggard ("Yesterday's Wine"), and Ray Charles & Chet Atkins ("We Didn't See A Thing"). More than a history lesson, however, "The Essential George Jones" resonates loudly today. The definition of classic.

fusion fans will be glad to come out of the woodwork and move to Metro areas that feature the ebullience of "Nimbus," the rock-hard funk of "Gravity," the orchestral flashes of "Earthplak," the arhythmic, melancholic "Old Faces In Windows," and the breathless Latin swing of "Snow Song."

## LATIN

### MILES PENA

PRODUCER: Humberto Ramirez  
Sonera/Sony 10798

Solid second album by underrated Cuban salsaero showcases raspy-voiced belter gliding over pleasingly sparse musical arrangements and shimmering vocal backdrops. Quickly paced record sports several strong single candidates, most notably "Cuenta Conmigo," "Un Sueño Prohibido," and "Corazón Partido."

## COUNTRY

### ▶ AARON TIPPIN

**Lookin' Back At Myself**  
PRODUCER: Steve Gibson  
RCA 66420-2

On his fourth album, working with producer Steve Gibson, Tippin adds some grown-up emotional depth to his blue-collar anthems, serving up his leanest, meanest, and most fully developed set of songs to date. Longtime fans will find comfort in the good-natured, cut-and-dried philosophy of songs like leadoff single "I Got It Honest" and "Standin' On The Promises." But track "You Are The Woman" and the title cut find Tippin digging a little deeper, thematically and vocally, exposing a real-life vulnerable streak and adding some much-needed heart to his muscular songs.

### RONNIE BOWMAN

**Cold Virginia Night**  
PRODUCERS: Ronnie Bowman, Lonesome River Band  
Rebel 1704

If you think bluegrass is all fleet-fingered banjo breakdowns, this solid debut solo album from Lonesome River Band lead singer Ronnie Bowman will make you think again. Although Bowman and such stellar guests as Tony Rice, Del McCoury, and Alison Krauss truly burn on uptempo numbers like Alton Delmore's "Will You Be Lonesome Too" and Reno and Smiley's "Drifting With The Tide," it's singer/songwriter-ish originals like "The Healing Kind" and "Always A Lady" that set this young North Carolinian apart.

## CHRISTMAS

### VARIOUS ARTISTS

**Miracle On 34th Street**  
PRODUCERS: Various  
Fox Records 11022

The theatrical update of a Christmas classic gets a soundtrack that also mixes the new and the old into a pleasingly fresh combination sure to warm wintertime hearts. Stellar lineup of featured artists includes Natalie Cole and Kenny G (with tracks also on their own hot holiday sets), Dionne Warwick, Ray Charles, Aretha Franklin, and, on "Santa Claus Is Back In Town," Elvis Presley. One non-film track is included as well: "Song For A Winter's Night," sweetly performed by Sarah McLachlan.

### VARIOUS ARTISTS

**Molazz Christmas Album**  
PRODUCERS: Various  
Molazz/Motown 314530353

Here are some cool sounds for cold days, all with a warm holiday edge. Among the jazzy turns on Christmas standards included on the 12-track album are a crystalline "Silent Night," with Kenneth Crouch on piano; a jingly "Walking In A Winter Wonderland," via the Wayne Johnson Trio; and "Greensleeves," from Norman Brown. A welcome change of pace from the usual festive fare.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **GUNS N' ROSES** *Sympathy For The Devil* (7:35)  
PRODUCERS: Mike Clink; Guns N' Roses  
WRITER: Jagger, Richards  
PUBLISHERS: Abkco, BMI  
Geffen 4709 (c/o Uni) (CD promo)

Who can guess when GNR will feed its fans with a collection of new material? Until then, this classic Rolling Stones cover, featured on the soundtrack of "Interview With A Vampire," will have to do. Axl Rose brings an appropriate air of drama to the lyric, while Slash's lead guitar riffs are by turns slicing and rhythmically crunching. Clocking in at a sprawling seven-plus minutes, this long cut will challenge the fast-food sensibility of top 40 formats, though it's hard to imagine a mainstream programmer not finding room for this sure-fire crowd pleaser.

► **ALL-4-ONE** (She's Got) *Skilz* (4:05)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Blitzz/Atlantic 5738 (cassette single)

After charting high with R&B-flavored interpretations of familiar songs, this soulful foursome tries its hand at original material. The result is a low-down and dirty departure that will surprise many. The strong funk groove and raunchy lyrics should instantly click at top 40 and R&B radio.

**BIG HEAD TODD & THE MONSTERS** *Kensington Line* (3:18)  
PRODUCERS: Big Head Todd & The Monsters, Andy Torr  
WRITER: T.P. Mohr  
PUBLISHERS: Park Mohr/Big Giant/Warner-Tamerlane, BMI  
Giant 7197 (c/o Warner Bros.) (CD single)

Trio bolsters its noteworthy "Strategem" set with a bluesy bar-room rocker that tempers tightly woven electric and acoustic guitars with an urgent backbeat and a worldly lead vocal. A snug fit into album rock formats, this toe-tapper has the hook and crisp production to earn equally high marks for pop programmers.

**4 HIM** *For Further Generations* (4:36)  
PRODUCER: Don Koch  
WRITERS: D. Clark, M. Harris, D. Koch  
PUBLISHER: not listed  
Liberty/Benson 002 (CD single)

Quartet aims at transcending its Christian pop background with a booming power ballad that glistens with sweet, rocking instrumentation and a thoroughly engaging lead vocal reminiscent of Richard Marx. Song has a standard save-the-children message that is at times sugary, but always earnest—which is what makes it worthy of attention.

## R & B

**FORCE MD'S** *It's A Funk Thang* (no timing listed)  
PRODUCERS: Force MD's  
WRITERS: R. Lundy, S. Waters  
PUBLISHER: not listed  
NUWR/Onyx 283 (c/o Ichiban) (cassette single)

Venerable R&B crooners (and arguably a leading inspiration for today's army of doo-hop harmonizers) preview their first album in four years with retro-funk/hip-hop that combines plush backing vocals with slick rhymes and flexing lead singing. New members Shawn Waters and Rodney Lundy blast a fresh vibe into the act's overall sound, triggering promise for a bright and competitive new career phase.

**H-TOWN** *Back Seat (Wit No Sheets)* (4:45)  
PRODUCER: Luther Campbell  
WRITER: not listed  
PUBLISHERS: Bisistick/Pac Jam, BMI  
Luke 489 (CD single)

The bad boys of R&B are back—and clearly on a mission to redefine back-seat driving. A slow, slinky jam backs the sex-minded conquest, as spicy vocals tickle the senses. The smooth groove doesn't break any new territory, but should still heat up R&B radio.

**BAR-KAYS** *Out Of My Mind* (5:06)  
PRODUCERS: Neal Jones, Barkays, Brian Smith  
WRITERS: D. Crockett, N. Jones, B. Smith, Barkays  
PUBLISHERS: Warner-Chappell/Barkays, BMI  
Basix 1309 (CD single)

Old Stax group, whose solid '60s and '70s momentum came to a halt after a tragic plane crash that claimed three of the members' lives, sports a new lineup. Helmed by bassist James Alexander (who missed the flight), the band serves up a potent R&B ballad that harkens back to group's heyday with pleasantly retro instrumentation and a chorus that will leave urban romantics dreamy. CD single also has a mega-mix of the act's memorable hits (like "Soul Finger"), as well as a sneak peek into the forthcoming "48 Hours" comeback collection.

**BOBBY WOMACK FEATURING RONALD ISLEY** *Trying Not To Break Down* (4:12)  
PRODUCERS: Bobby Womack, Kublay Uner  
WRITER: not listed  
PUBLISHER: not listed  
Slide/Continuum 13401 (CD single)

Two of R&B's most enduring legends come together for a blues-soaked soul ballad that places full emphasis on their distinctive voices and the electric way in which they connect and complement each other. A single for the mature urban listener, this moment from Womack's "Resurrection" opus will add a sophisticated edge to any radio station it graces.

**GARY TAYLOR** *Pieces* (4:05)  
PRODUCER: Gary Taylor  
WRITER: G. Taylor  
PUBLISHERS: EMI-Virgin/Morning Crew, BMI  
Morning Crew 1851 (CD single)

Programmers who still work a quiet-storm format will likely find this jazzy R&B ballad an essential playlist addition. Etched with warm keyboards and a swaying rhythm base, track gives Taylor plenty of room to showcase his soothing vocal tones, as well as easy-going delivery. Cut from the album "Take Control" would also be at home on AC radio.

## COUNTRY

► **MARY CHAPIN CARPENTER** *Tender When I Want To Be* (2:54)  
PRODUCERS: John Jennings, Mary Chapin Carpenter  
WRITER: M.C. Carpenter  
PUBLISHERS: Why Walk, ASCAP  
Columbia 77780 (c/o Sony) (cassette single)

Carpenter is at peak form on this think-while-you-dance pop/country tune about grown-up emotions. The singer/songwriter continues to light up country radio with incisive, intelligent lyrics and a talent for creating just the right melody.

► **SAMMY KERSHAW** *Southbound* (3:36)  
PRODUCERS: Buddy Cannon, Norro Wilson  
WRITER: M. MacAnally  
PUBLISHER: Beginner, ASCAP  
Mercury 1366 (c/o PolyGram) (CD promo)

The cinematic scope of this MacAnally-penned ballad gives Kershaw the room to lean in and pour it on. The track's lush arrangement adds emotional punch, making this the singer's best-ever performance.

► **HANK WILLIAMS JR.** *I Ain't Goin' Peacefully* (3:02)  
PRODUCER: not listed  
WRITER: H. Williams Jr.  
PUBLISHERS: Bocephus, BMI  
Curb 1093 (7-inch single)

This is Hank Jr.'s musical answer to all the young hats out there (and he names them all), who have squeezed him off the charts. Sloppy-but-real honky-tonk hellfire. Hang in there, Bocephus.

**NOAH GORDON** *The Blue Pages* (2:29)  
PRODUCER: Steve Gibson  
WRITERS: N. Gordon, M. Morrow  
PUBLISHERS: Kicking Bird, BMI; Marvin Morrow, ASCAP  
Patriot 79067 (7-inch single)

Hardcore hillbilly vocals, some pretty sharp songwriting, and not a hat in sight. It is a tough squeeze for new artists on

country radio these days, but if Gordon has more singles like this, programmers will have to make some room.

**KEN MELLONS** *I Can Bring Her Back* (3:53)  
PRODUCER: Jerry Cupit  
WRITERS: K. Mellons, G. Simmons, D. Dodson  
PUBLISHERS: Cupit, BMI; Cupit Memories, ASCAP  
Epic 77764 (c/o Sony) (cassette single)

With Vern Gosdin missing in action, Mellons jumps in to fill the void with this 100-proof barroom weeper. This relative newcomer obviously knows the territory well and, with swooping vocal turns, acquires himself well here.

**GEORGE DUCAS** *Lipstick Promises* (3:48)  
PRODUCER: Richard Bennett  
WRITERS: G. Ducas, T. Sillers  
PUBLISHERS: PolyGram International; Veg-O-Music/Tom Collins, ASCAP/BMI  
Liberty 79065 (c/o Cema) (CD promo)

Seductive hooks combine with Richard Bennett's twanging production on Ducas' sophomore single. Somebody be sure to call this boy when the Roy Orbison tribute album rolls around.

## DANCE

★ **DELTA LADY** *Swamp Fever* (no timing listed)  
PRODUCER: Kris Needs  
WRITERS: K. Needs, W. Schneider  
PUBLISHER: Chrysalis  
REMIXERS: Josh Wink, DJ EFX, Derrick Carter, Brendan McCarthy  
Bold! 2005 (12-inch single)

Wickedly trippy trance journey from the mind of producer Kris Needs gets a shot at stateside approval after a successful club run throughout the U.K. Needs offsets track from the glut of dubs circulating right now by keeping both the listener and DJ alert with continual shifts in rhythms and chord progressions that are as interesting to the ear as the groove is to the booty. Post-productions by Josh Wink, Derrick Carter, DJ EFX, and Brenden McCarthy are true to Needs' original concept, while giving the track the U.S. flavor needed for success.

★ **GREEN PLANTS** *Old #7* (6:30)  
PRODUCERS: Darryl James, David Anthony  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Darryl James, David Anthony  
Vestry 001 (c/o Strictly Rhythm) (12-inch single)

Club luminaries Darryl James and David Anthony aim to take house music to a mature and sophisticated new dimension with an instrumental that shades a hard and insistent beat with lush sax solos and well-placed funk guitar rolls. The result is a track that would sound equally fine alongside the latest peak-hour anthem or a new George Benson recording. An exhilarating experience that you will want to have again and again.

**MESSIAH** *I Feel Love* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Steveo  
Reprise 30087 (c/o Warner Bros.) (12-inch single)

Import-savvy spinners have been aware of this jumpy, trance-induced cover of Donna Summer's timeless disco hit for a several seconds now. Given the influence the original '70s-era recording has had on a generation of rave rebels, it is hard to believe that no one has mustered the courage to take it on sooner. Messiah handles the track with obvious reverence, though it injects a frenzied energy that is instantly infectious. Do not miss Steveo's nifty new remix.

## A C

★ **HAPPY RHODES** *Collective Heart* (4:48)  
PRODUCERS: Happy Rhodes, Kevin Bartlett  
WRITER: H. Rhodes  
PUBLISHER: not listed  
Aural Gratification 0029 (CD cut)

Rhodes has been plugging away for a while now, growing and tackling tough musical ground with each recording. This

first single from her new album, "Building The Colossus," will not completely squash comparisons to Kate Bush or Sinead O'Connor, though Rhodes has a lyrical clarity and performing style that is less quirky and precious. She surrounds herself with music that bends rolling, folksy piano lines with quasi-orchestral strings and a poppy drum, which unlocks countless doors at AC radio.

**WADE HUBBARD** *Castles In The Sky* (no timing listed)  
PRODUCERS: Wade Hubbard, Peter Mokron, Scott Bennett  
WRITER: W. Hubbard  
PUBLISHERS: Jenny D/Bemor, ASCAP  
Vibration Entertainment 96517 (CD cut)

Introspective tunesmith waxes poetic and optimistic about the potential power love has over a world in turmoil. Hubbard's lyrics are clipped and accessible, delivered in an arrangement of laid-back guitar strumming, pillowy keyboards, and skittish pop/rock drumming. Adult listeners in a ponderous mood will find this most interesting.

## ROCK TRACKS

★ **BLUR** *Tracy Jacks* (4:20)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Food/SBK/EMI 19948 (c/o Cema) (cassette single)

Blur is an English band that has every right to break big in America. All the elements are here. Insanely infectious melodies, jangly guitar hooks, and unforgettable lyrics. If this song does not make your toe tap, your foot must be asleep.

★ **SCRATCH** *Ei Monstro* (3:01)  
PRODUCERS: Scratch  
WRITER: Scratch  
PUBLISHER: not listed  
Ridgemount 1000 (7-inch single)

Boston-based band, comprising dudes from the dear-departed Gang Green, tucks a memorable pop melody beneath an assaulting barrage of grunge guitars and hard-hitting, moshable drums. Several notches above typical underground fare, wildly aggressive single has the strength to go beyond its likely college radio audience, into the competitive (and crowded) world of alternative rockers. Are there any major-label A&R reps out there paying attention?

**SKATE THE RAZOR** *Last Time* (2:53)  
PRODUCERS: Tony Bongiovi, Victor Deyglio, Terry Wetmore  
WRITER: not listed  
PUBLISHER: Candle Defogger, BMI  
Backstreet 127 (CD single)

This solid rock track goes straight for the jugular. Traditional guitar riffs and steady drum playing trek through a hook-filled rock vocal. Contact: 914-361-1826.

**BIG CHIEF** *Lion's Mouth* (3:48)  
PRODUCER: Phil Nicolo  
WRITER: Big Chief  
PUBLISHER: not listed  
Capitol 79450 (c/o Cema) (CD promo)

A distorted vocal opens up this otherwise straightforward rocker, which aims to overwhelm with excessively loud sounds. Dueling guitars and furiously paced drumming hammer home the message that pure rock is not about to go away. Fans of harder stuff should sink their teeth into this.

**K'S CHOICE** *I Smoke A Lot* (no timing listed)  
PRODUCER: Jean Blaule  
WRITERS: S. Bettens, G. Bettens  
PUBLISHERS: Double T/Granata  
550 Music/Epic 6618 (c/o Sony) (CD promo)

R.J. Reynolds would love this. The opening line says it all. "I smoke a lot, and I'm not talking weed or pot." A mellow vocal sings matter-of-factly about the need for nicotine, as simmering guitar strokes puff. Butt-kickers beware.

**EDDIE SKULLER BAND** *Life On The Top* (no timing listed)  
PRODUCER: not listed  
WRITERS: E. Skuller, Krasnow  
PUBLISHER: Breath Of The Earth, BMI  
Breath Of The Earth 701 (7-inch single)

New York-based act drowns in dark lyrics and slow melodies. Sullen vocals sing of sadness, while psychedelic guitars simultaneously drag, stretch, and squirm. The flip side, "Understand Me," is considerably more upbeat. An intriguing debut.

## RAP

★ **FUGEES (TRANZLATOR CREW)** *Vocab* (4:16)  
PRODUCER: Salaam Remi  
WRITERS: N. Jean/S. Michel  
PUBLISHERS: Tele San Ko, ASCAP  
Ruffhouse/Columbia 6404 (CD promo single)

For those who seek intelligent, intriguing rap, this is as good as it gets. The weird sounds and grooves will appeal to nappy heads and Deadheads alike. A freaky funk beat is interrupted midway by a jilted rendition of the Police song "Roxanne." Then, the beat resumes and the stream-of-conscious oddness continues. Expand your soul.

★ **RODG** *Always* (no timing listed)  
PRODUCER: QDIII  
WRITERS: E. Rogers, Q. Jones III, R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper  
PUBLISHERS: Deep Technology/Full Keel/Jungle/Bovina/EMI-April, ASCAP  
Jungle 5010 (cassette single)

Hyped by a sample from "Voyage To Atlantis," newcomer Rodg kicks back and reminisces about a friend. Although lyrics are etched with harsh reality about growing up on the streets, cut also has brothers-to-the-end emotional and sensitive context that is haunting and ripe for multiformat radio picking.

**PAPA JAY** *Three Hots & A Cot* (no timing listed)  
PRODUCERS: Sonny Paradise, Scott Schafer, Kevin Grisham  
WRITERS: P. Jay, Double S-K Mob  
PUBLISHER: Sonny Paradise, BMI  
Street Flavor 01 (CD single)

Gangsta rhythms and sensitive soul make strange bedfellows. Yet, the gruff rap aggressively presented here is countered skillfully by heartfelt singing, while the old-school beat breaks up a deep bassline. A fistful of in-your-face indie funk and soul.

## CHRISTMAS

**MARIAH CAREY** *All I Want For Christmas* (4:01)  
Columbia 6644 (c/o Sony) (CD promo)

**MARIAH CAREY** *Joy To The World* (7:58)  
Columbia 6646 (c/o Sony) (12-inch single)

**NATALIE COLE** *No More Blue Christmas* (4:22)  
Elektra 9044 (cassette single)

**DONNA SUMMER** *The Christmas Song* (4:20)  
Mercury 958 (c/o PolyGram) (CD promo)

**DONNA SUMMER** *Christmas Is Here* (3:22)  
Mercury 959 (c/o PolyGram) (CD promo)

**FREDDIE JACKSON** *At Christmas* (3:58)  
Orpheus/RCA 64236 (c/o BMG) (cassette single)

**BLACKGIRL** *Give Love On Christmas Day* (3:30)  
Kaper/RCA 64228 (c/o BMG) (CD single)

**PATSY** *"Kid" Santa Claus/Happy Holly-Day* (no timing listed)  
Ropery 2255 (cassette single)  
Contact: 212-753-6153.

**JOHN ANDERSON** *Christmas Time* (2:29)  
BNA 64213 (c/o BMG) (CD promo)

**SPIRIT TRAVELER** *Merry Christmas Baby* (4:30)  
JVC 8007 (CD single)

**WHIRLING DERVISHES** *You're A Mean One Mr. Grinch* (2:05)  
Continuum 12421 (CD single)

**KIM WATERS** *Jingle Bells* (no timing listed)  
Warlock 2745 (CD cut)

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# New Releases Of Surf Music Ride The 'Pulp Fiction' Wave

**SURFIN' AT JACKRABBIT** Slim's: DI confesses to being totally hung up on "Pulp Fiction," director **Quentin Tarantino's** magnificent amalgam of neo-noir violence and wiggled-out raps. We've seen the picture (twice) and proudly wear our "PF" baseball cap, read and re-read the recently published screenplay, and stare longingly each morning at a poster of **Uma Thurman** that hangs on our cubicle wall.

Of course, we've also been compulsively

spinning the MCA soundtrack album, which has been a top 25 entry on The Billboard 200 in recent weeks. Its combo of hip music (especially large samplings of vintage instrumental surf tunes) and zippy dialog makes our day.

We're apparently not alone in our enthusiasm for the picture and its oh-so-cool soundtrack: On Nov. 19, the Virgin Megastore on the Sunset Strip in West Hollywood hosted a "Pulp Fiction Day," with appearances by four

surf acts whose music is featured in the film—**Dick Dale, the Tornadoes, the Revels, and the Lively Ones.**

All of this serves as a preface to noting that this superfine, megahit movie affords some excellent cross-promotional opportunities for several current independent releases featuring the movie's surf acts.

Dale, the King of the Surf Guitar, contributed his classic hit "Misirlou" to Tarantino's film. Some of the best of

the axeman's vintage '60s and '70s work is included on GNP Crescendo's "Dick Dale And His Del-Tones Greatest Hits." His contemporary instrumental recordings—which he hesitates to label as "surf music," but which should still do the job for genre fans—are contained on "Unknown Territory," his second sizzling set for Hightone.

The Lively Ones, the pride of Whittier, Calif., have been scarce in record racks until recently, when **Bob**

**Keane's** reactivated Del-Fi Records reissued four titles on CD: "Surf Drums," "Surf City," "The Great Surf Hits," and "Surf Rider," which bears the title track heard under "Pulp Fiction's" closing credits.

The Lively Ones are also heard on GNP's anthology "Bustin' Surfboards," which also includes the titular Tornadoes hit; the latter band is the subject of its own Sundazed album, which incorporates the contents of the Riverside, Calif., band's rare '63 Josie album.

Lastly, San Luis Obispo, Calif.'s Revels, whose "Comanche" plays behind the most disquieting scene in "Pulp Fiction," is anthologized on a new Sundazed collection, "Intoxica!" This soulful set of party-down grooves includes the quintet's beer-bust anthem "Church Key."

Smart retailers are advised to market these happening instro albums to the "Pulp"-crazed masses. Endeaps, anyone? Now, if you'll excuse us, we're cuttin' out for a matinee and a Royale with cheese ...

**QUICK HITS:** Oakbrook Terrace,

## WHEN THE CIRCUIT COMES TO TOWN ... BILLBOARD SPOTLIGHTS WINTER CES



IN THE JANUARY 7TH ISSUE BILLBOARD BRINGS TOMORROW'S ELECTRONICS INTO TODAY. THE WINTER CES SPOTLIGHT UNVEILS THE HOTTEST INNOVATIONS IN TECHNOLOGY WITH ITS COVERAGE OF:

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### DECLARATIONS ☆☆OF☆☆ INDEPENDENTS™



by Chris Morris

Ill.-based rock label Pavement Music has signed a national distribution agreement with Independent National Distributors Inc. Pavement previously was handled by RED. INDI is re-soliciting the label's catalog titles ... Thrash metal specialist Noise Records, now based in L.A., has signed with Alliance Entertainment for distribution. The label plans 16 releases for 1995 ... Capricorn Records, now distributed by RED, has signed **Sonia Dada**, the eclectic unit previously signed to now-defunct Chameleon (which was operated by **Dan Pritzker**, who performs with and produces the band under the handle **Daniel Laszlo**). A new album, "A Day At The Beach," is scheduled for March ... **Chris MacDermott**, former manager of national retail promotions for Caroline, has been named director of sales and marketing for Ice Records in New York. MacDermott also will serve as a liaison between Ice and its distributor, the REP Co. The label is a specialist in soca and calypso ... **Robin Lane**, the Boston artist whose early-'80s unit **the Chartbusters** is remembered for its work on Warner Bros., has been signed to Centerville, Mass.-based indie Ocean Music. An album is scheduled for early '95 ... Record Rama Sound Archives in Pittsburgh has won Cruz Records' third annual indie record store display contest. The store picks up a portable CD player, 15 Cruz titles, and a dandy wardrobe of Cruz merchandise.

**FLAG WAVING:** "Hey, punk rock is cool again," says **Shawn Stern** of **Youth Brigade**. "Our ads are going out saying, 'Punk rock is back. We never knew it left.'"

The Brigade, founded in 1990 by  
(Continued on next page)

# Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	WKS. ON CHART
		*** NO. 1 ***		
1	2	<b>KENNY G</b> MIRACLES THE HOLIDAY ALBUM	ARISTA 18767 (10.98/16.98)	28
2	1	<b>MARIAH CAREY</b> MERRY CHRISTMAS	COLUMBIA 64222 (10.98 EQ/16.98)	3
3	3	<b>MANNHEIM STEAMROLLER</b> A FRESH AIRE CHRISTMAS ▲ <sup>4</sup>	AMERICAN GRAMAPHONE 1988 (9.98/14.98)	28
4	4	<b>HARRY CONNICK, JR.</b> WHEN MY HEART FINDS CHRISTMAS ▲	COLUMBIA 57550 (10.98 EQ/16.98)	3
5	7	<b>MANNHEIM STEAMROLLER</b> CHRISTMAS ALBUM ▲ <sup>4</sup>	AMERICAN GRAMAPHONE 1984 (9.98/14.98)	11
6	5	<b>BOYZ II MEN</b> CHRISTMAS INTERPRETATIONS ▲	MOTOWN 6365 (10.98/16.98)	3
7	8	<b>AMY GRANT</b> HOME FOR CHRISTMAS ▲	A&M 0001* (10.98/15.98)	63
8	6	<b>VINCE GILL</b> LET THERE BE PEACE ON EARTH ▲	MCA 10877 (10.98/15.98)	185
9	10	<b>NEIL DIAMOND</b> THE CHRISTMAS ALBUM VOLUME II	COLUMBIA 66465 (10.98 EQ/16.98)	174
10	9	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> CHANT NOEL	ANGEL 55206 (9.98/16.98)	185
11	11	<b>NATALIE COLE</b> HOLLY & IVY	ELEKTRA 61704 (10.98/16.98)	183
12	18	<b>VARIOUS ARTISTS</b> A VERY SPECIAL CHRISTMAS ▲ <sup>2</sup>	A&M 3911 (10.98/16.98)	24
13	13	<b>NAT KING COLE</b> THE CHRISTMAS SONG ●	CAPITOL 46318* (7.98/11.98)	185
14	12	<b>CROSBY/SINATRA/COLE</b> IT'S CHRISTMAS TIME	LASERLIGHT 15152* (2.98/6.98)	185
15	14	<b>BARBRA STREISAND</b> CHRISTMAS ALBUM ▲ <sup>3</sup>	COLUMBIA 9557* (5.98 EQ/9.98)	24
16	26	<b>VARIOUS ARTISTS</b> A VERY SPECIAL CHRISTMAS 2 ▲	A&M 0003* (10.98/16.98)	16
17	20	<b>VARIOUS ARTISTS</b> A WINTER'S SOLSTICE VOLUME IV	WINDHAM HILL 11134 (10.98/15.98)	117
18	—	<b>ELVIS PRESLEY</b> IF EVERY DAY WAS LIKE CHRISTMAS	RCA 66482 (9.98/15.98)	24
19	15	<b>ALAN JACKSON</b> HONKY TONK CHRISTMAS ●	ARISTA 18736 (10.98/15.98)	162
20	17	<b>TRISHA YEARWOOD</b> THE SWEETEST GIFT	MCA 11091 (10.98/15.98)	21
21	16	<b>GARTH BROOKS</b> BEYOND THE SEASON ▲ <sup>2</sup>	LIBERTY 98742* (10.98/15.98)	9
22	21	<b>CARRERAS-DOMINGO-PAVAROTTI</b> CHRISTMAS FAVORITES	SONY CLASSICAL 53725 (5.98 EQ/9.98)	184
23	19	<b>REBA MCENTIRE</b> MERRY CHRISTMAS TO YOU ●	MCA 42031 (2.98/6.98)	2
24	22	<b>GLORIA ESTEFAN</b> CHRISTMAS THROUGH YOUR EYES ●	EPIC 57567 (10.98 EQ/16.98)	182
25	24	<b>AARON NEVILLE</b> SOULFUL CHRISTMAS	A&M 0127 (10.98/16.98)	9
26	28	<b>NEIL DIAMOND</b> CHRISTMAS ALBUM ●	COLUMBIA 52914* (10.98 EQ/15.98)	2
27	23	<b>GEORGE WINSTON</b> DECEMBER ▲ <sup>3</sup>	WINDHAM HILL 1025 (9.98/15.98)	175
28	25	<b>THE CARPENTERS</b> CHRISTMAS PORTRAIT ●	A&M 5173* (10.98/15.98)	171
29	31	<b>TONY BENNETT</b> SNOWFALL - THE CHRISTMAS ALBUM	COLUMBIA 66459 (10.98 EQ/15.98)	6
30	32	<b>BILLBOARD'S GREATEST CHRISTMAS HITS</b> VOL. 2 1955 - PRESENT	RHINO 70636* (6.98/9.98)	94
31	30	<b>THE MORMON TABERNACLE CHOIR</b> CHRISTMAS WITH...	LASERLIGHT 12198 (2.98/4.98)	54
32	29	<b>GEORGE STRAIT</b> MERRY CHRISTMAS STRAIT TO YOU ●	MCA 5800* (2.98/6.98)	183
33	27	<b>ELVIS PRESLEY</b> ELVIS' CHRISTMAS ALBUM ●	RCA 5486* (7.98/11.98)	9
34	35	<b>JOHN TESH</b> A FAMILY CHRISTMAS	GTS 4575 (10.98/14.98)	26
35	34	<b>BING CROSBY</b> WHITE CHRISTMAS	LASERLIGHT 15444 (2.98/6.98)	21
36	—	<b>JOHNNY MATHIS</b> MERRY CHRISTMAS ▲ <sup>2</sup>	COLUMBIA 8021* (5.98 EQ/9.98)	21
37	36	<b>JOHN TESH</b> A ROMANTIC CHRISTMAS ●	GTS 4569* (9.98/14.98)	21
38	—	<b>AMY GRANT</b> CHRISTMAS COLLECTION	REUNION 66259/RCA (9.98/15.98)	21
39	—	<b>VARIOUS ARTISTS</b> 50 ALL-TIME FAVORITE CHRISTMAS SONGS	MADACY 53289* (5.98/11.98)	21
40	33	<b>ALVIN &amp; THE CHIPMUNKS</b> A VERY MERRY CHIPMUNK	CHIPMUNK 64434/EPIC (9.98/13.98)	21

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

## INDEPENDENTS

(Continued from preceding page)

Stern and his brothers Mark and Adam, are back at the right time. The group, which has always advanced a hard-edged, politically based punk sound, recently issued "Happy Hour," its first full-length domestic album in nearly a decade, on their own L.A.-based label, Better Youth Organization. Through most of the '80s, Youth Brigade was a highly visible component of the Southern California hardcore scene. The group was even profiled in a documentary film, "Another State Of Mind," a highly educational look at how even the most idealistic bands can fall victim to road-burn on a protracted low-budget tour.

By 1988—a year before Nirvana's success brought punk into the spotlight commercially—the Sterns decided to break up the band and turn BYO's operation over to its European distributor. Shawn started another punk unit, **That's It!**, while Mark and Adam joined the **Royal Crown Revue**, the swing-rock unit recently seen in "The Mask." But in 1992, the brothers decided to regroup Youth Brigade after a sodden meeting in Hamburg. "They came walking up, and they were completely drunk," Shawn says. "As they were drinking more that night... they kinda got nostalgic, I guess."

Youth Brigade is getting ready to take its rawboned music on the road: The band will play a 16-date December tour with BYO mainstays **7 Seconds** and the **Bouncing Souls**, under the handle "10 Years Of BYO In Yer Face." The siege begins Dec. 1 at the Las Palmas Theater in L.A.

Shawn recognizes that his band is playing to a new, different audience. "The kids who grew up the last seven or eight years grew up with MTV... Now, everybody looks like a punk rocker. The true scene went underground when the metal thing broke out in the late '80s."

There may also be another Brigade movie, titled "Searching For America." The movie will compile footage from a 10-week '92 European tour and the December dates on the West Coast.

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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST TITLE	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	WKS. ON CHART
		*** NO. 1 ***		
1	1	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS 15 weeks at No. 1	28
2	2	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	3
3	5	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>4</sup> AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	28
4	3	<b>BOYZ II MEN</b> ▲ MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	3
5	13	<b>AMY GRANT</b> ▲ A&M 0001 (10.98/15.98)	HOME FOR CHRISTMAS	11
6	4	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	3
7	6	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	63
8	10	<b>JOURNEY</b> ▲ <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	185
9	9	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	174
10	8	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (10.98/15.98)	GREATEST HITS 1971-1975	185
11	15	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	183
12	11	<b>PINK FLOYD</b> ▲ <sup>9</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	185
13	39	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	24
14	12	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	185
15	7	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	117
16	30	<b>NAT KING COLE</b> ● CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	24
17	29	<b>CROSBY/SINATRA/COLE</b> LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	16
18	14	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	162
19	31	<b>BARBRA STREISAND</b> ▲ <sup>3</sup> COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	21
20	—	<b>VARIOUS ARTISTS</b> ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	9
21	16	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	184
22	43	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE VOLUME 4	2
23	18	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	185
24	17	<b>AEROSMITH</b> ▲ <sup>5</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	182
25	32	<b>VARIOUS ARTISTS</b> WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	9
26	33	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	2
27	—	<b>BOYZ II MEN</b> MOTOWN 0231 (9.98/15.98)	COOLEYHIGHHARMONY	1
28	20	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	179
29	22	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	185
30	19	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	33
31	23	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	139
32	21	<b>EAGLES</b> ▲ <sup>10</sup> ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	91
33	25	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	176
34	34	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	12
35	26	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	175
36	28	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	171
37	40	<b>REBA MCENTIRE</b> ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	6
38	27	<b>CREEDEnce CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	94
39	—	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	54
40	24	<b>EAGLES</b> ▲ <sup>3</sup> ELEKTRA 60205 (10.98/15.98)	GREATEST HITS VOL. 2	183
41	—	<b>NEIL DIAMOND</b> ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	9
42	—	<b>GEORGE WINSTON</b> ▲ <sup>1</sup> WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	26
43	—	<b>THE CARPENTERS</b> ● A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	21
44	35	<b>BILLY JOEL</b> ▲ <sup>6</sup> COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	185
45	46	<b>ROLLING STONES</b> ▲ <sup>5</sup> ABKCO 6667 (15.98/31.98)	HOT ROCKS	20
46	—	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	87
47	37	<b>FLEETWOOD MAC</b> ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	158
48	—	<b>TONY BENNETT</b> COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	1
49	38	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	41
50	42	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	60

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Future Of MPEG Uncertain At Comdex

BY CATHERINE C. GREENMAN

LAS VEGAS—MPEG was everywhere on the floor of the Sands Exposition Center during the Comdex/Fall 1994 trade show, held here Nov. 14-18. MPEG (Moving Picture Experts Group) hardware, which enables PCs equipped with CD-ROM drives to play back full-screen, full-motion video, is widely touted as the future backbone of multimedia, not to mention the PC's gateway to true consumer electronics marketability.

But amid dozens of MPEG cards and MPEG multimedia authoring tools on display at the trade show, a question loomed: If the MPEG standard is so hot, why aren't more CD-ROM software developers hustling to create titles for it?

Not surprisingly, many of the current MPEG multimedia offerings come from MPEG card manufacturers. Last fall, Sigma Designs Inc.'s RealMagic was virtually the only consumer-priced MPEG card at Comdex. In collaboration with Tsunami Media, Sigma debuted "Flash Traffic: City Of Angels," an MPEG interactive techno-thriller on three CD-ROM discs, at this year's Comdex. Scripted by famed action-movie writer Chuck Pfarr, "Flash Traffic" marks the successful melding of Hollywood-caliber content with the gaming market, says Tsunami Media president Ed Heinbockel.

"MPEG is helping us to move away from dweeb interactive," said Heinbockel. "Hollywood wants to work with this medium. With full motion, live-action interactivity and compelling story lines, gamers won't have to run around picking up ashtrays anymore." Sigma will follow the release of "Flash Traffic" with a second interactive MPEG CD-

ROM movie, "Silent Steel," slated for a January 1995 release.

Other MPEG add-on cards showcased here include the debut of "The MovieWave Studio" from Multiwave Innovation; it's priced at \$499. Aztex Labs also had an MPEG model on display, at \$299, while Optibase was showing off a higher-end version at \$995.

While it's understandable that MPEG hardware manufacturers are eager to invest in software production for their products, the rest of the CD-ROM industry is apparently not so gung-ho. La Crescenta, Calif.-based Knowledge Adventure, which debuted three new multimedia titles here ("Jumpstart Kindergarten," "Aviation Adventure," and "The Random House Kids Encyclopedia"), is one of many smaller developers taking a wait-and-see approach.

"We're not going to rely on MPEG chips until they're in everyone's machine," said Steve Chadima, VP of sales and marketing for Knowledge Adventure. "It's a chicken-egg thing, but smaller developers can't invest in it yet. Besides, the average consumer doesn't really care about full-motion, full-screen video—not this week."

Redmond, Wash.-based Medio Multimedia and Toronto-based Discus Knowledge Research expressed similar takes on MPEG. "I don't intend to shrink to that market just yet," said Medio president Steve Podradchik. "But our titles are developed within four to five months, so there's plenty of opportunity to respond to demand within a reasonable time frame."

Medio unveiled three new titles here: "Safari," "Extreme Sports," and "Vietnam." Discus previewed its "Jewel Of

The Oracle" CD-ROM game, which is due in February.

Even Rocket Science Games, a Palo Alto, Calif., start-up company known for its high production values and its Game Science Software, which can swiftly replicate games for a variety of game platforms and multimedia PCs, is steering clear of MPEG. Now a major player in the game business after receiving financial aid and distribution backing from Sega and BMG last spring, Rocket Science showcased two new titles for Sega CD and MPC systems—"Loadstar: The Legend Of Tully Bodine" and "Cadillacs And Dinosaurs: The Second Cataclysm."

"MPEG boards are an opportunity whose time has come and gone," said Rocket Science CEO Steve Blank. "Why would I want to limit myself to" (Continued on page 86)

## 'Sound + Vision' And A CD-ROM

**SOUND PLUS NEW VISION:** Record label Rykodisc is updating its four-disc "Sound + Vision" David Bowie retrospective with the inclusion of a CD-ROM disc. The package, first issued five years ago, launched with three audio-only CDs and a bonus disc including three audio-only tracks and a CD video version of Bowie's "Ashes To Ashes" videoclip. That CDV disc now will be replaced by a CD-ROM disc featuring a noninteractive video of that song.

"CDV never took off, but with millions of CD-ROM [drives] out there, a larger audience will be able to take advantage of the 'vision' in 'Sound + Vision,'" says Rykodisc manager of special products Lars Murray.

The new CD-ROM disc was developed by Los Angeles-based software developer Ion, which also produced Bowie's full-length interactive CD-ROM "Jump." Ion and Rykodisc say they "plan to co-produce interactive projects in the future."



BOWIE

**PAYING UP TO DOWNLOAD:** Cerberus, the London-based collective providing music on the Internet (Billboard, Aug. 6), says it has struck a deal with the U.K.'s Mechanical Copyright Protection Society, which will ensure that authors' rights are paid on music downloaded from the system. Cerberus, which prides itself on exposing unsigned acts, says it is the first such organization to be recognized by a copyright society.

**SEGA HAS MADE** its planned \$90 million investment in the video game company Atari Corp., after receiving regulatory approval for the move. According to the pact, Sega will pay Atari \$50 million in exchange for an Atari license covering the use of its patents. It also will make a separate \$40 million equity investment in Atari. The two companies also will license each other's video games through 2001.

**SUITE DEAL:** Time Warner Interactive says it has adopted a new "trade show policy" that will take effect with the Winter Consumer Electronics Show in January. TWI says it will from now on "introduce its new product lines in hotel suites near the main convention hall," rather than build a booth on the show floor.

The move is designed to recommit resources that would be spent on splashy booths toward marketing and sales programs, and to offer greater one-on-one presentations with its customers, according to TWI executives.

## Blockbuster Opening Multimedia Chain

BY MARILYN A. GILLEN

NEW YORK—Recognizing that adults need some dedicated playtime, too, Blockbuster Entertainment Group is opening a new breed of complexes designed to appeal to the kid in 18- to 45-year-olds.

The concept, dubbed Block Party, rolls out Dec. 19 in Albuquerque, N.M., and in January 1995 in Indianapolis. These debut stores—Blockbuster's first venture into location-based entertainment—will be prototypes for a planned chain, says Bill Burns, president of Blockbuster's Entertainment Center Division.

"We'll be using them to evaluate the products and the guests' response to



them, and how the elements are working together, before we do our final adjustments and decide on how many, how quick," Burns says.

The rollout sites—markets of 500,000 to 1 million people—likely will expand in both directions, into larger cities and smaller ones alike, Burns says.

Block Parties will encompass 25,000 to 40,000 square feet.

### THE CONCEPT

Block Party aims to bring together a variety of entertainment experiences—from virtual reality simulations to cutting-edge video games to films—into a complex that is itself entertaining, says Burns. "It will be a destination, a place to spend the evening."

As soon as customers walk in the door, they will feel as if they are being transported into a highly themed street scene, or "a city within a city" that visitors can explore, he says.

Within that environment are eight distinct areas and attractions:

- "Power Grid" is a multilevel maze environment that is something like an adult playground gone hi-tech. Features include plummeting pinballs, sloping slides, and inflatable floors. Music and laser light shows will add to the exploratory experience.

- "Virtua Alley" will offer a variety of VR explorations.

- "Go Motion Pictures" presents motion-based simulator movies; visitors can plunge through racing rivers, rise above clouds, and ride roller coasters.

- "Flippers" houses the game-playing arena. Its setup—it is designed as a pinball machine that visitors walk

through—suits its function. Inside will be walls of electronic games from such manufacturers as Sega, Konami, and Williams.

- "The Tube" is, more or less, the "hangout room," where visitors can relax, talk, and watch music videos that are played on a gigantic screen.

- "Souper Bloopers" is "a quirky sports cafe" dotted with jock memorabilia and TV monitors airing "blooper" clips.

- "Infomania" offers tickets for sales and an information area.

- "Alarm 'N Stuff" is the gift shop, presenting novelty-type souvenirs and Block Party-themed merchandise for sale.

Individual features, such as games and films, will be rotated on a regular basis, Burns says. "Part of the appeal of this venture will be our ability to change our software and change the experience for our guests."

You don't have to pay to enter the Block Party, but you will be charged for visits to "Virtua Alley," "Go Motion Pictures," and "Power Grid." Individual games in the Flippers area will carry "minimal" per-play fees, according to Blockbuster.

Admission fees for these sites will come in the form of Fun Cards, which are magnetically stripped. They can be purchased in varying denominations and used throughout the complex.

Burns says the Fun Cards are one area in which Block Party will exploit its synergies with sister companies Blockbuster Music and Blockbuster Video.

"We will be cross-promoting and" (Continued on page 86)

NEW



RELEASES

### THE CARTOON HISTORY OF THE UNIVERSE, VOLS. 1-7

Putnam New Media (Macintosh and Windows MPC Level II)

No suggested retail; expected street, \$39.95

History will never be the same, and that's just fine. There's nothing dust-covered or well-worn about Putnam New Media's 13-billion-year historical survey, and lots that's a little irreverent. This is a hip trip through time, and a trek well worth taking for kids and parents alike.

Based on Larry Gonick's popular book of the same name, the two-disc title kicks off with a bang—the Big one—and proceeds on through the time of Alexander the Great. Along the way, time travelers meet dinosaurs and other long-gone life forms, explore ancient pyramids, and learn of myths, legends, historical figures—famous and infamous—and such biological factoids as how single-celled beings reproduce. There's just a whiff of the weird in some of this—a delightful comic edge to the serious task of teaching.

Imbedded in the proceedings are 17

different games, each with a historical slant—from rebuilding a temple to escaping the Minotaur in his maze.

The interface for this enormous body of knowledge is eminently user-friendly—taking the form of the Amazing Professor's Study, a room from which users can hop in the Time Machine or access other elements of the program (a painting in the study alters depending on the season—a nice, subtle touch in a program filled with them).

Alternately, an interactive reference feature allows quick-and-easy access to 1,200 factual entries. Other browsers connect related bits of information through the ages. The slightly skewed Professor serves as an onscreen guide through history, offering information and directions along the way.

It's the sights and sounds that make this history lesson truly come alive, though. Gonick's colorful cartoons become more than 2,000 vivid 3D animations, each studded with a universe's worth of sound effects, bits of dialog, and an original musical score. There's also a complement of video sequences.

MARILYN A. GILLEN

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**MORE WITH LESS?** Blockbuster Video is reissuing two sell-through titles previously available on its Classics label, the original "Miracle On 34th Street" and "It's A Wonderful Life," and adding a third, the Alistair Sim "Christmas Carol," as part of its holiday pitch.

"We want to sell more at retail than last year," says president **Gerry Geddis**. But the chain clearly wants to do better with less—for example, no free-standing inserts that had graced Sunday papers once or twice during the season.

Rather than across-the-board coverage, Blockbuster will focus on Christmas evergreens plus four current hits, "Jurassic Park," "Snow White," "The Flintstones," and "Speed." Geddis says, "We're going to spend more money on the core business" of rentals in the hopes of promoting sell-through. "We can do a better job of getting more people into stores."

**BIG LEAGUE:** AT&T is dangling two movie premiums, "Big" and "A League Of Their Own," both starring Tom Hanks, as inducements to buy answering machines. The nationwide offer is the result of a successful regional test involving "My Fair Lady" and "The Sound Of Music." FoxVideo provided that pair, as well as "Big"; Columbia TriStar delivered "League."

**QUID PRO QUO:** Believing every little bit helps, Orion Home Entertainment is extending its pay-per-view windows to 90 days for three rental titles due early next year, "There Goes My Baby" (January), "Nostradamus" (February), and "Blue Sky" (March).

Retailers, getting an extra 30 days, are expected to increase their orders in response, at least for "Blue Sky," which did only \$3 million at the box office, but garnered good reviews and might earn co-star **Jessica Lange** an Academy Award nomination. The title should be the "big beneficiary," says Orion president **Herb Dorfman**, who believes it will top 100,000 units.

"We've actually sacrificed PPV revenue," he adds. Orion, meanwhile, continues to duplicate all copies of "Dances With Wolves" and other titles in UAV Entertainment's sell-through promotion (Billboard, Nov. 19).

## The Future Of Special Interest: Series Inventive Marketing Seen As A Key To Success

BY EILEEN FITZPATRICK

LOS ANGELES—Even with the onslaught of new technologies and more hit movies at sell-through prices, special-interest producers who can deliver programming with series potential won't be left off the retail shelf.

That was the consensus among panelists and speakers at the Special Interest Video Assn.'s annual convention, held Nov. 7-9 in Los Angeles.

"One of the biggest obstacles in special interest is the distribution channels," said MCA Home Video president Louis Feola. "We need a program that can be the start of a branding program, and not a one-shot opportunity."

Feola, who spoke on the "View From The Top" supplier panel, put forth the challenge to a group of approximately 300 special-interest producers and distributors gathered at the event.

It will also take a well-executed marketing program to get retail exposure, and major suppliers are rising to the occasion, especially in the documentary category, said convention speaker Dick Kelly, president of market research firm Cambridge Associates, based in Stamford, Conn.

"It's not that the studios are more open to documentaries now. It's still tough for unknown product," Kelly said. "But the category is getting more recognition." As an example, Kelly points to Columbia TriStar Home Video, which "has recognized" the potential of the National Geographic series.



**Have Yourself A Rosie Christmas.** Rosemary Clooney, left, who starred in "White Christmas," receives a collector's-edition gift of the perennial sell-through favorite from Hollace Brown, Paramount Home Video advertising and sales promotion senior VP. Clooney will be touring the East Coast this month with her "White Christmas Party" show, concluding with performances at Lincoln Center's Avery Fisher Hall in New York Dec. 16 and 18.

The two previous distributors, Vestron Video and LIVE Home Video, failed to make a profit while handling the line. The major reason, Kelly said, is that neither had the financial means to market the titles properly.

"Columbia wants to recoup their advance. In order to do that, they have to market the product; otherwise the whole line is a write-off," he said.

Turner Home Entertainment, meanwhile, has put PBS programming back on the retail map after its turbulent and unsuccessful run with now-defunct Pacific Arts Video. The Atlanta-based supplier put a massive amount of advertising and publicity behind "Ken Burns' Baseball," shipping 1 million units of the nine-tape series. Like Columbia, Turner paid PBS a hefty price for the "Baseball" rights.

"Big advances to producers will mean suppliers will start promoting the product," Kelly said. Other Turner divisions, including books, records, and interactive, released related products to heighten the title's awareness.

With studios taking a bigger financial risk to acquire special-interest product, marketing efforts must take a few risks to get noticed—and give pleasure.

"You can have the most fun marketing hard-to-sell product," said keynoter and Turner president Phil Kent. "And that doesn't mean simply advertising it in the trades, or just using the key art for the packaging."

Kent, who 18 months ago was a television packaging agent at Mike Ovitz's Creative Artists Agency, warned producers and distributors to avoid "cookie-cutter" campaigns and preconceived notions on how to market home video product. "In a cluttered media environment," Kent said, "that type of marketing strategy just won't punch through anymore."

Like other video conventions held this year, SIVA focused on new technology and its threat to the video market. Kelly, among others, assured the group that taped home entertainment isn't going away any time soon.

"I wouldn't spend a lot of money making interactive fitness CD-ROMs," Video Treasures president George Port said during the supplier panel. "And we can't sell cooking tapes right now, so it probably won't sell on CD-ROM."

He said children's and educational programs are more suited to the new media. "Interactive allows you to take a character like 'Thomas The Tank Engine' and bring it to a different level."

Kelly said CD-ROM technology has a number of pitfalls to overcome, including high price and low penetration levels, before it gains a foothold in the

market. Computer manufacturers claim that more than 6 million households have CD-ROM drives, but Kelly questions how many are actually being employed for recreation.

"In our surveys, we've found that only one-third of the people with CD-ROMs are using it for something other than business applications," Kelly says. "Don't confuse the facts about CD-ROM penetration and software use."

Cambridge compared new technology adoption rates based on a 10-year scale, which begins when product is introduced on the market.

Kelly projects that a decade after its arrival, CD-ROM technology will have penetrated 28% of domestic households. By comparison, VCRs were in 45% of homes, and compact disc players in 42% at that point in their histories. In fact, CD-ROM would be an underachiever, based on an average adoption rate of 33%.

The same holds true for video-on-demand, which Kelly estimates will be available in only 6 million-8 million households by the end of the decade. "And that's if they're lucky," he added.

(Continued on page 87)

## KidVision Steps Aboard 'Magic School Bus'

BY TRUDI M. ROSENBLUM

NEW YORK—Following in the footsteps of its successful "Baby-Sitters Club" series, New York-based KidVision will launch another cassette line based on a popular Scholastic book series, "The Magic School Bus." This will mark the first of the KidVision releases to be packaged in vinyl clamshells, the surest indicator of family entertainment.

The animated programs debuted on PBS in September. Lily Tomlin provides the voice of Ms. Frizzle, a teacher who takes her multicultural class on field trips through the solar system, the human body, the Jurassic era, and other unusual destinations, all for the sake of educating viewers as well as entertaining them. The series is partially funded by Microsoft Home, the National Science Foundation, the U.S. Department of Energy, and the Carne-

(Continued on page 87)

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 THE   
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RASCALS

AVAILABLE ON VIDEOCASSETTE  
FEBRUARY 14, 1995  
WATCH FOR DETAILS



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"The Little Rascals" and Little Rascals Characters © & TM King World Productions, Inc.

## Columbia/TriStar Unleashes 'Wolf'; Image Has 'Speed'

**T**OOTH AND CLAW: Columbia TriStar Home Video debuts "Wolf" on laserdisc Jan. 17 (\$39.95). The Mike Nichols lupine thriller features Jack Nicholson and Michelle Pfeiffer. And watch for Fernando Trueba's acclaimed comedy "Belle Epoque" (\$34.95), which includes both Spanish and English-language versions on the

**LASER  
SCANS™**

by Chris McGowan

same disc and bows Dec. 14. Just out: "Casino Royale" (wide, remastered, \$39.95), "Murder By Death" (wide, remastered, \$34.95), "Guarding Tess" (wide, \$34.95), and "Monty Python's And Now For Something Completely Different" (wide, remastered, \$34.95).

**I**MAGE'S "Speed" (wide, THX, *(Continued on page 90)*)

## COMDEX '94

*(Continued from page 82)*

one-twentieth of the market who owns the cards? By the time the market is large enough, Pentium-class PCs will be fast enough for our games. I don't care how many cards are on the floor this year. The hardware guys are missing the point. When Compaq, Dell, and Gateway start making them part of their systems, then I'll care."

Sony Imagesoft, which highlighted six of its current CD-ROM titles here, can afford to hedge its bets on consumer demand for MPEG. The company is releasing its second interactive CD-ROM movie title, "Johnny Neumonic," simultaneously with the theatrical release of the motion picture in February. An MPEG version will follow in April.

## B'BUSTER'S 'PARTY'

*(Continued from page 82)*

driving traffic to the video and music stores, and from video and music to Block Party," he says.

"If you show your Blockbuster [video] membership card, we are going to give you additional value for being a Blockbuster Video member," he says, referring to one of the promotions.

Other tie-ins will include Block Party giveaways of CDs and videos, as well as other "spontaneous happenings inside Block Party." The retail element of Block Party will not, however, include any sales of music or video.

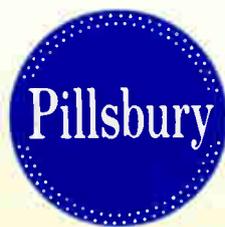
Signage will include the familiar Blockbuster Entertainment "torn ticket" emblem within the design, though the Block Party name will be much more prominent.

"We're using Blockbuster's emblem more as a stamp of quality," Burns says. "But we intend to establish the Block Party name for itself."

# These 12 Walt Are Part Of The Biggest



## Consumers Save Up 'Lion King'



**\$5 Mail-In  
Refund From  
Pillsbury!\***



When consumers buy any of the above "Family Film Collection" videos – OR – Disney's *The Lion King* video – PLUS – eligible Pillsbury products!

- National 2-Page FSI To 55 Million Homes! (Hits Sunday 3/5/95)
- Phenomenal In-Store Exposure From "Lion King" Campaign!

\* Pillsbury purchases required. Complete details on mail-in certificate inside Disney's "The Lion King" videocassette or on in-store tear pads on Disney or Pillsbury displays. Mail-in offer good 2/28/95 through 4/30/95, in U.S.A. only. Void where prohibited.

Prebook: 1/17/95 Will Call: 2/28/95 NAAD: 3/3/95

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521.  
© The Walt Disney Company.

48-Pc. Prepack  
Stock #4035

**KIDVISION**

(Continued from page 83)

gie Corp. of New York. Scholastic has sold 8.5 million copies of the six published titles.

The first two half-hour videos, "The Magic School Bus Gets Lost In Space" and "The Magic School Bus For Lunch," will be released Feb. 1 at \$12.95 each. Each includes a vacation-style postcard specific to the episode (offering greetings from the human stomach, for example, with a "wish you were here" sentiment). "In addition to getting the kids involved, it's also a grass-roots campaign, because kids will put a stamp on the postcard and send it to a friend," says Mindy Mervis, director of KidVision, part of A\*Vision Entertainment.

Scholastic has set up numerous cross-promotions to support the series, including a recent McDonald's "Happy Meal" promotion. "Magic School Bus" toys, games, clothing, and other licensed merchandise will be available from Hasbro, Microsoft, Sega of America, Hallmark, Milton-Bradley, Fruit of the Loom, and LCGA/TAB.

"Magic School Bus" is also being promoted through schools. The company recently ran a "Ms. Frizzle" contest in which teachers dressed up as the character and gave Frizzle presentations to their classes. In addition, students brought in presents they thought Ms. Frizzle would like.

"It's amazing to see how this property has been embraced by the educational community," says Deborah Forte, executive VP of Scholastic. "It's being used not just to teach or instruct, but also to motivate and excite children about the subject matter."

In addition to retail, KidVision has gotten "numerous inquiries" about the videos from schools and libraries, and Scholastic has distributed 500,000 copies of its "Magic School Bus Teacher's Guide," all requested by instructors.

For KidVision, the project is the latest in a line of series including "The Baby-Sitters Club," "Mighty Morphin Power Rangers," and "The Live Action Video For Kids Series" (such as "There Goes A Bulldozer"). The label will soon debut "Real Animals," and has three more in development.

"In children's video, there are two kinds of business: theatrical features and series," says Mervis. "We like to look at ourselves as the leader in the series division. A big part of our marketing campaign is trying to encourage the consumer to build a library."

For "Magic School Bus," that means housing the titles in clamshells—a new twist for KidVision. "The clamshell underscores the classic nature of the title and emphasizes the importance of the series," Mervis says.

**SPECIAL-INTEREST VID**

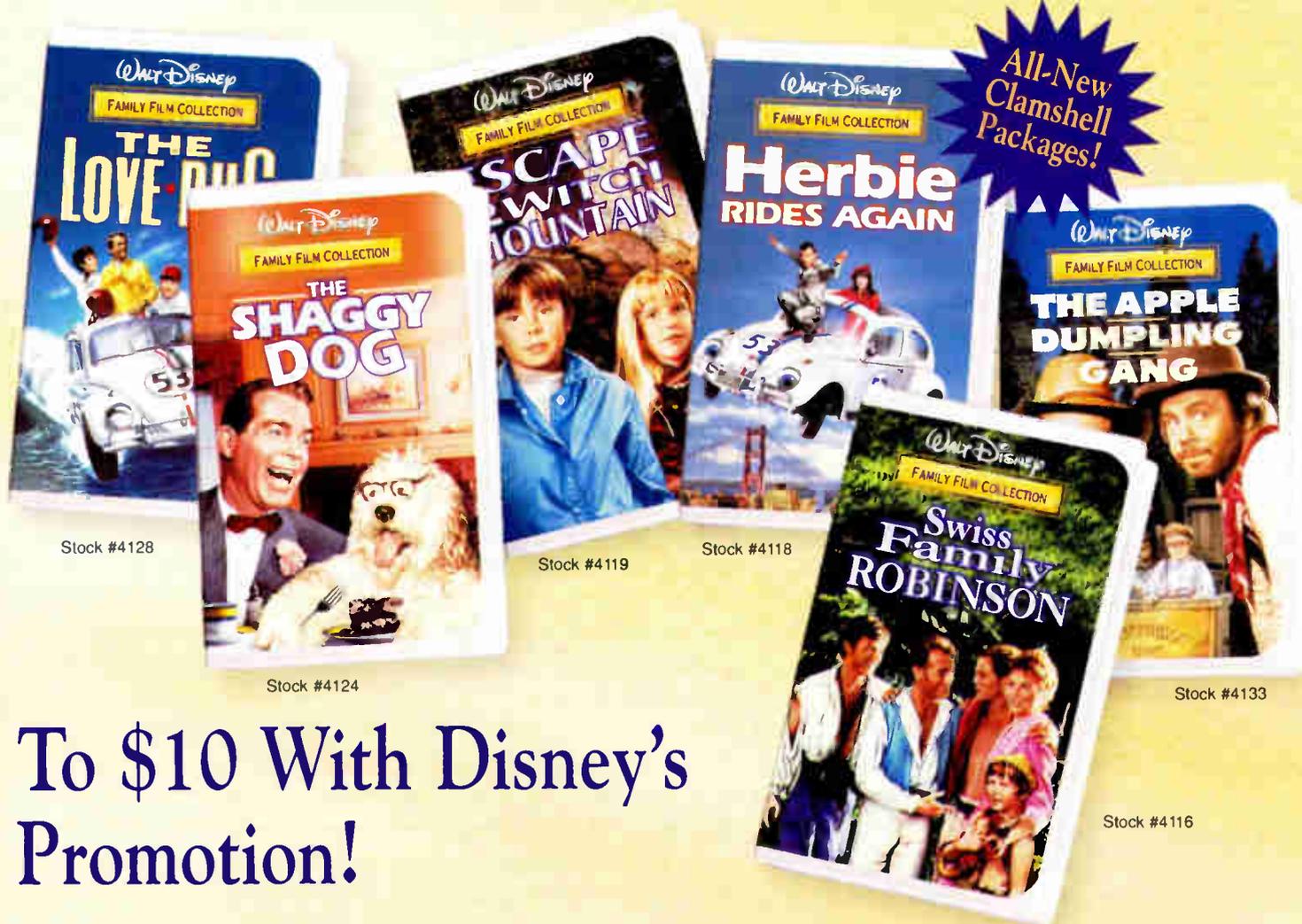
(Continued from page 83)

Kelly estimated that the special-interest video category will generate \$600 million in revenues to program suppliers this year, and should grow about 6% in 1995, to nearly \$640 million.

However, while suppliers will ship a record amount of product this year and next, Kelly said that continued declines in retail prices—from \$16.20 per cassette two years ago to \$14.70 in 1994—have eroded wholesale margins.

"Units shipped are definitely outpacing dollars," he said.

# Disney Best Sellers Campaign In Video History!



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Stock #4133

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• Special Retailer Programs And Theming Of Toy Sections!**

Choose From Our "Family" Of Powerful Prepacks!

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- 48-Pc. "Family Film" – Stock #4035
- 48-Pc. Mixed "Family Film" / "Lion King" – Stock #4019
- 96-Pc. Mixed "Family Film" / "Lion King" / "Masterpiece" – Stock #4021

\*\* Mattel® purchases required. Complete details on mail-in certificate inside Disney's "The Lion King" videocassette or on in-store tear pads on Disney or Mattel® displays. Mail-in offer good 2/28/95 through 4/30/95, in U.S.A. and Canada. Void where prohibited.

**\$19.99** Suggested Retail Price!

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	4	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
2	2	7	<b>JURASSIC PARK</b> ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
3	3	8	<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
4	5	2	<b>THE FLINTSTONES</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
5	4	11	<b>THE 3 TENORS IN CONCERT 1994</b>	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
6	6	2	<b>BLACK BEAUTY</b>	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
7	<b>NEW ▶</b>		<b>TOMBSTONE</b>	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
8	7	4	<b>PENTHOUSE: PARTY WITH THE PETS</b>	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.95
9	8	10	<b>SLEEPLESS IN SEATTLE</b>	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
10	9	14	<b>PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON</b>	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
11	10	8	<b>BEASTIE BOYS: SABOTAGE</b>	Capitol Video 77787	Beastie Boys	1994	NR	16.98
12	11	4	<b>PENTHOUSE: PET OF THE YEAR PLAYOFF '94</b>	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19.95
13	12	14	<b>PLAYBOY: WET &amp; WILD-THE LOCKER ROOM</b>	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
14	<b>NEW ▶</b>		<b>SPEED</b>	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
15	14	2	<b>AEROSMITH: BIG ONES YOU CAN LOOK AT</b>	Geffen Home Video 39546	Aerosmith	1994	NR	24.98
16	18	34	<b>MY FAIR LADY: 30TH ANNIVERSARY</b> ◆	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
17	16	36	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
18	19	7	<b>PETER GABRIEL: SECRET WORLD LIVE</b>	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
19	23	3	<b>DEAD CAN DANCE: TOWARD THE WITHIN</b>	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
20	17	12	<b>D2: THE MIGHTY DUCKS</b>	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
21	24	6	<b>PLAN 9 FROM OUTER SPACE</b>	Rhino Video A*Vision Entertainment 2173	Bela Lugosi Tor Johnson	1959	NR	9.95
22	15	32	<b>AN AFFAIR TO REMEMBER</b>	Twentieth Century Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
23	22	3	<b>GEORGE BALANCHINE'S THE NUTCRACKER</b>	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
24	20	8	<b>HONDO</b>	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.98
25	21	7	<b>BARBRA STREISAND: BARBRA-IN CONCERT</b>	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
26	<b>NEW ▶</b>		<b>THE GATE TO THE MIND'S EYE</b>	Miramir Images Inc. BMG Home Video 80101-3	Thomas Dolby	1994	NR	19.98
27	13	14	<b>BEETHOVEN'S 2ND</b> ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
28	30	104	<b>BEAUTY AND THE BEAST</b>	Walt Disney Pictures Walt Disney Home Video 1325	Animated	1991	G	24.99
29	<b>NEW ▶</b>		<b>STING: FIELDS OF GOLD</b>	PolyGram Video 440089623	Sting	1994	NR	19.95
30	27	13	<b>PLAYBOY: LOVE, SEX &amp; INTIMACY</b>	Playboy Home Video Uni Dist. Corp. PBV0762	Various Artists	1994	NR	29.95
31	35	60	<b>ALADDIN</b>	Walt Disney Pictures Walt Disney Home Video 1662	Animated	1992	G	24.99
32	33	2	<b>IN THE LINE OF FIRE</b>	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R	19.98
33	<b>NEW ▶</b>		<b>NIRVANA: LIVE! TONIGHT! SOLD OUT!!</b>	Geffen Home Video 39541	Nirvana	1994	NR	24.98
34	28	12	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
35	<b>NEW ▶</b>		<b>THE THREE MUSKETEERS</b>	Walt Disney Pictures Walt Disney Home Video 2524	Charlie Sheen Kiefer Sutherland	1993	PG	19.99
36	36	7	<b>THE CASE OF THE LOGICAL I RANCH</b>	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
37	25	5	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b>	Paramount Pictures Paramount Home Video 83718	Animated	1994	NR	12.95
38	32	4	<b>THE FIRM</b>	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
39	39	50	<b>PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON</b>	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
40	<b>NEW ▶</b>		<b>O.J. SIMPSON: MINIMUM MAINTENANCE</b>	Alta Loma Productions Uni Dist. Corp. 5101-3	O.J. Simpson	1994	NR	14.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## VSDA Revision Ups Dues; Colo. Defeats Obscenity Bill

**PAY UP:** Retailers, distributors, and suppliers will be paying more in 1995 to remain in good standing as members of the Video Software Dealers Assn. under a recently revised dues structure.

The changes were determined by the VSDA membership and chapter development committee and approved by the board of directors Nov. 8.

Chains with 400 or more stores will pay a maximum \$5,000 a year, compared to the current top of \$2,500. Others in the 25-100-store range will see their dues raised between \$250 and \$300. Dealers with 200-400 stores will pay \$400-\$800 in additional dues. Nothing changes for single-store owners, whose dues remain \$150 a year.

"There is no change at all" for owners of 1-11 outlets, says VSDA spokesman Bob Finlayson, who also points out that this is the first time the dues structure has been revised in 14 years. "The point is that smaller members said the current structure was unfair to them; they were paying a disproportionate share."

New-member dues will be determined by the number of stores each dealer has in operation as of Jan. 1, 1995.

Rackjobbers, buying groups, independent sales representatives, and distributors will also pay more. Companies with gross revenues in excess of \$50 million will have their dues doubled, from \$1,000 to \$2,000. As for suppliers, those grossing more than \$100 million jump from \$2,500 to \$7,500. At the other end of the scale, vendors with sales of \$500,000 or less will pay \$300, a \$50 increase.

Meanwhile, a new \$10,000 membership fee has been created for studios and the like that bring in more than \$250 million annually.

VSDA also has created a separate dues structure for non-video chains, defined as retailers who derive less than 50% of their overall revenues from video rentals or sales. Membership fees in this category range from \$150 to \$5,000, determined by gross revenues. The category was created to encourage membership among supermarkets and mass merchants, according to VSDA president Jeffrey Eves.

Finlayson says the rise in dues is necessary to offset the costs of implementing an undisclosed marketing program, as well as cable piracy and pay-per-view studies. "Our members expect more programs, and we want to deliver them." Last year, VSDA reported dues revenue of \$850,000, and it expects to raise an additional \$250,000 in 1995 with the new structure in place.

In other association news, the board endorsed a street date policy put together by a special task force formed after widespread violations were reported on "Jurassic Park"

(Billboard, Oct. 15). With a few exceptions, the recommended changes have already been adopted by nearly every studio, thus marking something of a watershed: VSDA and the vendors are in total agreement, for once.

The recommendations, applying to major sell-through releases only, address distribution control, education, monitoring, and enforcement to curb any future problems.

VSDA now suggests that a new Thursday street date be established, with warehouses receiving product on the preceding Monday. The commit-

tee said Friday should be the national advertising date for any major release, a policy already in use.

In addition, VSDA will "study the feasi-

bility" of setting up a 24-hour 800 number to report violations. It is expected to disseminate a list of studio contacts whom retailers can call directly. The committee recommends that manufacturers set up similar toll-free numbers.

VSDA plans a publicity and advertising campaign through its chapter network to educate dealers about the importance of street dates. Finally, the committee recommended each studio set up strict policies to deal with errant dealers and distributors.

The VSDA recommendations have been forwarded to the National Assn. of Video Distributors and the National Assn. of Recording Merchandisers for their approval.

**OBSCENITY BILLS Defeated:** Despite the wave of conservatism that swept out Democrats in the November elections, Colorado and Oregon voters defeated amendments aimed at further scrutinizing obscenity.

Voters in Colorado overwhelming defeated Amendment 16, which would have repealed existing laws and placed regulation of obscenity in the hands of local communities (Billboard, Oct. 22). A similar proposal in Oregon, Measure 16, was also defeated, but by a narrower margin.

"This was not a partisan issue," says Colorado Citizens Against Censorship campaign manager Fofi Mendez. In fact, she believes the conservative movement, which took a "less government" approach, may have helped the campaign. "Voters decided this amendment would make more government, and they don't want more government in their lives. As we saw, they elected candidates who sold them on that premise."

Amendment 16 went down by nearly a 2-to-1 margin, 63% to 37%.

In Oregon, Measure 16 was voted down, contrary to a poll which claimed it was winning by a 65%-35% margin two weeks before the election. The final tally was 57% against and 37% for.

Both the Colorado and Oregon groups received funding from the VSDA.

## SHELF TALK

by Eileen Fitzpatrick



# 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!

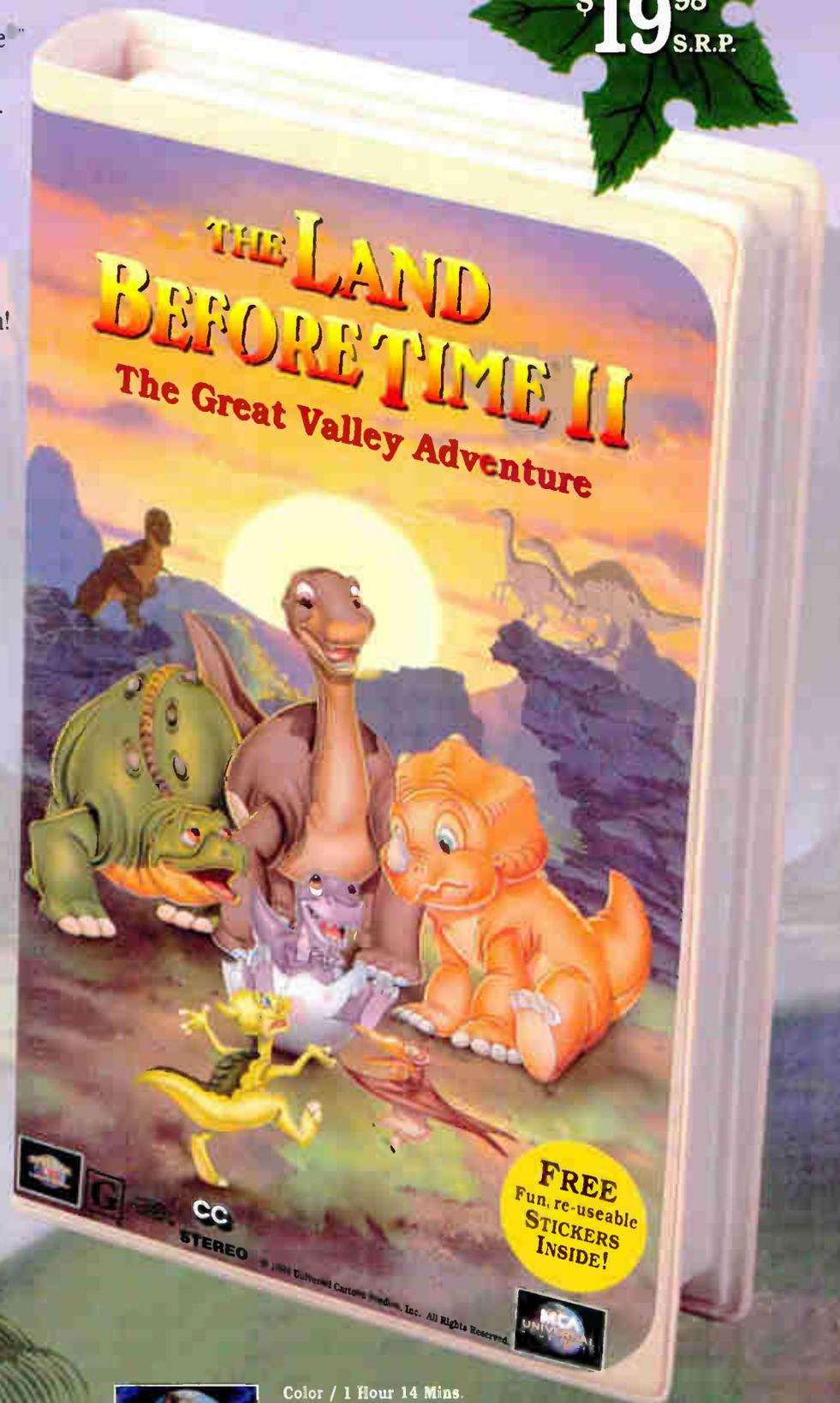
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- ★ **Following in the footsteps of a winner!** The original "Land Before Time" opened up #1 at the box office, grossed over \$46 million, and has amassed over \$78 Million\* in rental revenue, in addition to its sell-through success.
- ★ **The Land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



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Videocassette #82142 (\$19.98 s.r.p.)  
Laserdisc #42142 (\$24.98 s.r.p.)



digitally recorded

STEREO



**STREET DATE: DECEMBER 26, 1994**

## LASER SCANS

(Continued from page 86)

\$29.98) has just bowed, and early indications are that it will be another huge 1994 laserdisc title, probably selling 200,000 units. Keanu Reeves, Dennis Hopper, and Sandra Bullock lead the high-octane cast in this THX title, which makes the walls shake.

In case no one has noticed, the laser format is having a record-breaking year in terms of major releases, as 1994 titles such as "Speed," "Jurassic Park," "Aladdin," and "Snow White" look set to move between 200,000 and 400,000 units apiece.

**BOX SETS GALORE:** Another factor making this a splendid laserdisc shopping season is the multitude of superb special editions that have been released. Adding to the cornucopia is MGM/UA's "That's Entertainment! III" (director's cut, four discs, CAV/

CLV, extras, \$124.98). This deluxe boxed set offers five sides in the CAV format, which offers frame-by-frame viewing of Gene Kelly and Cyd Charisse's dance steps. The abundant supplementary material on the discs includes still photos, extra footage such as 10 complete outtake numbers, a behind-the-scenes documentary, pre-releases from the original studio sessions, and more. And packaged with the discs are lobby cards and a souvenir program. "That's Entertainment III!" is also available in a \$34.98 CLV version without the extras.

**PIONEER** offers LIVE Home Video's "Wagons East" (wide or pan-scan, \$34.95), with John Candy and Richard Lewis, Dec. 21. Available Dec. 14 are remastered editions of Paramount's "Witness," "Footloose,"

and "An Officer And A Gentleman" (all wide or pan-scan, \$39.95). On the "anime" front, Pioneer recently released the Japanese animation title "Moldiver #2: Overzone" (bilingual soundtracks, \$34.95), which continues the action in this sci-fi comedy series. And "Tenchi Muyo! Ryo-Ohki Special: The Night Before The Carnival" (bilingual soundtracks, \$39.95) continues Tenchi's supernatural adventures.

**WARNER** bows Don Bluth's "A Troll In Central Park" (wide, \$34.98) Jan. 10. The animated tale features the voices of Dom DeLuise, Cloris Leachman, and Charles Nelson Reilly. "Trial By Jury," with Joanne Whalley-Kilmer, Gabriel Byrne, and William Hurt, launches on disc (wide, \$34.98) Jan. 17.

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	4	3	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
2	10	2	THE FLINTSTONES (PG)	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
3	1	5	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
4	5	4	NO ESCAPE (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
5	2	9	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
6	8	3	THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
7	NEW ▶		CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
8	3	7	JURASSIC PARK ◊ (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
9	9	4	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
10	6	12	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
11	NEW ▶		WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
12	14	3	THE HUDSUCKER PROXY (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
13	7	7	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
14	13	7	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
15	12	8	NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
16	20	3	SNOW WHITE AND THE SEVEN DWARFS (G)	Walt Disney Pictures Walt Disney Home Video 1524	Animated
17	23	6	ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
18	28	3	JIMMY HOLLYWOOD (R)	Paramount Pictures Paramount Home Video 33048	Joe Pesci Christian Slater
19	NEW ▶		LITTLE BIG LEAGUE (PG)	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
20	16	14	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
21	NEW ▶		SPEED (R)	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
22	15	4	CROOKLYN (PG-13)	Universal City Studios MCA/Universal Home Video 82069	Alfre Woodard Delroy Lindo
23	11	7	BAD GIRLS (R)	Twentieth Century Fox FoxVideo 8627	Madeleine Stowe Mary Stuart Masterson
24	22	9	THREESOME (R)	TriStar Pictures Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin
25	25	4	MONKEY TROUBLE (PG)	New Line Home Video Columbia TriStar Home Video 58553	Harvey Keitel Mimi Rogers
26	26	7	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
27	37	2	BLACK BEAUTY (G)	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott
28	18	5	BACKBEAT (R)	Gramercy Pictures PolyGram Video 8006317713	Sheryl Lee Stephen Dorff
29	27	9	MOTHER'S BOYS (R)	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher
30	17	4	CLEAN SLATE (PG-13)	Metro-Goldwyn-Mayer MGM/UA Home Video 904972	Dana Carvey Valeria Golino
31	21	12	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
32	NEW ▶		EVEN COWGIRLS GET THE BLUES (R)	New Line Home Video Columbia TriStar Home Video 53483	Uma Thurman Keanu Reeves
33	32	3	CLIFFORD (PG)	Orion Pictures Orion Home Video 2864	Martin Short Charles Grodin
34	30	16	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis
35	31	7	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
36	29	11	SERIAL MOM (R)	Savoy Pictures HBO Home Video 90980	Kathleen Turner Sam Waterston
37	35	8	THE SNAPPER (R)	Miramax Films Buena Vista Home Video 2523	Colm Meaney Tina Kellegher
38	19	13	SCHINDLER'S LIST ◊ (R)	Amblin Entertainment MCA/Universal Home Video 82153	Liam Neeson Ben Kingsley
39	24	7	CHINA MOON (R)	Orion Pictures Orion Home Video 8785	Ed Harris Madeleine Stowe
40	33	8	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	8	<b>BARBRA-THE CONCERT</b> Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
2	<b>NEW ▶</b>		<b>LIVE! TONIGHT! SOLD OUT!!</b> Geffen Home Video 39541	Nirvana	LF	24.98
3	2	12	<b>THE 3 TENORS IN CONCERT 1994</b> Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
4	3	37	<b>LIVE AT THE ACROPOLIS ▲</b> Private Music BMG Video 82163	Yanni	LF	19.98
5	<b>NEW ▶</b>		<b>JANET</b> Virgin Music Video 77796	Janet Jackson	LF	19.95
6	4	59	<b>OUR FIRST VIDEO ▲*</b> Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	6	31	<b>LIVE</b> Curb Video 177706	Ray Stevens	LF	16.98
8	5	3	<b>BIG ONES YOU CAN LOOK AT</b> Geffen Home Video 39546	Aerosmith	LF	24.98
9	7	10	<b>BOYZ II MEN THEN II NOW</b> Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
10	21	11	<b>CHRISTMAS WITH LUCIANO PAVAROTTI</b> Video Treasures SV9084	Luciano Pavarotti	LF	9.99
11	8	83	<b>COMEDY VIDEO CLASSICS ▲*</b> Curb Video 177703	Ray Stevens	LF	16.98
12	22	4	<b>CHRISTMAS WITH VINCE GILL</b> MCA Records, Inc. MCA Music Video 11473	Vince Gill	LF	19.98
13	<b>NEW ▶</b>		<b>PERRY COMO'S CHRISTMAS CONCERT</b> Teal Entertainment Video Treasures 5001 3	Perry Como	LF	19.98
14	10	4	<b>THE GATE TO THE MIND'S EYE</b> Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
15	13	4	<b>CROSS ROAD</b> PolyGram Video 8006367773	Bon Jovi	LF	19.95
16	14	51	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
17	11	7	<b>VIEUPHORIA</b> Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
18	15	6	<b>WAR PAINT-VIDEO HITS</b> BMG Video 66284	Lorrie Morgan	SF	12.95
19	17	56	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX ▲</b> Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
20	16	26	<b>THE SIGN ●</b> Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
21	9	9	<b>SABOTAGE</b> Capitol Video 77787	Beastie Boys	LF	16.98
22	12	12	<b>KISS MY A**</b> PolyGram Video 8006323093	Kiss	LF	19.95
23	23	116	<b>REBA IN CONCERT ●</b> MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
24	18	58	<b>GREATEST HITS ●</b> MCA Records, Inc. MCA Music Video 10932	Reba McEntire	LF	19.98
25	27	8	<b>KICK A LITTLE</b> Warner Reprise Video 3-38404	Little Texas	LF	14.98
26	32	93	<b>I STILL BELIEVE IN YOU ▲</b> MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
27	31	32	<b>KICKIN' IT UP ●</b> A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
28	29	51	<b>MARIAH CAREY ▲</b> Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
29	28	7	<b>SECRET WORLD LIVE</b> Geffen Home Video 39547	Peter Gabriel	LF	24.98
30	25	127	<b>THIS IS GARTH BROOKS ▲*</b> Liberty Home Video 40058	Garth Brooks	LF	24.98
31	19	4	<b>I SEE IT NOW</b> A*Vision Entertainment 50744-3	Tracy Lawrence	LF	12.98
32	33	2	<b>BUILDING THE HOUSE OF LOVE</b> A&M Video PolyGram Video 4400896213	Amy Grant	LF	19.95
33	37	2	<b>BAT OUT OF HELL II: PICTURE SHOW</b> MCA Records, Inc. MCA Music Video 11183	Meat Loaf	LF	19.98
34	30	29	<b>INDIAN OUTLAW ●</b> Curb Video 177708	Tim McGraw	LF	16.98
35	24	10	<b>PIECES OF TIME</b> Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
36	26	2	<b>FIELDS OF GOLD, THE BEST OF STING 1984-1994*</b> A&M Video PolyGram Video 4400896233	Sting	LF	19.95
37	<b>NEW ▶</b>		<b>THE RECORD COMPANY MADE ME DO IT</b> Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
38	20	2	<b>ONE ON ONE</b> PolyGram Video 8006332573	Billy Ray Cyrus	SF	9.95
39	34	27	<b>ZOO TV: LIVE FROM SYDNEY</b> Island Video PolyGram Video 8006313733	U2	LF	19.95
40	40	195	<b>IN CONCERT ▲*</b> PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ● RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single ©1993, Billboard/BPI Communications.



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# CHILDREN'S ENTERTAINMENT

Keep your eyes wide open for our February 18th issue highlighting children's entertainment. Billboard goes out on a limb to bring you in-depth coverage on the following topics:

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# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	5	<b>JURASSIC PARK</b> ◊	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dern	1993	PG-13	44.98
2	1	3	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Image Entertainment 1524	Animated	1937	G	29.99
3	3	9	<b>SCHINDLER'S LIST</b> ◊	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
4	4	9	<b>ALADDIN</b>	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
5	5	9	<b>THE CROW</b>	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
6	<b>NEW ▶</b>		<b>NO ESCAPE</b>	Savoy Pictures Pioneer LDCA, Inc. 90982	Ray Liotta Lance Henriksen	1994	R	39.95
7	7	11	<b>FOUR WEDDINGS AND A FUNERAL</b>	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
8	8	19	<b>TOMBSTONE</b>	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
9	6	5	<b>BARBRA STREISAND: BARBRA-IN CONCERT</b>	Columbia Music Video SMV Enterprises 50115	Barbra Streisand	1994	NR	49.98
10	10	3	<b>THE HUDSUCKER PROXY</b>	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman	1994	PG	34.98
11	12	3	<b>SIRENS</b>	Miramax Films Image Entertainment 2557	Sam Neill Hugh Grant	1994	R	39.99
12	9	9	<b>THE 3 TENORS IN CONCERT 1994</b>	Atlantic Records Inc. A*Vision Entertainment 50822-6	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	39.98
13	23	3	<b>BAD GIRLS</b>	Twentieth Century Fox Image Entertainment 8600-85	Madeleine Stowe Mary Stuart Masterson	1994	R	39.98
14	<b>NEW ▶</b>		<b>THE WEDDING BANQUET</b>	Samuel Goldwyn Co. Image Entertainment 8170	Winston Chao May Chin	1993	R	39.98
15	<b>NEW ▶</b>		<b>SPEED</b>	Twentieth Century Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
16	11	3	<b>HALLOWEEN</b>	Voyager Company Criterion Collection	Jamie Lee Curtis Donald Pleasence	1978	R	99.95
17	<b>NEW ▶</b>		<b>BLACK BEAUTY</b>	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	34.98
18	17	3	<b>THE PAPER</b>	Universal City Studios MCA/Universal Home Video 42062	Michael Keaton Glenn Close	1994	R	34.98
19	<b>NEW ▶</b>		<b>THE COWBOY WAY</b>	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland	1994	PG-13	34.98
20	13	23	<b>DANCES WITH WOLVES</b>	Orion Pictures Image Entertainment 2814	Kevin Costner	1990	PG-13	124.99
21	<b>NEW ▶</b>		<b>CROOKLYN</b>	Universal City Studios MCA/Universal Home Video 42074	Alfre Woodard Delroy Lindo	1994	PG-13	34.98
22	15	5	<b>BACKBEAT</b>	Gramercy Pictures PolyGram Video 8006317711	Sheryl Lee Stephen Dorff	1994	R	34.95
23	18	7	<b>FAREWELL MY CONCUBINE</b>	Miramax Films Image Entertainment 2522	Leslie Cheung Zhang Fengyi	1993	R	39.99
24	<b>RE-ENTRY</b>		<b>48 HRS.</b>	Paramount Pictures Pioneer LDCA, Inc. 1139	Nick Nolte Eddie Murphy	1983	R	39.95
25	20	5	<b>THREESOME</b>	TriStar Pictures Columbia TriStar Home Video 76156	Lara Flynn Boyle Stephen Baldwin	1994	R	34.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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## THIS WEEK...

Last month the folks at Buena Vista Home Video showed us what they could do with a 57-year old classic on laserdisc. This month, get ready for the ultimate achievement in special laserdisc editions as *Tim Burton's The Nightmare Before Christmas* spins your way.

If memory serves us, there has never been such a massive special edition laserdisc of a current home video hit. Sure, there have been great special edition laser packages released a year or more after the initial video release, but the timeliness of the *Nightmare* release is truly remarkable.

With the film still fresh in the minds of its creators, an unrivaled selection of supplemental materials has been gathered for this release. Deleted scenes, deleted storyboard sequences that were never animated, 14 chapters of still-frame material, Tim Burton's shorts *Frankenweenie* and *Vincent*, and a commentary by director Henry Selick are just a small handful of the extras that put this laserdisc in a class by itself.

And, aside from the supplemental material, it's great to have the actual film available in the full-feature CAV format; you'll be freeze-framing and special-effecting through this one for days and days!

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(Continued on page 94)

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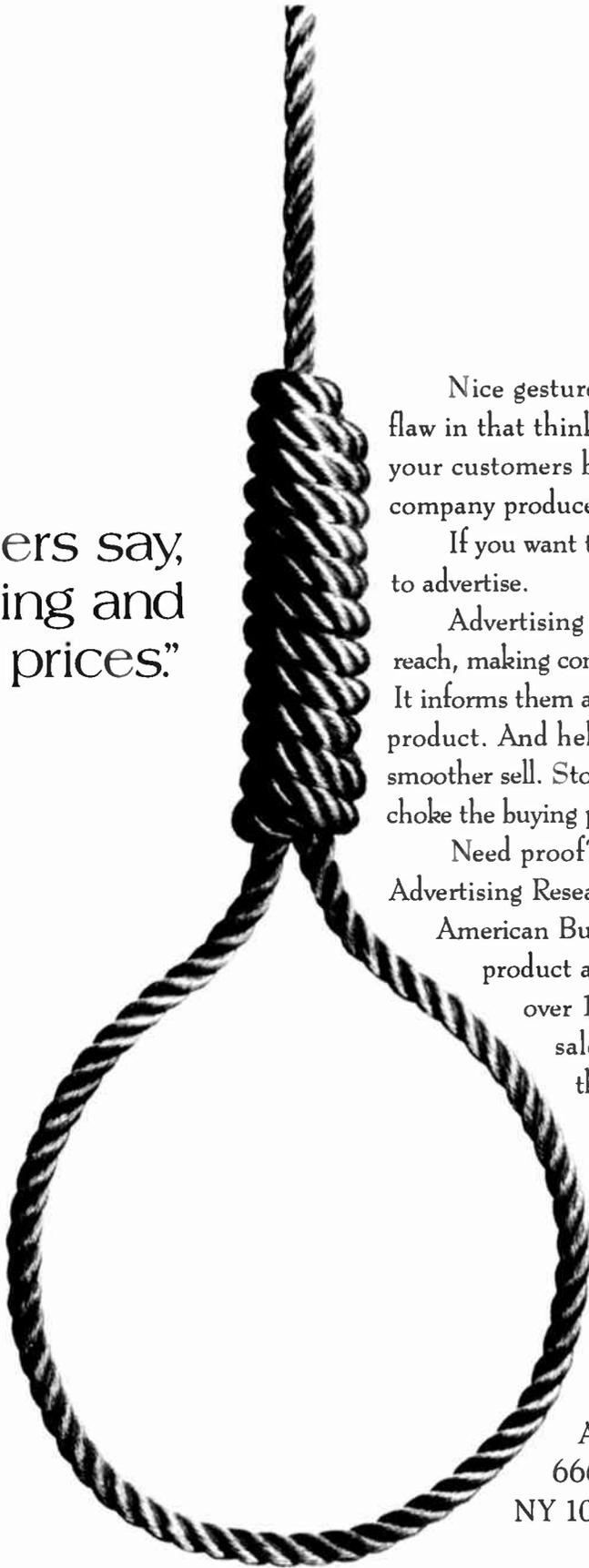
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This advertisement prepared by Sawyer Riley Compton, Atlanta.

# Pro Audio

## Apogee Bows 20-Bit Converter At AES Also, Otari To Market TGS' PicMix Products

■ BY DAN LEVITIN

SAN FRANCISCO—Manufacturers of products for the recording, mixing, mastering, and live sound markets turned out in force at the 97th Audio Engineering Society Convention, held here Nov. 10-14. Following are some of the most noteworthy products introduced or featured at the event.

Apogee Electronics premiered its AD-1000 A/D converter for ADAT and DA-88/PCM800 owners who want higher-quality, 20-bit converters. The unit contains built-in mike pre-amplifiers and switchable sampling rate (from 32 kilohertz to 48.048 kilohertz), and can operate as a sync master or lock to external AES, SPDIF, or Word Clock. Film and video are supported with NTSC color, monochrome, and PAL inputs. Outputs can be ADAT optical, TDIF, AES, and SPDIF to support multiple recording devices.

Otari announced an agreement with TG Systems to market and distribute PicMix products, hardware, and software peripherals that convert any console into a mix-to-picture audio board. TGS was formed by former Sound Workshop owners Paul Galburt and Michael Tapes, who helped design Otari's Premiere, Series 54, and Concept I consoles after Otari purchased their company in 1989. PicMix will retrofit any console and is compatible with all Surround Sound formats.

Also on display: a high-speed bin loop duplicator for cassettes, the CDC-600

360-CD changer (with RS-422 and RS-232C interfaces), and the sleek MR-10 MiniDisc recorder, small enough to be considered portable.

Sony presented the PRMD-74 professional recordable MiniDisc (under \$20) and two new MiniDisc machines, the MDS-B3 recorder/player (about \$3,200) and MDS-B4P player. Both feature direct digital interfaces and are targeted for the broadcast industry: CNN and Headline News have just replaced their NAB cart machines with Sony MiniDiscs, yielding enormous savings of storage space and the obvious advantages of true random access.

Other products shown: the CDK-3600 player (incorporating two CD players) with 360-CD capacity, external 9-pin synchronization, RS-232C and RS-422A connections, and speed control (\$5,700); the OCM 7030 Time Code DAT recorder; the DMX-S6000 Digital Console, using Sony's new PC/Windows-based system for automation data storage; and the PCM-800 Digital 8-track recorder with AES/EBU digital and XLR analog in/outs, and external sync to SMPTE/EBU time code (Billboard, Nov. 12). As many as 16 PCM-800s can be linked (\$5,995).

Soundcraft unveiled its SM24 stage monitor console, designed to accommodate performers who want stereo monitors and in-ear monitoring. It comes configured with 32, 40, or 48 inputs and 24 sends. (The 40-input model is priced at approximately \$60,000). Also new is the DC2000 in-line, digitally con-

trolled recording console, with moving fader automation. It is available in 24- and 32-input versions (\$28,000 for the latter).

AKG debuted its C12VR (vintage restoration) microphone. The reissue of one of recording's most popular and collectible tube mikes uses the identical 6072 tube used in the 1954-1963 C12s (\$3,995). Also on display was AKG's UHF wireless system and two new, lower-cost receivers, the SR800 and PR900. The systems allow users to mount conventional microphone heads on AKG's transmitter.

Alesis showcased the new MidiVerb four-signal processor, with 20-bit resolution. (Continued on page 98)



Scorpions At Criteria. The Scorpions have christened the new, George Augspurger-designed room at Miami's famed Criteria Recording Studios. Shown behind the SSL 4096 G Plus console with Automation, from left, are engineer Erwin Musper and Scorpions member Rudolph Shanker.

## For Producer Jim Dickinson, It's The Space Between The Notes That Counts

■ BY RICK CLARK

Jim Dickinson is not a molecular biologist, but he does know about molecules.

"I have a friend named Lee Baker who, years ago, used to play at the Handy Theater with this crazy saxophone player named George," Dickinson says. "One night, while they were out back on break, smoking a joint, George was looking up at the stars and Baker said, 'What are you doing, man?' And George said, 'I'm looking at the molecules.'"

While many producers are content with capturing the "note," Dickinson's antenna is constantly fine-tuning that note's interaction with "the space between the notes." Successfully capturing the magic that develops in the recording space—"the molecules"—is a production trademark that Dickinson has used on all his work, most notably on Big Star's "Third," the Replacements' "Pleased To Meet Me," Toots Hibbert's "Toots In Memphis," and last year's New Rose release of Dickinson's own Mud Boy & the Neutrons' "Negro Streets At Dawn."

Besides producing Ry Cooder, Jason & the Scorchers, Green On Red, Mojo Nixon, the True Believers, the Klitz, Sleepy John Estes, Toy Caldwell, and many others, Dickinson has enjoyed a successful career as a keyboard sideman for the Rolling Stones, Aretha Franklin, Dr. John, Alex Chilton, Jerry Jeff Walker, Eric Clapton, the Cramps, Sam & Dave, John Hiatt, Los Lobos, Arlo Guthrie, and the late, great Carmen McRae.

The most recent example of Dickinson's production work is God Street Wine's debut Geffen release, "\$1.99

Romances"—an album that captures the group's Steely Dan-like musical cool and sophistication.

"The songs are very complex, and every note was scripted," says Dickinson of God Street Wine's music. He adds that the group's chief writer, Lo Faber, is "brilliant."



DICKINSON

For the recording of "Romances," Dickinson—who cut the project at 315 Beale in Memphis—employed what he calls the "ham factor," a term he uses to describe the amount of processing that is printed to tape when recording a track.

"A lot of analog people, like Daniel Lanois, have a very high 'ham factor.' Most digital people record as dry and flat as they possibly can," says Dickinson, who usually records digitally.

"The best explanation of the 'ham factor' is when you are eating breakfast, the chicken makes a contribution, but the pig is committed, if you see what I mean," he says, laughing. "This has probably the highest 'ham factor' of anything I have done in a long time. I thought, 'If I want my sound, then I am going to have to burn it on the tape.'"

"My engineer, Bob Kruzen, had some old Helios modules from Olympic Studios, which were the very ones the Rolling Stones recorded through. We used them as mike-pre's for all the guitar tracks." Dickinson also "hammed up" the overhead and room mikes through a Fairchild stereo tube limiter.

In the molecular spirit, Dickinson says he feels it is critical to create mixes that have not only width and depth, but height. The Radiators' recent Dickinson-produced live album, "Bucket Of Fish," is one that he is particularly proud of in that regard.

"Width is just panning it out. Depth is echo and delay, but height is a really tough one to get," says Dickinson, who recorded the New Orleans group at the World Theater in Minneapolis. "A short record doesn't sound as good as a tall one, especially if you are after dynamics. We got a big, tall record with that Radiators record."

For mixes, Dickinson is particularly fond of capturing and enhancing what he calls "phantom instruments"—notes that aren't actually being played, but are occurring because of abrasion between overtones in the air space.

For Dickinson, a former college drama major, psychology and theater constantly conspire to create desired results. At one point during the Replacements sessions, Dickinson fastened a used toxic-waste barrel to the end of the kick drum in order to solidify the drummer's bass pedal technique. Instead of sharing his real motive for the barrel, Dickinson presented the idea to drummer Chris Mars as a "dimensional miking technique" that was done in California.

"I was trying to get Mars to center his kick, and he wasn't concentrating. So I told him, 'OK, don't think about this!'" says Dickinson, who refers to this technique as the "zebra." The idea draws from the old statement that if you want someone to think about a zebra and its stripes, you tell the person not to. It's a process that enables the person to unwittingly fix the problem.

"In this case, the toxic waste barrel is, of course, the 'zebra,'" says Dickinson. "Mars was playing just like Ringo inside of 20 minutes. Before that, his kick drum sounded like the buffalo were coming."

"There is no way for a band not to think about whatever I designate as the 'zebra,' and it is different each session," adds Dickinson. "It could be tempo, or tuning, or not over-singing or underplaying. Once you say it, it's like in the courtroom, when they tell (Continued on page 98)

## AUDIO TRACK

### NEW YORK

PRODUCER ALLSTAR was at Quad Recording Studios recently, working on overdubs and mixing Madonna's recent single "Secret," from her Maverick/Warner Bros. album "Bedtime Stories." Engineering the sessions was Arty Skye with assistant engineer Chris Barnett... Columbia artist Chris Whitley was at Baby Monster Studios recording additional material for his upcoming sophomore release for the label. Chris Shaw engineered the sessions, with assistance from Royston Langdon and Rojo... Engineer/producer Cynthia Daniels finished up work at Sound On Sound Recording on an upcoming project by DRG artist Eartha Kitt... At River Sound, A&M act Blues Traveler mixed live tracks for the recent "Woodstock '94" album, also on A&M. Producing the sessions were Steve Thompson and Michael Barbiero. Barbiero also engineered, with assistance from David Dill.

### LOS ANGELES

AT MASTER CONTROL, EastWest's the Rembrandts have been working on an upcoming, self-produced release. Gavin MacKillop engineered the sessions... At Skip Saylor Recording, Geffen's Guns N' Roses just mixed the single "Sympathy For The Devil," from

the "Interview With The Vampire" soundtrack. Mike Clink produced the sessions, while Bill Price engineered. Eric Flickinger assisted.

### NASHVILLE

SONY MUSIC artist Stacy Dean Campbell was recently at Sound Stage Studio working with producer Blake Chancey on an upcoming release. Engineer Chuck Ainley worked behind the SSL 4000 E w/G Series Computer, while Graham Lewis assisted... RCA group Alabama is working at Emerald Sound Studios. Producing the sessions is Emory Gordy Jr., while Alan Schulman and Russ Martin are sharing engineering duties... MCA artist Trisha Yearwood put finishing touches on her new album at the Sound Emporium. Garth Fundis produced, with engineering help from Dave Sinko.

### OTHER LOCATIONS

MOTOWN'S BOYZ II MEN tracked vocals for an upcoming release at Doppler Studios in Atlanta. Jimmy "Z" Zampano engineered the sessions with the assistance of Alex Lowe.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 26, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	I'LL MAKE LOVE TO YOU Boyz II Men/ Babyface (Motown)	PRACTICE WHAT YOU PREACH Barry White/ B. White, G. Levert T. Nicholas (A&M)	IF I COULD MAKE A LIVING Clay Walker J. Stroud (Giant)	FLAVA IN YA EAR Craig Mack/ Easy Mo Dee (Bad Boy/Arista)	INTERSTATE LOVE SONG Stone Temple Pilots B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	LARRABEE (Los Angeles) Brad Gilderman	RISE LABS (Los Angeles) Jack Terry	LOUD (Nashville) Lynn Peterzell Julian King	HIT FACTORY (New York) Bob Brockmann	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000	SSI 4000	Neve VRP 60 with Flying Faders	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Otari DTR-90	Otari DTR900	Studer A800	Studer A827
STUDIO MONITOR(S)	Augspurger/TAD	Yamaha NS10 UREI813	Yamaha NS10	UREI 813C	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ENCORE (Los Angeles) Mick Guzauski	SOUND CASTLE (Silverlake, CA) Craig Burbidge	LOUD (Nashville) Lynn Peterzell	HIT FACTORY (New York) Bob Brockmann	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	SSL 4000G	SSL 4000G with G Plus Automation	SSL 4000G	Neve VR 60 with Flying Faders	SSL 4040G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Otari DTR900	Studer A800	Studer A827
STUDIO MONITOR(S)	Augspurger/ Tannoy SGM10	Custom Augspurger	Kinoshita/Hidley	UREI 813C	Yamaha NS10 Augspurger
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	A&M MASTERING Dave Collins	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY MASTERING Chris Gehringer	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing

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# Update

## LIFELINES

### BIRTHS

Girl, Daphne, to Walter and Tammy Egan, Nov. 4 in Forest Hills, N.Y. He is a singer, songwriter, and producer best known for the songs "Magnet And Steel" and "Hot Summer Night."

Boy, Henry James, to James and Lorraine Reynolds, Nov. 6 in Hanover, N.H. He is president of Safe House Communications Ltd.

Boy, Montezuma Ariel Alexander, to Bob Biggs and Kim Champagne, Nov. 6 in Los Angeles. He is president of Slash Records. She is senior art director at Warner Bros. Records.

Girl, Megan, to Stevo Glendinning

and Lisa Millman, Nov. 15 in Los Angeles. He is senior director of A&R at I.R.S. Records. She is VP of press and artist development at Elektra Entertainment.

### MARRIAGES

Hidefumi Ogiwara to Miyuki Takahashi, Nov. 12 in Saitama, Japan. She is an assistant manager for Tower Records Ikebukuro.

### DEATHS

Harvey Watkins, 64, of cancer, Nov. 16 in Jackson, Miss. Watkins, a co-organizer of the Canton Spirituals, performed lead vocals with the group for more than 43 years. The act's current album, "Live In Memphis," has been on Billboard's Gospel chart for more than 77 weeks and is the group's best-

selling release, registering sales of more than 100,000 units. Watkins also wrote some of the songs featured on the group's 18 albums, including "Ride This Train" and "I'm Coming, Lord" from the current album. He is survived by his wife, one son, and three daughters.

Jim Donovan, 36, of cancer, Nov. 16 in Knoxville, Tenn. Donovan was a popular talk show host on WIVK-AM Knoxville. He hosted his own "Jim Donovan Show," and previously had co-hosted the "Great Day Show" with the late Claude Tomlinson. He also produced the Volunteer Radio Network that broadcasts University of Tennessee football and basketball games. He is survived by his wife, Sherry, and three daughters.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



**Back To School.** Grammy-winning artist Eddie Palmieri recently hosted a lecture/performance titled "The Evolution Of The Afro-Caribbean Rhythm Section" with guest Donald Harrison. The seminar was the second in a series presented by the New York Chapter Of NARAS/Lena Horne Education Program. Palmieri performed with a rhythm section. Shown, from left, are Jose Clausell, who played timbale; Milton Cardona, who played bongo and bata; Karen Sherry, president, New York chapter of NARAS; John Benitez, who played bass; Palmieri; and Richie Flores, who played conga.

## PRODUCTS DISPLAYED AT AES MEET

(Continued from page 96)

lution, 48 kHz sampling rate, and 20 kHz band width. The unit comes with 128 presets and space for 128 user programs. As in previous MiniVerbs, cascading is possible to route the output of one effect to the input of another (\$399). Also introduced were the Maticia 500 and 900 power amps for sound reinforcement, with 250 watts per channel and 450 watts/channel (into four ohms), respectively.

Portadat displayed its PDR1000 and PDR1000TC (time code) professional portable DAT recorders, featuring four heads (for off-tape monitoring), 32/44.1/48 kHz sampling rates, SPDIF, AES/EBU, and XLR analog in/out.

Sanken introduced its CSS-5 five-capsule shotgun stereo microphone at \$1,995.

Studio Techniques demonstrated the Positioner, a motorized unit that allows engineers to remotely change the up/down and left/right orientation of a microphone. An accessory mount also allows it to control the pan and tilt of a camera.

Carver is now shipping its new PM series amplifiers and CA series contractor amps. Both feature internal crossover and precision attenuator options.

Bryston introduced a multichannel amplifier that can be configured for two, three, or four channels. In addition to its obvious application in home theater and Surround Sound installations, it is also useful for control-room amplification: Mixing engineers are always switching back and forth between monitors usually driven by completely different amps. The 8B-NPB would allow two pairs of monitors to run off the same amp, removing amp characteris-

tics as a variable in monitor switching. It supplies two by 400 watts or four by 120 watts (into eight ohms).

Hafler debuted its Model P-1500, P-3000, and 9303 trans • nova power amps. The P-1500 and P-3000 offer 75 watts/channel (eight ohms) and 150 watts/channel (eight ohms), respectively, and list at \$549 and \$799. The 9303 is a true differential input power amplifier ("balanced") designed for professional studio use. It puts out 150 watts/channel (eight ohms) and lists for \$1,300.

JBL unveiled its DMS-1 digital monitor system, a ported cabinet design that fits into the mounting space of the (discontinued) UREI 813 system.

Fairlight announced shipment of the portable version of its MF3 system, known as the Mini, with up to 8 tracks in digital and analog (starts at \$28,000).

SSL bowed the much-anticipated "J" series console. The last major console introduction, the "G" series, received mixed reviews from many engineers with respect to its EQ section; some engineers so preferred the E series EQ that they would load up a G console with E equalizers. The new "J" series comes with EQ modules that are switchable between E and G style. Automation covers 240 faders (large and small) and 1,320 switches; the console is available in frame sizes up to 120 channels.

Dolby had live demos of its DolbyFax digital audio link, using the new DP523 encoder. The system allows real-time, dial-up telephone transfer of digital audio, and is perhaps most famous for being used on the new Frank Sinatra "Duets II" album by producer Phil Ramone.

tain artists' performances.

In addition to the usual digital and analog gear at his disposal, Dickinson has an array of vintage gear, including a San Angelo Ampex tube 8-track, which he has used for treating guitar sounds and for recording. Dickinson is finishing the Zebra Ranch cutting room with the same type of acoustic tile used in the original Sun Studio.

## JIM DICKINSON

(Continued from page 96)

the jury to disregard the last statement. They can't."

Dickinson's latest undertaking is the creation of a project studio, located in a barn on a chunk of rural north Mississippi acreage called Zebra Ranch.

"I've been recording in somebody else's cultural ambience for all of my life," says Dickinson, adding that the mystery of the Delta will enhance cer-

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### DECEMBER

Dec. 3, **Third Annual Counter AID**, presented by LIFEbeat, benefiting AIDS victims, various locations across the country. Jody Miller, 212-532-4099.

Dec. 5, **Fifteenth Songwriter Showcase**, presented by the Songwriters Hall Of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

Dec. 7, **Billboard Music Awards**, Universal Amphitheatre, Los Angeles. Darren Gold, 310-451-7111.

### JANUARY

Jan. 5-7, **Fourth Annual Showbiz Expo East**, New York Hilton & Towers, New York. 714-513-8400.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 12-15, **Performance Magazine's 15th Annual Summit Conference**, Doral Resort and Country Club, Miami. Shelly Watkins, 817-338-9444.

Jan. 13-16, **MILIA Convention**, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18-20, **Billboard Dance Music Summit**, ANA Hotel, San Francisco. Melissa Sutch, 212-536-5018.

Jan. 21-23, **National Assn. Of Music Merchants Convention**, Anaheim Convention

Center, Anaheim, Calif. 619-438-8001.

Jan. 24-27, **ITA Information Superhighway Conference**, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

Jan. 30, **American Music Awards**, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festivals, Cannes, France. 212-689-4220.

### FEBRUARY

Feb. 11-14, **52nd National Religious Broadcasters Convention**, Opryland Hotel, Nashville. 703-330-7000.

Feb. 15-18, **Gavin Seminar**, Hyatt Re-

gency, New Orleans. 415-495-1990.

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

### MARCH

March 1, **37th Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 21-25, **Winter Music Conference**, Fountainbleau Hilton, Miami. 305-563-4444.

## GOOD WORKS

**HONOREES FIGHT AIDS:** Elton John, CAA president Ron Meyer, and actor Tom Hanks will be honored at Commitment To Life VIII, to benefit AIDS Project Los Angeles, at the Universal Amphitheatre Jan. 19. This year's theme is "Under The Influence: Words Inspired By Image." The event is being produced by John's longtime song collaborator, Bernie Taupin. The event chairmen include David Geffen, Alain Levy, Al Teller, Fred Rosen, Jeffrey Katzenberg, Michael Ovitz, and Barry Diller. All proceeds will benefit more than 4,300 participants in AIDS Project Los Angeles, which provides 30 different programs, including a food pantry, dental services, buddy programs, prevention education, and public policy advocacy. Tickets are \$50 and \$100 and are available at all Ticketmaster outlets (213-480-3232) and at the Universal Amphitheatre box office (818-777-3931). Tickets at \$250, \$500, and \$1,000, and special benefit packages are available through Levy Pazanti & Associates (213-368-8014). For more info, contact Nadine Ono or Susan DuBow at 310-274-7800.

**IN MEMORY** of Irving Azoff's fa-

ther, Louis S. Azoff, who died Nov. 12 in Huntington Beach, Calif., at age 76, the family requests that, in lieu of flowers, donations be made to City Of Hope, c/o 8586 Sutter Circle, Unit 525-A, Huntington Beach, Calif. 92646, and/or Congregation B'nai Tzedek, 9669 Talbert Ave., Fountain Valley, Calif. 92708-5146. Besides his son, who is founder and owner of Giant Records, survivors include Azoff's wife, Edith; another son, Ron, president of XXX Merchandise; a daughter, Shari Kaulig; two sisters, Bernice Goldstein and Anabelle Toibin; and six grandchildren.

## FOR THE RECORD

In the Nov. 26 issue of Billboard, a story about Jeff Ayeroff and Jordan Harris' new label misstated the affiliation of WTG Records; the imprint was established under the aegis of Epic Records. Also, So So Def Records was improperly identified in a quotation in the story.



**So Nice.** Motown recording artist Shanice pitched in to celebrate WUSL (Power 99) Philadelphia's 12th birthday by performing at the station's "Powerhouse" Jam. Here, Shanice meets Power 99 jock the Golden Boy.

## Kirk Franklin Inspires R&B Radio Stations Give Rare Airplay To Gospel Song

■ BY PHYLLIS STARK

NEW YORK—Tune in to some mainstream R&B stations these days, and in between records by acts like Mary J. Blige, Heavy D & the Boyz, Da Brat, and Scarface you might hear something surprising. "Why We Sing," an inspirational and unapologetically gospel song by Kirk Franklin & the Family, is generating considerable excitement.

While not currently tracked by Broadcast Data Systems, "Why We Sing" appears to be spreading by word-of-mouth among R&B programmers. At least six are now playing it, as is syndicated morning man Tom Joyner of ABC Radio Networks, who is heard on dozens of more stations.

The group's "overnight" mainstream

success has taken more than a year to happen. Its self-titled album on the Gospo-Centric label has been on the Top Gospel Albums chart for 72 weeks, and still hovers near the top. It has also spent 21 weeks on the Heatseekers chart.

WOWI Norfolk, Va., PD Steve Crumbley claims to be the first PD to move the single out of a gospel show and into regular rotation. He first discovered it when Ike Owens, an AE at WOWI sister station WSVY who is also the local street coordinator for Gospo-Centric, brought the record to Crumbley for airplay on the gospel show. It aired there all summer, and Crumbley says "it got so big on the gospel show" that in September he decided to play it in afternoon drive. "I played it one time, and it just exploded."



FRANKLIN

When WGCI-FM Chicago PD Elroy Smith heard WOWI was playing the record, he recalled that months ago he had obtained a copy of the song from his own gospel show host because he liked it so much. "I found myself listening to it on planes and in my bedroom, but not thinking of putting it in regular rotation," says Smith. That changed when he heard about WOWI's success with the record.

Smith moved the record into regular rotation carefully, inviting his gospel-show host to appear as a guest on the midday show to set up the song for the audience. "We played the record, and instantly we got phone calls," he says. "Since then, we haven't been able to take it off the radio station."

"Why We Sing" debuted at No. 2 in WGCI's callout research the first time it was tested two weeks ago. Last week, it jumped to No. 1 in callout and was the station's No. 5 most-requested song.

"After two weeks in callout, it's on

top," says Smith. "I've never seen anything like it."

Franklin first appeared on the syndicated Tom Joyner morning show last February, and again Nov. 22. The first appearance stemmed from the results of the show's daily "express yourself" call-in segment, in which listeners were asked which record they would most like to have with them on a desert island. "A lot of people [mentioned] Kirk Franklin & the Family," says executive producer Stephen Hill. "For an artist with his first album, we thought this was pretty remarkable."

### 'QUIETLY PRAYING' FOR SUCCESS

The album is the first from the 24-year-old Franklin, and the second from the fledgling Gospo-Centric label, founded in 1983 by Vicki Mack Lataillade with \$6,000 borrowed from her father's Postal Service retirement fund.

The label never worked the song at mainstream radio, although it had been included on a sampler sent to R&B programmers by the trade magazine Urban Network earlier this year. "We didn't know if they would pick it up; we just wanted to make them aware of it because it was doing so well in gospel," says Lataillade. Nevertheless, she says the record's mainstream success "kind of caught us off guard," despite the fact that it was something she had "quietly prayed for."

"We basically call it an act of God," says Gina Deeming, business affairs manager at the Sparrow-distributed Gospo-Centric. "It's anointed and it's God's record, and we just try to take care of it."

### PAVING THE WAY

While gospel-flavored records by artists like Sounds Of Blackness, Take 6, and BeBe & CeCe Winans have generated R&B airplay over the years, programmers say this is the most "gospel-sounding" record they can remember succeeding at secular radio since the

(Continued on next page)

## FCC Chooses 80 Stations For Wider AM Band Debate Is Over Which Ones Need Boost, Less Interference

■ BY ERIC BOEHLERT

NEW YORK—The concept seems simple enough: Why not expand the band—since there is so much congestion on AM radio, caused from nearly 5,000 stations cramming onto the dial between 530 and 1600—and create more elbow room for broadcasters?

It's an idea whose time has apparently come. After years of industry debate, the FCC recently tapped nearly 80 stations to go ahead and apply to move to the AM promised land of increased power and reduced interference. But some observers insist the FCC handed transfer papers to the stations that need it least—booming full-timers—and overlooked the down-and-out daytimers in need of a real boost.

Expanding the band is an international radio trend that American broadcasters have joined in an effort to improve life for those on AM. "It's a once in a lifetime opportunity for a new spectrum for broadcasters [that will] undo decades of harm" done by the FCC's policy of awarding too many new broadcast licenses, says Barry Umansky, deputy general counsel for the National Assn. of Broadcasters. Rather than use the new space for yet more new stations, the FCC agreed with the NAB that the new spectrum should be used as a relief zone.

Some 670 stations petitioned to migrate to the expanded band. Using an elaborate computer ranking system to determine which of those stations would reduce interference the most, the FCC gave 79 of them the go-ahead to formally apply for a transfer (Billboard, Oct. 29).

What's in the expanded band—stretching from 1610-1700—for broadcasters is less interference and more signal power: 10,000 watts during the day and 1,000 at night, guaranteed.

"We take our AM very seriously," says Buzz Powers, VP/GM of KIDR/KPSN Phoenix, which received an early green light from the FCC. The move to double KIDR's nighttime coverage is

one element station management is anxious to pursue.

Gary Vaile, co-owner of KITA Little Rock, Ark, is eager for the same reason. By moving to the expanded band, Vaile says KITA, one of the first black-owned radio stations in the country, will be able to double its coverage area, particularly at night.

Because of current FCC regulations that require newer stations on the dial not to interfere with or overpower existing signals, "we have people 360 degrees around us [on the dial]," Vaile says. "We have to protect stations that are 150 miles away from us." As for the cost of the move, Vaile estimates it will run between \$20,000 and \$70,000, depending on the usability of his existing tower and antenna.

Besides handling costs, stations must convince existing listeners to trek down the dial to the foreign 1610-1700 territory. To help, the FCC will allow broadcasters to operate on both their old and new expanded band signal for five years. (Running duopolies on the expanded band is a no-no). Within those five years, they must decide whether expanded band is for them. If they opt for the move, their old signal is terminated—again creating some more elbow room.

Another hurdle for programmers centers around the fact that older radio receivers do not come equipped with an expanded band, therefore nullifying any new signals.

On the plus side, radio manufacturers have been producing expanded band sets for several years in anticipation of the move. The Electronic Industries Assn. says that on average, radios are replaced every nine years. So, within a few years virtually every radio will be expanded band-friendly.

Overall, broadcasters who eventually land in the expanded band "will find life terrific," says NAB's Umansky.

Not everyone though, is thrilled with the FCC's handling of the station allocations. Rather than giving the edge to hard-luck daytimers that could truly

benefit from a change of location, the FCC determined that the stations first to go on the expanded AM list were the ones that would result in the greatest reduction of interference, says the commission's Jim Burtle, chief of the AM radio branch. They turned out to be stations that had been on the air the longest, and therefore had the better signals. (If WGN Chicago, with its booming 50,000-watt signal, had moved to the expanded band, for example, it would reduce much interference on the existing band.)

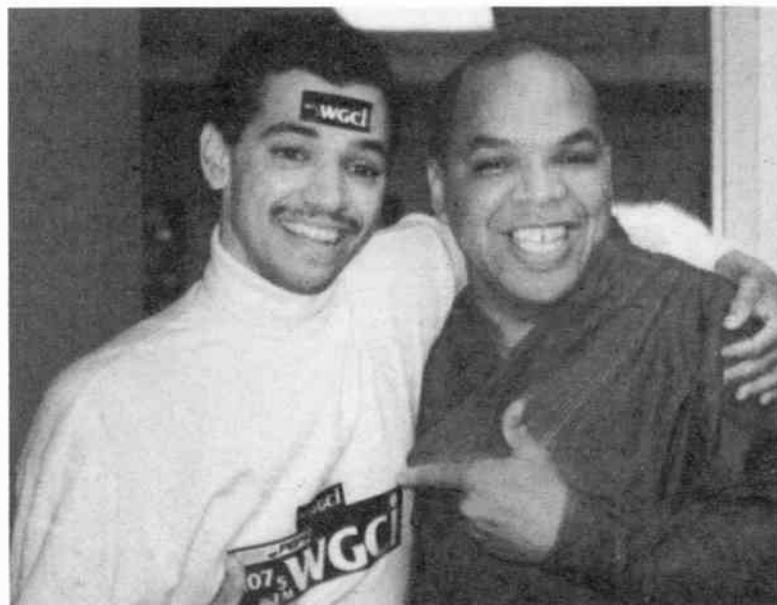
But, some broadcasters wonder, are those really the types of stations that need help on the opened band? Burtle points out that plenty of lower-power stations qualified for a spot on the expanded territory.

Another source of dissent is Congress mandating that the FCC allocate new expanded space to those stations that were the lone outlets providing local service to markets of 100,000 people or more. Just four such stations qualified: WJDM Elizabeth, N.J., KOJY Costa Mesa, Calif., KXBT Vallejo, Calif., and KHPY Moreno Valley, Calif. But in the end, the FCC only OK'd petitions from WJDM and KXBT.

Saul Levine, president/GM of spurned KOJY, says that "the FCC made an error of law" by passing over his station, which Congress had tapped, and that the commission got confused over details surrounding an international broadcast agreement with Mexico that affects the southern California community of Costa Mesa. The FCC's Burtle disagrees.

Levine, who says he was "flabbergasted" when his petition was denied, plans to file for reconsideration and, if that fails, to take the action to court. Levine's motive? He says a move to the pumped-up, expanded band would easily double his station's ratings. His court action, in turn, could hold up construction of all 79 approved allocations.

While many hail the expanded AM band as a good thing, no one ever said it would be easy.



**Tagged.** Reprise recording artist El DeBarge, left, drops by the office of Elroy Smith, PD at WGCI-FM Chicago, for an old-fashioned stickering among friends.

## Syndicators Present Shows For Holidays Specials To Offer Stories, Drama, Comedy, Music

LOS ANGELES—Radio syndicators are ringing in the holiday season with a variety of Christmas, Hanukkah, and other festive shows.

Beverly Hills, Calif.-based Charles Michelson is offering a dozen of radio's most-famous drama and comedy programs for the holidays. The half-hour specials are "The Jack Benny Christmas Special," "The Burns & Allen Christmas Show," "The Dragnet Holiday Show," "Gangbusters," "The Edgar Bergen & Charlie McCarthy Show," "The Fibber McGee & Molly Show," "The Hop-A-Long Cassidy Christmas Show," "The Sherlock Holmes Christmas Show," "The Abbott & Costello Christmas Show," "The Six Shooter Starring James Stewart," "The Falcon," "No Room At The Inn," and "Theater Royale: A Christmas Carol."

KNX Los Angeles, WABC New York, and WBBM-AM Chicago have already signed up for the specials, which run the first three weekends of December, as well as for three hours on Christmas Eve and six hours on Christmas Day.

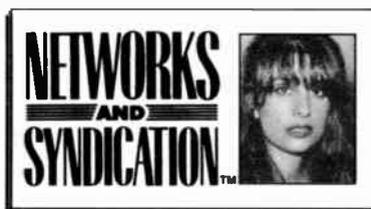
Westwood One is offering "The Sweetest Gift With Trisha Yearwood," a three-hour special featuring stories and music by such country greats as Reba McEntire, Alan Jackson, Sammy Kershaw, and Lorrie Morgan.

CBS Americas will celebrate Christmas with two four-hour specials and a daily holiday feature.

From Nov. 24-28, the four-hour "Fiestas Navidenas, Estrellas, Musica y La Magia de Disney" ("Holiday Festivities, Stars, Music And The Magic Of Disney") will originate from Walt Disney World in Florida. Its second segment will originate from Disneyland in Anaheim, Calif., from Dec. 24-25. Both specials will include greetings from celebrities such as Gloria Estefan, Julio Iglesias, Luis Miguel, and Tito Puente.

From Nov. 28-Dec. 25, "Navidad en las Americas" ("Christmas In The Americas"), hosted by Armando Quintero, will take a daily look at Christmas traditions of Latinos in the Americas, as well as special events and celebrations in Mexico, Central America, and the Caribbean.

National Public Radio's offering of holiday specials include "Chanukah Lights 5," "Christmas Facets," "The Plot To Overthrow Christmas," "Jonathan Winters' 'A Christmas Carol,'" "Simple Gifts," "Shout For Joy: Christmas With The Morgan State Univer-



by Carrie Borzillo

sity Choir," "Jazz Guitar Christmas," and "Black Noel," an urban adaptation of Charles Dickens' "A Christmas Carol."

### AROUND THE INDUSTRY

Prime Sports Radio has picked up nine new affiliates, including KILT-AM Houston; WVFN Lansing, Mich.; and KNOR Oklahoma City.

SportsFan Radio Network has acquired "Inside Hoop" from IHI Inc. The live two-hour Monday night basketball show is hosted by Jim Brinson of WRFN Charlotte, N.C. Hall Of Famer Al McGuire and Bill Raftery, who are announcers with CBS Sports television, and Dick Versace, an announcer with Turner Sports, will be featured on the show.

In other sports news, "Sports Byline USA" has entered into an exclusive agreement with USA Today for use of the newspaper's sports writers, including Hal Bodley, David Dupree, Gordon Forbes, Jarrett Bell, and Mel Antonen. The scribes will make regular appearances on the show.

WW1 and Hard Rock America have teamed for a promotion dubbed "Hard Rock Around America," which will send listeners around the country in various network affiliate markets. The yearlong promotion revolves around the "Hard Rock Cafe Concert Series," featuring artists such as Tom Petty, Pearl Jam, Smashing Pumpkins, and the Doobie Brothers in concert.

Westwood affiliates, including WXRT Chicago, KEDG Las Vegas, and KGB San Diego, will be giving away Hard Rock Cafe merchandise and trips to some of the Hard Rock's markets, which include Hawaii; Aspen, Colo.; San Diego; Las Vegas; and Chicago.

Tribune Entertainment, producer of a pair of country radio and television shows, both called "The Road," is tying in the show's radio and TV affiliates in promotions across the country. In Philadelphia, for instance, WXTU and WPHL-TV are jointly running "The Road Test," in which the radio station's listeners call in to win merchandise and

free long-distance phone service by answering trivia questions about "The Road" TV show, which aired the night before on WPHL-TV. The TV station promotes the radio program and contest on the show.

KKOK Morris, Minn., and KRGI-FM Grand Island, Neb., are among the radio show's latest affiliates.

Details are still sketchy, but CBS Radio Networks has confirmed that it is planning to offer radio either a full simulcast of some sort of audio feed from its new, late-night television show hosted by Tom Snyder. The program launches next year.

In mid-December, USA Radio Network will bow the 2½-minute vignette "Tax Rescue Minute" with Dan Pilla. The network will debut "America's Consumer Advocate," a daily hourlong show hosted by Jim Paris, beginning Dec. 1.

Jay Warner, president of Burbank, Calif.-based National League Music Publishing, is looking to syndicate his hourlong weekly oldies show, "The Time Machine," which had a successful run on KGFJ Los Angeles from 1990-91.

On Tuesday (29), Art Laboe will appear on cable TV's QVC to sell his "Dedicated To You" compilation CD, released on his own Original Sound Record Co. Selections were culled from the music heard on his syndicated radio show, "The Art Laboe Sunday Night Special."

Two WW1 country specials being offered in the coming weeks are the Thanksgiving weekend special "Once Upon A Lifetime: Thanksgiving With Alabama" and "Clint Black: In His Own Words," being offered for broadcast Dec. 9-11. Both specials are three hours.

### KIRK FRANKLIN

(Continued from preceding page)

Edwin Hawkins Singers scored with "Oh Happy Day" 25 years ago.

In fact, crossing records over to regular rotation from a gospel show is quite unusual at mainstream R&B stations. Asked how common it is, Crumbley says, "I have to be honest, it doesn't happen much."

The song's uplifting message, according to Crumbley, is "I sing because [God] has brought the joy in my life."

Smith describes it as "a blatantly gospel song. He says 'Jesus' throughout. It's an emotional song. It just makes you feel good."

The song's inspirational message is one that "needs to be heard by some people," says WBLK Buffalo, N.Y., PD Eric Faison. "We need to get away from the bump and grinds." Adds Hill, "With the lyrical content of R&B music heading more and more to the blue, this is just kind of that ray out there."

Lataillade is gratified to hear that kind of feedback, since she initially started the label and signed Franklin because she wanted her own children to have more positive music to listen to.

WGCI-FM has booked Franklin to appear at its holiday concert Dec. 18. His next album will be released in February.



Going Public. The Museum of Television & Radio's recent seminar on "The Women Of National Public Radio" brought out the network's all-stars. Pictured, from left, are Linda Wertheimer, Nina Totenberg, Cokie Roberts, and Susan Stamberg.

## FCC Delays Indecency Paper Again, Plans Winter Release

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC document that is expected to explain the reasons behind past commission action in indecency cases, due Nov. 22, now won't be ready until January or February 1995, according to a senior FCC official.

The document, expected to be invaluable to broadcasters, will articulate and explain past FCC action—and inaction—on a case-by-case basis.

"We just needed more time," says FCC enforcement division chief Charles Kelly. "We're still in the research stage."

The indecency paper, which could serve as a legal FCC weather vane until an ongoing appeals court case is settled on the constitutionality of the commission's rules, is a component of the FCC's settlement with Evergreen Broadcasting last February. The commission had dropped indecency complaints against the broadcast company after Evergreen paid \$10,000 of a \$39,500 fine without admitting to wrongdoing.

"We have negotiated a deal for an extension with [Evergreen]. To do a decent job, we just need more time," says Robert Ratcliffe, assistant chief for law of the Mass Media Bureau. "It'll be out in two or three months."

### SENATOR WANTS INFO H'WAY BILL

Sen. Larry Pressler, R-S.D., who has accepted the chairmanship of the Senate Commerce Committee, where he has been a member for 18 years, has told reporters he plans to win passage of an information superhighway telecommunications rewrite bill in the 104th Congress.

The chairman-to-be said he first will build Republican support, starting with discussions with Majority Leader-to-be Sen. Robert Dole, R-Kan., who authored one of the three rewrite bills in the last Congress.

"The bill is one I think can be passed fairly early in the next Congress," Pressler says, adding that

he will need Democratic support to pass the legislation.

Pressler is also a foe of the Fairness Doctrine, which he considers a rule that "shuts down discussion" on the air, and he says he supports "voluntary restraints" on such broadcast content issues as indecency and violence on TV.

## WASHINGTON ROUNDUP™

On the House side, chairmanship of the Energy and Commerce Committee will probably go to eight-term Rep. Thomas Bliley, R-Va., described by insiders as a "pro-business conservative."

Bliley, however, has "issued a no comment," according to his staff, until after the House votes on committee assignments during the first week of December.

Senate chairmanship of the Judiciary Committee, which would oversee reintroduced performance-right legislation, will go to Sen. Orrin Hatch, R-Utah, who was one of the co-sponsors of last year's bill.

House Judiciary Committee chairmanship will probably go to Rep. Henry Hyde, R-Ill., insiders say. Subcommittee assignments are still forthcoming.

### HUNDT GETS VOTER MESSAGE

FCC Chairman Reed Hundt says he has heard the message that voters sent to the Democrats in the recent election: They want more competition and less regulation.

"For us, the election of 1994 sends the clear message: Get on with it [opening up a more competitive marketplace], and hurry up," Hundt says.

The chairman managed to put a humorous face on the impact of the election mandate on commission business: "We are informally changing our name to the FCCC: the Federal Competition in Communications Commission."

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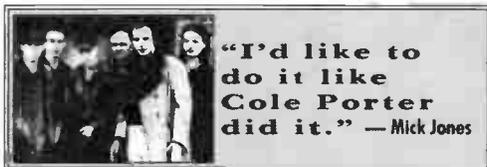
**Wheel Caddy Sold Separately**

MICK JONES PICKED UP his first guitar around the time of his 16th birthday and has spent the last 20 years writing songs. From his days with the Clash through his current group Big Audio (Dynamite has been dropped from the group's name) he figures he has penned more than 200 tunes. It's not surprising, then, that the band's latest, "Looking For A Song" (Columbia), No. 29 on the Modern Rock Tracks chart, is about trying to find the right ditty; "Looking for a song/About 3:30 long/A song that I can sing."

Phoning in from Wolverhampton, U.K. (just north of Birmingham), Jones says, "What was interesting about it was you know it says, 'Looking for a song about 3:30 long'? When I first finished it at home on my acoustic guitar and put it down on

the cassette, it was exactly three minutes, 30 [seconds] long. I was like, 'Wow! Meant to be.'"

The song is "sort of talking about songwriting as a fading craft," says Jones. "On our [new] LP, the emphasis has been on the song this time. A lot of



people, with the dance thing, just get on a riff or a groove. So there's less and less songwriting."

As for his own writing skills, Jones says, "It comes and goes. You know what I mean? It's like on the bus

you get [a song idea] sometimes, and then you don't want to hear any music until you get home. I'll run [home] with my hands over my ears going, 'la,la,la,la,la.' People must think I'm a nut case.

"Sometimes I write a lot and then, sometimes, I just don't write at all. It's really odd, if I'm on the road or something, you just don't feel ... you feel naked all the time. So you need to be in a conducive atmosphere. I'd like to do it like Cole Porter did it. He'd get up in the morning, and he'd do it first thing. Have a spot of breakfast around his conservatory. Go down to the south of France to one of those big hotels for lunch, comes back [for] siesta, and big party or ball in the evening. He'd done his stuff by about 6, 7:30 in the morning. I might well do the song at 6 or 7:30 in the morning, but after that I'll crash out. You know what I mean?"

Billboard® FOR WEEK ENDING DECEMBER 3, 1994

# Album Rock Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	16	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
2	3	4	5	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
3	2	2	11	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
4	6	7	8	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
5	5	6	5	BLIND MAN BIG ONES	AEROSMITH GEFFEN
6	7	5	6	A CONSPIRACY AMERICA	THE BLACK CROWES AMERICAN/REPRISE
7	4	3	7	GALLOW'S POLE NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
8	9	10	11	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
9	8	8	7	GET OVER IT HELL FREEZES OVER	EAGLES GEFFEN
10	11	12	10	SELF ESTEEM SMASH	OFFSPRING EPITAPH
11	12	13	5	COVER ME CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
12	14	25	3	SYMPATHY FOR THE DEVIL "INTERVIEW WITH THE VAMPIRE" SOUNDTRACK	GUNS N' ROSES GEFFEN
13	10	9	15	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
14	17	19	5	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
15	13	11	7	I AM I PROMISED LAND	QUEENSRYCHE EMI
16	15	14	6	OUT OF TEARS VOODOO LOUNGE	ROLLING STONES VIRGIN
17	16	18	3	TREMOR CHRIST VITALOGY	PEARL JAM EPIC
18	18	17	33	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
19	20	21	19	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
20	19	23	26	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
21	31	—	2	NEED YOUR LOVIN' BUST A NUT	TESLA GEFFEN
22	21	24	8	DANCE NAKED DANCE NAKED	JOHN MELLENCAMP MERCURY
23	22	27	7	SOMETHING'S ALWAYS WRONG DULCINEA	TOAD THE WET SPROCKET COLUMBIA
24	30	30	4	CAN'T EVEN TELL "CLERKS" SOUNDTRACK	SOUL ASYLUM COLUMBIA
25	26	29	6	DON'T FOLLOW JAR OF FLIES	ALICE IN CHAINS COLUMBIA
26	27	20	15	BASKET CASE DOOKIE	GREEN DAY REPRISE
27	28	26	21	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
28	35	39	3	A MURDER OF ONE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
29	32	31	5	CEILING ROYAL JELLY	ROYAL JELLY ISLAND
30	25	16	3	SPIN THE BLACK CIRCLE VITALOGY	PEARL JAM EPIC
31	24	28	14	YELLOW LEDBETTER	PEARL JAM EPIC
32	34	40	3	ALBATROSS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
33	33	37	3	PLOWED ROTTING PINATA	SPONGE CHAOS
34	NEW ▶	1	1	LOST FOR WORDS THE DIVISION BELL	PINK FLOYD COLUMBIA
35	36	36	4	HEADED FOR DESTRUCTION PUSH COMES TO SHOVE	JACKYL GEFFEN
36	NEW ▶	1	1	MOTHERLESS CHILD FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE
37	37	—	2	BAD ATTITUDE SHUFFLE STILL CLIMBING	CINDERELLA MERCURY
38	39	—	2	TRAIN OF CONSEQUENCES YOUTHANASIA	MEGADETH CAPITOL
39	NEW ▶	1	1	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
40	23	22	13	TORE DOWN FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE

Billboard® FOR WEEK ENDING DECEMBER 3, 1994

# Modern Rock Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	10	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
2	2	2	8	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
3	3	3	8	LANDSLIDE PISCES ISCARIOT	SMASHING PUMPKINS VIRGIN
4	8	—	2	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
5	5	7	8	DOLL PARTS LIVE THROUGH THIS	HOLE DGC/GEFFEN
6	4	5	16	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
7	12	15	5	BUDDY HOLLY WEEZER	WEEZER DGC/GEFFEN
8	6	6	12	SUPERNOVA WHIP SMART	LIZ PHAIR MATADOR/ATLANTIC
9	14	13	9	SWEET JANE NATURAL BORN KILLERS	COWBOY JUNKIES TVT/NOTHING/INTERSCOPE
10	7	10	11	WELCOME TO PARADISE DOOKIE	GREEN DAY REPRISE
11	11	12	13	SEETHER AMERICAN THIGHS	VERUCA SALT DGC/GEFFEN
12	19	34	4	GIRL, YOU'LL BE A WOMAN SOON PULP FICTION SOUNDTRACK	URGE OVERKILL MCA
13	16	14	10	SUPERSONIC DEFINITELY MAYBE	OASIS EPIC
14	10	9	15	FEEL THE PAIN WITHOUT A SOUND	DINOSAUR JR. SIRE/REPRISE
15	9	8	18	SELF ESTEEM SMASH	OFFSPRING EPITAPH
16	17	25	3	TREMOR CHRIST VITALOGY	PEARL JAM EPIC
17	13	4	11	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
18	15	11	3	SPIN THE BLACK CIRCLE VITALOGY	PEARL JAM EPIC
★★★ AIRPOWER ★★★					
19	NEW ▶	1	1	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
20	22	17	16	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
★★★ AIRPOWER ★★★					
21	23	33	3	21ST CENTURY (DIGITAL BOY) STRANGER THAN FICTION	BAD RELIGION ATLANTIC
22	21	24	5	THE WHOLE WORLD LOST ITS HEAD RETURN TO THE VALLEY OF THE GO GO'S	GO-GO'S I.R.S.
★★★ AIRPOWER ★★★					
23	27	37	4	A CONSPIRACY AMERICA	THE BLACK CROWES AMERICAN/REPRISE
24	20	18	7	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
★★★ AIRPOWER ★★★					
25	36	—	2	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
26	26	20	18	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
27	18	16	6	CAN'T EVEN TELL CLERKS SOUNDTRACK	SOUL ASYLUM COLUMBIA
28	25	29	3	COVER ME TUESDAY NIGHT MUSIC CLUB	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
29	24	27	3	LOOKING FOR A SONG HIGHER POWER	BIG AUDIO DYNAMITE COLUMBIA
30	34	—	2	YOU SUCK THE MURMURS	THE MURMURS MCA
31	39	36	21	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
32	31	23	22	BASKET CASE DOOKIE	GREEN DAY REPRISE
33	30	21	13	GOOD ENOUGH FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN ARISTA
34	32	35	5	THAT'S JUST WHAT YOU ARE MELROSE PLACE THE MUSIC	AIMEE MANN IMAGO
35	NEW ▶	1	1	BETTER MAN VITALOGY	PEARL JAM EPIC
36	NEW ▶	1	1	HALAH SHE HANGS BRIGHTLY	MAZZY STAR CAPITOL
37	RE-ENTRY	23	23	VASOLINE PURPLE	STONE TEMPLE PILOTS ATLANTIC
38	NEW ▶	1	1	CHANGE IN THE WEATHER LOVE SPIT LOVE	LOVE SPIT LOVE IMAGO
39	28	19	13	SOMETHING'S ALWAYS WRONG DULCINEA	TOAD THE WET SPROCKET COLUMBIA
40	29	22	17	FADE INTO YOU SO TONIGHT THAT I MIGHT SEE	MAZZY STAR CAPITOL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 album rock stations and 42 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.



# HITS! IN TOKIO

Week of November 13, 1994

- ① Space Cowboy / Jamiroquai
- ② Secret / Madonna
- ③ Always / Bon Jovi
- ④ All I Want For Christmas Is You / Mariah Carey
- ⑤ Trouble / Shampoo
- ⑥ Hungah / Karyn White
- ⑦ Get Over It / Eagles
- ⑧ Tomorrow Never Knows / Mr. Children
- ⑨ I'll Make Love To You / Boyz II Men
- ⑩ Endless Love / Luther Vandross & Mariah Carey
- ⑪ How Far / Dee C. Lee
- ⑫ When We Dance / Sting
- ⑬ All I Wanna Do / Sheryl Crow
- ⑭ At Your Best (You Are Love) / Aaliyah
- ⑮ Turn The Beat Around / Gloria Estefan
- ⑯ Where Is The Feeling / Kylie Minogue
- ⑰ What's The Frequency, Kenneth? / R.E.M.
- ⑱ Un Homme Et Une Femme / Clementine
- ⑲ Love Is All Around / Wet Wet Wet
- ⑳ Best Of My Love / C. J. Lewis
- ㉑ Body And Soul / Anita Baker
- ㉒ The Rhythm Is Magic / Marie Claire D'Ubaldo
- ㉓ Luv Connection / Tei Towa
- ㉔ Kaerou Kana / The Boom
- ㉕ I Get The Job Done / Brigitte McWilliams
- ㉖ Brazilian Love Affair / Shakatak
- ㉗ Make It Right / Lisa Stansfield
- ㉘ Da Yo Ne / East End X Yuri
- ㉙ Breaking Away / Jaki Graham
- ㉚ Matar / Indian Vibes
- ㉛ Na Estrada / Marisa Monte
- ㉜ Good Times / Edie Brickell
- ㉝ Baby Come Back / Pato Banton
- ㉞ Biggest Part Of Me / Take 6
- ㉟ When We're Makin Love / Dpaz Featuring Ray Hayden
- ㊱ Turn Your Love Around / Bill Champlin
- ㊲ Do It Again / Paul Hardcastle
- ㊳ Can I Stay With You / Karyn White
- ㊴ La La (Means I Love You) / Swing Out Sister
- ㊵ Open Up My Mind / Christopher Cross
- ㊶ Soratobu Kataomoi / Pas de Chat
- ㊷ Bird Of Paradise / Izit
- ㊸ Stay With Me Baby / Trine Rein
- ㊹ Dis Is Da Drum / Herbie Hancock
- ㊺ Love Is A Wonderful Thing / Fatima Rainey
- ㊻ 5-4-3-2 (Vol Time Is Up) / Jade
- ㊼ Hey Now (Girls Just Want To Have Fun) / Cyndi Lauper
- ㊽ If Anything Ever Happened To You / Babe & CeCe Winans
- ㊾ Heart Of Stone / Dave Stewart
- ㊿ Free / Carroll Thompson

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	13	ALL I WANNA DO A&M 0702	◆ SHERYL CROW 6 weeks at No. 1
2	2	2	9	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
3	4	4	15	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
4	3	3	14	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
5	5	5	28	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO MERCURY 856 738	
6	8	8	31	IF YOU GO SBK 58165/EMI	◆ JON SECADA
7	9	9	10	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
8	6	6	19	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
9	10	12	11	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
10	7	7	17	LUCKY ONE A&M 0724	◆ AMY GRANT
11	12	10	32	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
12	11	11	16	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
13	13	13	29	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
14	18	26	8	ALWAYS MERCURY 856 227	◆ BON JOVI
15	19	19	6	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
16	17	15	34	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
				*** AIRPOWER ***	
17	24	33	5	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
18	20	22	6	WHEN WE DANCE A&M 0846	◆ STING
19	16	16	19	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
20	15	17	26	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
				*** AIRPOWER ***	
21	27	29	7	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
22	23	23	13	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
23	25	27	8	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
24	34	—	2	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
25	26	24	14	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
26	22	18	25	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
27	21	21	6	GET OVER IT Geffen 19376	◆ EAGLES
28	37	—	2	MISSING YOU COLUMBIA 77760	◆ STEVE PERRY
29	28	25	14	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
30	33	35	4	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
31	36	—	2	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
32	39	—	2	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
33	29	28	24	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
34	30	20	12	ENDLESS LOVE COLUMBIA 77629	LUTHER VANDROSS & MARIAH CAREY
35	31	30	13	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKER
36	32	31	18	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
37	35	32	23	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
38	38	37	4	DANCE NAKED MERCURY 856 346	◆ JOHN MELLENCAMP
				*** HOT SHOT DEBUT ***	
39	NEW ▶	1	1	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
40	NEW ▶	1	1	IN THE HOUSE OF STONE AND LIGHT MERCURY ALBUM CUT	MARTIN PAGE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
2	1	1	5	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
3	2	2	8	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
4	7	5	31	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
5	3	6	11	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
6	4	3	4	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
7	6	4	6	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
8	8	8	10	BABY I LOVE YOUR WAY RCA 62780	◆ BIG MOUNTAIN
9	5	7	11	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
10	9	—	22	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio

## Juggling Country, Top 40 In Oklahoma City Mike McCoy Programs 2 Top 5 Stations In Market

IN THIS AGE of duopoly, it's becoming increasingly common to see one programmer guiding two FMs in the same market. What is still unusual to find, however, is one man programming two top five stations, particularly when those stations program formats as diverse as top 40 and country.

In Oklahoma City, that man is Mike McCoy, who has programmed top 40 KJYO (KJ103) for four years and last summer added those responsibilities at newly acquired country sister station KEBC.

In the last Arbitron book, KJ103 climbed 8.8-9.0 12-plus, making it the No. 2 station in the market. KEBC, meanwhile, captured fourth place with a 7.0-8.1 12-plus jump.

It is ironic that when McCoy was last profiled here (Billboard, July 4, 1992), long before adding a country station to his duties, he was already attracting the industry's attention for his willingness to spike country records into the top 40 station's mix. While that programming anomaly remains true at KJ103, McCoy has learned that the door doesn't swing the other way when it comes to the country audience.

"I was lucky enough to be able to sit in on a focus group before I actually took the job [at KEBC], and one thing I picked up is that the country listeners really didn't want to hear pop crossovers like the Eagles," says McCoy. "On KJ we get away with playing cuts from Vince Gill, Garth Brooks, Blackhawk. Country is just so strong."

During a recent afternoon hour, KEBC played David Ball, "When The Thought Of You Catches Up With Me"; Tim McGraw, "Down On The Farm"; Joe Diffie, "Pickup Man"; Brooks & Dunn, "Lost & Found"; Tracy Lawrence, "I See It Now"; Garth Brooks, "Ain't Going Down (Til The Sun Comes Up)"; Little Texas, "God Blessed Texas"; Faith Hill, "Take Me As I Am"; Neal McCoy, "The City Put The Country Back In Me"; Doug Stone, "Why Didn't I Think Of That"; Clay Walker, "If I Could Make A Living"; Tanya Tucker, "You Just Watch Me"; Alan Jackson, "She's Got The Rhythm"; Ken Mellons, "Jukebox Junkie"; and Restless Heart, "Why Does It Have To Be."

A typical KJYO afternoon hour sounded like this: 2 Unlimited, "Get Ready For This"; Collective Soul, "Shine"; Salt-N-Pepa, "Shoop"; R.E.M., "What's The Frequency, Kenneth?"; Boyz II Men, "I'll Make Love To You"; Def Leppard, "Photograph"; Babyface, "When Can I See You"; Journey, "Separate Ways"; Real McCoy, "Another Night"; Melissa Etheridge, "Come To My Window"; Aerosmith, "Crazy"; Gloria Estefan, "Turn The Beat Around"; and Dead Or Alive, "You Spin Me Round."

When McCoy picked up the reins at KEBC last summer, it was without any prior country radio experience, although for him that was not a concern. "I had no country expertise, but I don't know that I have any top 40 expertise, either," says McCoy, who makes the point, in a self-deprecating way, that a good pro-

grammer should be able to do any format.

"The challenge was for me and the staff to stay close to the listener and give them . . . the best music, contests, talent in Oklahoma," he says. "We're here to satisfy their needs, not to satisfy our ego."

Despite his lack of country experience, McCoy says he was not a bit surprised by KEBC's success in the summer book, attributing it to his implementation of the same daily research methods he was using at KJ103. Raw research, however, is not the only thing that helped KEBC.

"Research is one thing; being able to read the research and able to execute and strategize is another," says McCoy. For example, he adds, "a lot of emphasis is being put on new country. Our research showed people valued the best country, not necessarily new country."

McCoy does not dismiss the difficulty of programming two such diverse formats, calling it "a lot of work," but he explains that there is not as much shifting of gears as one might think. "It's not really about wearing a cowboy hat one minute and a baseball hat on backwards the next. That's not what this job is all about." Programming, he says, is the same job anywhere. "The listeners are what's different."

The difference between those listeners is perhaps best evidenced by the way McCoy chooses to market each station. He makes use of custom-painted city metro buses for each, but KJYO's are hot-pink neon while KEBC's are black, with

painted-on cowboy hats.

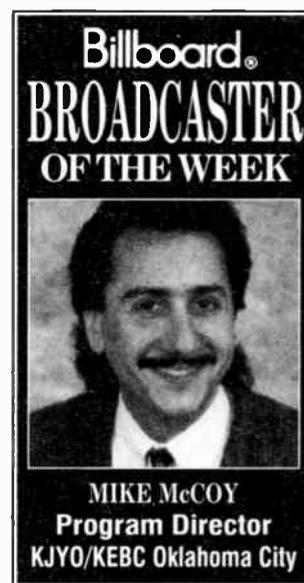
KJ103 takes over a local country dance club every Thursday night and plays its top 40 music. KEBC, meanwhile, plans to launch a Saturday-afternoon country dance show on a local television station in January. "Dancin' In Cahoots," taped at a local club of the same name, will be hosted by night jock Jeff Angel and morning man Jim Lago.

Another difference between the formats, McCoy says, is how passionate country listeners are about the music. "What was so encouraging in looking at the research, especially in those first couple of weeks, is that country tests extremely well," he says. "It was so positive to see those results and see how passionate they are about the music. It just jumped out at us."

The stations will move into the same building in February or March. Until then, McCoy continues to spend a great deal of time on the road, commuting between them and listening to the radio. That, he says, is a big advantage, because the car is where most radio listening takes place.

"Driving back and forth is really valuable, because the fiercest battle being fought today is being fought in the car," says McCoy. "I have all my air talent in that mode" of targeting the mobile audience.

PHYLLIS STARK



MIKE MCCOY  
Program Director  
KJYO/KEBC Oklahoma City

## KVOR's Baker Quits; White House Shooting Incident Cited

DENVER—Conservative talk show host Chuck Baker resigned from KVOR Colorado Springs, Colo., Nov. 15 after telling listeners he is tired of being accused of inciting Colorado resident Francisco Duran to shoot at the White House in October.

"I'm sure that will make you left-wing liberals out there very happy," Baker said at the end of his last show.

KVOR GM Don Seidholz says Baker was "on the verge of a nervous breakdown" after hearing that Duran allegedly told investigators he was inspired by the talk host's anti-Clinton commentaries. Seidholz says Baker had encouraged listeners to take guns to Washington, D.C.

Baker confirms he has received death threats and hate mail concern-

ing the allegations, but denies reports that the Secret Service has interviewed him or that the FBI has confiscated tapes of his show.

Seidholz says Baker is welcome to return to the station. "My big concern is that we'll lose a little bit of Chuck Baker," he says. "It won't be good radio."

PETER JONES

## KFI Runs Into Trouble With 2 Talk Hosts; A Complicated LMA Shuffle In Albany, N.Y.

**K**FI LOS ANGELES is in the center of a controversy stemming from comments allegedly made by talk show host **Emiliano Limon** last summer. Limon reportedly said on the air, "If homeless people cannot survive on their own, why shouldn't they be put to sleep?" Limon also reportedly said that the homeless should die because they are "a burden . . . a waste of space." Complaints against the station were filed with the FCC Nov. 17 by both the Los Angeles Coalition to End Homelessness and the Los Angeles County Commission for Public Social Services.

In another, unrelated controversy, KFI suspended "Auto Talk" host **Norm LaFave** as news reports surfaced on KCBS-TV claiming that many of his auto shop customers are filing complaints of faulty repairs and overcharging.

KFI GM **Howard Neal** could not be reached for comment.

In other news, four players have entered into a very complicated set of local marketing agreement/local sales agreement deals in Albany, N.Y. The M Street Journal reports that Griffin Broadcasting, Liberty Broadcasting, Jarad Broadcasting, and WV Broadcasting have struck the following deals: Griffin and Liberty merge Liberty's country **WGNA-AM-FM** with Griffin's album rock **WPYX** and oldies **WTRY-AM** under the Liberty banner. Jarad has agreed to acquire **WTRY-FM** from Griffin and is now operating it under an LMA pending closing of the sale. **WTRY-FM** flips from oldies to Westwood One's '70s format as "the New Star 98.3."

Jarad also recently closed on its acquisition of modern rock **WWCP** from WV Broadcasting. Sales for all six stations will be handled by Liberty through various sales marketing agreements, according to M Street. Liberty will have a combined 22.6 12-plus share to sell.

In financial news, Osborn Communications Corp. has retained Alex. Brown & Sons Inc. as its financial adviser "to assist the company in evaluating its options to increase shareholder value. This may include the

disposition of a number of specific material properties," according to a company release.

The Electronic Media Rating Council has elected a new executive committee for 1995-96 and named Westwood One's **Dr. Tom Evans** as board chairman. He succeeds Cox Broadcasting's **Tom McClendon**, who remains on the executive committee in an ex-officio capacity. The newly elected vice chairman is CBS' **David Poltrack**. USA Networks' **Tim**



by **Phyllis Stark**  
with reporting by **Eric Boehlert**  
and **Brett Atwood**

**Brooks** is assistant secretary, and **Saatchi & Saatchi's Sam Sotiriou** is assistant treasurer. Sotiriou will also chair the radio sub-committee. Each committee member will serve a two-year term.

### PROGRAMMING: PARKER TO KRQT

**KBOS** Fresno, Calif., PD **Don Parker** joins **KRQT** (formerly **KZFX**) Houston in that capacity. He replaces **Dan Michaels**, who exited when the station changed format last month.

**Don Benson** rejoins **Jefferson-Pilot Communications Co.** as corporate VP operations/programming for the radio division. He most recently was executive VP of operations for consultancy **Burkhart/Douglas & Associates**.

In what may be a first, this week a station has flipped out of the '70s-based oldies format. **CKLW-FM** Detroit has become album alternative **CIDR**, using the handle "the River." The staff, including PD **Murray Brookshaw**, remains.

**WMTG** Detroit will drop its R&B oldies format in mid-December and

pick up the syndicated children's format "Radio AAHS." No staff changes are expected at the mostly automated station, but the station may switch call letters.

Infinity Broadcasting's **WBCN** Boston has acquired the rights to the **New England Patriots** in a three-year deal. Those rights previously belonged to crosstown **WBZ**. The Patriots deal gives Infinity rights to its fifth National Football League franchise.

**WKBQ-AM** St. Louis will split off from simulcasting top 40 **WKBQ-FM** Dec. 5 and go all-talk as "Straight Talk 1380." The lineup of syndicated talk hosts will include the **Fabulous Sports Babe** in middays, **Ken Hamblin** in afternoons, **Tom Leykis** in evenings, and **Jim Bohannon** in late-nights. The station will continue to simulcast **WKBQ-FM** morning men **Steve Shannon** and **D.C. Chymes**.

**Bill Pasha** is the new PD at **WQSR** Baltimore, replacing **J.D. Adams**, now with **Eagle Marketing**. Pasha had been VP/programming for **Paxson Communications**.

**WSSF** Baltimore picks up the calls **WOCT** for its new '70s oldies format.

**WHTZ** (Z100) New York assistant research director **Jeff Ballentine** has changed his mind about accepting the **KQKS** (KS104) Denver PD job (Billboard, Nov. 26). Instead, he's off to **WMMX** Dayton, Ohio. Ballentine says the **WMMX** offer came unexpectedly and, since he has family and a home in Dayton, he couldn't pass it up. He replaces former OM/DP **Randy James**, now at **WRQX** Washington, D.C.

Meanwhile, former **KISF** Kansas City PD **Mark Feather** has accepted the PD job at **KS104**.

**KUPL-AM-FM** Portland, Ore., PD **Dave Taylor** exits after only three months. No replacement has been named, but afternoon host **Keith Todd** is acting PD.

Former **KFI** Los Angeles program manager **Ken Kohl** joins **KSTE** Sacramento, Calif., as director of programming and operations, replacing former station manager/DP **Michael Espinoza**, who exited. Kohl most recently owned **KKBB** Bakersfield, Calif.

**KMXV** Kansas City, Mo., afternoon host **Steve Wall** adds PD duties, replacing **Tom Land**, who's now director of programming at **KMXV** and sister station **KUDL**.

**KHBL** San Antonio, Texas, changes calls to **KZEP**.

**Michael Angelo Cole** takes over as PD/morning man at country **WOWC** Birmingham, Ala. Cole was last at **WSSL** Greenville, S.C., doing afternoons. The rest of **WOWC's** revamped lineup includes **Scott McKay** from **WKSF** Asheville, N.C., joining Cole in mornings; **Bob Jackson** in middays from **Satellite Music Network**; **Red "Mountain" Tidwell** in afternoons from sister station **WMJJ**; **Dusty Walker**, also from **WMJJ**, in nights; and the syndicated "After Midnight With **Blair Garner**," plugged in for overnights.

**KAMX-AM** Albuquerque, N.M., changes calls to **KDZZ** for its new children's radio format.

**KKJY** Albuquerque changes calls to

## newslines...

**KAREN CARROLL** has been upped from GM to senior VP at **KYKY/KSD-AM-FM** St. Louis.

**ERIC HAUENSTEIN** exits the VP position at **WKHK/WKIK** Richmond, Va., to accept the VP/GM position at **Jones Satellite**, which had been vacant since **Roy Simpson's** move to **Major Networks**. **Ken Brown**, president of parent **ABS Communications**, is acting GM. Also, **Carl Becker** joins **WKIK** as PD, replacing **Hank Matthews**, who is now promotion director. Becker previously was PD at **KKYX** San Antonio, Texas.

**STATION SALES:** **WNLC/WTYD** New London, Conn., from **New London Broadcasting Ltd.** to **Hall Communications Inc.**, for an undisclosed price.

**KHTZ** for its new '70s oldies format.

**Ryan Walker** returns as PD/morning man to **WRHT** Greenville, N.C., replacing **Alan Hoover**. Walker had programmed the station before heading to **WKSI** Greensboro, N.C., as APD. In the mornings, **WRHT** GM **Gene Gray** and daughter **Gina**, who had been handling those duties, come off the air to make room for **Walker**.

Two **Charleston, S.C.**, stations have flipped to '70s-based oldies. **WJUK** flips from country, and crosstown **WXTG-FM** flips from **AC**. Meanwhile, **WOKE** Charleston picks up the new calls **WQSC** for its new sports format.

**Bostwick Corp.**, owner of **WXKE** (Rock 104) Fort Wayne, Ind., has entered an LMA with an intent to purchase crosstown **WOWO-FM**. **WXKE** is simulcasting its album rock format on former oldies outlet **WOWO** for now. The entire **WOWO** staff is out. **WXKE** GM **David Riethmiller** adds those duties at **WOWO**.

Album alternative consultant **Dennis Constantine** picks up new client **WXPN** Philadelphia.

**Salem Communications'** religious **WZZD** Philadelphia picks up **Morningstar Radio Networks'** "Pure AC" Christian format in middays, evenings, some overnight hours, and for 12 hours on weekends.

### NETWORK NEWS

**ABC Radio Networks** and **Business Week** magazine will team up beginning Jan. 2, 1995, to produce a new business news network, "The Business Week Radio Network," for affiliate stations. **ABC** will provide 60-second "Business Week Business Reports" hourly on weekdays, beginning in East Coast morning drive time and continuing through West Coast afternoon drive time. The reports will be delivered by **ABC News** correspondent **Gary Nunn** and **Business Week's** **Ray Hoffman**.

Newly formed radio syndication company **Small Planet** will begin satellite distribution of **WPLJ** New York's four-hour program "Al Bandiero's '70s Party" early this month. **WPLJ** APD/MD **Mike Preston** will be the syndicated show's music consultant.

### PEOPLE: KLOS SHAKEUP

**KLOS** Los Angeles loses almost all of its on-air staff, with the exception of morning men **Mark Thompson** and **Brian Phelps**. The station picks up crosstown **KNAC** midday host **Remy Maxwell** for nights, and **KNAC** afternoon host **Long Paul** for afternoons. They replace former midday host **Bob Coburn**, who exits, and afternoon host **Gino Michelini**, who was already

gone. In addition, P/T jock **Randy Maranz** is upped to nights, replacing veteran host "Uncle" **Joe Benson**, who also exits. Overnight host **J.J. Lee** exits as well and has not been replaced.

**KLOS** is phasing in more current rock product to appeal to a younger demographic, as hard rock rival **KNAC** prepares to switch to Spanish in February.

**WHQT** Miami MD **Willie B.** exits and has not been replaced.

Evening personality **Rob Miller** has been upped to the newly created APD position at **WALK** Long Island, N.Y. He will retain his air shift.

Look for **WYNY** New York to hire two Westwood One personalities to host its morning show in the new year. Although nothing had been signed at press time, the station was close to hiring **Kathrine Brown**, the evening host of **WW1's** "Adult Rock & Roll" format, and **David Temple**, afternoon host of the net's "Hot Country" format.

Former **WRKS** New York morning man **Jeff Foxx** rejoins the station as morning co-host with **Wendy Williams**. Williams' old night shift is now being handled by former P/T jock the **Native One**. Foxx also picks up a second job at **SJS** Entertainment, where he takes on the newly created position of executive producer of urban programming.

**WXTR** Washington, D.C., evening host **Bob "the Bopper" O'Brien** will exit for another, undisclosed oldies gig in a different city, beginning in mid-December. No replacement has been named.

**Ravin' Daven**, the former night jock at **KZFM** Corpus Christi, Texas, joins **WWKX** (Kix 106) Providence, R.I., for that shift.

**Dick Shannon**, last at **KLTR** Houston (now **KKRW**), has taken over mornings at **WEAT-FM** West Palm Beach, Fla., replacing **Tom Kelly**, now at **KEYV** Las Vegas.

**KSSK-AM** Honolulu PD **Dave Lancaster** adds afternoon drive duties, replacing **Ron Wood**, who exited.

**KGA** Spokane, Wash., MD/evening personality **T.C. Patrick** shifts to the same duties at sister station **KDRK**, replacing former MD/midday host **Lynn Taylor**, who exits. **KDRK** evening host **Greg Mills** shifts to middays.

Top 40 **KWNZ** Reno, Nev., has an opening for a production director/midday jock. Send T&Rs to **Chuck Geiger**.

Finally, we're very sorry to report the Nov. 16 death of **WIVK-AM** Knoxville, Tenn., talk host **Jim Donovan**, 36, from cancer. He is survived by his wife, **Sherry**, and three daughters.



**Singing For Life.** **KKSF** San Francisco celebrates the release of its "Sampler For AIDS Relief No. 5" album, filled with station favorites such as **Dave Koz**, **David Benoit**, and **Carlos Santana**. Here, another station staple, **Craig Chaquico**, center, tunes up with **KKSF** PD **Steve Feinstein**, left, and station GM **David Kendrick**.

## SONGWRITERS RELEASE THEIR OWN CDs

(Continued from page 3)

demo proliferation of small, independent labels that can produce a master disc for as little as \$25,000, sources say. Most of these CD demos go directly to the market for sale.

Often there isn't even a need to hire a singer to make these demos, as Frishberg, a theater songwriter who performs and records his own material, can attest. But don't look for vocal talent on these recordings.

Frishberg's voice is "as croaky as Kermit's," according to The Washington Post. But his funny, wry delivery makes up for his vocal shortcomings and is a perfect fit for such songs as "My Attorney Bernie" and "I'm Hip."

His records have helped him get club and concert dates as a jazz pianist, as well as assignments to write songs for TV. His songs have also found their way to Rosemary Clooney, who has recorded three Frishberg tunes and is at work on two more.

And getting songs to well-known singers is still the principal and time-honored way for a tunesmith to get any recognition.

In the days when Broadway-style tunes were considered pop music, a song was associated with whomever performed it, as was the case with "Everything's Coming Up Roses," sung by Ethel Merman but written by Jule Styne.

Today, when theater-style songs make up only a minuscule portion of the adult standards market, big-name performers rarely catapult a new song—or its writer—to stardom. However, the success of Barbra Streisand's chart-topping "The Broadway Album" in 1986 and "Back To Broadway" in 1993 suggests that there is a substantial au-

dience for albums consisting of show tunes.

terial, which has sold 120,000 units since its release, according to her manager, Gary George. George attributes the album's success to such "nontraditional marketing techniques" as select mailing lists, bookstore appearances, and a promotion with Monster Cable. Copies of McBroom's album, distributed to high-end audio dealers for demonstration use, were also sold at electronics stores.

McBroom recorded her musical "Heartbeats" before it was produced on stage; the recording was released in August by Varese Sarabande Records, based in Los Angeles. She says she is still not sure whether "Heartbeats," which has played in several theaters around the country, will ever make it to New York. "This is a gentle, loving, middle-of-the-country piece; it's not vicious, and it doesn't put a new spin on things," she says.

The availability of the CD helps



DAVE FRISHBERG

expose the work to theaters around the country that might want to produce the piece. The theater then can use the CD as a selling tool in developing a production.

David Friedman, who writes and arranges incidental music for Disney films, thought he had a chance at pop success in 1993 when Diana Ross recorded his ballad "Your Love" for inclusion on her four-CD Motown boxed set, "Forever Diana: Musical Memoirs."

A two-CD version of the set, released by EMI in England under the title "One Woman," topped the Music Week magazine chart in January. Ross' version of Friedman's song was released as a single and climbed to No. 14 in the U.K.

Songwriter Craig Carnelia also nurtured high hopes when Barry Manilow recorded two of his songs on his 1991 Arista album "Show-stoppers." To Carnelia's surprise, the exposure did not encourage other pop singers to perform his songs, even with the release of Carnelia's "The Kid Inside" as a single.

"If Barry's recording had been a pop recording, rather than a departure for him, and if it had been a great success, that might have happened, especially since he did such a great job with 'The Kid Inside.' It could have been a breakthrough," says Carnelia.

Sometimes, using an album as a calling card works. Cleo Laine recorded Francesca Blumenthal's "The Lies Of Handsome Men" after hearing the song on a self-produced tape by singer Maria Perry. That tape also included material written by Carroll Coates, and Laine chose two of Coates' songs



KAREN AKERS

for the album "Blue And Sentimental" on RCA Victor.

"The Lies Of Handsome Men," Blumenthal's only song to make it onto a record, has been recorded five times. "I have a lot of wonderful songs, but this one seems to have a power I don't fully understand," she says. "Whenever it's performed, women come up to me afterwards and say, 'How did you know?'"

### NEW BREED OF TUNESMITHS

Blumenthal is part of a new breed of tunesmiths who prefer to write both music and lyrics. As composers, they have one foot in the Great American Songbook of Richard Rodgers, Irving Berlin, and Jerome Kern, and the other in rock'n'roll, jazz, and pop. As lyricists, they take on subjects Berlin and his gang would never have touched, like painting the kitchen (John Bucchino), getting a dog at the pound (Babbie Green), or "Four Jews In A Room Bitching" (William Finn).

Often a composer will invent a form to suit a particular song, as Carnelia did with "Flight," which Karen Akers recently recorded on her album "Just Imagine," on DRG Records.

Akers is a longtime supporter of new songwriters. "People come to hear me because they know they'll hear a mix of things," she says. "They know I'll be singing something familiar and something in French, and they know they'll hear unknown songs I hope to make



AMANDA McBROOM

known."

But the enthusiasm that singers such as Akers, Andrea Marcovicci, and Margaret Whiting have for the material does not generally translate into impressive sales or airplay.

A major problem is distribution. For independents without major distribution deals, the big stores will stock product only on consignment, and once the three or four units in the bin are sold, they

rarely reorder.

Nonetheless, "In Nobody's Shadow," a 1993 CD by songwriter Babbie Green, was a surprise seller for Footlight Records, a 1,800-square-foot New York store specializing in theater and film music.

"We probably sold 50 or 75 copies," says the store's assistant manager, Bill Daugherty. "Anything over 25 is pretty good for a private label without distribution."

Green resorted to mailing copies of "In Nobody's Shadow" (Lockett-Palmer Recordings) herself. Unable to get a distribution deal, executive producer Robert McGarity sold the product from store to store through direct mail and, briefly, via an 800 number. Since he is a one-man operation, he hired a service to handle the calls, and lost money on every copy sold. The disc is available in only six stores nationwide.

"We added the words 'Songs for The Theater' [to the title] so that stores would know where to place the CD," Green says. "And we included well-known singers—Michael Feinstein, Margaret Whiting, Sally Moore, and others. It's been amazing how that hasn't worked."

In theory, radio should be able to help. Adult standards holds a 3.1% share of the 12-plus audience, according to the spring 1994 Arbitron format ratings, beating out classical (1.7%) and modern rock (2.6%) and holding steady against classic rock (3.6%).

But the adult standards format

usually features songs from the '30s, '40s, and '50s. Radio personality Joe Lacina spins the music during his daily show on ABC Satellite Music Network's "Stardust" format, which is carried by 165 stations. Lacina says he might play new songs if a promoter, performer, or writer would point them out to him.

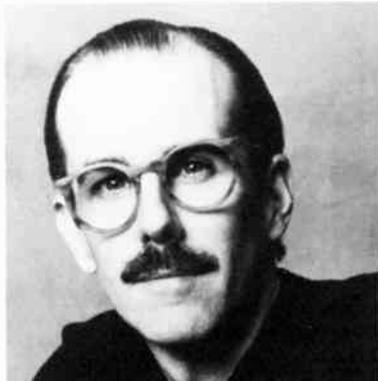
Bob Allen, whose syndicated ra-



DAVID FRIEDMAN

dio program "Songwriters Showcase" is carried by 15 stations, doesn't have any problems finding the material. "My listeners are the kind of people whom you hear say, 'They don't write 'em like they used to.' But they do. Some of these songs, which I define as having a good melody and intelligent lyrics, will be around long after this rap stuff has gone to dust."

"As Sammy Cahn once said to me, and I'll never forget it, 'Music lasts, and it shoves out the noise.'"



CRAIG CARNELIA

dience for albums consisting of show tunes.

Even songwriters who have attained a measure of success have returned to the independent route as a means of exposing their music.

Amanda McBroom had just begun writing songs when Bette Midler recorded her tune "The Rose" in 1979.

Today, Midler still closes her act with "a medley of my only hit," McBroom says. Manilow, Judy Collins, Barbara Cook, Harry Belafonte, and the Manhattan Transfer have recorded McBroom's material. She has written two songs for the "mad, passionate, take-off-your-shirt-and-kiss scenes" in TV soap operas.

But to get her material theater exposure, McBroom has formed her own label, Gecko Records. In 1987, the label released "Dreaming," an album of McBroom's ma-

# Billboard

# BIG SEVEN

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# ETERNAL HOPES HITS LAST 'FOREVER'

(Continued from page 3)

First Avenue's Oliver Smallman, who co-manages the group with Denis Ingoldsby, says, "They can stand alongside any U.S. act. I don't think it's possible for them to work any harder than they have. It's a big learning curve they've been on. Their confidence is plain to see. Their singing has improved beyond recognition and, having completed this U.K. tour, we're hoping to get them on an American tour with a Jodeci, Sounds Of Blackness, or R. Kelly type of artist."

Eternal, which comprises sisters Vernie and Easter Bennett, Kelle Bryan, and Louise Nurning, was prepped extensively by EMI before the release of "Stay" in August 1993. Cecillon says, "We started all the promotion rehearsal—how do you behave on TV, how do you talk to radio and press. Except for three weeks in July, the rest of the last 15 months they've been working all the time."

"Stay," a remake of a 1990 Glenn Jones R&B hit, reached No. 4 on the U.K. singles chart in October 1993. Following on the heels of its success, EMI released Eternal's debut album in early December, right at the height of the seasonal-release frenzy and with only one hit in the bag.

"The big decisions were releasing 'Stay' as the first single, to establish them as R&B artists before pop artists, and releasing the album on Dec. 1 last year," says Cecillon.

The album went gold (100,000 units) in the U.K. in just four weeks. "Those two decisions were extremely risky," says Cecillon. "We said, 'If it doesn't work, what do we lose? We don't know, but if we win, we have a huge album.'"

In January, Eternal followed up with a second top 10 single, "Save Our Love," and kept up the momentum in the spring with third cut "Just A Step From Heaven." But the ultimate challenge came when "So Good," the fourth single, was released. The song, which

hit No. 13 in the U.K. in August, marked a significant step forward for Eternal, because this time its members had written the song.

"When we wrote the song, we didn't know it would go on the album," says Eternal's Easter Bennett. "We made 18 or 20 songs, and picked 14 for the album. So [for it] to go on the album was a surprise for us, and [for it] to be released as a single was even better."

The album's material was penned by several emerging British songwriters and producers, including Ronnie Wilson, Dennis Charles, and Nigel Lewis. Lewis had produced Carroll's million-selling debut album "So Close."

## RESPECTABLE U.S. ENTRY

Perhaps the best indicator of the album's quality has been its respectable entry on the U.S. charts, especially given the relatively small amount of time spent promoting it. In addition, there were extensive corporate changes undergone by EMI, with a shift in its U.S. leadership.

"We found ourselves in the midst of all those changes," says Smallman. "Everyone's agreed that 1995 will be the time to reappraise the situation." For that reason, no further U.S. singles are planned, pending decisions about upcoming U.S. dates. "Next year, let's hope we can finish off the job we started," he says.

For Eternal, breaking in the U.S. was always part of the plan. "For me and Vernie, when we were younger our main ambition was to really do well in America," Easter Bennett says. "We did what we wanted to do as a children."

Kelle Bryan says, "We didn't go out at first. It was just our single and video [for 'Stay'], and most people were just like 'love the music, love the video.' Once they met us, that's when they realized we were English. They'd go, 'Oh, you guys are from the U.K.,' and by that time, the record was top 20 [in the

U.S.]."

At this point, Eternal are on its sixth and last U.K. single from its debut set. The group is following the recent top five U.K. success of the single "Oh Baby I . . ." which was rerecorded from the album and reached No. 4 here with sales of almost 200,000, with "Crazy," written by BeBe Winans and produced by the soul/gospel star in Nashville. The cut also will be the lead song on a four-track EP due for release Dec. 12.

Instrumental in setting up the Winans/Eternal collaboration and in choosing the next single was Evan Lamberg, VP/Creative at EMI's New York office. "Denis [Ingoldsby] had been making trips to the U.S. looking for the premier writers and songs," says Lamberg. "He said he had a group called Eternal he needed some help with. Everything he played me was fantastic, and I said to bring the girls in. I hadn't heard harmonies like that in ages. It took me a while, but I came up with a song after hearing the first single, 'Stay.'"

Lamberg's selection, "Save Our Love," was co-written by Scott Cutler (writer of Brenda Russell's "Piano In The Dark") with Ann Preven and Charles & Eddie's Eddie Chacon. It proved to be Eternal's second U.K. top 10 hit.

Lamberg says that Eternal has lent a new credibility to British R&B. "They're competing with SWV, En Vogue, and Jade and, for an English group, that's not easy," he says. "When radio takes to you that well, it's a testament to the group, and Eternal, without a doubt, can compete with the best vocal groups in America. The stuff I pitch to Whitney, I'm pitching to those guys."

EMI is looking forward to February's Brit Awards for further recognition of Eternal's achievements. The group will also try to replicate its early success on an upcoming second album, though Smallman says he doubts it will meet the

label's planned September 1995 release. "You've got to record in your own time," he says. "It can't be on a monetary basis."

Cecillon says that given the good standing of "Always & Forever," the stakes will be even higher for a follow-up set. "The next album will have to be as good, if not better, but the maturity and experience that we'll have logged

will be invaluable," he says.

"You can't have this kind of success if you don't have an unbelievable relationship between group and record company. They're incredibly hard workers, and they know that we've never let them down once in the last 15 months. Their album has been a No. 1 priority ever since."

# Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 79 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★
1	1	13	ANOTHER NIGHT REAL MCCOY (ARISTA) 2 wks at No. 1	1	2	8	ON BENDED KNEE BOYZ II MEN (MOTOWN) 1 wk at No. 1
2	3	9	ALWAYS BOB JOVI (MERCURY)	2	1	10	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
3	4	9	SECRET MADONNA (MAVERICK/SIRE/WB)	3	3	8	I WANNA BE DOWN BRANDY (ATLANTIC)
4	5	15	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	4	4	17	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
5	2	16	ALL I WANNA DO SHERYL CROW (A&M)	5	5	19	NEVER LIE IMMATURE (MCA)
6	8	4	ON BENDED KNEE BOYZ II MEN (MOTOWN)	6	7	14	ANOTHER NIGHT REAL MCCOY (ARISTA)
7	6	17	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	7	6	7	YOU WANT THIS JANET JACKSON (VIRGIN)
8	7	7	LIVING IN DANGER ACE OF BASE (ARISTA)	8	10	5	CREEP TLC (LAFACE/ARISTA)
9	9	17	100% PURE LOVE CRYSTAL WATERS (MERCURY)	9	8	17	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
10	11	8	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	10	9	8	SECRET MADONNA (MAVERICK/SIRE/WB)
11	10	17	DECEMBER 1963 FOUR SEASONS (CURB)	11	11	3	SHAME ZHANE (HOLLYWOOD/JIVE)
12	14	7	ALLISON ROAD GIN BLOSSOMS (A&M)	12	12	11	PLAYAZ CLUB RAPPIN' 4 TAY (CHRYSALIS/EMI)
13	12	15	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	13	13	5	EVERY DAY OF THE WEEK JADE (GIANT)
14	18	6	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	14	21	4	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
15	16	6	YOU WANT THIS JANET JACKSON (VIRGIN)	15	14	19	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
16	15	8	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	16	18	9	TOOTSEE ROLL 69 BOYZ (RIP-IT)
17	20	4	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	17	15	26	100% PURE LOVE CRYSTAL WATERS (MERCURY)
18	13	22	WHEN CAN I SEE YOU BABYFACE (EPIC)	18	17	9	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
19	21	12	YOU GOTTA BE DE'SREE (550 MUSIC)	19	33	2	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
20	17	11	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	20	16	14	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
21	28	4	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	21	34	2	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
22	24	9	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	22	20	25	FANTASTIC VOYAGE COOLIO (TOMMY BOY)
23	19	26	WILD NIGHT JOHN MELLENCAMP (MERCURY)	23	19	8	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)
24	25	4	DANCE NAKED JOHN MELLENCAMP (MERCURY)	24	26	25	WHEN CAN I SEE YOU BABYFACE (EPIC)
25	26	10	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	25	24	9	U WILL KNOW B.M.U. (BLACK MEN UNITED) (MERCURY)
26	30	3	BLIND MAN AEROSMITH (Geffen)	26	22	16	BOP GUN (ONE NATION) ICE CUBE FEAT. GEEGE CLINTON (PRIORITY)
27	27	12	BASKET CASE GREEN DAY (REPRISE)	27	28	4	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)
28	34	3	EVERY DAY OF THE WEEK JADE (GIANT)	28	25	3	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)
29	32	6	ABOUT A GIRL NIRVANA (DGC/Geffen)	29	29	15	NONE OF YOUR BUSINESS SALT-N-PEPA (NEXT PLATEAU/LONDON)
30	23	10	FADE INTO YOU MAZZY STAR (CAPITOL)	30	30	3	IT SEEMS LIKE YOU'RE READY R. KELLY (JIVE)
31	29	5	LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC)	31	27	6	LIVING IN DANGER ACE OF BASE (ARISTA)
32	33	15	FAR BEHIND CANDLEBOX (MAVERICK/SIRE/WB)	32	NEW		I MISS YOU N II U (ARISTA)
33	37	2	NEVER LIE IMMATURE (MCA)	33	39	11	SHORT SHORT MAN 20 FINGERS (S.O.S./ZOO)
34	35	2	THE RHYTHM OF THE NIGHT CORONA (EASTWEST)	34	23	8	HOW MANY WAYS TONI BRAXTON (LAFACE/ARISTA)
35	38	2	RAIN KING COUNTING CRAYS (DGC/Geffen)	35	NEW		THE RHYTHM OF THE NIGHT CORONA (EASTWEST)
36	36	2	ZOMBIE THE CRANBERRIES (ISLAND)	36	35	11	FLAVA IN YA EAR CRAIG MACK (BAD BOY/ARISTA)
37	31	6	GET OVER IT EAGLES (Geffen)	37	NEW		FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
38	39	2	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)	38	31	4	ALL I WANNA DO SHERYL CROW (A&M)
39	RE-ENTRY		UNTIL I FALL AWAY GIN BLOSSOMS (A&M)	39	36	3	DO YOU SEE WARREN G (VIOLATOR/RAL/ISLAND)
40	NEW		MENTAL PICTURE JON SECADÁ (SBK/EMI)	40	RE-ENTRY		THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

# CAB CALLOWAY CONQUERED BIZ WITH PANACHE

(Continued from page 10)

performance of the song he became most closely identified with, "Minnie The Moocher," with its familiar "hi-de-hi-de-hi-de-ho" refrain. He wrote the song with Clarence Gaskill and his manager, Irving Mills.

"Minnie" became a success in 1931; its fame prompted Harold Arlen and Ted Koehler to write "Minnie The Moocher's Wedding Day" a year later. As subject matter, Minnie surfaced again in another song, "Mister Toscanini, Swing For Minnie," which Calloway recorded in 1938 for Vocalion, a 35-cent budget line put out by Decca Records. Calloway's recording of the song was among his list of top 10 hits, which included "Kickin' The Gong Around" (1931), "Tickeration" (1931), "Moon Glow" (1934), "Chinese Rhythm" (1934), "Angels With Dirty Faces" (1938), "(Hep-Hep) The Jumpin' Jive" (1939), and "Blues In The Night" (1942). In all, he had 43 charted singles between 1930 and 1945.

In recent years, the Sony/Legacy imprint has been releasing CD versions of Calloway's recordings for the Columbia and OKeh labels. The recently released "Are You Hep To The Jive?" is part of a new series called Rhythm & Blues Soul.

Calloway also recorded for the independent Variety label and for Vocalion, which now operates under the MCA Records banner.

"You see this rapping they doing today, I did that 25, 35, 45, 55 years ago!"

Calloway told Billboard editor in chief Timothy White in his last full-scale interview (Music To My Ears, Aug. 14, 1993). "Call it rap or scat, singing for me was just a feeling that you got. I forgot the lyrics to 'Minnie The Moocher' one night [in 1931 on a live radio broadcast], and out of the clear blue sky it came out of my mouth: hi-de-ho."

His last major performance of the song was in the 1980 film "The Blues Brothers," one of several vehicles that introduced him to the grandchildren of his earlier fans. Another was a role in a 1990 Janet Jackson music video.

## DEMANDING LEADER

Calloway demanded the highest jazz skills from the stellar players who sat in his orchestra. His musicians included tenor saxists Ben Webster and Chu Berry, trumpeters Dizzy Gillespie and Jonah Jones, bassist Milt Hinton, and drummer Cozy Cole.

"What I expected from my musicians was what I was selling: the right notes, with precision, because I would build a whole song around a scat or a dance step," he told White.

His dynamic physical presence on stage, embellished by white zoot-suits and a broad brimmed-hat, naturally lent itself to the movies. He appeared in eight feature films, generally in variety roles often consigned to black artists. His two most important parts were in "The Big Broadcast Of 1932," in which he sang one of his early hits,

Harold Arlen and Ted Koehler's "Kickin' The Gong Around"; and in the Al Jolson feature "The Singing Kid" (1936), in which he sang Arlen and E.Y. Harburg's "I Love To Sing-a." He also recorded another Arlen-Harburg song from the film, "You're The Cure For What Ails Me."

Calloway was born Cabell Calloway in Rochester, N.Y., but grew up in Baltimore. He was studying to become a lawyer, but was sidetracked while attending Crane College in Chicago. "I got tied up with Louis Armstrong and Earl Hines, and walked right out of school and into music," he told George Simon.

He formed a band called the Alabamians, which failed an audition at the Savoy Ballroom, a New York jazz mecca. But the Savoy linked him with another band, the Missourians, which was to become Cab Calloway & His Orchestra.

His big break came in 1931, when he was picked to play Harlem's Cotton Club as a replacement for Duke Ellington, who was going to Hollywood to do a movie.

Calloway's autobiography, "Of Minnie The Moocher & Me," was published in 1976.

Surviving Calloway are his wife, Nuffie; four daughters; and seven grandsons. A memorial service is planned for a future date at the Cathedral of St. John the Divine in Manhattan.

## LIBERTY/EMI ISSUING GARTH'S GREATEST

(Continued from page 3)

doesn't sit on the shelves for eternity and compete with the first five albums. We can move some units on the greatest hits, but when it's gone, more importantly, we can hopefully get people to go back and reinvest in the old catalog... And with the CD Zoom, people can listen to [portions of] all 10 cuts from an album and make up their mind whether this is something they want to invest their money in."

Cema has not decided how long the album will be available. However, one retailer says he has been apprised of marketing plans for the record for several months into 1995.

Brooks fought to keep the collection's suggested list price down. Other recent superstar albums have come out at higher price points. For example, the suggested list-price equivalent for the Eagles' "Hell Freezes Over" is \$17.98 for the CD and \$12.98 for the cassette, while for "The 3 Tenors In Concert 1994" and Jimmy Page & Robert Plant's "No Quarter," the suggested list price is \$19.98 for the CDs and \$14.98 for the cassettes.

"Our concert tickets are on the lowest end of the spectrum," Brooks says. "Hopefully, our concessions are on the lowest end, price-wise. The one thing that kept evading my grasp was the price of our CDs. So that was one of the contingencies of doing a greatest hits package for me—that we do a package that hopefully brought a ton of material to people at a shockingly low price."

### EXTREMELY LOW PRICE

Both Brooks' 1991 album "Ropin' The Wind" and 1992's "The Chase" ushered in higher list-price equivalents, a move that upset him.

EMI Records Group North America chairman/CEO Charles Koppelman says, "It's an extremely low price. I wanted it to be \$17.98 or \$18.98. I wanted Garth to be priced where superstars like himself are. But he wanted to make sure the consumer had a great value."

Cema expects an initial shipment of 2 million-3 million units.

Retailers have reacted favorably to the pricing. "He's legitimately superstar product. It would be well within Cema's right to go with superstar pricing, but they're not. They're to be commended on that," says David Lang, president of the nine-unit, South Plainfield, N.J.-based Compact Disc World. "The only negative is that it's so close to Christmas, but so what. It's going to sell great through Christmas. We're going to pull out all the stops to let our customers know it's in our stores."

Roy Burkert, head buyer for the 37-store Harmony House Records & Tape chain, based in Troy, Mich., agrees. "It will do fabulously. The consumers will love this, because they're going to get a hell of a deal," he says. Like many retailers, Burkert expects Harmony House to sell the CD for about \$11.98.

However, one retailer says he may not offer the CD at a deep discount until after Christmas. "That week before Christmas, you don't necessarily have to sale-price it," he says. "That week, people are doing last-minute shopping; they aren't going to make a special trip to get it cheaper somewhere else."

Because of the low suggested retail price, Cema is offering no deals and no dating to retailers, meaning they get no discount for initial buy-ins and they can't extend payment beyond the normal 60-day terms. "It's kind of like kissing your sister," says Burkert. "I'm glad Garth stuck to his guns on

the pricing, but I'm sad we get no deal or dating on it. We live on those margins on the hits packages. I'd rather they'd raised the list price to \$16.98 and I'd gotten a deal, than had no deal at \$15.98."

Although Liberty/EMI is planning a multimillion-dollar advertising campaign for the release that will begin in mid-December, retailers will receive no co-op advertising dollars until after Christmas.

The national publicity push for the album will start Dec. 16 with Brooks' appearance on "CBS This Morning." He will appear on "The Tonight Show"

Dec. 19. There will also be national radio, television, and print ads promoting the album throughout its release, says Koppelman. Full-page ads in USA Today will include the discount coupon, good for an unspecified amount off any of Brooks' previous releases. The coupon, which will not be included in the greatest hits packaging, can be redeemed at any retail outlet.

The international release of the album will include 20 cuts. In key territories, the greatest hits package will come out Dec. 20. In other markets, it will be released in January.

Brooks' main coordinators for the

project have been Koppelman, EMI Records senior VP of marketing Pat Quigley, and consultant Joe Mansfield, Liberty's former VP of sales and marketing, who has been visiting retailers to talk about the project. But both Brooks and Koppelman deny that Liberty is being left out of the project.

"The record is on Liberty," says Koppelman. "Since this a unique release with a very short time frame, and since manufacturing and distribution report to [New York], I wanted to personally handle this to make sure that nothing falls through the cracks.

Liberty is involved. The artwork is being generated out of Liberty. [Liberty senior VP of promotion] Bill Catino was meeting with us today about the project."

Brooks simply says, "I belong to Liberty. I'm proud of that. I signed my deal with Liberty, and that's where I'll stay."

Like many artists, Brooks feels that the greatest hits projects puts a cap on a certain phase of his career.

"That's another reason why we decided to do it now," he says. "It's the end of the beginning for us."

## SINGLETON INTEGRATES R&B, ALTERNATIVE ON 'HIGHER LEARNING' SOUNDTRACK

(Continued from page 10)

also has its advantages.

"Almost every music video channel or radio station has some artist of interest on this record," Brunman says. "So they will embrace the record in any way that their format will allow." Brunman also notes that some tracks on the album have the potential to "stretch all the way across the board."

Brunman adds that at the college radio level, where the label plans to promote the album extensively, the boundaries are less rigid.

The first single from the album will be Mista Grimm's "Situation: Grimm," which will be released in early December. A video for the track was shot in mid-November.

(Mista Grimm's "Indo Smoke," from the "Poetic Justice" soundtrack, reached No. 12 on the Hot Rap Singles chart in 1993. His debut album will bow on Singleton's New Deal label in the first quarter of 1995.)

Epic Soundtrax is still mulling over the possibilities for other singles from "Higher Learning." Says Brunman, "We will give out the whole record to radio by the end of the year," Brunman says. "In early January, we will pick out an urban track with crossover potential and an alternative track, so by the time the movie opens we will be working three tracks."

The soundtracks to Singleton's previous films have been sales successes. "Boyz N The Hood," released by Qwest in 1991, reached No. 12 on The Billboard 200 and has sold more than 744,000 copies to date, according to SoundScan. "Poetic Justice," released by Epic Soundtrax in 1993, reached No. 23 and has sold more than 404,000 copies to date.

Dave Goist, a buyer for the 140-store, Pittsburgh-based National Record Mart chain, predicts that "Higher Learning" will perform fairly well, based on the past record of Singleton soundtracks, the artist lineup, and the timing of the release.

"People are always looking for something new to spend their Christmas money on," Goist says. "And it's a good mix of artists. Some of the rap artists on it, like Ice Cube, also have an alternative following."

To compile the soundtrack, Singleton, who is credited as executive producer of the album, enlisted the help of Danny Bramson, who served as producer of the soundtrack and as music supervisor on the film. Bramson's previous credits include "Singles," "The Cowboy Way," "Say Anything," and "With Honors."

Bramson says the main challenge in compiling the album was to determine "how to marry the alternative and urban worlds in a musical framework that was seamless, so it would

play as a piece without it being obtrusive to either audience."

With Bramson's expertise lying mainly in the alternative rock spectrum and Singleton favoring R&B and rap, the duo turned each other on to different cuts and artists.

Singleton recalls first hearing Amos: "I went to see her perform live, and I was just awestruck. She had soul, and that was a prerequisite for any artist on the album. I wasn't going to put on any artist that I wouldn't listen to myself."

Another requirement was that the artists record songs specifically for the film. "Higher," Ice Cube's album-opening rap, for example, is a narrative about the film's plot. Cube also stars in the film, as he did in Singleton's breakthrough, "Boyz N The Hood."

The Brand New Heavies also offer a theme for the film with the funky and optimistic "Higher Learning/Time For Change."

## GOLDBERG NAMES 2 VICE CHAIRMEN

(Continued from page 6)

no matter who else may come in at other levels, Russ would clearly be senior to any other executives. I look at him as my right hand in this new phase of the company."

Goldberg calls Altschul "one of the most talented business people in the record business."

Although Goldberg says there are no immediate plans to announce a successor to Waronker or name a president of Reprise, he acknowledges that having separate presidents of Warner Bros. and Reprise is "a possibility."

Altschul also hints at the possible move. "There is an intention to make both Warner and Reprise more independent of each other and to create two distinct labels within the umbrella of Warner Bros. Records," he says.

Warner Bros. and Reprise now exist together with separate promotion departments, yet Altschul says that "more departments will be divided between the two companies in the future."

According to sources, among the prime candidates for the president titles at Warner Bros. and Reprise are Virgin president/CEO Phil Quartararo, as well as Warner Bros. VP of product management Steven Baker, Warner Bros. senior VP of creative services Jeff Gold, and Warner Bros. senior VP of A&R Michael Ostin, the son of Mo Ostin.

Some have speculated that the appointment of Thyret and Altschul would preclude Quartararo's jump

Elsewhere, Bramson had artists replace temporary tracks from the rough cut of the film with new recordings. Amos wrote the original "Butterfly" after being inspired by a screening of the film.

At another point in the film, Bramson still had Amos' version of Nirvana's "Smells Like Teen Spirit" as a temporary track. That track would eventually be replaced by Amos' new version of R.E.M.'s "Losing My Religion."

"We put Tori's song 'Butterfly' at a decisive moment at the end of the picture, but when it came time to come up with a song for the centerpiece of the film, a very emotion-tinged rape scene, we went through a lot of ideas."

"Losing My Religion," which Amos was encouraged to record by R.E.M.'s Michael Stipe, fit the bill. Amos' stark reading of the song, backed only by her piano, will hardly be recognizable to those familiar with the R.E.M. original.

to Warner Bros., since he would be third in the chain of command at the label.

Yet Goldberg scoffs at the notion. "This is a huge record company," he says. "Anyone who would say that isn't knowledgeable about the company, or has a selfish interest in undermining the identity of the company."

Altschul says the last few weeks at Warner Bros. have been bitter-sweet. "Three weeks ago, I shared the feeling of malaise and low morale that the rest of us felt when Lenny announced that he was not going to stay at the company," he says. "But since that time, Danny has come in and done everything correctly. He has expressed his genuine respect for everything Mo and

Lenny have built at Warner Bros., he loves the artists, and he loves the Warner Bros. Records ethos, the way we do business, [its] reputation and history. It is his intention to have us continue that tradition."

Altschul adds that if he didn't feel Goldberg was the right person to continue the Warner Bros. tradition, he would not have accepted the vice chairman post.

Thyret says, "I feel very confident about the future of this company. This is the most solid company, and, without any question, we have the best artist roster, executive staff, and employees. With his sensibilities and artist awareness, Danny adds to this equation. We will continue to make this an unbeatable team."

## CONGRESSIONAL COMMITTEE HEADS

(Continued from page 6)

The reintroduction and chances for passage of the Ticket Fee Disclosure Act may fall victim to Republican indifference or neglect. The bill was introduced last session by former House Energy and Commerce Committee chairman John Dingell, D-Mich.

Rep. Thomas Bliley Jr. of Virginia replaced Dingell at the head of that committee.

Most Hill vets say it is too soon to forecast if Republicans on the upcoming Commerce Committee will decide to take advantage of the pub-

licity spotlight that the consumer-oriented ticket-fee issue provided.

"It's hard to tell," said one insider. "On the one hand, there's the publicity—and who's not against high or hidden charges, right?—but Republicans certainly have other fish to fry."

A few glum Democrats thought the Republicans would not move forward with a bill.

"Republicans aren't going to take this issue up," says one insider. "They're going to focus on their

(Continued on next page)

## MTV, VIVA OPEN 2ND FRONT IN GERMAN BATTLE

(Continued from page 3)

tention to go forward with a long-rumored rollout of a second TV channel targeted at a more mature audience.

While a date for the German-language VH1 launch has not been set, MTV has reached an agreement to develop the channel with Hamburg-based Me Myself And Eye (MME), the video company that had a guiding influence in the creation of Viva.

MME managing director Michael Oplesch was the founding managing director of Viva, before former Pop-Komm managing director Dieter Gorny took over at the end of 1993.

Sources say that MME had a stake in Viva of roughly 1%. It is not clear whether MME still holds a stake in the channel, or whether that stake has been sold. Calls to Oplesch were not returned at press time.

Viva's coup was to announce that it had poached MTV Europe's managing editor of news, Steve Blame, to head Viva 2.

The events form yet another chapter in the wider story of MTV's changing business relationship with the major labels (see story, this page). EMI, PolyGram, Sony, and Warner Music all own stakes in Viva.

The four music-based channels will be chasing the increasingly rare cable openings in Germany, and the issue of allocating these channels is bound with local and national politics. Licenses for approximately 12 new

## MTV Europe Vs. Majors Goes To Trial

BY ROGER PEARSON

LONDON—MTV Europe's High Court battle with major record companies over performance rights here will likely proceed, following a Nov. 18 judicial decision to lift a temporary block on the action.

The case will now go to a full trial, although Sony Music, which earlier this month signed a worldwide video licensing deal with MTV (Billboard, Nov. 12), is no longer listed as a defendant in the action.

In summer 1993, MTV filed suit against IFPI, Video Performance Limited (VPL) and the U.K. subsidiaries of BMG, EMI, PolyGram, Sony, and Warner, claiming that IFPI, VPL, and the majors had violated articles of European law that

prohibit price-fixing cartels and abuse of a dominant market position.

In its U.K. action, MTV Europe is seeking declarations and damages for alleged breaches of European competition law.

When the suit came to court in March 1994, Justice Evans-Lombe granted a temporary six-month stay of action.

In the Nov. 18 hearing, BMG, EMI, PolyGram, and Warner sought to extend the temporary stay of action. Sony was not involved in the proceedings, and sources say that if other majors strike similar licensing deals with MTV, they also will be dropped from the programmer's action.

The majors sought a stay on the basis that the European Commission, before which MTV has a parallel com-

plaint pending, had shown a change of attitude that would merit the further stay. The record companies say they should not have to fight complex and expensive disputes in two venues at once.

However, after a daylong hearing, the judge said that he did not consider there were grounds to extend his earlier order. He also refused leave for an appeal.

It is open to the record companies, however, to go directly to the Court of Appeal and renew their application for leave.

No date has been set for the case, although sources say a full trial could start early in the new year.

Roger Pearson is a reporter for UK Law News.

broadcasters are being considered in Germany, and with cable networks almost at full capacity, new channels would in many instances be added at the expense of others. Decisions on cable awards are made at the state or "land" level, rather than by the federal government.

It is likely that only one channel presenting adult-oriented rock will

be allowed in each state. While MTV has goodwill in the Berlin area, the German state of Nordrhein Westfalen, where Cologne-based Viva is located, strongly supports that channel.

Peter Einstein, president, business director of MTV Europe, says, "It is a real problem that there's not enough frequencies. Not everyone

will get a frequency, but we're just going to do the best we can."

As before, both MTV and Viva insist that they are not direct competitors. While MTV constantly plays the pan-European role, Viva says its strength is in its German-oriented and -originated programming.

Each contends that its second channel will complement its existing

## LOW-KEY FRANCIS CABREL ON TOP IN FRANCE

(Continued from page 3)

French album chart.

The retiring Cabrel is happier in his village of Astaffort, in the Lot et Garonne area of the south of France, where he is deputy mayor.

He signed his first record contract with CBS in 1977, and has been with CBS/Sony ever since. His first album, "The Walls Of Dust," contains one of his best-loved titles, "Petite Marie" (Little Mary). In 1979, he brought out his second album, "Crossroads," which led Cabrel down paths of glory at the height of the disco craze. A romantic song from that album, "I Love You To Death," is now a classic.

### MORE AFRAID THAN HAPPY

Cabrel admits that the success of that album—700,000 units sold in a few months, according to the label—made him more afraid than happy, because it came so quickly. "Everyone was humming that tune," Cabrel says. "I was rather taken aback. I did not take up this profession to become an idol. I'm only ambitious for my songs, not myself."

Since then, Cabrel has been counting on a minimum of 600,000 unit sales for each album he brings out; to date, he has released nine. His most successful before this year, "Sarbacane," sold 1.6 million units in 1989, according to CBS/Sony, and "Samedi Soir Sur La Terre" has passed the 1.6 million mark in six months in France. The label notes that the title has also racked up sales in Belgium (90,000), Switzerland (65,000), and Canada (95,000).

It's an astonishing achievement, given that Cabrel's Paris appearances at the Theatre des Champs Elysées, Olympia, and Zenith venues, and his tour of France and Europe, didn't start until October.

Cabrel's attitude toward his profession is distinctive. He has been at the top virtually since his first con-

tract in 1977, but with a minimum of publicity, few TV shows or media interviews, and not even much radio air time.

His success is almost entirely due to his stage appearances and a large, faithful, and well-informed following. Cabrel's approach recalls those of two other great French singer/songwriters, Georges Brassens and Jean Ferrat, who also fled the city for the countryside.

Cabrel admits he is not, as he puts it, a "public relations" singer. "When I stop singing, I keep quiet—or I sing another song," he says.

As for his latest album, he is reluctant to describe the style. "It's not rock or blues, just songs," he says. "My only aim is for my compositions to last as long as possible, and that takes time. Each album could so easily be my last."

## CONGRESSIONAL COMMITTEE HEADS

(Continued from preceding page)

'Contract With America' agenda first and foremost."

Another source says "even if (Rep.) Dingell reintroduces the bill, there'll be no great rush to help him pass it. Maybe if a Republican jumps on the bandwagon, it'll be another story."

The ticket fee disclosure bill, which Ticketmaster has said it supports, was the outcome of House hearings in the summer and fall. At the time, Republicans accused Democrats of using the hearings as a pre-election publicity stunt.

Also tipping the scales against a repeat of last session's ticket charges activities is the 1995 agenda of Rep. Gary Condit, D-Calif., who was one of the driving forces behind the bill. Condit was re-elected but must focus much of his attention on home district agricultural issues in

the 104th Congress.

Condit also lost the chairmanship of the Information, Justice, Transportation and Agriculture Subcommittee, which held the first hearing on ticket charges. That committee is also expected to be restructured or dismantled.

Meanwhile, the possible reintroduction next year of a bill to exempt certain tavern and restaurant owners from paying royalty fees to performance rights groups seems to have supporters regardless of party affiliation, according to Hill insiders.

Co-sponsors of the eleventh-hour bill in the last Congress were Democrats and Republicans on the House Intellectual Property Subcommittee—but, it should be noted, new subcommittee chairman-to-be Moorhead was not one of them.

## CAPRICORN GETS BLUES WITH FAT POSSUM DEAL

(Continued from page 10)

Capricorn president Phil Walden says that his son Philip Jr., the label's director of business affairs, was instrumental in bringing Fat Possum into the fold.

"[Walden Jr.] approached us about the possibility of being involved with Fat Possum," the elder Walden says. "I started listening to a catalog of CDs he brought me. It was something he knew I'd be naturally interested in being involved in."

In recent years, Capricorn has issued boxed-set overviews of such seminal blues labels as Fire/Fury and Cobra, and released a comprehensive set devoted to slide guitarist Elmore James' Fire/Fury works.

Walden says of Fat Possum's output, "They're like modern day field recordings, and it's wonderful that someone is taking steps to do it. . . . I was astounded at the number of country blues artists living in Mississippi."

Walden says that by allowing Fat Possum to focus on its recording efforts, he hopes that the label will be able to increase its output and release from eight to 15 titles a year.

Capricorn plans to service album alternative blues shows and college radio with Fat Possum's releases and establish an increased presence at retail, Walden says.

service. MTV's Einstein says, "VH1 appeals to a totally different demographic from MTV, which has a core audience of roughly [18- to 25-year-olds]. VH1 will be looking to appeal to an audience of 25-49, with the core around 30-40."

Einstein also says that Viva's last year of transmission has not had a significant effect on MTV's ad revenues from Germany. "From a financial point of view, we've not felt any impact," he says.

Einstein says that VH1 could be running within days of being given its license. First decisions on frequencies will be made in January.

Viva says it is planning to launch its new music and entertainment channel in the first quarter of 1995. This time, Viva is launching a channel without the experience of MME. Viva's former program director, Christoph Post, has returned to MME. Yet in hiring Blame, Viva has brought in much of the experience that has made MTV's news programming such a vital part of the channel's broadcasting in recent years.

Viva also has announced that it will stay in Cologne and will broadcast from new premises in the city's media park. Until now it has been sharing facilities with Vox, the pay-TV channel in which Bertelsmann has a stake. Viva had planned a move to Dusseldorf.

He adds that the new relationship with the label will result in an upgrading of its existing packages. "We're working to embellish their image through the packaging and presentation," he says. "We're not looking to interfere in the recording process."

"We're looking forward to this a lot," says Fat Possum's Johnson. "We can concentrate on the artists, the end we're good at, and not on talking to CD manufacturers."

Johnson says that writer-producer Robert Palmer, author of "Deep Blues," will continue to be a key member of the Fat Possum team. Palmer has produced several of the label's albums, many of which have been cut on site in Mississippi juke joints.

"We're having Palmer and [engineer] Robbie Norris up here in January to do a lot of recording," Johnson says. "They were also here in August."

Fat Possum's philosophy of recording its artists where they live and work won't be altered by Capricorn's involvement, says Johnson. "It's not like Junior's [Kimbrough] gonna go to Nashville [to record]. . . . We're not in the pop or hit-making aspect of [the business]. It'll be completely hands-off. We have total freedom, and they almost insisted on it."



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# Sony Won't Turn Its Back On Synergy

## Hardware/Software Links Strong Despite Film Loss

BY EMMANUEL LEGRAND

PARIS—Despite its troubled film division, Sony Corp. will continue its strategy to combine hardware and software operations, says Michael Schulhof, Sony Corp. of America CEO and Sony Software president.

In fact, Schulhof said that strategy is "even stronger than ever," citing the company's new 32-bit video game platform, Playstation, as an example. The game hardware has been released in Japan simultaneously with software. The platform will be sold in the U.S. next spring, and in Europe by the end of 1995.

"We hope that someday we'll reach the same level as Sega and Nintendo," said Schulhof.

Speaking at the inauguration of Sony Software's new building in Paris, Schulhof denied that the company might sell off portions of its combined entertainment business, which comprises Sony Music and the beleaguered Sony Pictures.

"We have made long-term acquisitions, and we don't plan to change our mind," Schulhof said. "We have no intention to sell Sony Pictures."

He added, "After the success of CD, we realized that without software, hardware cannot be a sales success. Our vision is that the two are totally linked. Having a 3,000-movie catalog gives us fantastic strength on the market."

Schulhof announced that the hardware and software divisions of Sony will collaborate next spring to push MiniDisc sales. "For us, MiniDisc is not a failure," he said. "We have sold 500,000 players in Japan, and if you compare that to the situation of CD, we have sold more MiniDisc players in 18 months than [the number of] CD players [that] were sold during the first 18 months. For us, it remains a valid product. In addition, on a world-

wide basis, CD sales have reached a plateau, and to increase sales there is a need for new products."

Schulhof said Sony is also fully committed to new technologies, which he said was evidenced by the launch in early November of Sony On-Line, which delivers news on Sony Music artists and catalog.

"We hope that it will soon allow us to download music," said Schulhof. "For us, these new technologies come in addition to existing technologies and will not substitute for existing businesses. If the technology is valid, the quality good, and the price reasonable, there will always be a market for new technologies."

Reacting to questions on the music television situation, Schulhof welcomed the achievements of German music channel Viva, launched 18 months ago with support from Sony and other major record companies (see story, page 3).

"It's a great success, and we are very proud to be part of it," he said.

Regarding the delayed U.S.-based joint venture music channel that Warner Bros., Sony, BMG, PolyGram, and EMI are forming with Ticketmaster and Telecommunications Inc., Schulhof said he was convinced that it is "just a matter of time" before it exists. The proposed channel is under investigation by the Justice Department.

"In the USA, the situation is quite different," said Schulhof. "Our interest as a record company, and all the other companies' interest, is to have as many windows for our videos as possible. Our problem is that each record company invests some \$150 million a year in the production of videos, which is hard to recoup. These videos are created to promote records, but what happens is that very few of them are shown. The programming of MTV has changed, they

play fewer videos, which might be fine for them, but not for us. That's why we need more channels."

Schulhof didn't see Sony Music's recent worldwide licensing deal with MTV (Billboard, Nov. 12) as having any effect on the proposed music channel. "It was just the continuation of a previous deal we had with MTV. Our relationship with MTV and Viacom in general is very good. But it has nothing to do with the other project. We will push for the creation of the new channel because we think it is in the interest of the whole industry."

### MOVIE BUSINESS WRITE-OFF

Sony was forced to write off \$2.7 million on its books for the value of its investment in the movie business in its second quarter, which ended Sept. 30 (Billboard, Nov. 26). Worldwide revenues of its music division increased 2.1% in the quarter, but, due to the 21% drop in the movie unit's sales, total operating profit for Sony's combined entertainment businesses fell 1.8% compared to the same period last year. The company's electronics business recorded a sales gain of 6% in dollars in the U.S. during the quarter.

"You can't avoid ups and downs in the creative business," said Schulhof, who also noted that the company doesn't expect "bad year-end results."

He called the write-off a "financial adjustment" that will eventually "make Sony Pictures a stronger company." Instead of carrying the acquisition cost of the company for 35 years, this goodwill write-off opens the door "to better results in the future," said Schulhof.

He added, "We are committed to support our film and TV businesses, and it is part of our strategy for the future."

## ANTHONY PROMOTED TO 550 MUSIC PRESIDENCY

(Continued from page 6)

artists, including R&B newcomer Des'ree, alternative rockers Eve's Plumb and Velvet Crush, hard rockers Mother Tongue and Infectious Grooves, Sandra Bernhard, and Joe Cocker.

Anthony says her priorities are to strengthen "what I think has been a very solid start, to ensure that the label maintains a patience in terms of our artists and our own personal growth as a label, and, as always, to

break some artists. That's the most gratifying experience."

Anthony says the label will bring in some additional staffers during the next fiscal year. The New York-based label now employs 25 people.

Anthony says she is excited about 1995's releases, including the soundtrack to the John Singleton film "Higher Learning," which includes music from Ice Cube, Rage Against The Machine, Liz Phair, Tori Amos, and Me'Shell NdegéOcello. The soundtrack is due Jan. 3 on Sony 550 Music/Epic Soundtrax (see story, page 10).

Other 1995 releases include albums from Dion, Groove Theory, and Jonathan B.

Anthony adds, "It's important to acknowledge the tremendous opportunity that has been afforded by David Glew, Richard Griffiths, Tommy Mottola, and Michelle Anthony. They've been incredibly supportive, and great teachers."

Anthony has served as GM of Sony 550 Music since the label's inception in October 1993. Prior to that, Anthony held down Epic's senior VP of promotion job from 1990-93. She joined CBS Records in 1978 in the West Coast promotion department of Portrait Records, and eventually became associate director of AC promotion in 1984.

## VIDEO SUPPLIERS EYE MEXICAN MARKET

(Continued from page 6)

Jeffrey says CIC plans to announce its continuous video sell-through plan for Mexico within the next few months.

To date, only hit MCA titles such as "Jurassic Park" and "The Flintstones" have been available for sale in Mexico.

Jeffrey estimates that the Mexican market ranks 12th among the company's overall international business areas.

Most suppliers are responding to the new retail-friendly environment in Mexico that was sparked by the Jan. 1 enactment of the North American Free Trade Agreement. But Buena Vista Home Video International, which has been selling product in Mexico for the last three years, has doubled its unit sales since entering the market, according to a Buena Vista International spokesman.

However, video piracy remains an issue in the Mexican market. Suppliers also must work to promote videos as something to buy, rather than rent.

"We're at an interesting stage, in that we're focusing on educating consumers

about the collectability of video," says the Buena Vista spokesman. "We've still got problems, but they're nothing we can't solve."

Among the problems is a 10% value-added tax still in effect. The Buena Vista spokesman says, "We still have a high-taxation rate, and we're still trying to deal with the affordable-pricing issue at retail."

In other international news, GoodTimes Entertainment has entered a joint venture with Asian distributor U.S. Summit Co.

The venture will operate under the banner GoodTimes Asia, and will have offices in New York, Hong Kong, Bangkok, Taipei, Singapore, Kuala Lumpur, Shanghai, Jakarta, Ho Chi Minh City, and Manila.

The venture will distribute and market home video, interactive, and television programming. U.S. Summit sells consumer products to more than 30,000 retail stores in eight Asian territories.

## NEW 'UNPLUGGED' SETS SPELL PROFITS

(Continued from page 10)

after entering at No. 4 last week.

These instant MTV-derived hits preface the Dec. 6 arrival of "The Unplugged Collection Volume I," a various-artist compilation drawn from past "Unplugged" programming. The album is slated for a major promotional push by Warner Bros. and the cable music network.

The set will include previously unreleased tracks by Stevie Ray Vaughan, Lenny Kravitz, Soul Asylum, k.d. lang, Paul Simon, Rod Stewart, Elton John, John Mellencamp, Elvis Costello & The Rude 5, Don Henley, Annie Lennox, and R.E.M. It will also incorporate tracks by Eric Clapton, Neil Young, Paul McCartney, and 10,000 Maniacs, all heard on previous "Unplugged" albums. (Stewart released his own "Unplugged... and seated" on Warner Bros. in May 1993, but his "Collection" version of "Gasoline Alley" was not included on the album.)

The deluge of "Unplugged"-related releases follows a yearlong drought of such albums. However, in the spring of 1993—following the splash made by Eric Clapton's septuple-platinum, Grammy-winning '92 "Unplugged" album—so many MTV-spawned projects were being issued that some retailers bemoaned a potential glut (Billboard, May 8, 1993).

Proving that the acoustic format is not commercially bulletproof, the "Unplugged" class of '93 performed erratically on record. Stewart's album went double-platinum, and 10,000 Maniacs' valedictory Elektra set went platinum. But Neil Young's Reprise album and Arrested Development's Chrysalis album only reached gold, peaking on The Billboard 200 at No. 23 and No. 60, respectively, while a multi-artist package of Uptown Records hip-hop/R&B acts peaked at No. 71.

Most insiders say that the current "Unplugged" crop is hitting big because of the "event" status of the albums. The Nirvana set—scheduled for release only after efforts to craft a retrospective compilation stalled—is the band's first album since Kurt Cobain's suicide in April. The Eagles and Led Zeppelin have not issued fresh studio albums since 1979.

"Whether it's unplugged or not, they would have sold," says Stan Goman, senior VP of retail operations at the 102-store Tower Records chain in Sacramento, Calif. "It's product from those particular artists... Is [Capitol's] Beatles album ["Live At The BBC," due Dec. 6] going to be huge because it's 'BBC Unplugged'?"

Bob Bell, new-release buyer for 350-store Wherehouse Entertainment in Torrance, Calif., concurs, saying that the success of the current "Unplugged" sets "is artist-driven. It all depends on who the artists are, and how strong the music is."

However, Bell says, "I wouldn't want to undercut the 'Unplugged' format because of the [albums] that didn't perform last year."

"Clearly, the three on the charts right now are special for different reasons," says Doug Herzog, MTV executive VP of production and programming. "For us, they were event programming."

Geffen GM Bill Bennett agrees that star power is an essential component of the sales on the Nirvana and Eagles sets.

"It's certainly tied to the commercial appeal of [the] artist," says Bennett. "[Nirvana and the Eagles] were both multiplatinum artists to begin with, so there's a certain amount of interest to begin with."

The upcoming Warner Bros. "Collection" is a rarity—not a single-artist

package taken from a relatively recent show, but an eclectic compilation of multigenre performances pulled from "Unplugged" shows recorded from 1990-93.

"The event in this really becomes the lineup, if you believe in the ["Unplugged"] franchise," says Warner Bros. VP of merchandising and advertising Jim Wagner.

Van Toffler, MTV senior VP of program enterprises and business development, says of the album's genesis, "We thought we had enough to make a great compilation, most of which was unreleased... Warner seemed like the most obvious [label] choice, because a lot of the most successful ["Unplugged"] records were released there."

Acknowledging that the Warner album lacks a single star-spangled name above the title, Wagner says, "I would certainly hope we get that little extra push."

Warner Bros. is targeting radio with a single of Kravitz's "Are You Gonna Go My Way," which hits Tuesday (29). Wagner says there are tentative plans to service a three-track sampler featuring the Vaughan and Costello cuts, and a third track to be determined on Jan. 10.

Warner will send in-store-play copies of the album and posters to the retail outlets it services via direct mail.

Wagner says that the timing of "The Unplugged Collection" is propitious at retail. "It gives us an opportunity to be placed, from a product standpoint, with the other ["Unplugged"] albums," he says. "Some retailers may place the albums together. The more there are of them, the more it may attract the consumer."

Although final details were not in place at press time, MTV will be supporting "The Unplugged Collection" with a spate of programming in December.

"The Unplugged Collection," a special featuring performances culled from the acoustic showcase, will premiere on the cable network Dec. 6. The show will be rerun the week of Dec. 12, when the web spotlights "The Best Of MTV Unplugged," highlighted by reruns of the Eagles and Page-Plant shows and a new special starring Bob Dylan, which was taped Nov. 17-18 and premieres Dec. 15.

According to Herzog, Columbia has no plans to release a Dylan "Unplugged" album, although the possibility exists for the future.

No matter how well the Warner Bros. set fares, MTV stands to benefit from its release—Toffler notes that the network receives a royalty on all records derived from MTV programming, though he declines to give a range of percentage points.

Toffler and Herzog are quick to add that the "Unplugged" shows are created with an eye to programming concerns, and not the benefits derived from potential record sales.

Herzog says, "We still want to be able to take chances, and we may do a band you've never heard of... We're looking for the next Pearl Jam 'Unplugged.'" Plans call for a January "Unplugged" taping featuring three still-unnamed acts on the rise.

Word has surfaced that, in the near future, MTV could have a direct outlet for releasing "Unplugged" albums. According to a recently published report, Jonathan Dolgen, chairman/CEO of MTV parent Viacom Entertainment Group, would like to launch a new label next year, and has engaged in talks with several prominent industry figures to head the company.

An MTV representative declines to comment on the report.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	4	8	ON BENDED KNEE	BOYZ II MEN (MOTOWN) [wk at No. 1]
2	1	17	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
3	2	15	ANOTHER NIGHT	REAL MCCOY (ARISTA)
4	3	17	ALL I WANNA DO	SHERYL CROW (A&M)
5	6	10	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
6	5	9	SECRET	MADONNA (MAVERICK/SIRE/WB)
7	8	9	ALWAYS	BON JOVI (MERCURY)
8	7	14	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
9	10	26	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
10	14	8	YOU WANT THIS	JANET JACKSON (VIRGIN)
11	9	25	WHEN CAN I SEE YOU	BABYFACE (EPIC)
12	11	16	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
13	15	15	NEVER LIE	IMMATURE (MCA)
14	13	17	DECEMBER 1963	FOUR SEASONS (CURB)
15	12	9	I WANNA BE DOWN	BRANDY (ATLANTIC)
16	16	28	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
17	17	10	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)
18	22	11	YOU GOTTA BE	DES REE (550 MUSIC)
19	20	13	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)
20	23	12	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
21	19	7	LIVING IN DANGER	ACE OF BASE (ARISTA)
22	24	8	ABOUT A GIRL	NIRVANA (DGC/GEFFEN)
23	18	11	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)
24	21	37	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
25	27	10	ZOMBIE	THE CRANBERRIES (ISLAND)
26	33	5	CREEP	TLC (LAFACE/ARISTA)
27	25	5	EVERY DAY OF THE WEEK	JADE (GIANT)
28	28	31	IF YOU GO	JON SECADA (SBK/EMI)
29	31	7	ALLISON ROAD	GIN BLOSSOMS (A&M)
30	39	8	LANDSLIDE	SMASHING PUMPKINS (VIRGIN)
31	26	33	DON'T TURN AROUND	ACE OF BASE (ARISTA)
32	32	13	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)
33	37	21	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)
34	34	10	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET (COLUMBIA)
35	40	3	SHAME	ZHANE (HOLLYWOOD/JIVE)
36	35	46	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
37	36	18	BASKET CASE	GREEN DAY (REPRISE)

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

## HOT 100 RECURRENT AIRPLAY

1	1	1	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
2	2	21	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
3	1	2	SHINE	COLLECTIVE SOUL (ATLANTIC)
4	4	5	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
5	3	6	PRAYER FOR THE DYING	SEAL (ZTT/SIRE/WARNER BROS.)
6	5	2	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
7	9	68	TWO PRINCES	SPIN DOCTORS (EPIC)
8	7	3	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
9	8	7	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)
10	11	4	CLOSER	NINE INCH NAILS (NOTHING/TVT)
11	10	13	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
12	12	8	THE SIGN	ACE OF BASE (ARISTA)
13	6	13	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
14	13	8	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
15	15	49	HEY JEALOUSY	GIN BLOSSOMS (A&M)
16	—	3	WHAT'S UP	DJ MILO (ZYX)
17	14	3	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
18	21	44	NO RAIN	BLIND MELON (CAPITOL)
19	18	28	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
20	19	6	CRAZY	AEROSMITH (GEFFEN)
21	17	2	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
22	25	10	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
23	23	28	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
24	22	36	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
25	20	17	WHATTA MAN	SALT-N-PEPA/ENI VOGUE (NEXT PLATEAU)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

15	100%	PURE LOVE	(Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
99	5-4-3-2	(YO! TIME IS UP)	(Second Generation Rooney Tunes, BMJ/MCA, BMJ/Creative Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) HL
7	1	ACTION	(EMI Blackwood, BMI) HL
90	1	ALL I WANNA DO	(WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM
5	1	ALWAYS	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
3	1	ANOTHER NIGHT	(Copyright Control)
30	1	AT YOUR BEST (YOU ARE LOVE)	(Bovina, ASCAP/EMI April, ASCAP) HL
86	1	BACK UP OFF ME!	(4 The Dough, ASCAP)
23	1	BEFORE I LET YOU GO	(Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP) HL/WBM
32	1	BE HAPPY	(MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
94	1	BEHIND BARS	(Prinse Pawl, BMI/Jana, BMJ/Irving, BMJ/Def American, BMI) WBM
100	1	BIOLOGICAL DIDN'T BOTHER	(Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz, ASCAP/11 C, ASCAP) WBM
61	1	BLACK COFFEE	(EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP) HL
59	1	BLIND MAN	(Swag Song, ASCAP/EMI April, ASCAP/MCA, ASCAP/T.Rhodes, ASCAP) HL
65	1	BODY & SOUL	(EMI Virgin, BMJ/Shipwreck, BMJ/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
64	1	BOP GUN (ONE NATION)	(Gansta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM
88	1	BREAKDOWN	(Zomba, BMJ/CPMK, BMJ/Saja, BMJ/Trountman, BMI) WBM
72	1	BRING THE PAIN	(Careers-BMG, BMJ/Razor Sharp, BMI) HL
66	1	BUT IT'S ALRIGHT	(Famous, ASCAP)
98	1	CAN'T HELP MYSELF	(Trycap, BMJ/Willesden, BMJ/Ramal, BMJ/Cleveland's Own, BMJ/Zomba, BMI) WBM
78	1	CAN U GET WIT IT	(DeSwing, ASCAP/EMI, ASCAP) HL
43	1	CIRCLE OF LIFE (FROM THE LION KING)	(Wonderland, BMI) HL
44	1	COME TO MY WINDOW	(MLE, ASCAP/Almo, ASCAP) WBM
68	1	CONSTANTLY	(EMI April, ASCAP/Millhill, BMJ/Jesse Powell, BMJ/Teron Beal, BMI) HL
8	1	CREEP	(EMI April, ASCAP/D.A.R.P., ASCAP) HL
45	1	DANCE NAKED	(Full Keel, ASCAP) WBM
17	1	DECEMBER 1963 (OH, WHAT A NIGHT)	(Seasons, BMJ/Jobete, ASCAP) WBM
50	1	DON'T TURN AROUND	(Albert Hammond, ASCAP/WB, ASCAP/Realsongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM
73	1	DO YOU SEE	(Warren G, ASCAP/Colegems-EMI, ASCAP/O/B/D Itself, ASCAP/Extreme, ASCAP)
81	1	DO YOU WANNA GET FUNKY	(Cole-Clivilles, ASCAP/Duranman, ASCAP/EMI Virgin, ASCAP) HL
34	1	ENDLESS LOVE	(Pgp, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
35	1	EVERY DAY OF THE WEEK	(Armato, ASCAP/Irving, BMJ/Little Jerald Jr., BMJ/Ju-Ju Bee, BMI) WBM
39	1	FA ALL Y'ALL	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
56	1	FADE INTO YOU	(Salley Gardens, BMI)
31	1	FAR BEHIND	(Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM
18	1	FLAVA IN YA EAR	(For Ya Ear, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Publishing Co., ASCAP) HL
75	1	FOOLIN' AROUND	(Zomba, BMI) WBM
51	1	GET OVER IT	(Black Cypress, ASCAP/Red Cloud, ASCAP/WB, ASCAP) WBM
79	1	GET READY FOR THIS	(Any Kind Of Music, ASCAP/MCA, ASCAP) HL
62	1	GET UP ON IT	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMJ/EMI Blackwood, BMI) HL/WBM
60	1	GIRL, YOU'LL BE A WOMAN SOON	(FROM PULP FICTION) (Tallyrand, ASCAP/Sony, ASCAP) HL
93	1	GOOD ENOUGH	(Sony, BMJ/Tyde, BMI) HL
2	1	HERE COMES THE HOTSTEPPER	(FROM PRET-A-PORTER) (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMJ/Irving, BMI) WBM
46	1	HOLD MY HAND	(EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
92	1	HOUSE OF LOVE	(Sony Cross Keys, ASCAP/Tree, BMJ/Greenberg, BMJ/Warneractive, BMI) WBM/HL
41	1	I BELONG TO YOU/HOW MANY WAYS	(Three Days From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMJ/Jay Alley, BMJ/Black Hand, ASCAP/Zomba, BMJ/Raphic, BMJ/MCA, ASCAP) HL/WBM
71	1	I CAN GO DEEP	(FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMJ/Me And My Boy, BMJ/Warner-Tamerlane, BMI) WBM
76	1	(I COULD ONLY) WHISPER YOUR NAME	(Papa's-June, BMJ/Clean-Con, BMI)
83	1	I'D GIVE ANYTHING	(Full Keel, ASCAP/Farouff, ASCAP/Farren Curtis, BMJ/Longitude, BMJ/August Wind, BMJ/Albert Pawl, BMJ/CurbSongs, ASCAP/Mike Curb, BMI) WBM
48	1	IF YOU GO	(Foreign Imported, BMI) WBM
4	1	I'LL MAKE LOVE TO YOU	(Sony, BMJ/Ecaf, BMI) HL
16	1	I'LL STAND BY YOU	(Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
70	1	I'LL TAKE HER	(Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/III, ASCAP)
91	1	I MISS YOU	(3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)
11	1	I'M THE ONLY ONE	(MLE, ASCAP/Almo, ASCAP) WBM
63	1	I NEVER SEEN A MAN CRY	(AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMJ/Straight Cash, BMI) HL
84	1	I SEE IT NOW	(Sony Tree, BMJ/Sony Cross Keys, ASCAP/WB, ASCAP) WBM/HL
9	1	I WANNA BE DOWN	(Human Rhythm, BMJ/Young Legend, ASCAP/Chrysalis, ASCAP)
55	1	JUICY/UNBELIEVABLE	(Tee Tee, ASCAP/EMI April, ASCAP/Justin Publishing Co., ASCAP)
20	1	LIVING IN DANGER	(Megasongs, BMJ/Careers-BMG, BMI) HL
36	1	LUCAS WITH THE LIO OFF	(Copyright Control)
58	1	LUCKY ONE	(Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
77	1	MENTAL PICTURE	(Foreign Imported, BMI) WBM
87	1	MISSING YOU	(Street Talk, ASCAP/Love Jones, BMI)
57	1	THE MOST BEAUTIFULLEST THING IN THIS WORLD	(Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM
12	1	NEVER LIE	(Hook, BMJ/Zomba, ASCAP/Teaspoon, ASCAP) WBM

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	10	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA) [4 wks at No. 1]
2	4	2	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
3	8	3	CREEP	TLC (LAFACE/ARISTA)
4	3	9	ALWAYS	BON JOVI (MERCURY)
5	7	13	ANOTHER NIGHT	REAL MCCOY (ARISTA)
6	2	16	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
7	6	23	TOOTSEE ROLL	69 BOYZ (RIP-IT)
8	5	11	I WANNA BE DOWN	BRANDY (ATLANTIC)
9	11	9	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)
10	10	17	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
11	12	8	SECRET	MADONNA (MAVERICK/SIRE/WB)
12	9	18	NEVER LIE	IMMATURE (MCA)
13	17	7	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
14	20	9	SHORT DICK MAN	20 FINGERS (S.O.S./ZOO)
15	14	14	ALL I WANNA DO	SHERYL CROW (A&M)
16	15	6	YOU WANT THIS	JANET JACKSON (VIRGIN)
17	16	9	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
18	19	9	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)
19	18	13	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)
20	13	2	SPIN THE BLACK CIRCLE	PEARL JAM (EPIC)
21	22	7	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS)
22	25	28	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
23	23	12	ENDLESS LOVE	L. VANDROSS & M. CAREY (COLUMBIA)
24	32	4	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
25	24	19	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
26	26	10	LUCAS WITH THE LIO OFF	LUCAS (BIG BEAT/ATLANTIC)
27	31	8	GET UP ON IT	KEITH SWEAT (ELEKTRA)
28	21	13	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
29	28	20	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/ISLAND)
30	27	10	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSLIS/EMI)
31	30	7	THE MOST BEAUTIFULLEST ...	KEITH MURRAY (JIVE)
32	33	10	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
33	37	3	I NEVER SEEN A MAN CRY	SCARFACE (RAP-A-LOT/NOO TRYBE)
34	36	14	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)
35	39	10	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)
36	29	14	CAN U GET WIT IT	USHER (LAFACE/ARISTA)
37	44	2	CONSTANTLY	IMMATURE (MCA)
38	35	12	DECEMBER 1963	FOUR SEASONS (CURB)
39	42	5	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)
40	40	10	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)
41	34	15	JUICY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
42	41	11	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)
43	38	26	CLOSER	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
44	50	6	I SEE IT NOW	TRACY LAWRENCE (ATLANTIC)
45	45	3	LIVING IN DANGER	ACE OF BASE (ARISTA)
46	51	6	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
47	55	4	OUT OF TEARS	ROLLING STONES (VIRGIN)
48	53	6	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
49	48	7	BREAKDOWN	FU-SCHNICKENS (JIVE)
50	58	8	SHUT UP AND KISS ME	MARY CHAPIN CARPENTER (COLUMBIA)
51	56	3	I CAN GO DEEP	SILK (HOLLYWOOD/JIVE)
52	—	1	DO YOU SEE	WARREN G (VIOLATOR/RAL/ISLAND)
53	43	19	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)
54	67	7	LIVIN' ON LOVE	ALVIN JACKSON (ARISTA)
55	47	14	BODY & SOUL	ANITA BAKER (ELEKTRA)
56	49	23	WHEN CAN I SEE YOU	BABYFACE (EPIC)
57	54	11	I'LL TAKE HER	ILL AL SKRATCH (MERCURY)
58	46	30	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
59	—	1	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
60	52	8	5-4-3-2 (YO! TIME IS UP)	JADE (GIANT)
61	65	3	YOU GOTTA BE	DES REE (550 MUSIC)
62	66	4	REDFNECK STOMP	JEDD FOXWORTHY (WARNER BROS.)
63	59	4	BRING THE PAIN	METHOD MAN (DEF JAM/RAL/ISLAND)
64	75	2	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)
65	62	4	GET OVER IT	EAGLES (GEFFEN)
66	57	2	BEHIND BARS	SLUICK RICK (DEF JAM/RAL/ISLAND)
67	68	29	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)
68	61	19	TAKE IT EASY	MAD LION (WEEDED

# Billboard HOT 100 SINGLES

FOR WEEK ENDING DEC. 3, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	14	3	★ ★ ★ No. 1 ★ ★ ★ ON BENDED KNEE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (T) (X) MOTOWN B60 244
2	2	2	12	HERE COMES THE HOTSTEPPER (FROM "PRET-A-PORER") S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
3	4	4	15	ANOTHER NIGHT FRESHLINE, THE BERMAN BROTHERS (J. WINDING, QUICKMIX, O. JEGLEITZA)	◆ REAL MCCOY (C) (D) (M) (T) ARISTA 1-2724
4	1	1	17	I'LL MAKE LOVE TO YOU D. J. YOUNG (D. J. YOUNG)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
5	5	5	10	ALWAYS P. COLLINS (J. BON JOVI)	◆ BON JOVI (C) (D) (V) (X) MERCURY 856 227
6	6	6	9	SECRET MADONNA, D. AUSTIN (MADONNA D. AUSTIN)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18C35/WARNER
7	7	3	18	ALL I WANNA DO B. BOTTRELL (W. COOPER, S. CROW, B. BOTTRELL, D. BAERWALD, K. GILBERT)	◆ SHERYL CROW (C) (T) (X) A&M 0724
8	12	25	4	CREEP D. AUSTIN (D. AUSTIN)	◆ TRIC (C) (M) (T) LAFACE 2 4082/ARISTA
9	8	7	10	I WANNA BE DOWN K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
10	10	9	7	YOU WANT THIS 70'S LOVE GROOVE J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 3B455
11	11	11	18	I'M THE ONLY ONE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 854 068
12	9	8	19	NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54850
13	14	12	22	TOOTSEE ROLL 9.5. THE DA S W A T TEAM	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 691.1
14	13	11	11	TURN THE BEAT AROUND (FROM "THE SPECIALIST") E. ESTEFAN, JR., L. DERMER (P. JACKSON, G. JACKSON)	◆ GLORIA ESTEFAN (C) (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77630/EPIC
15	15	15	28	100% PURE LOVE THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOOR, T. DAVIS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
16	17	18	17	I'LL STAND BY YOU I. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)	◆ PRETENDERS (C) (D) (V) SIRE 18160/WARNER BROS.
17	19	19	44	DECEMBER 1963 (OH, WHAT A NIGHT) B. GAUDIO (B. GAUDIO, J. PARKER)	◆ FOUR SEASONS (C) (T) CURB 7691.7
18	16	10	17	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9081/ARISTA
19	20	23	9	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	◆ BARRY WHITE (C) A&M 0778
20	22	22	7	LIVING IN DANGER T. EKMAN, P. ADEBRATT (J. OKER, BUDDHA)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2754
21	21	17	25	WHEN CAN I SEE YOU BABYFACE (L. A. REID, D. SIMMONS (BABYFACE))	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
22	23	21	11	WHAT'S THE FREQUENCY, KENNETH? S. LITT, R. E. M. (B. BERRY, P. B. JICK, M. MILLS, M. STIPE)	◆ R. E. M. (C) (T) (V) (X) WARNER BROS. 18050
★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★					
23	30	39	7	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	◆ BLACKSTREET (C) INTERSCOPE 98211
★ ★ ★ GREATEST GAINER/SALES ★ ★ ★					
24	29	32	13	SHORT DICK MAN C. BABIE (M. MOHR, C. BABIE)	◆ 20 FINGERS (C) (D) (M) (T) (X) S.O.S. 14194/200
25	28	30	12	SUKIYAKI M. P. DESANTIS, J. MELILLO (H. NAKAMURA, R. EI)	◆ 4 P.M. (C) (X) NEXT PLATEAU/LONDON 857 687/ISLAND
26	31	33	14	YOU GOTTA BE A. INGRAM, DES'REE (DES'REE, A. INGRAM)	◆ DES'REE (C) (D) 550 MUSIC 77551
27	25	24	28	WILD NIGHT J. MELLENCAMP, M. WANCHIC (V. MORRISON)	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGECELLO (C) (V) (X) MERCURY 858 738
28	26	26	12	THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
29	18	58	3	TREMOR CHRIST/SPIN THE BLACK CIRCLE B. O'BRIEN, PEARL JAM (PEARL JAM, E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 77771*
30	24	16	14	AT YOUR BEST (YOU ARE LOVE) R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
31	35	31	15	FAR BEHIND K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	◆ CANDLEBOX (C) MAVERICK/SIRE 18118/WARNER BROS.
32	45	51	5	BE HAPPY SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. OLIVIER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
33	32	28	9	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	◆ D. W. U. (BLACK MEN UNITED) (C) (D) (V) (X) MERCURY 856 200
34	27	20	13	ENDLESS LOVE W. AFANASIEFF (L. RICHIE)	◆ LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
35	53	—	2	EVERY DAY OF THE WEEK R. JERALD, C. MILLS (A. ARMATO, R. JERALD, K. MILLER)	◆ JADE (C) GIANT 17988
36	34	29	10	LUCAS WITH THE LID OFF LUCAS, ILLINTON (SECON, FRED BROWN, ZANY)	◆ LUCAS (C) (T) (X) BIG BEAT 98219/ATLANTIC
37	36	36	11	PLAYAZ CLUB FRANKY J, C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
38	33	27	19	STROKE YOU UP R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
39	38	41	8	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF 77594/CHAOS
40	43	43	15	NEW AGE GIRL (FROM "DUMB AND DUMBER") F. LEBLANC (C. GUILLOTTE)	◆ DEADEYE DICK (C) (V) (X) ICHIBAN 232
41	39	35	10	I BELONG TO YOU/HOW MANY WAYS BENFORD, HERBERT (BENFORD, SPEARMAN, HERBERT, BRAXTON, GORING, MILLER) (C) (M) (T) (X) LAFACE 2-4081/ARISTA	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4081/ARISTA
42	51	61	4	THE SWEETEST DAYS K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
43	40	37	15	CIRCLE OF LIFE (FROM "THE LION KING") C. THOMAS (ELTON JOHN, T. RICE)	◆ ELTON JOHN (C) (D) HOLLYWOOD 64516
44	42	42	41	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 858 028
45	52	55	6	DANCE NAKED J. MELLENCAMP, M. WANCHIC (J. MELLENCAMP)	◆ JOHN MELLENCAMP (C) (D) (V) (X) MERCURY 856 346
46	55	60	9	HOLD MY HAND D. GHEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) ATLANTIC 87230
47	41	44	10	SOMETHING'S ALWAYS WRONG G. MACRILLOP (T. NICHOLAS, G. PHILLIPS, TOAD)	◆ TOAD THE WET SPROCKET (C) (D) COLUMBIA 77639
48	49	47	31	IF YOU GO J. SECADA, E. ESTEFAN, JR. (J. SECADA, M.A. MOREJON)	◆ JON SECADA (C) (D) (T) (V) SBK 58165/EMI
49	46	46	6	WHEN WE DANCE H. PADGHAM, STING (STING)	◆ STING (C) (V) (X) A&M 0846

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	47	40	31	DON'T TURN AROUND EKMAN, ADEBRATT (A. HAMMOND, D. WARREN)	◆ ACE OF BASE (C) (D) (M) (T) (V) ARISTA 1-2691
51	37	34	6	GET OVER IT EAGLES, E. SCHEINER, R. JACOBS (D. HENLEY, G. FREY)	◆ EAGLES (C) (V) GEFEN 19376
52	48	45	20	NONE OF YOUR BUSINESS S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	◆ SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND
53	64	—	2	SHAME (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (J. FINCH, R. CROSS)	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
54	59	80	4	THE RHYTHM OF THE NIGHT CHECCO, SOUL TRAIN (F. BONTEMPI, A. GORDON, G. SPAGNA)	◆ CORONA (C) (T) (X) EASTWEST 98192
55	54	38	15	JUICY/UNBELIEVABLE SEAN COMBS, J. OLIVER (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
56	44	52	14	FADE INTO YOU D. ROBACK (H. SANDOVAL, D. ROBACK)	◆ MAZZY STAR (C) (X) CAPITOL 58286
57	57	53	7	THE MOST BEAUTIFUL THING IN THIS WORLD E. SERMON (K. MURRAY, E. SERMON, C. JASPER, E. ISLEY, M. ISLEY, R. B. ISLEY, O. ISLEY, R. ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
58	56	54	17	LUCKY ONE K. THOMAS (K. GRANT, K. THOMAS)	◆ AMY GRANT (C) (V) (X) A&M 0724
59	68	74	4	BLIND MAN M. BEINHORN (S. TYLER, J. PERRY, RHODES)	◆ AEROSMITH (C) (V) GEFEN 19377
60	70	81	3	GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") URGE OVERKILL (URGE OVERKILL)	◆ URGE OVERKILL (C) MCA 54935
61	63	67	5	BLACK COFFEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
62	67	65	8	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
63	71	72	3	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) B. JORDAN, M. DEAN (B. JORDAN, J. JOHNSON, M. DEAN)	◆ SCARFACE (C) RAP-A-LOT 38461/NOO TRYBE
64	58	57	19	BOP GUN (ONE NATION) Q. D. III, ICE CUBE (ICE CUBE, Q. D. III, G. CLINTON, JR., G. SHIDER, W. MORRISON)	◆ ICE CUBE FEATURING GEORGE CLINTON (C) (M) (T) (X) PRIORITY 53155
65	61	56	14	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
66	66	68	15	BUT IT'S ALRIGHT S. LEVINE (J. JACOBSON, P. TUBBS)	◆ HUEY LEWIS & THE NEWS (C) ELEKTRA 64524
67	60	64	8	OUT OF TEARS D. WALKER (THE GLIMMER TWINS (M. JAGGER, K. RICHARDS))	◆ ROLLING STONES (C) (V) (X) VIRGIN 38459
68	73	—	2	CONSTANTLY I. PRINCE, D. PEARSON (I. PRINCE, D. PEARSON, J. POWELL, T. BEAL)	◆ IMMATURE (C) MCA 54948
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
69	NEW	1	1	YOU DON'T KNOW HOW IT FEELS R. RUBIN (T. PETTY)	◆ TOM PETTY (C) (D) (V) WARNER BROS. 18030
70	62	63	11	I'LL TAKE HER L.G. LORIDER (L.G. LORIDER, L.L. LG, TONY P.)	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
71	74	76	4	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (M. CHAPMAN, T. THOMAS, T. EVANS, K. VON)	◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
72	75	75	4	BRING THE PAIN PRINCE RAKEEM (C. SMITH, R. DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 965/ISLAND
73	NEW	1	1	DO YOU SEE WARREN G (W. GRIFFIN, B. CARTER, J. GISCOMBE)	◆ WARREN G (C) (T) VIOLATOR/RAL 853 236/ISLAND
74	69	66	20	THIS D.J. WARREN G (W. GRIFFIN)	◆ WARREN G (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND
75	90	96	3	FOOLIN' AROUND R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
76	79	77	7	(I COULD ONLY) WHISPER YOUR NAME T. FREEMAN (H. CONNICK, JR., R. MCLEAN)	◆ HARRY CONNICK, JR. (C) COLUMBIA 77718
77	99	—	2	MENTAL PICTURE J. SECADA, E. ESTEFAN, JR. (J. SECADA, M.A. MOREJON)	◆ JON SECADA (C) SBK 58238/EMI
78	65	59	14	CAN U GET WIT IT D. SWING (D. SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
79	83	89	12	GET READY FOR THIS P. WILDE, J. P. DECOSTER (R. SLINGARD, P. WILDE, J. P. DECOSTER)	◆ 2 UNLIMITED (C) (T) RADICAL 15535/CRITIQUE
80	82	84	6	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 53246/EMI
81	72	62	19	DO YOU WANNA GET FUNKY R. CLIVILLES, D. COLE (R. CLIVILLES, D. COLE, D. RAMOS)	◆ C+C MUSIC FACTORY (C) (M) (T) (X) COLUMBIA 77582
82	78	79	8	SUPERNOVA L. PHAIR (L. PHAIR)	◆ LIZ PHAIR (C) (V) (X) MATADOR 98206/ATLANTIC
83	81	73	18	I'D GIVE ANYTHING D. FOSTER (C. FARRIN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
84	88	92	5	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
85	84	85	4	PICTURE POSTCARDS FROM L.A. P. VAN HOOKE, R. ARGENT (J. KADISON)	◆ JOSHUA KADISON (C) (V) SBK 58238/EMI
86	85	86	3	BACK UP OFF ME! DOCTOR DRE, ED LOVER, T. MONEY, DAVY D (ED LOVER, T. MONEY)	◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236
87	NEW	1	1	MISSING YOU S. PERRY, T. MINER (S. PERRY, T. MINER)	◆ STEVE PERRY (C) COLUMBIA 77760
88	80	78	7	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURENE, R. KIRKPATRICK, L. TROUTMAN, ROGER TROUTMAN)	◆ FU-SCHNICKENS (C) (T) DEF JAM/RAL 851 061/ISLAND
89	77	71	10	UNDONE - THE SWEATER SONG R. OCASEK (R. CUOMO)	◆ WEEZER (C) (V) DGC 19378/GEFFEN
90	76	70	20	ACTION D. KELLY (D. KELLY)	◆ TERROR FABULOUS FEATURING NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260
91	NEW	1	1	I MISS YOU V. HERBERT (V. HERBERT, C. HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
92	96	—	2	HOUSE OF LOVE K. THOMAS (W. WILSON, K. GREENBERG, G. BARNHILL)	◆ AMY GRANT WITH VINCE GILL (C) (V) A&M 0802
93	91	82	9	GOOD ENOUGH P. MARCHAND (S. MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 1-2690
94	87	—	2	BEHIND BARS P. HUSTON (P. HUSTON, L. MCCANN, R. WALTERS)	◆ SLICK RICK (C) (T) DEF JAM/RAL 851 061/ISLAND
95	86	91	3	SUN'S GONNA RISE N. DIDIA, S. SALAS, S. JORDAN (S. JORDAN, S. SALAS)	◆ SASS JORDAN (C) IMPACT 54970/MCA
96	93	94	6	SHUT UP AND KISS ME J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
97	92	87	19	TAKE IT EASY KRS-ONE (MAD LION)	◆ MAD LION (C) (M) (T) WEEDEE 20126/NERVOUS
98	98	—	2	CAN'T HELP MYSELF G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ GERALD LEVERT (C) (D) EASTWEST 98209
99	89	83	11	5-4-3-2 (YO! TIME IS UP) M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES)	◆ JADE (C) (D) (T) (X) GIANT 18066
100	95	—	2	BIOLOGICAL DIDN'T BOTHER L.G. LORIDER (S. O'NEAL, P. HARVEY, T. PRENDATT)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42267

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi single availability. (T) Vinyl maxi single availability. (V) Vinyl single availability. (X) CD maxi single availability. © 1994, Billboard/BPI Communications.

# HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

The following is a list of the new Hot 100 monitored radio panel reflecting changes effective in this week's issue.

## TOP 40/MAINSTREAM (79 STATIONS)

Albany, NY Atlanta, GA Augusta, GA Austin, TX Baton Rouge, LA Boston, MA Buffalo, NY Burlington, VT Charleston, WV Charlotte, NC Cleveland, OH Colorado Springs, CO Columbia, SC Columbus, OH	WFLY WSTR WZNY KHFI WFMF WKKS WKSE WXXX WVSR WEDJ WZJM KMG WNOK WAHC WNCI KHKS WGTZ KQKS WVCK WVKB WGRD WVSN WIXX WBBO WNOK WKSS WTIC KRBE WZYP WZPL WAPE KISF KMXV WVST KIIS WDJX KBFM WHYI KDWB WABB	Montgomery, AL Nashville, TN New Bedford, MA New Haven, CT New Orleans, LA New York, NY Norfolk, VA Oklahoma City, OK Omaha, NE Orlando, FL Paducah, KY Philadelphia, PA Phoenix, AZ Pittsburgh, PA Portland, OR Providence, RI Raleigh, NC Richmond, VA Roanoke, VA Roanoke, VA Rochester, NY St. Louis, MO Salt Lake City, UT San Diego, CA Santa Barbara, CA Spokane, WA Syracuse, NY Toledo, OH	WHYH WYHY WFHN WKCI WEZB WHTZ WNVZ KJYO KQKQ WXXL WDDJ WIOQ WPLY KKFR WBZZ KKRZ WPRO WDCC WRVQ WXLK WPXY WKBQ KUTQ KKLQ KHXY KZZU WNTQ WTWR WVKS WPST KRQQ KHHT WOWV KKRD WBHT WKRZ WSTW WYCR WHOT
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## TOP 40/RHYTHM-CROSSOVER (33 STATIONS)

Albuquerque, NM Bakersfield, CA Baltimore, MD Boston, MA Chicago, IL Corpus Christi, TX E Paso, TX Fresno, CA Greensboro, NC Houston, TX Indianapolis, IN Jacksonville, FL Las Vegas, NV Los Angeles, CA Miami, FL Minneapolis, MN Mobile, AL	KKSS KIOX WERQ WJMN WBBM KZFM KPRR KBOS WJMH KBXX WHHH WHJX KLUC KPWR WPOW KDON KMXZ	New York, NY Oxnard, CA Providence, RI Riverside, CA Roanoke, VA Sacramento, CA Salt Lake City, UT San Antonio, TX San Diego, CA San Francisco, CA San Jose, CA Seattle, WA Tampa, FL Tucson, AZ Washington, DC	WQHT KCAQ WVXX KGGI WJXJ KSFM KZHT KTFM XHTZ KMEL KYLD KHQT KUBE WFLZ KJYK-AM WPGC
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## TOP 40/ADULT STATIONS (47 STATIONS)

Akron, OH Birmingham, AL Buffalo, NY Burlington, VT Charleston, SC Charleston, WV Charlotte, NC Chattanooga, TN Chicago, IL Cincinnati, OH Colorado Springs, CO Columbus, GA Detroit, MI Fresno, CA Grand Rapids, MI Green Bay, WI Harrisburg, PA Houston, TX Huntsville, AL Jackson, MS Jacksonville, FL Johnson City, TN Las Vegas, NV Lexington, KY	WKDD WMXQ WMJQ WEZF WSSX WVAF WBT WDEF WTAX WKRR KVUU WGSY WKQI KTHT WLHT WQLH WIMX KHMX WAHR WJDX WVIV WTFM KMZQ WMLL	Long Island, NY Los Angeles, CA Memphis, TN Milwaukee, WI New York, NY Norfolk, VA Oklahoma City, OK Portland, ME Portland, OR Sacramento, CA Saginaw, MI St. Louis, MO Salt Lake City, UT San Jose, CA Seattle, WA Springfield, MO Syracuse, NY Tampa, FL Washington, DC York, PA	WALK WBLL KYSR WMC WKTJ WMXV WPU WVXN KYIS WCSO WZPK KXYQ KGBY WIOG KYKY KISN KEZR KPLZ KGBX WYYY WMTX WRQX WARM
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## MODERN ROCK (40 STATIONS)

Albany, NY Atlanta, GA Augusta, GA Austin, TX Boston, MA Chicago, IL Cincinnati, OH Cleveland, OH Columbus, OH Dallas, TX Denver, CO Des Moines, IA Detroit, MI Houston, TX Kansas City, MO Las Vegas, NV	WEQX WNNX WCHZ KNNC WFNX WCBR WKQX WVRT WAQZ WENZ WVMS WVCD KDGE KTCL KFMG CIMX WHYT KRQT KLZR KEDG	Long Island, NY Los Angeles, CA Memphis, TN Milwaukee, WI Minneapolis, MN Nashville, TN New Orleans, LA Phoenix, AZ Portland, OR Providence, RI Sacramento, CA St. Louis, MO Salt Lake City, UT San Diego, CA San Francisco, CA San Jose, CA Seattle, WA Springfield, MO Washington, DC	WDRE KROQ WRXQ WLUJ KEGE WRLG WZRH KEDJ KBBT-AM WBRU KWOD KPNT KXRX XTRA KITS KOME KNDD KTOZ WHFS
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# Ex-Runaways Sue P'Gram, Manager Fowley Jett, Ford & Co. Ask For \$70,000 In Unpaid Royalties

■ BY CARRIE BORZILLO

LOS ANGELES—The former members of the seminal all-girl rock group the Runaways have filed a lawsuit against PolyGram Records and their onetime manager, Kim Fowley, for breach of contract and unfair business practices.

The complaint, filed Nov. 18 in Los Angeles Superior Court, claims that Fowley and PolyGram (its label, Mercury, signed the Runaways) conspired against the group for common profit. The plaintiffs—Joan Jett, Lita Ford, Sandy West, and Cherie Currie—are asking for \$70,000 in unpaid royalties, costs incurred from the suit, and an accounting of sales from their four Mercury albums.

For unknown reasons, bassist Jackie Fox—a lawyer now—hasn't joined her former band mates in the suit.

Mercury released "The Runaways" in 1976, "Queens Of Noise" and "Waitin' For The Night" in 1977, and "The Best Of The Runaways" in 1982. Only the latter currently is available on CD, according to a source at PolyGram.

Although the Runaways never attained commercial success, they are considered the pioneers of today's hard-rocking female bands. Ford and Jett went on to solo stardom after the band split up.

The plaintiffs' attorney, Steven Ames Brown, says the band members have not received royalty checks from any of the four albums

in "several years," but did not know exactly how many years.

Brown says he came up with the \$70,000 figure "after personally surveying the amount of product in the marketplace. They haven't gotten a statement in years," he says. "You can simply look at market rates and look at the amount of CDs in stores. We know that this stuff must be selling. Joan Jett and Lita Ford are still very popular, and there's still activity on the radio. All the marketplace things indicate that sales are steady, yet they haven't received anything."

A PolyGram representative contacted at press time said the company had no knowledge of the suit. Fowley was unavailable for comment.

## EMI MUSIC PROFITS JUMP THANKS TO STONES, McDONALD'S PROMO

(Continued from page 5)

the competitive strengths of HMV." He says that the loss is "seasonal, normal for the first half," and that it includes startup costs for the first store in Hong Kong. But he adds that the reduction in the loss from last year means "the investment is beginning to flow through." HMV recently turned a profit from its nine stores in Japan.

For EMI Music in the first half, the biggest new releases worldwide were "Voodoo Lounge" by the Rolling Stones (Virgin), which sold more than 3.5 million units; "Canto Gregoriano" by the Benedictine Monks of Santo Domingo De Silos, more than 3 million copies; and "Crash! Boom! Bang!" by Roxette (EMI), "The Division Bell" by Pink Floyd (EMI), and "Ill Communication" by the Beastie Boys (Capitol), each of which sold more than 2 mil-

lion units. In North America, the top sellers were the Beastie Boys' album and Bonnie Raitt's "Longing In Their Hearts" (Capitol).

The Stones also contributed to EMI's catalog business, with Virgin re-releasing 11 of the band's albums in the first half. In a statement, EMI Music president and chief executive officer James Field said, "We boosted sales of our rich music catalog substantially through effective marketing campaigns and the re-release of several Rolling Stone albums." He was unavailable for further comment.

Cema, EMI's distribution unit, ranked No. 5 in total U.S. market share—at 11.3%—among music distributors for the nine-month period from January through September, according to market researcher SoundScan. In the same period last year, its share was 11.8%. In R&B album market share, Cema came in last at 8.7%, but in country music it ranked fourth at 17.2% (see story, page 74).

EMI Music Publishing scored "record-breaking" results in the first half, according to the company. The publisher holds more

than 1 million copyrights, including those of such best-selling rock acts as Nirvana, Counting Crows, Stone Temple Pilots, and Aerosmith.

EMI announced four acquisitions during the first half, increasing its strength in Christian and rap music and its presence in Germany and Japan. It purchased Star Song Communications, a Christian music company, and Intercord Tongesellschaft, a German independent label. It acquired distribution rights to Rap-A-Lot Records, an independent label whose releases will be marketed by the new Virgin rap imprint Noo Trybe Records. And it increased its stake in a joint venture, Toshiba-EMI, to 55% from 50%, and bought 100% of Toshiba-EMI Music Publishing.

In the second half of this fiscal year, EMI Music has released or expects to release albums by the following artists: Megadeth, Smashing Pumpkins, Scarface, Queensryche, the Beatles, Frank Sinatra, the Benedictine Monks of Santo Domingo de Silos, Duran Duran, Simple Minds, Bob Seger, Willie Nelson, and Garth Brooks (see story, page 10).

## 'FORREST GUMP'

(Continued from page 5)

centers, which take over delivery to individual stores.

"It gives the studios control of real estate that they never had before," the source adds.

The biggest loser, because it's the biggest rackjobber, is Troy, Mich.-based Handleman. Josephthal Lyons & Ross analyst Dennis McAlpine says Handleman has responded by acquiring its own sell-through vendors, Video Treasures and Star-maker Entertainment; by slashing overhead; and by building hi-tech automated distribution centers to speed up shipments. The first of three, in Sparks, Nev., serving the western states, opens early next year.

Handleman has mixed feelings about the loss of accounts to direct delivery, McAlpine says. On the one hand, the rackjobber does little better than break even and sometimes loses money on highly competitive sell-through hits. On the other, the cash flow helps cover general and administrative expenses in a low-margin business.

Video brought in \$390 million of Handleman's \$1.1 billion in fiscal 1994 sales, and McAlpine says that figure should advance to \$420 million-\$430 million for the year ending April 30, 1995.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	8	LIVIN' ON LOVE	ALAN JACKSON (ARISTA)	14	—	1	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
2	17	2	MISHALE	ANDRU DONALDS (METRO BLUE/CAPITOL)	15	22	7	WHOOPI! (THERE IT WENT)	TAG TEAM/MICKEY/MINNIE/GOOFY (LIFE)
3	14	2	KITTY KITTY	69 BOYZ (RIP-IT)	16	18	3	ROCKAFELLA	REDMAN (RAL/ISLAND)
4	1	10	REDNECK STOMP	JEFF FOXWORTHY (WARNER BROS.)	17	—	1	RICH GIRL	MICHIE ONE & LOUCIE LOU (VP)
5	—	1	ALWAYS AND FOREVER	LUTHER VANDROSS (LIVE/EPIC)	18	—	1	TILL YOU LOVE ME	REBA MCENTIRE (MCA)
6	3	8	TASTE YOUR LOVE	HORACE BROWN (UPTOWN/MCA)	19	16	4	WHEN YOU NEED ME	AARON HALL (SILAS/MCA)
7	4	7	WITHOUT A DOUBT	BLACK SHEEP (MERCURY)	20	25	4	DREAM AWAY	BABYFACE & LISA STANSFIELD (FOX)
8	8	3	THE WHOLE WORLD LOST ITS HEAD	GO-GO'S (I.R.S.)	21	—	1	TAKE A TOKE	C+C MUSIC FACTORY (COLUMBIA)
9	10	4	NEWBORN FRIEND	SEAL (ZTT/RSR/WARNER BROS.)	22	—	1	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
10	23	4	PROMISE ME	LIL SUZY (METROPOLITAN)	23	—	1	NIKA	VICIOUS (EPIC STREET/EPIC)
11	13	4	ROUND & ROUND	MIRANDA (SUNSHINE)	24	—	1	IF I'M NOT IN LOVE	KATHY TROCCOLI (REUNION/RCA)
12	9	4	IF I ONLY KNEW	TOM JONES (INTERSCOPE)	25	6	10	AIN'T NOBODY	JAKI GRAHAM (A&E GROUP/CRITIQUE)
13	11	7	STRAP ON THE SIDE	SPICE 1 (JIVE)					

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

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
DECEMBER 3, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	***No. 1*** EAGLES GEFEN 24725 (12.98/17.98) 2 weeks at No. 1	HELL FREEZES OVER	1
2	3	2	12	BOYZ II MEN ▲ MCA 0323 (10.98/16.98)	II	1
3	2	1	3	NIRVANA DGC 24727 (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
4	NEW ▶	—	1	***Hot Shot Debut*** METHOD MAN DEF JAM/RAL 523839 (10.98/16.98)	TICAL	4
5	6	5	27	OFFSPRING ▲ EPIPHANY 45759 (10.98/16.98) HS	SMASH	4
6	18	38	3	***Greatest Gainer*** KENNY G ARISTA 18767 (10.98/16.98)	MIRACLES THE HOLIDAY ALBUM	6
7	13	30	3	MARIAH CAREY COLUMBIA 64222 (10.98/16.98)	MERRY CHRISTMAS	7
8	8	6	3	AEROSMITH GEFEN 24716 (12.98/17.98)	BIG ONES	6
9	11	16	25	SOUNDTRACK ▲ WALT DISNEY 6086 (10.98/17.98)	THE LION KING	1
10	10	8	3	TOM PETTY WARNER BROS. 45759 (10.98/16.98)	WILDFLOWERS	8
11	4	—	2	JIMMY PAGE & ROBERT PLANT ATLANTIC 82706 (14.98/19.98)	NO QUARTER	4
12	5	3	5	SOUNDTRACK DEATH ROW/INTERSCOPE 92484 AG (10.98/16.98)	MURDER WAS THE CASE	1
13	14	9	8	R.E.M. WARNER BROS. 45740 (10.98/16.98)	MONSTER	1
14	9	—	2	SADE EPIC 66686 (10.98/16.98)	BEST OF SADE	9
15	NEW ▶	—	1	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	15
16	NEW ▶	—	1	FRANK SINATRA CAPITOL 28103 (11.98/17.98)	DUETS II	16
17	7	—	2	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
18	12	13	7	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
19	17	10	10	ERIC CLAPTON ▲ DUCK REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
20	19	11	10	GREEN DAY ▲ REPRISE 45735/WARNER BROS. (10.98/16.98)	DOOKIE	4
21	21	19	4	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
22	23	17	5	BON JOVI MERCURY 526013 (10.98/16.98)	CROSSROAD	8
23	20	15	38	SHERYL CROW ▲ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
24	16	7	4	MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
25	27	18	5	GLORIA ESTEFAN EPIC 66205 (10.98/16.98)	HOLD ME, THRILL ME, KISS ME	9
26	24	22	6	SOUNDTRACK MCA 11103 (10.98/16.98)	PULP FICTION	21
27	22	20	7	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
28	30	25	61	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	16
29	26	—	2	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	26
30	33	32	52	ACE OF BASE ▲ WEA 45740 (10.98/16.98)	THE SIGN	1
31	28	23	24	STONE TEMPLE PILOTS ▲ ATLANTIC 82607 (10.98/16.98)	PURPLE	1
32	29	21	10	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
33	37	35	35	TIM MCGRAW ▲ CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
34	25	12	5	SCARFACE RAP A LOT 39946 (10.98/15.98)	THE DIARY	2
35	36	29	7	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98/16.98)	STONES IN THE ROAD	10
36	38	33	12	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	30
37	31	31	54	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
38	19	4	3	MEGADETH CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
39	35	26	9	LUTHER VANDROSS ▲ LV 57775/EPIC (10.98/16.98)	SONGS	5
40	32	24	8	SOUNDTRACK MERCURY 52291 (10.98/16.98)	JASON'S LYRIC	17
41	46	43	8	BROOKS & DUNN ARISTA 18765 (10.98/16.98)	WAITIN' ON SUNDOWN	15
42	41	36	20	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98/24.98)	FORREST GUMP	2
43	39	27	19	BONE THUGS N HARMONY ▲ RUTHLESS 5526 (RELATIVITY 17.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
44	50	39	19	ROLLING STONES ▲ VIRGIN 39782 (10.98/16.98)	VOODOO LOUNGE	2
45	54	47	12	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
46	45	41	21	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
47	44	37	49	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
48	42	34	7	SMASHING PUMPKINS ▲ VIRGIN 39834 (9.98/13.98)	PISCES ISCARIOT	4
49	48	40	8	BARBRA STREISAND ▲ COLUMBIA 66109 (22.98/29.98)	THE CONCERT	10
50	52	59	13	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
51	47	44	24	WARREN G ▲ VIOLATOR/RAL 523335 (10.98/15.98)	REGULATE...G FUNK ERA	2
52	49	42	8	BRANDY ▲ ATLANTIC 82610 AG (9.98/15.98)	BRANDY	42
53	43	28	5	QUEENSRYCHE EMI 30711 (10.98/16.98)	PROMISED LAND	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	40	11	3	THE BLACK CROWES AMERICAN REPRIS 43000 (10.98/16.98)	AMORICA	11
55	34	—	2	KEITH MURRAY JIVE 41558 (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	34
56	52	46	37	SOUNDGARDEN ▲ A&M 54 1111 (9.98/16.98)	SUPERUNKNOWN	1
57	59	53	24	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
58	61	58	38	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
59	75	94	15	WEEZER DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	56
60	57	48	19	HOOTIE & THE BLOWFISH ● ATLANTIC 82613 AG (10.98/15.98) HS	CRACKED REAR VIEW	41
61	63	61	17	JOE DIFFIE ● EPIC 64357 (10.98/15.98)	THIRD ROCK FROM THE SUN	53
62	74	69	6	GEORGE WINSTON DANCING CAT 1111 (10.98/16.98)	FOREST	62
63	58	55	9	TRACY LAWRENCE ● ATLANTIC 82656 AG (10.98/15.98)	I SEE IT NOW	28
64	NEW ▶	—	1	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
65	69	67	15	JEFF FOXWORTHY ● WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	65
66	56	49	30	LIVE ● RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	36
67	53	45	37	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346 AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
68	70	62	43	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559 AG (10.98/15.98)	KICKIN' IT UP	1
69	66	60	32	ALL-4-ONE ▲ BLITZ/ATLANTIC 82589 AG (10.98/15.98)	ALL-4-ONE	7
70	65	50	11	GERALD LEVERT ● EASTWEST 92416 AG (10.98/16.98)	GROOVE ON	18
71	55	—	2	VARIOUS ARTISTS A&M 540289 (19.98/32.98)	WOODSTOCK 94	55
72	71	68	30	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
73	60	52	22	BLACKSTREET INTERSCOPE 92351 AG (10.98/15.98)	BLACKSTREET	52
74	104	97	6	***Pacesetter*** BARRY MANILOW ARISTA 18771 (10.98/16.98)	BRIDGE WITH THE BIG BANDS	63
75	72	72	58	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 42892 (10.98/16.98)	VERY NECESSARY	4
76	76	—	2	BILLY RAY CYRUS MERCURY 526081 (10.98/16.98)	STORM IN THE HEARTLAND	76
77	87	77	7	CLINT BLACK MCA 45419 (10.98/16.98)	ONE EMOTION	37
78	68	66	36	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ AVOCET 10133 (10.98/15.98)	CHANT	3
79	73	56	4	VARIOUS ARTISTS MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	56
80	92	—	2	SOUNDTRACK HOLLYWOOD 41536 JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	80
81	81	85	21	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
82	64	51	10	THE NOTORIOUS B.I.G. ● BAD BOY 73000/ARISTA (9.98/15.98)	READY TO DIE	15
83	105	144	23	SOUNDTRACK CAST ▲ WALT DISNEY 4577 (10.98/16.98) Cassette	THE LION KING SING-ALONG (EP)	40
84	83	87	64	MARIAH CAREY ▲ COLUMBIA 13208 (10.98/16.98)	MUSIC BOX	1
85	90	123	105	SOUNDTRACK ▲ ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
86	67	—	2	SHAQUILLE O'NEAL JIVE 41580 (10.98/15.98)	SHAQ-FU: DA RETURN	67
87	79	78	71	TONI BRAXTON ▲ LAFACE 18007 (10.98/15.98)	TONI BRAXTON	1
88	85	80	21	69 BOYZ RIP IT 6901 (9.98/16.98) HS	NINETEEN NINETY QUAD	63
89	78	65	20	MAZZY STAR ● CAPITOL 98753 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
90	103	102	79	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
91	82	74	19	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98/16.98)	SHE	16
92	51	—	2	PETE ROCK & C.L. SMOOTH ELEKTRA 61661 (10.98/15.98)	THE MAIN INGREDIENT	51
93	102	116	4	VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	93
94	77	63	14	THE JERKY BOYS ● SELECT 92411 (10.98/15.98)	THE JERKY BOYS 2	12
95	100	95	69	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
96	80	70	34	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82513 AG (10.98/16.98)	THE CROW	1
97	125	128	5	***Heatseeker Impact*** VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	97
98	88	86	25	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
99	119	120	53	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
100	101	92	33	PINK FLOYD ▲ COLUMBIA 64200 (10.98/16.98)	THE DIVISION BELL	1
101	91	75	26	AALIYAH ▲ BLACKGROUND 41533 (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
102	97	83	10	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
103	112	111	8	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
104	120	119	105	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
105	86	93	40	SARAH MCLACHLAN ● NETTWERK 1875 (ARISTA 9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
106	106	104	54	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98/16.98)	THE COLOUR OF MY LOVE	4

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



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**DEMAND IT.**

 **BASF**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
107	84	73	21	DA BRAT ● SO SO DEF/CHAOS 66164* (COLUMBIA (9.98 EQ 15.98))	FUNKDAFIED	11
108	137	149	12	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
109	111	124	64	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
110	109	106	171	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
111	118	109	22	JOHN MELLENCAMP ▲ MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
112	110	99	83	AEROSMITH ▲ CAPITOL 24455 (10.98/15.98)	GET A GRIP	1
113	117	110	23	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
114	96	84	18	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
115	138	179	39	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) <b>HS</b>	PAINTED DESERT SERENADE	69
116	99	100	15	IMMATURE MCA 11068 (9.98/15.98) <b>HS</b>	PLAYTYME IS OVER	95
117	107	103	26	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
118	116	118	8	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
119	123	125	42	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
120	94	64	4	JONI MITCHELL REPRISE 45786/WARNER BROS. (10.98/15.98)	TURBULENT INDIGO	47
121	93	76	25	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
122	126	107	41	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
123	121	122	8	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS III	90
124	124	115	153	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
125	114	88	13	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369* (AG (9.98/15.98))	CHANGING FACES	25
126	NEW ►	1	1	BOB DYLAN COLUMBIA 66783 (10.98 EQ/16.98)	GREATEST HITS VOLUME 3	126
127	134	131	24	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
128	130	114	84	GIN BLOSSOMS ▲ A&M 5403 (9.98/13.98) <b>HS</b>	NEW MISERABLE EXPERIENCE	30
129	177	—	2	NEIL DIAMOND COLUMBIA 66465 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	129
130	108	89	6	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
131	131	79	28	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
132	136	127	37	THE MAVERICKS ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	54
133	89	71	5	DIGABLE PLANETS PENDULUM 30654* (EMI (10.98/15.98))	BLOWOUT COMB	32
134	133	133	159	NIRVANA ▲ DGC 24425* (Geffen (10.98/15.98))	NEVERMIND	1
135	122	91	8	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOVE EVERYBODY	26
136	135	132	40	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	59
137	129	121	8	TOBY KEITH POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
138	127	101	21	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
139	172	—	2	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	139
140	132	113	8	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
141	113	141	3	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	113
142	141	136	61	NIRVANA ▲ DGC 24407* (Geffen (10.98/16.98))	IN UTERO	1
143	151	139	248	ORIGINAL LONDON CAST ▲ POLYDOR 831563/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
144	155	162	111	ALAN JACKSON ▲ ARISTA 14711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
145	128	105	9	LIZ PHAIR MATADOR/ATLANTIC 92429* (AG (10.98/15.98))	WHIP-SMART	27
146	115	96	13	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
147	159	171	27	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	85
148	173	—	2	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (9.98/16.98)	CHANT NOEL	148
149	146	138	22	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	73
150	187	—	2	NATALIE COLE ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	150
151	147	143	13	PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
152	154	142	32	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) <b>HS</b>	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
153	149	117	7	VARIOUS ARTISTS NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH CONCRETE 66335/COLUMBIA (10.98 EQ/16.98)	Nativity In Black: A Tribute To Black Sabbath	50
154	98	54	3	BRAND NUBIAN ELEKTRA 61642* (10.98/15.98)	EVERYTHING IS EVERYTHING	54
155	95	57	3	LORDS OF THE UNDERGROUND PENDULUM 30710* (EMI (10.98/16.98))	KEEPERS OF THE FUNK	57
156	144	130	54	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
157	152	147	8	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
158	145	140	52	SNOOP DOGGY DOGG ▲ DEATH ROW INTL/SCOPE 92279* (AG (10.98/16.98))	DOGGY STYLE	1
159	156	146	66	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
160	142	108	9	CRAIG MACK BAD BOY 73001* (ARISTA (9.98/15.98))	PROJECT: FUNK DA WORLD	21
161	175	180	60	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
162	158	158	197	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
163	168	129	3	CARLY SIMON ARISTA 18752 (10.98/16.98)	LETTERS NEVER SENT	129
164	164	159	100	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) <b>HS</b>	CORE	3
165	143	126	8	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98)	HEARTSONGS	87
166	160	169	3	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	160
167	157	137	10	PETER GABRIEL GEFEN 24722 (12.98/19.98)	SECRET WORLD LIVE	23
168	181	173	91	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
169	167	170	73	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
170	163	154	41	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
171	165	152	52	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
172	183	174	157	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
173	NEW ►	1	1	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED	173
174	153	—	2	H-TOWN LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	153
175	176	168	125	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
176	188	176	117	ERIC CLAPTON ▲ DUCK/REPRISE 45024* (WARNER BROS. (10.98/15.98))	UNPLUGGED	1
177	169	164	23	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
178	184	178	114	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
179	171	163	57	PEARL JAM ▲ EPIC 53136* (10.98/16.98)	VS.	1
180	193	197	114	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
181	186	190	220	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
182	170	160	34	SOUNDTRACK ● MEDLINE GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
183	194	—	21	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
184	182	166	43	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
185	185	165	50	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
186	RE-ENTRY	47	47	BARNEY ▲ SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
187	139	90	8	SLAYER AMERICAN 45522* (WARNER BROS. (9.98/15.98))	DIVINE INTERVENTION	8
188	191	186	54	BRYAN ADAMS ▲ A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
189	161	135	9	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	111
190	198	182	26	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
191	140	112	3	INXS ATLANTIC 82622/AG (10.98/16.98)	THE GREATEST HITS	112
192	166	134	10	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
193	174	153	35	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
194	179	181	35	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
195	NEW ►	1	1	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	195
196	148	98	4	FU-SCHNICKENS JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	81
197	NEW ►	1	1	R.B.L. POSSE IN A-MINUTE 8700 (9.98/15.98) <b>HS</b>	RUTHLESS BY LAW	197
198	195	189	10	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	98
199	192	151	8	BIG HEAD TODD & THE MONSTERS GIANT 24580* (WARNER BROS. (10.98/15.98))	STRATEGEM	30
200	RE-ENTRY	235	235	VAN MORRISON ▲ POLYDOR 84113/A&M (10.98 EQ/16.98)	THE BEST OF VAN MORRISON	41

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Aaliyah 101	Toni Braxton 87	Celine Dion 106	Janet Jackson 90	Megadeth 38	Elvis Presley 195	Dazed And Confused 182	Jock Rock Volume 1 93
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Brand Nubian 154	Joe Diffie 61		Tim McGraw 33		Above The Rim 194	VARIOUS ARTISTS	
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# BETWEEN THE BULLETS™



by Geoff Mayfield

**RAPPING AND WRAPPING:** A sizzling rap rookie and two Christmas albums that are selling hotter than chestnuts roasting on an open fire heat up the top of The Billboard 200. The sales rung by **Kenny G** (18-6 on 98,000 units) and **Mariah Carey** (13-7, 90,000 units) are not surprising, considering that music retailers ordered big on both Christmas titles, but it is at least a little bit of a shock to see how well these seasonal albums are doing this early in the year. Bear in mind that the tracking period reflected by this chart concluded Nov. 20, five days before Thanksgiving, and we already have two holiday-themed sets in the top 10. Usually, Christmas albums do not start rolling big numbers until the arrival of the Thanksgiving weekend.

**MORE TINSEL:** **Kenny G**, who posts The Billboard 200's largest unit gain for a second straight week (this time with an increase of 33,000 units over the previous week), and **Mariah Carey** may be leading this somewhat early Christmas parade, but they are far from alone. Other holiday sets that bullet on the big chart this week belong to **Neil Diamond** (177-129 on a 43% gain), the **Benedictine Monks of Santo Domingo de Silos** (173-148, a 20% increase), **Natalie Cole** (187-150, a 32% lift), and a newly assembled package of seasonal tracks by **Elvis Presley** (which debuts at No. 195). Meanwhile, **Mannheim Steamroller's** "A Fresh Aire Christmas" powers a 57% gain to hold the top of Top Pop Catalog Albums, while the ensemble's older "Christmas" chimes in with a 61% gain on that list (5-3). In fact, the first six titles on the catalog chart are Christmas titles, with **Amy Grant's** stacking up a huge 85% increase.

**SPEAKING OF CHRISTMAS,** this week marks the return of the Top Christmas Albums chart. This year, we have introduced it a week earlier than we have in the past and expanded it from 30 to 40 titles. The chart will appear again in the Dec. 18 issue and make its last bow for this season in the first issue of 1995. Although the chart will run in every other issue, the data will be compiled weekly. As is true of our other biweekly charts, the Top Christmas Albums list will still be made available to subscribers of the Billboard Information Network and SoundScan in the weeks it does not appear in the magazine. The numbers in the "last week" column refer to the rank each title held in the previous week's unpublished chart... A reminder: The Top New Age Albums and Top World Music Albums charts that appear in next week's issue will be based on SoundScan data.

**SO, HOW ABOUT THAT RAPPER** we were mentioning at the top of this column? Well, his name is **Method Man**, and he comes from the Loud/RCA group **Wu-Tang Clan**, an act whose debut album charted as high as No. 41 during its 42-week run on The Billboard 200. Method Man (or should we call him "Man" for short?) caught some buyers by surprise, but even though some stores were short on stock, he still drives home an impressive opening-week sum exceeding 120,000 units. At the same time, Man's Def Jam/RAL/Island title grabs the No. 1 slot on Top R&B Albums. The next two highest debuts on the big chart belong to the second T.L.C. album (No. 15, 77,500 units) and the second "Duets" album in a year by **Frank Sinatra** (No. 16, 76,000 units). Last year's "Duets" debuted at No. 2, which turned out to be that album's peak. It spent 33 weeks on the chart.

**PRICE CHECK:** A comparison of prices on this week's Billboard 200 to those that appeared in the Dec. 4, 1993, issue shows a predictable shift toward higher price points. A year ago, there were 57 titles with list prices or equivalents of \$16.98, compared to 78 today. The number of \$15.98 CDs has dropped from 113 this time last year to 99 on the current chart. Those priced under \$15.98 have dropped from 23 last year to just 10, while the number of packages with marks above \$16.98 has climbed from seven to 11. There are only 199 CD prices on the current chart, because "The Lion King Sing-Along" is only available on cassette.



French-Canadian artist Roch Voisine celebrates his new recording deal with BMG International at the company's New York headquarters. Shown, from left, are Heinz Henn, senior VP of A&R and marketing, BMG International; Voisine; Rudi Gassner, president/CEO of BMG International; and Paul Vincent, Voisine's manager. (Photo: Chuck Pulin)

## BMG INT'L SIGNS CANADA'S ROCH VOISINE

(Continued from page 3)

ing to BMG. He is best-known for French-language repertoire, which has been the key to his popularity in Canada and Europe's French-speaking markets. However, English is Voisine's mother tongue, and his new career goals call for an English-language album, expected sometime in 1996.

Managed by Paul Vincent, Voisine is signed to independent Star Records in Canada, but BMG International has licensed his work in an increasing number of markets, starting with Francophone countries, then in the rest of Europe, and now—with the new deal—all over the world, excluding Canada.

BMG International president/CEO Rudi Gassner says that the company is determined to maximize Voisine's potential worldwide, and that English-language releases will be a vital part of that strategy. Gassner says that no decision has been made as to which BMG label will be the artist's U.S. outlet.

In support of his current release, "Coup de Tête," Voisine is touring until April in Canada and France. In the latter market, the album has sold more than 300,000 units, according to BMG; the company says total sales of his first three albums topped 2.5 million units there. Producer Georges Mary has played a key role in Voisine's European success, and will continue to represent the singer's interests in the region through Paris-based Georges Mary Productions.

For his part, Voisine says he is looking forward to tackling other territories, including the U.S. "Paul Vincent achieved a lot in the Francophone markets," he says. "But we figured we needed help to reach out beyond them."

The singer, who cites Jim Croce and Harry Chapin as key musical influences, acknowledges that his willingness to commit to an intense

career strategy—which includes extensive touring—was key in negotiating the new recording deal. Gassner confirms that view. "It wasn't about money," he says.

Following his current concert commitments and a post-tour break, Voisine will begin work on the English-language album in Los Angeles by the end of 1995. "It'll come out when we're ready, when everybody's happy with it," he says. "I've met with people already [about the project], and we'll be looking to find co-writers."

Voisine's previous album, "I'll Always Be There," was in English, and he co-produced the title track with David Foster. However, the new album is not expected to involve Foster.

"As long as I'm around to work, to tour, I'm ready to try something bigger," says Voisine, referring to his international aspirations. "I've been long enough in school."

## UPCOMING IN Billboard

### ABC'S OF LATIN AMERICA

ISSUE DATE: DECEMBER 10  
CLOSED

### SWEDEN

ISSUE DATE: DECEMBER 17  
CLOSED

### \*YEAR IN MUSIC\*

ISSUE DATE: DECEMBER 24  
AD CLOSE: NOVEMBER 29

### YEAR IN VIDEO

ISSUE DATE: JANUARY 7  
AD CLOSE: DECEMBER 13

### WINTER CES

ISSUE DATE: JANUARY 7  
AD CLOSE: DECEMBER 13

### DANCE SUMMIT

ISSUE DATE: JANUARY 21  
AD CLOSE: DECEMBER 27

### FRANCE

ISSUE DATE: JANUARY 28  
AD CLOSE: JANUARY 3

### MIDEM

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### CANADA

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### MIAMI

ISSUE DATE: FEBRUARY 11  
AD CLOSE: JANUARY 17

### ENTER\*ACTIVE

#### FILE I (Games)

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 17

### UK SPOTLIGHT

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### NARM & SAN DIEGO

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

### INDIES

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

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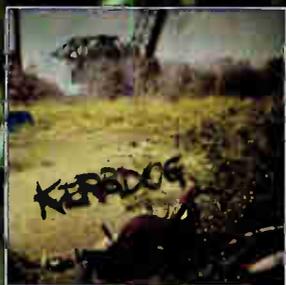
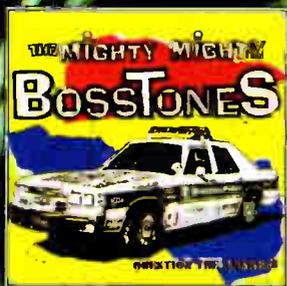
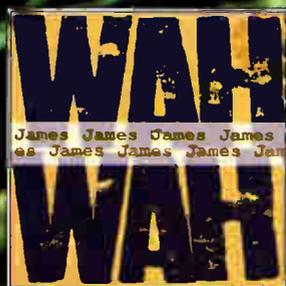
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## WARNER STAKE IN SUB POP

Warner Music Group U.S. has agreed in principle to acquire a minority interest in Seattle-based indie Sub Pop Records. A source puts the deal at more than \$20 million, and says Sub Pop will remain autonomous. Its roster includes Sunny Day Real Estate, Velocity Girl, and Sebadoh. Sub Pop—which was the original home of Soundgarden and Nirvana—will continue to be distributed by ADA, the indie distribution net established by Warner, of which Sub Pop holds a 10% stake.

## ONLINE IMPULSE SHOPPING

Geffen is taking the next step on the Internet—from simply whetting appetites for new releases with audio and video clips to enabling online browsers to buy them easily with two clicks of a mouse. By Dec. 15, a new icon will appear onscreen in Geffen's World Wide Web site: users clicking on the icon—which says "I Want This Album Now!"—are automatically transferred into CDNow!, an Internet "music store" that went up in August. From there, users can choose from among the more than 140,000 albums in stock from a variety of labels; they then can return to the Geffen site if they wish. Purchases are delivered in 3-6 days, according to CDNow! co-founder Jason Olim, who says that the titles, which are purchased from one-stops, are sold "below list."

## COURT OK'S BMI RATE PROCEDURE

A U.S. District Court in New York has granted a request by BMI to es-

tablish a rate-setting procedure wherein BMI's users will now be able to apply to the court if they are unable to reach an agreement with the performance rights group regarding license fees. BMI made the request last June, and it was granted by Judge Robert P. Patterson Jr. Nov. 18. At press time, no judge had been assigned to the rate court; once such an assignment is made, users can file applications with the court immediately. ASCAP—which, like BMI, operates under a consent decree—has had a rate court since 1950, currently under the jurisdiction of Judge William C. Connor. During a public comment period, BMI notes, the only feedback received was from users supporting the rate court.

## FREESE, ALLEN EXIT LIBERTY

Two of Liberty Records' top execs will leave the country label for positions with Sony Records. **Bob Freese**, VP of sales and marketing, has accepted the post of VP of national accounts for Sony in New York, and **Jeffery Allen**, VP of finance, moves over to the same job at Sony/Nashville. Liberty president **Jimmy Bowen** is expected to name a GM soon who will run Liberty on a day-to-day basis. No word yet on who that might be.

## RUSCIN HEADS CBS/FOX

**John Ruscin** leaves Ticketmaster to become president/CEO of CBS/Fox Video, which had been without a top exec since **George Krieger** went to Fox TV last year. Ruscin plans to expand the venture's foothold in movies.

## MCA VID/GOODTIMES TIE

MCA/Universal Home Video will be releasing product through GoodTimes in the studio's first deal with the New York-based independent since 1987. GoodTimes has since developed strong direct-sale relationships with Wal-Mart and other mass merchants. Titles including four Alfred Hitchcock TV episodes and the 1967 theatrical feature "Games" will arrive next year at under \$15.

## HOUSTON SYMPHONY TO BMG

BMG Classics has paired with another major American orchestra: The label will record the **Houston Symphony** with its music director, **Christoph Eschenbach**. Two recordings will be completed in 1995: an all-Strauss disc featuring soprano **Renee Fleming** singing the "Four Last Songs," and a program of **Brahms** (orchestrated by **Schoenberg**) and **Bach**.

## BMG PUB'S 1ST GLOBAL MEET

BMG Music Publishing is hosting its first worldwide managing directors conference Dec. 2-7 at the Newport Beach (Calif.) Hyatt, with more than 50 execs from 25 countries expected to be on hand. Among those set to make the trek for the sessions, to be led by worldwide president **Nick Firth**, are chiefs of BMG Music Publishing's affiliate reps, BMG Music Entertainment North America president/CEO **Strauss Zelnick**, and BMG International president/CEO **Rudi Gassner**.

## Nothing Succeeds Like Succession

**BOYZ II MEN** COULDN'T be No. 1 forever—could they? The Motown quartet continues to rewrite chart history on a weekly basis, as "I'll Make Love To You" is dethroned after 14 weeks by its own follow-up, "On Bended Knee." Boyz II Men is only the third act in the rock era to succeed itself at No. 1.

**Elvis Presley** was the first, when his two-sided hit "Don't Be Cruel"/"Hound Dog" gave way to "Love Me Tender" in November 1956. **The Beatles** topped Elvis by having three No. 1 singles in a row in 1964 with "I Want To Hold Your Hand," "She Loves You," and "Can't Buy Me Love."

**Michael Jackson** almost made the grade in 1983, when "Beat It" was released on the heels of "Billie Jean." The latter had a seven-week run at the top, and then **Dexys Midnight Runners** had a one-week visit with "Come On Eileen" before "Beat It" reached the summit.

If "On Bended Knee" follows the pattern set by "End Of The Road" and "I'll Make Love To You," it could have a long run in the peak position—which leads one to speculate that the Boyz might even match the Beatles' accomplishment by having three consecutive No. 1 hits. The Motown group has already beaten one aspect of the Beatles' triple play: It has been No. 1 on the Hot 100 for 15 consecutive weeks. The Fab Four ran up a total of 14 weeks at the top with its three No. 1s. The record to beat is Presley's. The King's two chart-toppers in 1956 held sway for a total of 16 weeks.

One more Boyz feat: Lots of body parts have made No. 1, like "Bette Davis Eyes," "Wooden Heart," and "Back In My Arms Again," but no one has ever taken knees up to the top before.

**CHARTS HAVE GILLS:** Everywhere you look, **Vince Gill** is on a Billboard chart, notes **Brian Carroll** of North Hollywood, Calif. The obvious place to start is Hot Country Singles & Tracks, where "When Loves Finds You" jumps three places to No. 5. But Carroll points out that Gill is also the co-writer and a background vocalist on **Larry Stewart's** "Losing Your Love," new at No. 72. And over on the Hot Adult Contemporary chart, Gill is up seven places to No. 32 with duet partner **Amy Grant** on "House Of Love." If Grant & Gill reach the Hot 100, it will not be Vince's first time on that chart. As lead singer for **Pure Prairie League**, he had a top 10 hit in 1980 with "Let Me Love You Tonight."

**FUSSIN' AND FEUDIN':** **Louis Iacuo** of Covina, Calif., adds fuel to the fire by recalling another Hot 100

matchup between the Hatfields and the McCoy's. It seems that the late **Van McCoy** was the arranger of the **Stylistics'** "Let's Put It All Together," which debuted July 27, 1974, the same week that the **Righteous Brothers** (with **Bobby Hatfield**) were No. 3 with "Rock And Roll Heaven." Score this one for the Hatfields.

**IF I'VE TOLD YOU ONCE,** I've Told You 29 Times: Keeping the series' record intact, "Now That's What I Call Music! 29" debuts at No. 1 on the (unpublished) U.K. Top Compilations album chart. All 29 releases in the series, stretching back over 10 years, have been No. 1. On that same chart, "The Very Best Of Disney 2" moves 30-9, but the Disney folks in the U.S. shouldn't be unhappy. They're on The Billboard 200 with "Mickey Unrapped," which enters at No. 173. The holiday-season debut could mean that a lot of kiddie rappers will find the album under their trees Christmas morn.



by Fred Bronson



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