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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • DECEMBER 24, 1994

## THE YEAR IN MUSIC

### 1994



POP

R&B

REGGAE

JAZZ

ROCK

CLASSICAL

COUNTRY

WORLD

DANCE

LATIN

GOSPEL

RAP



MAKING IT

TO THE TOP

TAKES MORE

THAN

VISION

AND

DEDICATION

# #1 Label: The Atlantic Group

#1 Top 200 Album Distribution Label: The Atlantic Group

#1 Hot 100 Singles Sales: All-4-One

#1 Hot Rap Distribution Label: The Atlantic Group

#1 Top Album Rock Track Artist: Stone Temple Pilots

#1 Top Album Rock Tracks: Collective Soul/"Shine"

#1 Top Album Rock Tracks Label: Atlantic

#1 Top Modern Rock Track Artist: Stone Temple Pilots

#1 Top Modern Rock Tracks Distribution Label: Atlantic

#1 Top Reggae Distribution Label: The Atlantic Group

#1 Hot Contemporary Singles and Tracks "Everyday", Phil Collins

#1 Hot Country Singles and Tracks "I Swear", John Michael Montgomery

#1 Top R&B Album Title: Doggy Style

#1 Top R&B Album Artist: Snoop Doggy Dogg

#1 Top R&B Album Distribution Label: The Atlantic Group

# IT TAKES

# A GROUP.

## The Atlantic Group



# Billboard

IN MUSIC NEWS



**Barry White Has Platinum Comeback**  
SEE PAGE 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 24, 1994

## BANDS TO BANK ON: AN HONOR ROLL OF AMERICA'S UNSIGNED TALENT

*Billboard Spotlights Acts That Are Ready, Willing & Able To Hook Up With Labels*

BY MELINDA NEWMAN

Bands you can bank on. That's the idea behind Continental Drift's special recognition of top unsigned acts that are ripe for picking by major labels.

feature, all of them fit the criteria for the column: Each act performs original material and is having a substantial impact in its community via airplay and live shows. Now it's time for them to get the national attention they justly deserve.



DELUHA

pack. Combine tightly woven, clear harmonies with tangy, intricate acoustic guitar work, and the result is a San Francisco-based band that's playing 300 gigs a year and has sold thousands of records.

At Box Set's core are Jeff Pehrson

The act says its new self-titled CD has sold more than 3,000 copies since its release in January; its two previous cassette-only releases have sold a total of 6,000 units.

"They're definitely one of our best sellers," says Arden Thomas, co-own-



SIMPSON



THE VERVE PIPE



LOVE



CONTINENTAL DRIFT



DAVIS



POMEGRANATE



FOSTER

Continental Drift highlights unsigned bands selected by Billboard and a contingent of reporters from across the country. Although only three of the acts listed alphabetically below have appeared in the bi-weekly

**BOX SET BRANCHES OUT FROM BAY AREA WITH LEFT-OF-CENTER POP**  
Too immediately accessible and melodic to be defined as quirky, Box Set's tunes are still left-of-center enough to stand apart from the pop



BOX SET

and Jim Brunberg, who trade off on lead vocals, depending on who wrote the song. The pair started as an acoustic duo three years ago. In the last year and a half, they have expanded to a full-band configuration.

er of Portland, Ore.'s Locals Only Record Store. "The reason they're so successful here is because of in-store play. It's that good an album."

The band primarily plays its own (Continued on page 97)

## Continental Drift Calls Labels' Attention To Up-And-Coming Acts

BY MELINDA NEWMAN

NEW YORK—When Continental Drift was launched in August 1992, it became a forum for Billboard to expose unsigned bands that might not otherwise receive national press.

Twenty-eight months later, more than 20 bands featured in the bi-weekly column have been signed by major labels. Among the acts fea-

tured in Drift that are now on nationally distributed labels are Nil Lara (Metro Blue/Capitol), Tripping Daisy (Island), D Generation (Chrysalis/EMD), Mary Karlzen (Atlantic), Rusted Root (Mercury), Neal Casal (Zoo), Dimstore Hoods

(MCA), Genitorturers (Shock Therapy/IRS), Collapsing Lung (Atlantic), Watershed (Epic), the Wallmen (Bar-

None), the Low Road (Passenger/Caroline), and Gigolo Aunts (RCA).

Certainly, Continental Drift can't claim credit for all of the bands getting signed. But in many cases, Continental Drift played a matchmaker, linking an act

with a label. In other instances, a band's appearance in Continental Drift ratcheted up the level of record company interest.

Acts are selected for coverage in Continental Drift by a network of Billboard regional correspondents. By design, there are no hard and fast requirements for acts appearing in the column, other than that they are (Continued on page 97)



KARLZEN



D GENERATION

## Harmonia Mundi Act Makes Name For Itself

BY HEIDI WALESON

NEW YORK—In 1991, Robina Young, head of Harmonia Mundi USA, received a tape from Anonymous 4, a female vocal quartet that specializes in unaccompanied medieval music.

"I knew about them from sources in New York, so I listened to it, which I don't often do," Young says. Impressed by the "purity of the blend"

and "unusual quality" of the group's musical interests, she met with the ensemble's members, determined that they were in it for the long haul, and signed them to an exclusive recording contract.

Harmonia Mundi USA, which is

12 years old, and its 38-year-old parent company, Harmonia Mundi France, specialize in early music performers. Still, even Young could not foresee that 1994 would be the year that "Chant," a recording by a group of Spanish monks, would turn medieval vocal music, once an obscure early music sideline, into a commercial bonanza.

(Continued on page 107)



ANONYMOUS 4

## Belly Vies To Be Modern Rock 'King'

*Sire/Reprise Plans For A 2nd Hit Set*

BY ERIC BOEHLERT

NEW YORK—When newly formed Belly released its first album of sharp rock in early 1993, its quick rise was an early indicator of modern rock's building momentum at retail and radio.

Two years later, with a sturdy sophomore effort set to ship, Belly stands poised to take its place among that format's major players.

Due Feb. 14 on Sire/Reprise, Belly's "King," like a racehorse at the track, will provide an early mark (Continued on page 98)



BELLY

### GLOBAL MUSIC PULSE

Global Music Pulse  
Scans '94's Music News  
SEE PAGE 55

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Viacom Considers  
Record Label Venture  
SEE PAGE 14

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# RECORDS ARE MADE **II** MOST CONSECUTIVE WEEKS AT #1.



"On Bended Knee" Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc.

"I'll Make Love to You" Produced by Babyface for ECAF Productions, Inc.

Management: John Dukakis & Qudree El-Amin for Southpaw Entertainment

# RECORDS ARE MADE **III** MOST CONSECUTIVE WEEKS AT #1.



"On Bended Knee" Produced by Jimmy Jam & Terry Lewis for Flyte Tyme Productions, Inc.

"I'll Make Love To You" Produced by Babyface for ECAF Productions, Inc.

Management: John Dukakis & Qadree El-Amin for Southpaw Entertainment

# BE BROKEN! ...AND COUNTING



**B**OYZ II MEN JOIN THE BEATLES AND ELVIS PRESLEY IN THE ELITE CHARTBUSTERS CLUB, BECOMING THE THIRD ACT TO SUCCEED ITSELF AT #1 WITH "I'LL MAKE LOVE TO YOU" AND THE CURRENT HIT "ON BENDED KNEE." LONGEST-RUNNING #1 SINGLE BY ANY ARTIST IN BILLBOARD HISTORY

## *I'll Make Love To You*

LARGEST SELLING SINGLE OF 1994

BILLBOARD HOT 100 14 Weeks at #1 - ties the all-time record w/Whitney Houston

POP SOUNDSCAN The Best Selling Single of 1994

POP SOUNDSCAN 11 Weeks at #1

POP BROADCAST DATA SYSTEM 12 Weeks at #1

ALL FORMAT-BDS 13 Weeks at #1

BILLBOARD HOT R&B SINGLES 9 Weeks at #1

R&B BROADCAST DATA SYSTEM 9 Weeks at #1

R&B (CORE)SOUNDSCAN 8 Weeks at #1

R&R URBAN 9 Weeks at #1

#1 A/C R&R

I'LL MAKE LOVE TO YOU Platinum Single

CHRISTMAS INTERPRETATIONS Platinum Album

IN THE STILL OF THE NIGHT Platinum Single

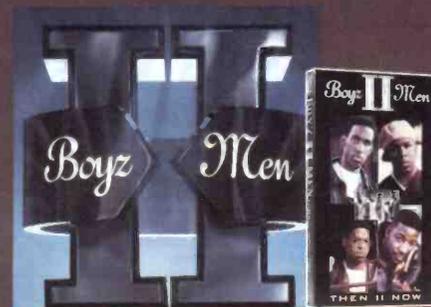
COOLEYHIGHHARMONY Quintuple Platinum

IT'S SO HARD TO SAY GOODBYE TO YESTERDAY Gold Single

MOTOWNPHILLY Platinum Single

THE ALBUM "II"  
HAS SOLD OVER  
6,000,000 UNITS.

"THEN II NOW"  
THEIR FIRST  
GOLD VIDEO.



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# Boberg Brings A&R Skills To MCA Pub Unit

## Former I.R.S. Prez To Help Find, Develop New Acts

BY IRV LIGHTMAN

NEW YORK—Jay Boberg was a 20-year-old college rep for A&M Records when he founded I.R.S. Records with Miles Copeland 15 years ago. Now he is making his first career move since then, joining MCA Music Publishing as president of its worldwide operation.

Boberg's appointment accentuates the thinning line between label A&R departments and music publishers in signing and helping develop new bands.

In leaving I.R.S., where he served as president and was instrumental in signing such bands as R.E.M., the Go-Go's, Fine Young Cannibals, and Oingo Boingo, Boberg will replace John McKellen, who has served as president since 1992.



BOBERG

McKellen, with more than 40 years music publishing experience in his native England and the U.S., is retiring from the company when his current contract expires March 31. He will retain a consultancy with the company (Billboard, Dec. 17). Boberg is expected to join MCA Music officially by the end of the first quarter of 1995.

The appointment of Boberg will also bring MCA Music's top executive function back to MCA headquarters in Universal City, Calif. The unit had been based there for more than a decade under the helm of Leeds Levy; McKellen ran the company from New York after he replaced Levy in 1992.

MCA Music Entertainment Group chairman/CEO Al Teller says Boberg's background puts the publishing unit in a "strong creative direction, to be more of an aggressive player in terms of acquiring rights to new bands and artists. Basically, we're broadening our strategies to build on an historic strength in catalog exploitation."

While MCA Music has not acquired major catalogs of late—its biggest acquisition in recent years was Don McLean's catalog about five years ago—Teller says the MCA Music Entertainment Group is in a position to further expand its catalog base of 150,000 copyrights with a major catalog purchase.

Before Viacom took Famous Music, Paramount Communications' oldline music publishing unit, off the market recently, Teller says, "We were prepared to look at Famous Music, and we made it known that

we were very interested in it." If sold, Famous Music would have commanded between \$150 million and \$200 million.

Teller notes that MCA Music is already an "important generator of cash flow and income" for his group, placing its net publisher share behind only Warner/Chappell Music and EMI Music Publishing, among the world's leading music publishing firms.

As a proven discoverer of talent, Boberg says, "If anything, my ability to spend time [finding] talent and to bring more to talent development here won't be stalled or tied up in implementation roles at a label.

"People just don't hand out their publishing these days. There is a great reluctance to do publishing beyond administration and getting big checks. We have to add value to

artists' careers, whether it's touring, MTV, marketing, and promotion. Talking around, I've found that the company has a very good reputation, and that my own reputation with artists will also send a certain message. I'm hoping that a year from now, when artists and lawyers, think of publishers, they'll think of MCA Music first. Or if a Don Ienner [chairman of Columbia Records Group] hears that an act is signed to MCA Music, he'll respond by saying, "That's good."

Boberg, who will report directly to MCA Music Entertainment COO Zach Horowitz, is no stranger to publishing operations or other media businesses, having established I.R.S. Music Publishing via I.R.S. Records (Continued on page 109)

# Billboard Awards Show Boosts Performers' Retail Fortunes

BY DEBORAH RUSSELL

LOS ANGELES—Retailers are crediting the Billboard Music Awards as one key impetus driving a pre-holiday sales upswing for artists who appeared on the Dec. 7 live telecast via Fox Broadcasting Co.

Albums by Collective Soul, Toad The Wet Sprocket, R. Kelly, and Warren G, all of whom performed on the live broadcast, post sales increases of up to 39% this week, according to data provided by SoundScan.

"We all know a good performance does encourage sales," says John Artale, buyer at the 141-store National Record Mart chain in Pittsburgh. In fact, R. Kelly's rendition of "Bump N' Grind" on the show marked the artist's first live TV performance this year.

"Winning the awards doesn't really matter," Artale says. "It's more exciting to see bands that you don't usually get to see live. This show is a great venue."

Retailers traditionally see significant sales increases at holiday time, says Al Wilson, senior VP of merchandising at the Milford, Mass.-based Strawberries chain. But he points toward the Billboard Awards telecast as the catalyst behind unexpected sales surges posted by Warren G, Kelly, and Toad The Wet Sprocket within the Strawberries chain, which com-

prises 154 stores.

"If it weren't for the awards show, their sales would be steady, but they would not be picking up as they are," says Wilson, who notes that product in Toad The Wet Sprocket's catalog is "selling huge this week."

The band's Columbia release "Dulcinea" moves 125-114 in its 29th week on The Billboard 200. And while Warren G's "Regulate . . . Funk Era" and R. Kelly's "12 Play" do not move up the chart, the albums post 29% and 24% sales increases, respectively, according to SoundScan.

The pre-holiday timing of the telecast provides consistently strong-selling albums, such as Offspring's multiplatinum Epitaph album "Smash," with one last jolt of intense publicity just prior to the year's close, notes Wilson. Multiplatinum albums by Billboard award winners ranging from Kenny G to Snoop Doggy Dogg post sales increases of more than 30% apiece this (Continued on page 109)



COLLECTIVE SOUL

## THIS WEEK IN BILLBOARD

### SIZING UP THE DEPARTING YEAR

The editors, writers, and chart researchers at Billboard have been hard at work in recent weeks preparing for this, our annual year-end double issue. Throughout the issue, you will find recaps of all the year's key events by the Billboard experts who have been keeping you informed throughout 1994. In the middle of it all, we offer our special 82-page Year In Music section, featuring the 1994 year-end charts. And don't miss the Critics' Choice section (pages 22-27), in which Billboard staffers offer up their own "10-best" lists for the year.

### BIGGER STAFF TO MARKET MGM/UA TITLES

With a 1995 release schedule that will nearly double the 1994 list, the video division at MGM/UA Entertainment is expanding its marketing department to handle an increased crop of movies. Eileen Fitzpatrick has the story in her Shelf Talk column.

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# Commentary

## Pioneer R&B Artists Deserve Back Royalties

BY HOWELL BEGLE

Whether they started for major labels such as Capitol or Mercury, or for independents such as Atlantic or Imperial, the pioneer R&B recording artists of the 1940s-1960s usually did so pursuant to contracts that provided royalty rates amounting to a small fraction of the minimum rates routinely offered today's recording artists.

It was common for recording artists of the late '40s through the mid-'60s to sign contracts specifying royalty rates that averaged 1%-4% of the retail price. And many artists who recorded for independent labels such as Savoy agreed to receive no royalties whatsoever, in return for lump-sum buyouts of \$200 or less. For early R&B artists fortunate to be earning royalties, the advances paid to them often ranged from a high of \$350 to a low of \$50 per song recorded.

These circumstances were not unique to R&B recording artists during this period. Artists of all musical genres routinely signed recording contracts that, by today's standards, were unjust and onerous. However, considering the relative economic and social stature of African-Americans during this period, it should not be surprising that African-Americans were particularly disadvantaged with respect to re-

ceiving contracts. With low royalty rates the rule for early R&B acts, the application of "standard" recording industry accounting practices to these artists' accounts during the 20-year period beginning in the mid- to late '60s (when most of these artists ceased recording for the labels for which they recorded their original hits) and ending in the mid-'80s (when significant reissues began to be

### 'Few of these acts will ever receive meaningful compensation'

Howell Begle is an attorney with the firm Verner, Lipfert, Bernhard, McPherson & Hand and the founding executive director of the Rhythm & Blues Foundation. This piece was excerpted from the Rhythm & Blues Foundation News.

released of their early recordings) resulted in the creation of substantial unrecovered royalty balances.

In most instances, these unrecovered royalty balances did not result from significant additional cash payments to these artists beyond the negligible \$50 to \$350 initial advances they had originally re-

ceived. Instead, the balances largely resulted from the charging to these artists accounts of the costs of recording sessions as well as a wide range of other costs the labels asserted were the artists' responsibility under their contracts. These costs included fees paid to arrangers and producers hired by the labels, fees paid to the artists' managers, and costs of various forms of "personal enhancement" lessons (choreography, fashion, charm, etc.) arranged by one prominent R&B label for the "betterment of the artists."

As a result, by the mid-'80s a number of artists such as Ruth Brown, Muddy Waters, and Martha Reeves had unrecovered balances in the range of \$20,000-\$60,000. And artists such as Carla Thomas, who recorded for labels that have yet to implement any type of royalty reforms, still have unrecovered balances of \$80,000 or more.

Given the relative size of many early R&B artists' unrecovered balances in comparison to the level of sales of reissues of their classic R&B recordings, and taking account of the low royalty rates specified under these artists' recording contracts, few of these artists will ever receive meaningful compensation from reissues of their classic recordings, absent just and generous royalty reforms by the labels that now own their masters.

## LETTERS

### INDIES NEED CONTROVERSIAL ART

I am writing this letter in response to your Nov. 12 article about the new Black Crowes album, "Amorica." As an independent music retailer, I for one am glad that artists and labels like the Black Crowes and American Recordings (Retail Track, Billboard, Nov. 12) continue to release "controversial" cover art or lyrics that need to be edited for sale in the big discount chains. This is one of the only things that keeps my store in business!

I am competing with a local Wal-Mart that constantly sells new releases below my cost. How can I compete? I'll tell you how... The people that can't stand this sort of censorship and enforced morality in these types of stores will pay a little more in mine to get the album that the artist released—no the "sub-album" that has been edited or otherwise altered.

A small independent store cannot stay in business on special orders alone—we need these new-release sales! I wonder if the artists and the labels realize that this issue is one of the main contributing factors in keeping small indie stores like mine open.

Kim Tromblay  
 Owner  
 The Book Celler  
 Murphy, N.C.

### TAKING ISSUE WITH ANTHONY RUDEL

I am perplexed by Anthony Rudel's comments in the article "SW's Rudel To Program Classic FM" (Billboard, Dec. 10). After years of publicly trashing WNCN's hip, upbeat presentation of classical music, Rudel now appears to be hanging his hat on the very same concepts, and taking credit for their invention. All it once took was a

contention that the BBC show "Later With Jools Holland" would make imperative and compelling viewing in the U.S. (Home And Abroad, Billboard, Nov. 26), it must be pointed out that this format was not conceived by the producers but rather adapted from a long-running German television show of the 1980s called "Ohne Filter." This takes nothing away from the show's creativity, but rather gives credit where credit is due.

Well, it seems Rudel has changed his tune, which is all well and good. I'm glad he's finally seen the light. However, to insult the former staff and management of WNCN (myself included), while at the same time taking credit for the innovations of its former director of programming and operations, Mario Mazza, is a crying shame.

Vinny Marino  
 Assistant PD/music director  
 WAXQ-FM (Q104.3)  
 New York

### NOTHING ORIGINAL IN RUDEL'S IDEA

Your article on Anthony Rudel almost had me fooled. I had actually hoped for a moment that Rudel had come up with a great, original idea for revitalizing classical radio. Then I realized that I had heard all this before; he was merely regurgitating the late WNCN's revolutionary programming philosophy, word for word, as if it were his own. His self-serving revisionist history of WNCN ("They took a Tiffany product and put it in a Woolworth bag") only heightened the irony. It's nice to know that the concepts that made WNCN a success (and it was successful) live on, but let's give credit where credit is due.

Rik Malone  
 Operations manager  
 Reference Recordings  
 San Francisco

### THE ORIGINAL CONCEPT

While I totally agree with Thom Duffy's

### WHAT'S NOT IN THE CONTRACT COUNTS

Lana Cantrell's commentary (Billboard, Dec. 3) surely hits home in all parts of the globe. It may seem strange for a music publisher to be supporting the views of an entertainment lawyer, but how many hours have we all wasted negotiating moot points or arguing over semantics with attorneys who have no industry experience and are only laboring the point to create bigger billing hours and justify their own existence to their clients? It's always the clients who lose out in the end in these situations, and I, for one, find it morally reprehensible that the intent of the agreement is clouded by pointless arguments proposed by industry-virgin attorneys.

Let's face it: it's not what's in a contract, but what's omitted, that usually bears any importance. Only an experienced entertainment lawyer would appreciate this fact.

Peter Jansson  
 Managing director  
 Rosella Music  
 Sydney, Australia

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

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Next up: "I Go Wild"

# Still the world's greatest rock 'n' roll band.

*Scarface*  
 • platinum after just one single  
 • up next "People Don't Believe (aka: Hand of The Dead Body)" single and video featuring Ice Cube



• longform video gold within three weeks of release

*Janet*  
 • record for female artists  
 • Aretha Franklin's previous singles in her career, surpassing a record-breaking 10 gold  
 • sold-out world tour  
 • 10 million worldwide  
 • 6 million sold in the U.S.



*Cracker*  
 • 700,000 sold in the U.S.  
 • 1 million worldwide  
 • non-stop headline tours; extensive touring with Gin Blossoms and Spin Doctors



*"You cannot fight  
 against the future."  
 99  
 Time is on our side.  
 William Gladstone*

*Smashing Pumpkins*  
 • triple-platinum in the U.S.—4 million sold worldwide  
 • non-stop sold-out touring, including headline Lollapalooza  
 • already platinum  
 • pisces iscarior



*The Piano*  
 • original music from the film composed by Michael Nyman  
 • gold  
 • Michael Nyman, 1994  
 • Billboard Top Classical  
 • Crossover Composer



*Enigma*  
 • double-platinum in the U.S.—over 4 million sold worldwide  
 • "Return To Innocence" Top 5 gold single





## Ben Harper

Welcome To

### The Cruel World

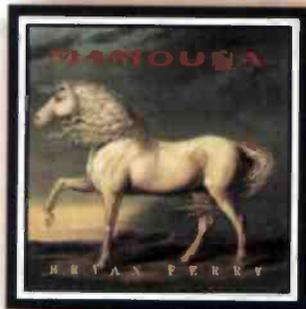
"Harper's moral fire makes him worth hearing right now."

SPIN

"Young and gifted . . . a vivid debut effort."

ROLLING STONE

- just off sold-out tour with Luscious Jackson
- now on tour with Spearhead and Fugees
- ground-breaking new album coming in 1995



## Bryan Ferry

Mamouna

"Wonderfully dark, seductive groove . . . enjoy!"

ENTERTAINMENT WEEKLY

"Elegant and simple . . . only an artist in perfect control of his craft can render uncertainty, pain and longing in such evocative detail."

★★★★ ROLLING STONE

- "Mamouna" Top 5 Triple A track everywhere
- first North American tour in six years—sold-out and incredible
- already 100,000 albums sold
- next up: "Don't Want To Know" single and video



## Sam Phillips

Martinis & Bikinis

"Her most vibrant release in a string of already remarkable records."

★★★★ ROLLING STONE

"Smart, biting, and full of immaculately conceived melodies—feels like her breakthrough."

NEWSWEEK

- 100,000 albums sold
- extensive sold-out headline tours, and more shows with Counting Crows
- featured on the Pret A Porter soundtrack album
- soon appearing in *Diehard III!*



## Carleen Anderson

True Spirit

You know her as a Young Disciple.

Now listen to why she

had to step into the spotlight.

- huge buzz out of New York, Boston, San Francisco and Los Angeles following club dates

- "Mama Said" out now
- Time magazine feature this month; TV appearances planned for early '95.



## MASSIVE ATTACK

coming January 24

## SIMPLE MINDS

coming February 7



## Scher Leaves PolyGram; Differences With CEO Cited

BY PAUL VERNA

NEW YORK—After four years as head of PolyGram's Diversified Entertainment division, veteran concert promoter John Scher has left his post, citing philosophical differences with PolyGram CEO Alain Levy.

Scher attributes his resignation—which he characterizes as “reasonably friendly”—to PolyGram's unwillingness to expand PDE's concert and theatrical businesses.

Levy, who was unavailable for comment at press time, said in a prepared statement that Scher's “inclination to dramatically expand [PDE] ran

counter to my own strategy for this area. I'm very grateful for John's contributions over the past four years, and I wish him the very best in the future.”

Despite Scher's departure, PolyGram will retain its 40% interest in Metropolitan Entertainment, says Scher. PDE, which has a staff of more than 40 people, will not replace Scher. Its department heads will report to PolyGram COO Eric Kronfeld, according to the statement.

A highlight of Scher's tenure at PDE was his co-production of the “Woodstock '94” festival, which drew on PolyGram's diversity to keep all the ele-

(Continued on page 20)

## Arbitron's New Meters Not Ready Yet VP Addresses Errors At Baltimore Confab

BY PHYLLIS STARK

BALTIMORE—Arbitron's “portable personal meter,” an electronic listening-measurement device that has been in the works for several years, is at least 2½ years away from implementation. That was the word at Arbitron's sixth annual consultant “fly-in,” held here Dec. 9.

Arbitron's director of research, Jim Peacock, said the meter needs at least another year to “miniaturize” into a beeper-sized device that people would be willing to carry, and at least a year after that to produce. Dave Lapovsky, Arbitron's VP of survey operations, said the PPM is “about 2½ years away.”

“We're still very excited about the progress, but there is a lot more research and development to do,” Peacock said.

However, at least one consultant, Walter Sabo, predicted that it will be a minimum of 10 years before the PPM becomes a reality, due to “a combination of economics and the need to perfect the technology.” Sabo also pointed out that Arbitron just invested a great deal of money in its new computer imaging-based diary storage and review system (Billboard, Oct. 1), which will be obsolete if the PPM becomes a reality.

On another subject, Arbitron VP/radio development Jay Guyther addressed the spate of errors that has

plagued the company this year. “Two main things have driven the breakdowns in quality problems,” he said. The first is new response-rate initiatives, implemented last year. The second is a computer system upgrade that, ironically, was put in place to handle the increased response rates. “Quite frankly, we could not handle 30% more diaries under the old system,” Guyther said.

That resulted in problems like the first phase of fall Arbitrends being delayed a week, and, more recently, failing to pay a higher premium to all households with an 18-24-year-old male, failing to pay a higher premium for black households in 13 markets, (Continued on page 109)

## 'MCA's Watson To Set Up SWAT For New Int'l Markets

BY THOM DUFFY

LONDON—A veteran member of the U.K. music industry, Stuart Watson, senior VP of MCA Records International, is launching an independent entertainment company Feb. 1, with plans to focus on growing markets in Europe, Latin America, and Asia.

“The long-term potential will be in those emerging markets,” says Watson, who has christened his new company SWAT Enterprises. “This is something I've been thinking about for years.”

Based in the U.K., SWAT will operate worldwide through a network of partners and licensees still to be announced. Although SWAT will act as an independent record company in producing and licensing original repertoire, Watson says he will be heavily involved in coordinating music marketing opportunities on an international basis.

At MCA International, Watson had been instrumental in a number of such marketing alliances between the record company and consumer goods manufacturers. He negotiated agreements with Levi's to sponsor “Streetbeat,” MCA's umbrella R&B marketing campaign, and arranged for General Motors to sponsor the pan-European New American Music Tour of major Nashville artists, set for April (Billboard, Dec. 17).

“I will put people together,” Watson says describing SWAT's activities, which also will include international public relations, music publishing, and mail-order marketing. He adds that there are international opportunities in these areas and in music sponsorship that are “not being exploited by the established record companies.”

During his 18-year tenure with MCA, Watson also was known for promoting Western artists in Asia.

Within the past year, MCA has increased the number of its international subsidiaries from 4 to 16, and it plans further expansion in 1995 under Jorgen Larsen, president of MCA Music Entertainment International.

“I have worked with Stuart for one-and-a-half years and know that his creativity, enthusiasm, and tenacity all bode well for his new company,” (Continued on page 98)



It Takes Two. Celebrating the release of “Frank Sinatra Duets II” at a gala hosted by Capitol Records at New York's Tavern On The Green, from left, are Phil Ramone, musical director for “Duets II”; Frank Sinatra Jr.; and Charles Koppelman, chairman/CEO, EMI Records Group North America.

## Ardent Links With Philips For 'Enhanced CD' Releases

BY MARILYN A. GILLEN

Memphis label Ardent Records is teaming with Philips Media to produce “enhanced CD” titles featuring some of its newest college/alternative band signings.

The first two such multimedia albums, which include music videos and interactive liner notes, will be unveiled at the Winter Consumer Electronics Show in January. They are due in stores in early February and will retail at less than \$20 apiece.

The albums will be released on the joint Ardent/Philips Media label “Audio Vision CDs,” a name trademarked by Ardent for its mixed-mode disc

technology. The initial Ardent/Philips pact is for two AVCD albums, but both parties say they hope the relationship extends beyond that.

Philips Media, the multimedia publishing arm of Philips Electronics NV, is providing technical and marketing assistance on the project, says Michael Kushner, senior VP/GM of multimedia music at Philips Media. “We will also handle distribution to traditional [computer] software channels,” he says. “And PolyGram Group Distribution will handle distribution to the audio and video channels.”

Kushner says Philips Media and PGD plan a pre-release trek to retail outlets to discuss merchandising the nontraditional albums, which will be stickered to alert consumers to their added multimedia component.

“We'll be explaining to the branch people how these multimedia albums work, and demonstrating the product,” he says. “We want to get them excited about the technology, and then, hopefully, they will go out and get the retail base excited.”

PGD will recommend that the albums be stocked “just as if they were regular albums,” Kushner says. And Ardent executive VP Kim Jenkins heartily agrees.

“First and foremost, these are albums,” Jenkins says. “Music is the primary experience we want to deliver. We're not game developers making a video game with a good soundtrack. We are a little music company making a music product that just happens to

(Continued on page 20)

## Orion, PolyGram Bring Anime To Mainstream Budget Titles May End Japanese Genre's Cult Status

BY SETH GOLDSTEIN

NEW YORK—A couple of major home video players, new to the genre, are trying to bring Japanese animation into the American mainstream.

Anime, or Japanimation—the two names are used interchangeably—supports a half-dozen small vendors, including New York-based Central Park Media and Streamline Enterprises in Santa Monica, Calif., that have been selling videos of cartoons and feature-length movies to comic book stores, music outlets, and the larger video chains. Fans snap up new releases, some loaded with sex and violence. However, prices ranging up to \$40 a cassette generally have limited demand to a few thousand units per title.

Now Orion Home Entertainment and PolyGram Video, which may operate in a loose marketing alliance, want to take anime to the mass merchants at prices ranging from \$10-\$20, depending on length and content. Earlier this year, Orion struck a deal with 6-year-old Streamline for distribution rights to all of Streamline's three dozen titles except those previously licensed to Best Film & Video and LIVE Home Video for its Family Home Entertainment label.

The agreement took effect this quarter with the release of six Streamline features repriced to \$19.99. But the rollout begins in earnest in March, when Orion introduces a \$9.99 “video

comics” line of 45-minute tapes at the National Assn. of Recording Merchandisers annual conference in San Diego. The first 12 titles include segments of two made-in-Japan television series, “Alakazam the Great” and “Prince Planet,” that Orion had in its vaults before signing Streamline.

NARM is important because of the support anime has developed in music stores. “It's their demographic,” says Orion Home Entertainment president Herb Dorfman, who also is “getting very aggressive” with mail-order clubs like Columbia House. “With quality animation at \$9.99, I think you have a

winner.”

Retailers agree. Anime aficionados, often teenagers on limited budgets, buy copies “even though they cost between \$20 and \$30,” says Patrick Mathews of Scarecrow Video in Seattle, which stocks about 500 Japanimation titles. “So bringing the price down will help a lot.” Tower Video VP John Thrasher, who says Best's \$14.95 Streamline titles have done particularly well, predicts steady growth.

Streamline anticipates a big role. Several of its features, such as “Akira” and “Vampire Hunter D,” have sold (Continued on page 94)

## 'Weddings,' 'Kombat' Set For Sell Thru

NEW YORK—PolyGram Video and New Line Home Video are adding zip to the early 1995 sell-through market with ambitious plans for a pair of titles.

One, PolyGram's “Four Weddings And A Funeral,” involves two cross-promotional partners and American Express to help push the feature. A 300,000-copy rental release earlier this year, “Four Weddings” arrives at \$19.95 Jan. 31, right in time for Valentine's Day.

The April 11 release of New Line's “Mortal Kombat—The Animated Video” will receive boosts from a toy

manufacturer, the spring theatrical release of “Mortal Kombat—The Movie,” and the next edition of Acclaim Entertainment's best-selling “Mortal Kombat” video game.

Hasbro Toys probably carries the biggest burden. It's promoting the videocassette on 5 million Mortal Kombat action-figure packages that reach stores next month. “Mortal Kombat—The Animated Video” is expected to return the favor by building audiences for the movie and the game.

PolyGram promises consumers who buy “Four Weddings” \$5 off the pur-

chase of a \$30 bouquet from 2,000 participating 800 Flowers florists and a \$5 rebate on the price of “Four Weddings” with the purchase of four packages of General Foods International Coffees. Meanwhile, Amex will feature the movie in special card member mailings to 18 million consumers during February and April.

PolyGram anticipates initial sales of 250,000 units, about one-third the 750,000 copies of a repriced “Sleepless In Seattle” delivered by Columbia TriStar Home Video early this year.

SETH GOLDSTEIN

# Artists & Music

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

## A&M In Ecstasy Over White Comeback

### New Look, Hip Producers, TV Help Make 'Icon' A Hit

BY J.R. REYNOLDS

LOS ANGELES—With the help of hit-making producers, a fashion makeover, and a few high-powered media appearances, Barry White has staged a successful comeback, scoring his first platinum album in more than 15 years.

White's A&M/Perspective album, "The Icon Is Love," debuted Oct. 22 at No. 5 on the Top R&B Albums chart. By the week ending Nov. 26, it had reached No. 1.

The album peaked on The Billboard 200 at No. 20 and continues on the fast track saleswise.

According to SoundScan, "The Icon Is Love" has sold 506,000 units. The Recording Industry Assn. of America certified the album gold and platinum Dec. 13.



White's last album to be certified platinum was "The Man" in 1978.

White says "The Icon Is Love" has "great songs, quality melodies, heart-felt lyrics, and a sound of distinction with [my] voice. I've always believed that once you've had great success,

you can have it again—you take what's old, and in 10 years, it's new again."

The marketing campaign for the album originally targeted adult consumers. That strategy changed after the release of the first single, "Practice What You Preach."

Says Richie Gallo, VP of sales and distribution at A&M, "We anticipated some degree of success based on his history. But once we saw who was buying the single, we had to shift marketing gears to take advantage of the younger audience that also came to the table."

#### A MORE CONTEMPORARY LOOK

Sharon Heyward, president of Perspective Records, says contemporary producers like Gerald Levert, Tony (Continued on page 101)

## Jury Rules For Love In Suit Over Beach Boys Song Credits

BY CHRIS MORRIS

LOS ANGELES—Beach Boys singer Mike Love could collect millions of dollars in damages following a federal jury's decision here Dec. 12.

The jury found that in addition to being deprived of songwriting credit on 35 of the band's songs, Love had also been denied a share of Brian Wilson's settlement in a prior legal action involving the group's valuable song catalog.

The songs involved include "409," "California Girls," "Dance, Dance, Dance," "Help Me Rhonda," "I Get Around," and "Wouldn't It Be Nice."

The U.S. District Court jury was

scheduled to reconvene Dec. 14 before Judge William J. Rea to begin deliberations on the award due Love in his civil suit against Wilson,



LOVE

his cousin and longtime band mate.

The conclusion of the protracted court case, which began Sept. 4 and involved eight days of deliberations during the guilt

phase, could write the last chapter in a tangled saga of litigation that began a quarter-century ago with the sale of the Beach Boys' publish-

(Continued on page 108)

## Viacom Establishes Task Force To Consider Launching A Label

BY DON JEFFREY

NEW YORK—Viacom says it has formed a task force to explore owning a record label. If achieved, this would add a fourth musical branch to a fast-growing company that now operates the widest-ranging music video network in the world, the third-biggest

**VIACOM**

music retailer in the U.S.,

and one of the 10 largest music publishers.

One high-ranking executive at the company says of a label, "When you look at Viacom as a multimedia conglomerate in the communications business, it's the one missing piece."

At a media conference Dec. 9 in New York, Viacom president/CEO Frank Biondi said, "There's nothing on the boards for an acquisition of a label. If we go into the music business—and we've set up a task force for this—we're likely to do it as a startup."

Acquiring one of the six major music companies would cost billions of dollars, a hefty amount for a company that has accumulated a debt load of \$10.2 billion through \$18 billion worth of buyouts this year.

Some sources say the most likely scenario is starting up a boutique-style label that focuses on a particular niche of the music market.

There has been press speculation that Tom Silverman, founder of the hip-hop label Tommy Boy Records, might be tapped to head a new label for Viacom. Silverman has a relationship with Viacom: Tommy Boy markets and distributes the MTV "Party To Go" albums. His label is owned by Warner Music Group, and his contract to run it is expiring in three months.

Silverman says, "I'm renegotiating

with Warner Bros. right now, and have been for some time. I have to consider other options, of course." But he adds that he has not "talked to [Viacom] officially."

One source says Silverman is just one of several people Viacom has been talking to—not necessarily about heading a label, but about the company's prospects of getting into the music business successfully.

An MTV Networks spokesperson confirms speculation that MTV chairman Tom Freston is "very involved" in Viacom's plans to start a label.

Viacom's historical reason for not buying or starting a label has been that it did not want to compete with the suppliers of videos to MTV and VH1. But Biondi said Viacom began to rethink that strategy after five of the six major music companies announced plans to develop a competing music video service in the U.S. (Four of the majors have stakes in Viva, a music video channel in Germany.)

Viacom is wary, though, of getting into the supply side of the music business. Biondi noted the problems that (Continued on page 101)



**Hall To The Chieftains.** Anticipating the Jan. 24 release of the Chieftains' BMG/RCA Victor album "The Long Black Veil," from left, are band members Derek Bell and Martin Fay, guest artist Sting (seated), and band members Paddy Moloney and Matt Molloy. "They're an excellent band, and they're also a great bunch of guys to be hanging out with; they're very funny," says Sting. "It's very prestigious for me to be singing with them." Sting performed the vocals on "Mo Ghile Mear" (Our Hero), a traditional Gaelic tune by 18th-century poet Seán Clarach Mac-Domhnaill, to honor Prince Charles Stewart ("Bonnie Prince Charlie"). The chorus of the Scottish air (a version of "The White Cockade") is in Gaelic, while the verses are in English. The Rolling Stones, Van Morrison, and Tom Jones are among the other artists featured on "The Long Black Veil."

## Reggae Singer Garnett Silk Dies In Fire

BY ELENA OUMANOA

Jamaica is in mourning for Rastafarian reggae singer Garnett (Smith) Silk, who died Dec. 9 along with his mother in a blaze that decimated her tiny Mandeville house. Silk was 28.

He was considered by many to be a spiritual successor to Bob Marley. Silk's distinctive, operatic tenor took reggae fans by storm three years ago, as he helped spearhead the return of high-minded, "cultural" lyrics in Jamaican music. The slim, dreadlocked singer scored many hit singles in his

brief career, among them "Mama Africa," "Behold," "Splashing Dashing," "Vex," and "Complaint."

His latest single, "Fight Back," a duet with singer Richie Stephens on El Paso Records, holds the No. 1 slot on the Jamaican charts. Much of Silk's work has been compiled on Miami-based Penthouse and New York-based V.P.

Records. His only album, "It's Growing," was released on V.P. Records.

The cause of the fire has still not been confirmed. Initial local radio reports attributed it to a dynamite blast, but Jamaican police say the investigation is ongoing. Other sources say the tragedy was an accident.

The Gleaner, Jamaica's daily newspaper, reported that the fire was set off by shots fired from outside the mother's home, one of them going through Silk's body and into a gas (Continued on page 95)

## Jobim Recalled As One Of Century's Great Composers

BY ENOR PAIANO

SAO PAULO, Brazil—Though best known throughout the world as the composer of the bossa nova classic "The Girl From Ipanema," Antônio Carlos "Tom" Jobim, who died Dec. 8 of heart failure in New York, always insisted that he was not strictly a bossa nova composer.

"My music never was only bossa nova," Jobim said during a recent interview. "I do samba, choro, baiada... but bossa nova was such a strong movement—every synthesizer today has a bossa nova button with a processed beat—that people consider everything [I do] bossa nova."

"The Girl From Ipanema" stamped Jobim as a bossa nova songwriter. And he likely will be best remembered as a primary exponent of the genre—a smooth amalgam of syncopated, samba/baião-rooted cadences, jazz, elegantly simple lyrical imagery, and airy, economical musical backdrops that often imparted a "chamber music" effect. Bossa tunes were sung in a wispy, vibrato-free style that masked smoldering, usually romantic sentiments.

Jobim, who would have turned 68 in January, co-authored many of bossa nova's enduring standards, and wrote the post-bossa nova evergreens "Wave" and "Aguas De Março."

André Midani was a marketing executive at Odeon Records (now EMI-Odeon) who was monitoring the development of the nascent bossa nova movement in 1958, when he approved (Continued on page 95)



JOBIM

# JUST LISTEN.

## THE VOICE

- ◆ The only artist to ever win CMA MALE VOCALIST OF THE YEAR for four consecutive years (1991, 1992, 1993, 1994)
- ◆ Two-time Grammy recipient for BEST COUNTRY PERFORMANCE, MALE
- ◆ ACM TOP MALE VOCALIST for two consecutive years (1992, 1993)

## THE SONGWRITER

- ◆ Earned three consecutive CMA SONG OF THE YEAR awards:
  - "When I Call Your Name" 1991
  - "Look At Us" 1992
  - "I Still Believe In You" 1993
- ◆ Grammy Award for Best Country Song, "I Still Believe In You"
- ◆ Has received 16 BMI awards for having written MOST PERFORMED SONG
- ◆ BMI SONGWRITER OF THE YEAR, 1992

## THE RECORDING ARTIST

- ◆ Over twelve million albums sold
  - "I Still Believe In You," certified Triple Platinum
  - "When I Call Your Name," Double Platinum
  - "Pocket Full Of Gold," Double Platinum
  - "When Love Finds You," Platinum
  - "Let There Be Peace On Earth," Platinum
- ◆ Nine consecutive #1 hit singles

## THE PERFORMER

- ◆ "Gill represents a rare combination of versatility and virtuosity. He flat-out dazzled the enthusiastic crowd with his nimble guitar playing." *The Los Angeles Times*
- ◆ "Gill calmly and methodically took the place apart row by row." *L.A. Daily News*
- ◆ "Someone like Vince puts you in your place if you think you are hot stuff. Puts me in *my* place. He writes, sings on all the best records in Nashville, makes his own records and goes Platinum and plays guitar like a god, of course. It's not enough to be a killer singer and musical genius, he's also got to play guitar like Albert Lee." Mark Knopfler, in an interview with *Musician Magazine*
- ◆ Performed for audiences totaling over 1.3 million in 1994

## THE AWARD WINNER

- ◆ Has received thirteen CMA Awards, more than any artist in history
- ◆ Winner of the coveted CMA ENTERTAINER OF THE YEAR award for the second consecutive year (1993, 1994)
- ◆ Five-time Grammy Award winner

# VINCE GILL

The FITZGERALD HARTLEY Co

MCA  
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## Go Figure: Monks And Swedes And Michael And Lisa Marie—And A Pair Of Guys Named G

**WHAT A YEAR:** I'm still trying to convince the folks back home that, as far as I know, **Kenny G** and **Warren G** are not related; that everyone I saw at Woodstock '94 was not dropping acid and rolling around naked in the mud (I wish . . .); and that **Michael Jackson** and **Lisa Marie Presley** really, really love each other (I may have to concede that one). But there are some things from 1994 that I'll never be able to explain, and you shouldn't believe anyone

the heavens in their failed attempt to sign the Monks to a multi-album contract). Or that "Murder Was The Case," an 18-minute movie, could have a 70-minute soundtrack. How do they cram all of those big, big songs into that little, little movie?

All we know for sure is that by year's end, 23 albums had logged time atop The Billboard 200, compared with 16 albums in 1993. In a year notable for breaking new talent, only one band's debut album, "The Sign" by **Ace Of Base**, made it to the pinnacle.

**HELLO, MY NAME IS . . .** As we were saying, while geezer rockers like **Led Zeppelin**, the **Eagles**, and **Eric Clapton** continued to appeal to both old and new fans, the real news in 1994 was the number of previously unknown acts that broke through the clutter. **Green Day**, **Offspring**, **Sheryl Crow**, **Counting Crows**, **Coolio**, **Candlebox**, **All-4-One**, **Ace Of Base**, **Lisa Loeb**, **Warren G**, **Collective Soul**, **Hootie & the Blowfish**, and **Beck** all showed that as much as we complain about it, radio is receptive to new music and willing to help break new talent.

**ON THE ROAD:** The **Rolling Stones** set a new tour gross record by selling more than \$100 million in tickets in 1994. "It's a promising beginning to a long career," as **Keith Richards** put it when the band was presented an award for artistic excellence at the 1994 Billboard Music Awards. Closely trailing that band in gross receipts, if not average age, was **Pink Floyd**, which also broke the \$100 million barrier. (Album saleswise, the nod went to **Floyd**, whose "Division Bell" had been certified double-platinum by year's end, while "Voodoo Lounge" had gone platinum.)

Both the **Eagles** and **Barbra Streisand** hit the road after protracted absences. The **Eagles** were flying high until they had to cancel dates due to **Glenn Frey's** intestinal problems. **Don Henley** announced that hell would have to freeze over again before the band resumed another tour or recording project. The top ticket price for the **Eagles'** show was \$115, which seems absolutely cheap compared to the \$350

charged by **Babs**. Of course, if amortized over the 27 years since she last toured, a ticket only cost 25 cents a week. Fair enough.

Given the embarrassment of riches, some midlevel acts experienced problems selling tickets because fans' wallets were simply tapped out. On the other end of the cash spectrum, **Green Day** charged less than \$10 for tickets to its concerts and was rewarded with sold-out shows at arenas across the country.

### 1994 \*IN\* REVIEW

**SEE YOU IN COURT:** **George Michael** took **Sony** to the British high court in an attempt to prove restraint of trade. The court ruled in favor of the label, but **Michael** has sworn not to record for **Sony** again . . . A federal jury ruled that **Michael Bolton's** 1991 hit "Love Is A Wonderful Thing" borrowed a little too closely from the **Isley Brothers'** 1966 song of the same name . . . The U.S. Supreme Court ruled that **2 Live Crew's** rap parody of **Roy Orbison's** "Oh,

**Pretty Woman**" was protected by U.S. copyright law's fair use exemption . . . Spurred on by **Pearl Jam**, the Justice Department began investigating **Ticketmaster's** business practices. This led to a hearing by the House Energy and Commerce Committee on a proposed **Ticket Fee Disclosure Act**, which would require ticket agencies to print ticket surcharges on ducats . . . **Metallica** alleged breach of contract against **Elektra**, invoking a California statute that says no company can hold its employees to a contract for more than seven years. Similar to cases filed by **Don Henley** and **Luther Vandross**, the **Metallica** suit was settled out of court before a ruling was offered on the statute as it applies to musical artists . . . At year's end, a Los Angeles jury ruled that **Mike Love** was entitled to co-writer credits with **Brian Wilson** on several of the **Beach Boys'** hits, proving that money can't buy love, but that **Love** can buy money.

**WE DON'T NEED No Stinkin' Badges:** All hail Woodstock '94. If you remember it, you weren't there. No, that's not right; that was the first one. If you remember it, you still have mud on your shoes. That's more like it. Am I glad I went? You bet. Would I do it again? No way. Is **PolyGram** glad they did it? Let's see, approximately 190,000 people paid to get in, while an estimated 150,000 crashed the gate. The pay-per-view did well, but could have done better. The album peaked at No. 50 (so far). The theatrical release is stalled until more capital can be raised. You'd have to ask them.

**WANTED: WOMEN IN ROCK:** Look at the pop charts: Heavy, heavy

### THE TOP STORIES

- "The Lion King" Racks Up Royal Sales; **Ace Of Base** Shows Winning Hand
- **Warner Music Group** Plays Musical Chairs
- **Rolling Stones**, **Pink Floyd**, **Eagles**, and **Streisand** Prove Rock'n'Roll Never Forgets
- **Pearl Jam** Vs. **Ticketmaster**
- **Kenny G's** "Miracles" Becomes First Christmas Record To Top Pop Record Chart In 32 Years

who says they can. Who could have predicted that some **Benedictine Monks** cloistered way up on a Spanish hillside would end up with one of the biggest sellers of the year? (I would have given anything to have seen **EMI's** executives helicopter down from



**Collective Soul** Collects Awards. The South rose again on the album rock chart this year with such South-Of-The-Mason-Dixon-based bands as **Collective Soul**, **Hootie & the Blowfish**, and **Cry Of Love** all scoring direct hits. **Collective Soul's** "Shine" was the top album rock track of the year. **Collective Soul**, from left, features **Shane Evans**, **Will Turpin**, **Ross Childress**, and **Ed Roland**. Kneeling is **Dean Roland**.



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## THE CHART TOPPERS



ACE OF BASE



ELTON JOHN & TIM RICE

The following is a chronological listing of releases that logged time at No. 1 on The Billboard 200 in 1994. The figures in parentheses are the number of weeks each title spent at No. 1 in 1994. Titles that debuted at No. 1 in 1994 are indicated in bold type. (Note: "DoggyStyle" spent three weeks at No. 1 in 1993, and "Music Box" spent a week at the top.)

- "Music Box," **Mariah Carey**, **Columbia** (7).
- "DoggyStyle," **Snoop Doggy Dogg**, **Death Row/Interscope** (1).
- "Jar Of Flies," **Alice In Chains**, **Columbia** (1).
- "Kickin' It Up," **John Michael Montgomery**, **Atlantic** (1).
- "Toni Braxton," **Toni Braxton**, **LaFace/Arista** (2).
- "Superunknown," **Soundgarden**, **A&M** (1).
- "The Sign," **Ace Of Base**, **Arista** (2).
- "Far Beyond Driven," **Pantera**, **EastWest** (1).
- "Longing In Their Hearts," **Bonnie Raitt**, **Capitol** (1).
- "The Division Bell," **Pink Floyd**, **Columbia** (4).
- "Not A Moment Too Soon," **Tim McGraw**, **Curb** (2).
- "The Crow," **Soundtrack**, **Interscope** (1).
- "Ill Communication," **Beastie Boys**, **Capitol** (1).
- "Purple," **Stone Temple Pilots**, **Atlantic** (3).
- "The Lion King," **Soundtrack**, **Walt Disney** (9).
- "II," **Boyz II Men**, **Motown** (4).
- "From The Cradle," **Eric Clapton**, **Duck/Reprise/Warner Bros.** (1).
- "Monster," **R.E.M.**, **Warner Bros.** (2).
- "Murder Was The Case," **Soundtrack**, **Death Row/Interscope** (2).
- "MTV Unplugged In New York," **Nirvana**, **DGC/Geffen** (1).
- "Hell Freezes Over," **Eagles**, **Geffen** (2).
- "Miracles: The Holiday Album," **Kenny G**, **Arista** (2).
- "Vitalogy," **Pearl Jam**, **Epic** (1).

traffic, with **Mariah**, **Celine**, **Janet**, **Whitney**, **Sheryl**, and **Toni** all jostling for space. **Cruise** on over to the modern rock road, and it's less crowded, but **Sheryl**, **Tori Amos**, **Sarah McLachlan**, **Liz Phair**, **Lisa Loeb**, and **femme-fronted** the **Cranberries**, **Hole**, **Mazzy Star**, and **Veruca Salt** are vying for the fast lane. Motoring on over to the album rock freeway: Nothing but miles and miles and miles of open road. In the year-end recap of **Top Album Rock Tracks Artists**, we have to get to No. 45 to find a woman: **Melissa Etheridge**. As great as she is, she can't carry this torch alone. Remember how the



**Green Daze.** The lads in **Green Day**—**Billie Joe**, **Tré**, and **Mike**—took the rock world by storm this year by selling more than 3 million copies of the act's **Reprise/Warner Bros.** debut, getting into a mud fight from the stage at **Woodstock '94**, and delighting fans at **Lollapalooza**.

**Grammys** eliminated the best female rock vocal category this year because there weren't enough entries? Get used to it. Rock radio seems very reluctant to embrace female artists who have both modern rock and top 40 success (although they don't seem to have such trouble with their male counterparts). Therefore, labels won't sign straight-ahead female rockers. It's an ugly cycle.

**ABBA REDUX** (Or **Swedish Meatballs**): **Sweden** showed it makes more than great **Volvos** when it unleashed **Ace Of Base**, a quartet that shamelessly worked a drum track and a seemingly phonetic knowledge of English into our unsuspecting hearts with single after single of similar-sounding songs. Although the act's album debuted on **The Billboard 200** last December, it didn't really explode until this spring. By year's end, "The Sign" had sold more than 7 million copies, tying it with "The Lion King" soundtrack for the album that has sold the most units in 1994.

Not faring as well on the charts were **Swede-mates** **Roxette**. Via a promotion with **McDonald's**, a 10-song preview of the duo's "Crash! Boom! Bang!" album sold more than 500,000 copies, but when the complete 15-track release hit retail bins a few weeks later, it never charted on **The Billboard 200**.

**MUSICAL CHAIRS:** (Cue: "The Barber Of Seville" music from the famous **Bugs Bunny** cartoon). None of  
(Continued on next page)

**NA HIWA KUPUNA O KU'U  
ONE HANAU**

Kuipo Kumukahi  
Engineering Award -  
Steve Kramer  
Liner Notes Award -  
Haunani Apollona  
Female Vocalist of the Year  
Hawaiian Album of the Year  
Traditional Hawaiian  
Performance  
Haku Mele - O Wai Kulumea

**HAPA**  
Hapa

Album of the Year  
Contemporary Hawaiian  
Album of the Year  
Most Promising Artists  
Single of the Year - *Lei Pikake*  
Single of the Year - *Ku'ulei*  
*Ku'uipo/Ku'u Lei Awapuhi*

**ALOHA - CHARLES K. L.  
DAVIS SINGS & PLAYS FOR  
HAWAII**

Charles K. L. Davis  
Producer - Charles Bud Dant  
Anthology Album of the Year

**VALLEY STYLE**  
Ka'au Crater Boys

Contemporary Album of the  
Year

**HOME IS WITH THE FATHER**  
Randy Hongo

Religious Album of the Year

**HO'ONANEA**  
John Keawe

Instrumental Album of the  
Year

**'O'KA 'OHAO KU'U AINA  
NANI**

Kawai Cockett  
Male Vocalist of the Year

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MUSIC PUBLISHING

**THEY'RE  
PLAYING  
MY SONG**

As lead singer of Clannad, Maire Brennan, along with her musical siblings, has helped bring Irish musical traditions into the '90s. Her cover of Joni Mitchell's "Big Yellow Taxi," which appears on her sophomore solo album, "Misty Eyed Adventures," is evidence that the singer has been influenced by all kinds of traditions.

Edited By Peter Cronin

**BIG YELLOW TAXI**  
Published by Siquomb Publishing Co.  
(BMI)

On her new Atlantic album "Misty Eyed Adventures," Clannad lead singer Maire Brennan proves that underneath all that Celtic tradition is a hard-core Joni Mitchell fan. "Joni Mitchell has always been an influence of sorts on Clannad," Brennan says. "Even when we were singing traditional songs we'd always sing Joni Mitchell songs, even on our stage program. We went as far as translating a couple of her songs into Gaelic. Growing up 20-odd years ago in Donegal, the most American albums we'd have would be 10, and three of them would be Joni Mitchell. She never disappoints. We did a cover version of 'Both Sides Now' for a movie called 'Switch,' and I sang it with Paul Young. I wanted to approach 'Big Yellow Taxi' differently because of the way I sing with my sisters. I also wanted to slow it down and make it more funky. It's such a brilliant song. It was written 25 years ago or something like that, and look at the words! It's as if it was written today. The issues the song deals with are close to my heart, so I'm killing a few birds with one stone here. This song just sort of fell into its own, and it's lovely when that happens. If you're a huge fan, you hope that the person that wrote it will appreciate your version. I'm not Joni Mitchell, but I hope she's happy with my interpretation."



BRENNAN

**THE BEAT**

(Continued from preceding page)

the individuals who were running the Warner Music Group's main labels (Atlantic, Elektra, and WB) in January was still at the helm by year's end. But the amazing thing was that all of the promotions took place in-house. Mathematically, it shouldn't work, but somehow it does. Follow the flow chart: Danny Goldberg goes from heading Atlantic to running WB. Val Azzoli is upped to Atlantic chief. EastWest head Sylvia Rhone becomes chairman of a merged Elektra and EastWest. Seymour Stein moves his Sire Records imprint from Warner Bros. to Elektra and becomes president of Elektra in the bargain. Is that all, folks????

**TRENDS WE'D LIKE TO SEE**

End: Please, please, please—no more tribute albums. When "Common Thread: The Songs of The Eagles" started the trend in 1993, you could see labels scrambling to see which

artists they could exploit—oops, we mean honor—in song. But they forgot two key points: 1) The Eagles are among the best-selling artists of all time, and there has been a pent-up demand for their material since they split; and 2) country music was at a peak of popularity when the album arrived. This confluence of events conspired to make that album a multi-platinum seller, and it's not a harmonic convergence that's likely to be repeated anytime soon. But wait, isn't there a Pia Zadora tribute in the wings?

We'd also like to see an end to cover albums, although we know there is at least one coming in 1995, by Duran Duran. Let's face it, most of the ones released in the past year have not met sales expectations. And while it's fine for an artist to feature a few inspired covers on an album, a whole record stretches the idea a bit thin.

(Continued on page 21)

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES SPIN DOCTORS	Olympic Stadium Montreal	Dec. 5-6	\$2,878,788 (\$3,953,099 Canadian) \$50/\$29.50	82,000 two sellouts	Concert Prods. International USA
ROLLING STONES SPIN DOCTORS	Hubert H. Humphrey Metrodome Minneapolis	Dec. 11	\$2,176,400 \$50/\$25	46,519 sellout	Concert Prods. International USA
ROLLING STONES SPIN DOCTORS	Pontiac Silverdome Pontiac, Mich.	Dec. 1	\$1,815,325 \$50/\$25	38,274 sellout	Concert Prods. International USA
ROLLING STONES SPIN DOCTORS	SkyDome Toronto	Dec. 3	\$1,744,279 (\$2,390,360 Canadian) \$50.50/\$25.50	48,129 sellout	Concert Prods. International USA
ROLLING STONES SPIN DOCTORS	Carrier Dome, Syracuse University Syracuse, N.Y.	Dec. 8	\$1,662,825 \$50/\$25	36,838 sellout	Concert Prods. International USA
AEROSMITH JACKYL	United Center Chicago	Dec. 6	\$707,805 \$45/\$35	18,955 sellout	Jam Prods.
Z-100 ACOUSTIC CHRISTMAS: WEEZER INDIGO GIRLS HOLE, GREEN DAY MELISSA ETHERIDGE BON JOVI SHERYL CROW TODD THE WET SPROCKET PANSY DIVISION	Madison Square Garden New York	Dec. 5	\$611,175 \$55/\$35/ \$25	17,719 sellout	Metropolitan Entertainment Designer/Slater Enterprises Z-100
AEROSMITH JACKYL	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 4	\$500,970 \$45/\$25	17,886 18,000	Belkin Prods. Cellar Door
AEROSMITH JACKYL	Gund Arena Cleveland	Dec. 1	\$442,259 \$40/\$23.50	16,911 18,000	Belkin Prods.
AEROSMITH JACKYL	CoraStates Spectrum Philadelphia	Dec. 10	\$438,375 \$40/\$25	16,801 sellout	Electric Factory Concerts

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## ARDENT, PHILIPS TO BOW 'ENHANCED CD' LABEL

(Continued from page 13)

have an expanded range of features." Underscoring the approach, Jenkins says, is the fact that Ardent will not release separate "enhanced" and "regular" versions of the albums. "This is the album, not a promotion or a gimmick," he says.

Due in February are "Worm," by psychedelic-pop band 2 Minutes Hate, and a self-titled set from "jangle/crunch guitar" band Techno-Squid Eats Parliament. Each full album is playable like any other on existing CD decks, says Jenkins, but each also offers a variety

of multimedia elements, such as music videos, band biographies, liner notes, and photographs, when played back on a Macintosh multimedia computer.

The initial titles have been developed for Macintosh computer platforms only, and cannot be used on DOS-based systems, which greatly exceed Macintosh systems in terms of current installed base. Jenkins says his target demographic is college students, "and there, the Mac user base is very high," he says. "So we think we are right on target."

Ardent has trademarked its enhanced-CD technology under the name "Audio Vision CD," or AVCD. It plans a full line of AVCDs, Jenkins says. The technology also will be used by Ardent's newly formed contemporary Christian label, Ardent Christian Music, on several of its releases next year.

AVCDs are mixed-mode discs, which "hide the computer data in the CD pre-gap, or lead-in," Jenkins says. The discs differ from another type of mixed-mode disc on the market, so-called "track-one" discs, in that audio CD players do not read the computer data on AVCDs as the first track on the album, says Jenkins. Consumers, therefore, do not have to manually skip over the track when playing the AVCD on audio CD decks, as they do with track-one discs.

(One concern with "track-one" discs is that consumers might fail to skip over the initial track and be blasted with a burst of noise, which may occur if the player attempts to read the data track.)

Philips Media's Kushner says that while tests did not uncover any CD decks attempting to read the AVCD's data track, the discs will nonetheless be stickered with a consumer alert.

"CD players that are manufactured to improper specifications conceivably could scan back into the data," he says. "So we are recommending that everybody just turn their volume down when they first put [the disc] in to make sure that they don't have a problem."

The AVCDs also differ from a new form of enhanced CDs referred to under the working name "CD Plus," in that they are not "multisession." Multisession standards are being developed by CD licensors Philips and Sony, and are expected to be published by year's end. Multisession discs would place the computer data on the inside of the disc in a separate pressing "session" that audio CD decks would ignore. A number of major labels already have announced support of multisession as a proposed industry standard for enhanced CD albums.

"We're all for standards," says Jenkins. "And the major labels are right to be working on that. But right now, we've got bands we want to get into the market, and we think our mixed-mode CDs will be a good way to introduce them to fans. Is ours a perfect solution? No. But it works just fine, and it's going to allow us to get our product into the market right now."

## JOHN SCHER QUITS POLYGRAM

(Continued from page 13)

ments of the event—the concert, a PPV broadcast, the merchandise, a live album, a video, a book, and an upcoming film—within the corporate family. Scher says Woodstock, "because of its enormity and its cultural impact, crystallized a lot of what we've accomplished."

Scher also was responsible for developing PDE's Great Entertainment Merchandising (GEM) division, whose clients include pop icons Elton John, Peter Gabriel, Sting, and Vanessa Williams, plus rap stars Public Enemy, Dr. Dre, Snoop Doggy Dogg, Warren G, Cypress Hill, and House Of Pain.

In the event TV arena, PDE scored with live PPV broadcasts of "Woodstock '94," U2 in Sydney, the Metropolitan Opera's 25th Anniversary Gala, and Guns N' Roses in Paris.

Theatricaly, PDE made successful investments in the Broadway musicals "Jelly's Last Jam" and "Damn Yankees," but the company was not willing to expand in this area, says Scher.

PDE had begun work on a stage production of "Victor/Victoria," with Julie Andrews in the lead role, when Scher resigned. Scher will inherit that project, co-producing it with Blake Edwards and Tony Adams, and PolyGram will maintain a sizable investment in it, according to Scher.

PolyGram's other major stake in the theater business is its 1/3 ownership of Andrew Lloyd Webber's production company, Really Useful Group.

Scher says he envisions a future in which the theater and pop music worlds will be inextricably linked, as they were during the Tin Pan Alley era. "In every generation before the rock generation,

the great pop writers of their time—from Irving Berlin to the Gershwins to Rodgers & Hammerstein—wrote for the theater," he says, adding that Pete Townshend is the first of the major rock artists to exploit the theater connection.

The other bone of contention between Scher and PolyGram, according to Scher, was PolyGram's reluctance to expand into the venue-ownership business, as Sony and MCA have done in recent years.

Scher says he plans to continue his activities in that business through Metropolitan, which co-owns the Connecticut Center for the Performing Arts in Hartford; Montage Mountain in Scranton, Pa.; and the Syracuse Performing Arts Center in Syracuse, N.Y. In addition, the company is in the final stages of negotiations for stakes in outdoor venues in Johnson, Vt., and outside Buffalo, N.Y., says Scher.

Metropolitan, which is based in Montclair, N.J., will continue with its core concert-promotion business as well as its tour and artist management projects. Among its touring clients are the Grateful Dead (east of the Rockies) and Art Garfunkel. Its artist roster includes Lucinda Williams, newly signed to American Recordings, and Rusted Root, on Mercury. Until recently, Metropolitan also managed the Cranberies.

Metropolitan's management team consists of Scher, its chairman; president Jim Koplik; Robert Kos, who heads the management division; boxing industry veteran Shelley Finkel, who is a minority partner; Keith Deccia, VP of facility development; and Amy Clarke, VP of operations.

## Publishers Look To Hi-Tech Future, See Opportunities

OTHER THAN THE normal course of business developments—such as the signing of new writers, the departure or arrival of new executives, and catalog deals—dramatic shifts in strategy or new philosophical underpinnings in music publishing rarely can be placed conveniently within the framework of a 12-month overview.

The trends of recent years—those that only striking new music or technology can alter—naturally continued in 1994. They include the label-like A&R role being played by publishers, some of whose creative executives

could be as comfortable in a label environment as they are with being music publishers, and the challenge within the copyright community to stake its legitimate claim to a revenue stream from interactive usage of music.

With its full realization still open to debate, it must be said that CD/computer-based entertainment, a technology that has been evolving for several years, began in 1994 to accumulate commitments from major record companies to send their artists into the arena of audio/visual attractions that can be manipulated by the consumer, for pure entertainment or information purposes. And where recording artists go, so goes their music.

In fact, in a rare gathering on U.S. shores in September, CISAC, the venerable global organization that creates its own interactive dialog among copyright experts, the creative community, and users, it was clearly articulated that the copyright community cannot take its proprietary rights for granted among computer-based users.

Some folks who are building the information superhighway appeared too casual in their regard for copyright ownership—suggesting, it seems, that interactive entertainment somehow created new works beyond what is initially placed on that road. A road that is supposed to be paved with gold, it may require some digging by the music community before it can be mined.

Fortunately, the lessons of digital and home video technologies have not been lost on music rights groups. Copyright protection has been won there after some natural early confusion, and has moved into further new wrinkles in home entertainment with a body of invaluable past experience.

Returning to the CISAC meeting in the nation's capital, it was Rep. Barney Frank, D-Mass., who struck a note of both caution and remedy: Most consumers are at a loss to equate copyrights with property rights, and he suggested that the music industry make that case to lovers of music who don't yet do so.

Of particular note in 1994 was a ma-

major catalog acquisition that never took place: Viacom, hoping to pay off some of the heavy debt it incurred in buying Paramount Communications with a sell-off of Paramount's oldline music publishing unit, Famous Music, apparently pulled it off the market. The reason was not because Viacom lacked buyers for a catalog whose estimated worth was as much as \$200 million.

Some felt that cooler heads prevailed at Viacom, taking note that, as a user of copyrights, it had a goldmine within its own structure. Synergy won

the day from an era when other companies, similarly situated, had sold off major publishing entities only to try their fortunes in the field later. The music publishing community, to end

this wrap-up on a legitimately high note, is working from a position of great strength: Its music remains a global necessity for millions upon millions of folks; its future, as the copyright questions above illustrate, is not challenged by new technology—it is linked to it as a growth factor.

That's a far cry from the early '80s, when the publishing biz was troubled by the video game boom. Music itself will now boom because of another kind of video game—and, to be sure, because of music's own intrinsic worth in our lives.

**PRINT ON PRINT:** The following are best-selling folios of 1994 from the following companies:

### CHERRY LANE MUSIC

1. Metallica, Live: Binge & Purge
2. Guns N'Roses, Anthology
3. Soundgarden, Superunknown
4. Joe Satriani, Time Machine—Book 1
5. Bonnie Raitt, Longing In Their Hearts

### HAL LEONARD CORP.

1. Nirvana, Nevermind
2. The Lion King soundtrack
3. Mariah Carey, Music Box
4. Pearl Jam, Ten
5. Yanni, In My Time

### MUSIC SALES

1. The Piano: Music From The Film
2. Red Hot Chili Peppers, Blood Sugar Sex Magik
3. Stone Temple Pilots, Purple
4. Tori Amos, Under The Pink
5. Pink Floyd, The Division Bell

### WARNER BROS. PUBLICATIONS

1. Smashing Pumpkins, Siamese Dream
2. Sleepless In Seattle soundtrack
3. Eagles Complete
4. Led Zeppelin Complete
5. Bryan Adams, So Far So Good.



by Irv Lichtman

1994 ★ IN ★ REVIEW

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**THE BEAT**

(Continued from page 19)

**MISSING YOU:** When Nirvana leader Kurt Cobain killed himself in April, the music world lost a voice that, for many, symbolized the frustration of a generation. For me, it was merely the desperate act of an unhappy individual. Regardless, it silenced a band that had only begun to say what many needed to hear, and for that, I'm sad.

Other figures slipping away in 1994 included writer Jule Styne, Harry Nilsson, Raymond Scott, Dinah Shore, Henry Mancini, Jimmy Miller, Nicky Hopkins, Tommy Boyce, Danny Gatton, Fred "Sonic" Smith, Dan Hartman, and Antonio Carlos Jobim.



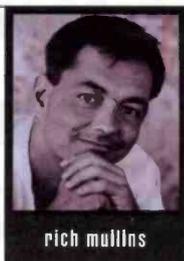
**Snoopin' Around.** Snoop Doggy Dogg's popularity continued to grow in 1994. He began the year with his album "Doggystyle" returning to the top of the pop charts. By the end of the year he'd scored another top album with the soundtrack to "Murder Was The Case." Such activity was enough to make him the top male pop artist of the year at the Billboard Music Awards.



kathy troccoli



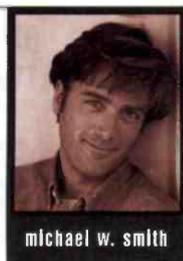
clay crosse



rich mullins



gary chapman



michael w. smith

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## 1995

FIRST QUARTER

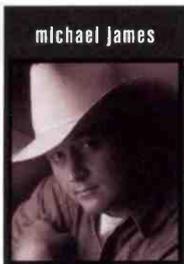
brent bourgeois  
 kim hill  
 oslo gospel choir

SECOND QUARTER

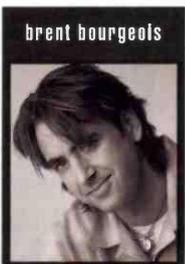
michael w. smith  
 wes king  
 carolyn arends  
 church of rhythm  
 michael james

THIRD QUARTER

clay crosse  
 rich mullins  
 gary chapman  
 kathy troccoli  
 ashley cleveland  
 joanna carlson



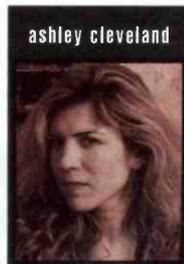
michael james



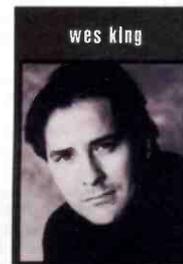
brent bourgeois



oslo gospel choir



ashley cleveland



wes king

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**BRETT  
ATWOOD**  
Editorial Assistant

1. Combustible Edison, "I, Swinger" (Sub Pop).
2. Spearhead, "Home" (Capitol).
3. "The Vortex CD-ROM" soundtrack (RGB).
4. Dead Can Dance, "Toward The Within" (4AD/WB).
5. Underworld, "Dubnobasswithmyheadman" (Wax Trax!/TVT).
6. "Natural Born Killers" soundtrack (Nothing/Interscope).
7. R.E.M., "Monster" (Warner Bros.).
8. Sandra Bernhard, "Excuses For Bad Behaviour (Part One)" (550 Music/Epic).
9. Various artists, "Blackbox" (Wax Trax!/TVT).
10. MC 900 Ft. Jesus, "One Step Ahead Of The Spider" (American).



**JIM  
BESSMAN**  
New York Correspondent

1. Joe Jackson, "Night Music" (Virgin). Night time is the right time for a true composer in the rock genre.
2. Lisa Germano, "Geek The Girl" (4AD/WB). Lovely downer disc gives voice and hope to all obsessives, regardless of gender.
3. Peter Himmelman, "Skin" (550 Music/Epic). Concept album gave focus to a sometimes scattered genius songwriter.
4. David Ball, "Thinkin' Problem" (Warner Bros.). Precious echoes of Johnny Paycheck.
5. John Mellencamp, "Dance Naked" (Mercury). The Camper exposed himself, warts and all, in a stripped-down tour de force.
6. Joan Jett & the Blackhearts, "Pure And Simple" (Blackheart/WB). Step aside, riot grrrls: Big Sister still does it better.
7. Elvis Costello & the Attractions live at Garden State Arts Center. Forget the Stones—this was the greatest rock'n'roll band out there this year.
8. Tony Bennett's "MTV Unplugged." Bennett proved himself the Man For All Seasons—like he's done for decades.
9. Mussoleil, "L'Echo" (Forward). Best tribute album of the year honors Cajun music as only the best contemporary Cajun band could.
10. Pam Tillis, "Sweetheart's Dance" (Arista). No one in any genre sings with more feeling, depth, conviction, and credibility.



**ERIC  
BOEHLERT**  
Radio Features Editor

- Singles:
1. David Ball, "Thinkin' Problem" (Warner Bros.). "Yes, I admit..."
  2. Coolio, "Fantastic Voyage" (Tommy Boy). "C'mon y'all, let's take a ride."
  3. Alan Jackson, "Gone Country" (Arista). "Cause some of that stuff don't sound much different than Dylan."
  4. Live, "Selling The Drama" (Radioactive/MCA). "It's the way we sing, that makes 'em dream."
  5. The Mavericks, "What A Crying Shame" (MCA). "Wasn't I good to you/Didn't I show it?"
  6. Offspring, "Come Out And Play" (Epitaph). "If you're under 18 you won't be doing any time."
  7. Rancid, "Salvation" (Epitaph). "Come on baby, won't you show me what you got."
  8. Valentine Smith, "Katie's A No-Show" (Another Round Records). "She said it was time to stop being a child." (Paging A&R...)
  9. Veruca Salt, "Seether" (Minty Fresh). "Seether is neither, black nor white."
  10. Warren G, "Regulate" (Violator/RAL). "I think I'm going down/I can't believe it's happening in my own town."

# THE CRITICS' CHOICE

**BILLBOARD'S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS, VIDEOS, AND CONCERTS OF 1994**



**CARRIE  
BORZILLO**  
Heatseekers Features Editor

1. Supersuckers, "La Mano Cornudo" (Sub Pop).
2. Frente!, "Labour Of Love" EP (Mammoth).
3. Tie: "Pulp Fiction" soundtrack (MCA); Soul Coughing, "Ruby Vroom" (Slash/WB).
4. Liz Phair, "Whip-Smart" (Matador/Atlantic).
5. Eve's Plumb, "Envy" (550 Music/Epic).
6. Ed Kuepper, "Character Assassination" (Hot/Restless).
7. Nirvana, cassette from the Feb. 22 show in Rome.
8. Pavement, "Crooked Rain, Crooked Rain" (Matador/Atlantic).
9. Tie: Lucas, "Lucas With The Lid Off" video, directed by Jean Baptiste Mondino; the Ex-Idols, "Pill Popper," track from "Social Kill" (Relativity).
10. Best concerts: Junior Brown at Jacks Sugar Shack in L.A.; Elton John with Ray Cooper at the Greek Theatre in L.A.; and the Rolling Stones at the Rose Bowl in Pasadena, Calif.



**DALET  
BRADY**  
Associate Director Of Special Issues

1. Elvis Costello, "Brutal Youth" (Warner Bros.).
2. Weezer, "Weezer" (Geffen).
3. R.E.M., "Monster" (Warner Bros.).
4. Pretenders, "Last Of The Independents" (Sire/WB).
5. Levellers, "Levellers" (Elektra/China).
6. "Pulp Fiction" soundtrack (MCA).
7. Nirvana, "MTV Unplugged In New York" (Geffen).
8. The Greenberry Woods, "Rapple Dapple" (Sire/Reprise).
9. The Young Dubliners, "Rocky Road" (Scotti Bros.).
10. Top tracks: Lucas, "Lucas With The Lid Off" (Big Beat/Atlantic); Offspring, "Self Esteem" (Epitaph); Material Issue, "Very Good Thing" (Mercury); Nick Cave & the Bad Seeds, "Nobody's Baby Now" (Mute/Elektra); Shonen Knife, "Top Of The World" (A&M).



**FRED  
BRONSON**  
Chart Beat Editor

1. Lesley Gore, "It's My Party!" (Bear Family Germany). A five-CD boxed set that's enough to make you cry. If you want to.
2. The Other Two, "The Other Two And You" (Qwest/WB). Sensual pop from New Order spin-off.
3. K's Choice, "The Great Subconscious Club"

(Columbia). New textures revealed upon each new listening, and I listen a lot.

4. Dusty Springfield, "Dusty: The Legend Of Dusty Springfield" (Philips U.K.). Boxed sets from Lesley and Dusty in the same year. It doesn't get better than this.
5. The Essex, "The Best Of The Essex Featuring Anita Humes" (Sequel U.K.). A treasure trove from Sequel.
6. Munchener Freiheit, "Energie" (Columbia Germany). Pure pop for German people and everyone else.
7. Original Broadway Cast, "Passion" (Angel). There could be a new Stephen Sondheim musical every year, and it still wouldn't be enough.
8. Various artists, "The Colpix-Dimension Story" (Rhino). Two of my favorite labels from my formative years. Be thankful there's a Rhino.
9. Marina Lima, "A Tug On The Line" (World Pacific). "Up For Comin' Down" is reason enough.
10. Tie: Youssou N'Dour, "The Guide (Womat)" (Chaos/Sony). "7 Seconds" is one of 1994's best singles. Lou Christie, "Beyond The Blue Horizon: More Of The Best" (Varese Sarabande). Four new songs and a duet with Lesley Gore. This is why God made CDs.



**ED  
CHRISTMAN**  
Senior Retail Editor

- In alphabetical order:
1. Cheap Trick, "Woke Up With A Monster" (Warner Bros.).
  2. Cramps, "Flame Job" (The Medicine Label).
  3. The Cult, "The Cult" (Sire/Reprise).
  4. The Mavericks, "What A Crying Shame" (MCA).
  5. The Nitecaps, "Exact Change" (Woodstock Wax).
  6. Dan Penn, "Do Right Man" (Sire/Warner Bros./Blue Horizon).
  7. Eddi Reader, "Eddi Reader" (Reprise).
  8. The Rubinoos, "Basement Tapes" (One Way Records).
  9. Sugar, "File Under: Easy Listening" (Rykodisc).
  10. Paul Weller, "Wild Wood" (Go! Discs/London).



**PETER  
CRONIN**  
Associate Country Music Editor

1. Freedy Johnston, "This Perfect World" (Elektra).
2. Dan Penn, "Do Right Man" (Sire/WB).
3. Alan Jackson, "Who I Am" (Arista).
4. Nick Lowe, "The Impossible Bird" (Upstart).
5. Vince Bell, "Phoenix" (Watermelon).
6. Charlie Major, "The Other Side" (Arista/BMG Canada).
7. Blood Oranges, "The Crying Tree" (ESD).
8. Ronnie Bowman, "Cold Virginia Night" (Rebel).

9. Bob Woodruff, "Dreams And Saturday Nights" (Asylum).
10. Boz Scaggs, "Some Change" (Virgin).



**JON  
CUMMINGS**  
Copy Editor

1. Sarah McLachlan, "Fumbling Towards Ecstasy" (Arista).
2. Ted Hawkins, "The Next Hundred Years" (DGC).
3. Everything But The Girl, "Amplified Heart" (Atlantic).
4. Lori Yates, "Breaking Point" (Virgin Canada).
5. Patty Loveless, "How Can I Help You Say Goodbye" (Epic single).
6. Noa, "Noa" (Geffen).
7. Tie: Jim Lauderdale, "Pretty Close To The Truth" (Atlantic); Bob Woodruff, "Dreams And Saturday Nights" (Asylum).
8. Sam Phillips, "Martinis & Bikinis" (Virgin).
9. Dishwalla, "It's Going To Take Some Time," and Sonic Youth, "Superstar," tracks from "If I Were A Carpenter" (A&M).
10. Tie: Indigo Girls, "Swamp Ophelia" (Epic); R.E.M., "Monster" (Warner Bros.).



**THOM  
DUFFY**

International Deputy Editor

Singles:

1. D:ream, "Things Can Only Get Better" (FXU/Magnet/Warner U.K.). Gospel for the '90s, from Northern Ireland.
2. Sheryl Crow, "All I Wanna Do" (A&M). Crow flies overseas.
3. Blur, "Parklife" (Food/EMI U.K.). Life in John Major's Britain.
4. R.E.M., "What's The Frequency, Kenneth?" (Warner Bros.). America's greatest rock'n'roll band rocks again.
5. Des'ree, "You Gotta Be" (Epic U.K.). Gotta be heard.
6. Ian McNabb, "Fire Inside My Soul" (This Way Up Records U.K.). If Neil Young were born in Liverpool.
7. Directions In Groove, "Two Way Dreamtime" (Id/Phonogram Australia). A few thousand years of Oz history from one of Australia's best new bands.
8. Ash, "Petrol" (Infectious Records U.K.). An incendiary and dynamic track from a mighty Belfast indie band.
9. Counting Crows, "Mr. Jones" (Geffen). A release this year overseas, and worth the wait.
10. Marky Mark & Prince Ital Joe, "United" (Motor Music/EastWest Germany). Marky Mark finds gospel/pop/hip-hop credibility—in a Hamburg studio.



**EILEEN  
FITZPATRICK**  
Associate Home Video Editor

1. Indigo Girls, "Swamp Ophelia" (Epic).
2. Eric Clapton, "From The Cradle" (Reprise).
3. Barenaked Ladies, "Maybe You Should Drive" (Sire/Reprise).
4. The Iguanas, "Nuevo Boogaloo" (Margaritaville/MCA).
5. Basia, "The Sweetest Illusion" (Epic).
6. Brian Setzer, "The Brian Setzer Orchestra" (Hollywood Records).
7. Frank Sinatra, "Sinatra And Sextet: Live In Paris" (Reprise).
8. Nanci Griffith, "Flyer" (Elektra).
9. Des'ree, "I Ain't Movin'" (550 Music/Epic).
10. Various artists, "Melrose Place The Music" (Giant).

(Continued on page 24)

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ONLY FROM AMERICAN EXPRESS

# Artists & Music

(Continued from page 22)



## LARRY FLICK

Dance Music/Single Reviews Editor

1. Crystal Waters, "Storyteller" (Mercury).
2. Madonna, "Bedtime Stories" (Maverick/Sire/WB).
3. Indigo Girls, "Swamp Ophelia" (Epic).
4. Uncanny Alliance, "The Groove Won't Bite" (A&M).
5. Juliet Roberts, "Natural Thing" (Reprise/WB).
6. Gladys Knight, "Just For You" (MCA).
7. Erasure, "I Say, I Say, I Say" (Mute/Elektra).
8. Hole, "Live Through This" (DGC/Geffen).
9. Bobby Sichran, "From A Sympathetical Hurricane" (Columbia).
10. Swingin' singles: Kristine W., "Feel What U Want" (EastWest); The Mack Machine, "Count On Me" (G-Zone); River Ocean Featuring India, "Love & Happiness" (Strictly Rhythm); Joi Cardwell, "Trouble" (EightBall); M People, "Moving On Up" (Epic); Carleen Anderson, "Mama Said" (Virgin); Kylie Minogue, "Confide In Me" (deConstruction U.K.).

## MARILYN A. GILLEN

Enter\*Active Editor  
Album Reviews Co-Editor

1. Freedy Johnston, "This Perfect World" (Elektra).
2. Morrissey, "Vauxhall & I" (Sire/WB).
3. L7, "Hungry For Stink" (Slash/Reprise).
4. Liz Phair, "Whip-Smart" (Matador).
5. David Gray, "Flesh" (Hut/Vernon Yard/Virgin).
6. Bottle Rockets, "The Brooklyn Side" (ESD).
7. Jim Lauderdale, "Pretty Close To The Truth" (Atlantic).
8. Pretenders, "Last Of The Independents" (Sire/WB).
9. Ted Hawkins, "The Next Hundred Years" (DGC).
10. Gotta mention: Johnny Cash, "American Recordings" (American); the Auteurs, "Now I'm A Cowboy" (Hut USA/Vernon Yard/Virgin); Live, "Throwing Copper" (Radioactive); Maggie Estep, "No More Mr. Nice Girl" (NuYo/Imago).

## DON JEFFREY

Associate Retail Editor

Singles:

1. Bruce Springsteen, "Streets Of Philadelphia" (Columbia).
2. Seal, "Prayer For The Dying" (ZTT/Sire/WB).
3. Live, "Selling The Drama" (Radioactive).
4. The Gin Blossoms, "Found Out About You" (A&M).
5. Counting Crows, "Mr. Jones" (DGC/Geffen).

Albums:

1. Wynton Marsalis Septet, "In This House, On This Morning" (Columbia).
2. Rusted Root, "When I Woke" (Mercury).
3. Benedictine Monks Of Santo Domingo De Silos, "Chant" (Angel).
4. John Mellencamp, "Dance Naked" (Mercury).
5. Lyle Lovett, "I Love Everybody" (Curb/MCA).

## JOHN LANNERT

Caribbean/Latin American  
Bureau Chief

1. Tania Libertad, "Africa En América" (Sony).
2. Caetano Veloso, "Fina Estampa" (PolyGram Latino).

3. Zélia Duncan, "Zélia Duncan" (Warner Brasil).
4. Cachao, "Master Sessions, Vol. 1" (Crescent Moon/Epic).
5. Mario Bauzá & the Afro-Cuban Jazz Orchestra, "944 Columbus" (Messidor/Rounder).
6. Arturo Sandoval, "Danzón (Dance On)" (GRP).
7. Juan Luis Guerra 440, "Fogaraté" (Karen/BMG).
8. Café Tacuba, "RE" (WEA Latina).
9. Celia Cruz, "Irreptible" (RMM/Sony).
10. Various artists, "The Living Legend Of Carmen Miranda" (Lux).



## LARRY LeBLANC

Canadian Correspondent

1. Loreena McKennitt, "The Mask And Mirror" (Quinlan Road/Warner Music).
2. The Tragically Hip, "Day For Night" (MCA).
3. Sarah McLachlan, "Fumbling Towards Ecstasy" (Nettwerk).
4. Ali Farka Toure with Ry Cooder, "Talking Timbuktu" (World Circuit/Rykodisc).
5. The Temptations, "Emperors Of Soul" (Motown).
6. Bill Monroe, "The Music Of Bill Monroe... 1936-1994" (Country Music Foundation).
7. Various artists, "Sam Cooke's SAR Records Story" (Abkco).
8. Solomon Burke, "Live At The House Of Blues" (Black Top).
9. "Showboat" cast recording (Livent/Quality).
10. Veda Hille, "Path Of A Body" (Ball Of Flames).



## EMMANUEL LEGRAND

French Correspondent

1. Neil Young & Crazy Horse, "Sleeps With Angels" (Reprise). Rage never sleeps.
2. Tie: Portishead, "Dummy" (Go! Beat); Massive Attack, "Protection" (Virgin). So cool.
3. Tie: Beastie Boys, "Ill Communication" (EMI); MC 900 Ft. Jesus, "One Step Ahead Of The Spider" (American); Warren G, "Regulate" (RAL). Three sides of the rap coin.
4. Oasis, "Definitely Maybe" (Creation). Yes, the U.K. rocks again.
5. Jimmy Page & Robert Plant, "Unledded" (Phonogram). Rockin' like in the good ol' days.
6. Ali Farka Toure with Ry Cooder, "Talking Timbuktu" (World Circuit). Best blues album in years.
7. Tie: Youssou N'Dour, "The Mission" (Columbia); Ismael Lo, "Iso" (Mango); Baaba Maal, "Firin' In Fouta" (Mango). Who said world music was over and done?
8. Jeff Buckley, "Grace" (Columbia). Talent is genetic.
9. Gerard Manset, "La vallée De La Paix" (EMI). A must for fans.
10. Bomb of the year: Woodstock 2, the place you'd pay not to go to.



## MIKE LEVIN

Far East Bureau Chief

1. Santana, "Sacred Fire" tour, at Hong Kong Coliseum. For getting 8,000 Chinese out of their seats, embarrassment-free.
2. Youssou N'Dour, "The Guide (Wommat)" (Columbia). For getting Neneh Cherry to use that blessed singing voice on "7 Seconds."
3. Crash Test Dummies, "God Shuffled His Feet" (Arista). For reacquainting us with the human voice.
4. Van Morrison, "A Night In San Francisco" (Polydor U.K.). For not letting an attitude interfere with the music.

5. Ella, "Ella U.S." (EMI Malaysia). For demonstrating that the Bahasa language can be every bit as sensual as English is.
6. Ali Farka Toure with Ry Cooder, "Talking Timbuktu" (World Circuit). For calmly exploding another blues stereotype.
7. Pete Droge, "Necktie Second" (American).
8. Faye Wong, "Sky" (PolyGram).
9. The Iguanias, "Nueva Boogaloo" (MCA).
10. Eric Moo, "Tai Sha" (EMI Taiwan).



## STEVE McCLURE

Japan Bureau Chief

1. Ali Farka Toure with Ry Cooder, "Talking Timbuktu" (World Circuit). We're talking great music here.
2. dido, "Ksana" (King Record). Featuring Shizuru Ohtaka, Japan's most interesting and innovative female singer.
3. Tokyo Bibinba Club, concert at Kanagawa Education Center, Yokohama. A powerful, moving show by the most promising band to emerge in the last year in Japan.
4. Homeless Heart, "Homeless Heart" (Epic/Sony). A brilliant debut by a duo whose songs are full of real human emotion.
5. Neil Young & Crazy Horse, "Sleeps With Angels" (Reprise/WEA Japan). Definitely not a piece of crap.
6. Calamus, "The Splendour Of al-Andalus" (M.A. Recordings). Timeless, haunting Arab-Andalusian music, beautifully performed and recorded.
7. The Boom, "Far East Samba" (Sony Records). Marvelously multi-ethnic.
8. Laszlo Hortobagyi, "The Arcadian Collection" (Erdenklang). Truly weird and truly fascinating.
9. dip in the pool, "7" (Epic/Sony). Intelligent pop from Japan.
10. Spiritual Vibes, "newly" (bellissima! records/Toy's Factory). Stylish, cool, and eclectic.



## MOIRA McCORMICK

Chicago Correspondent

1. Liz Phair, "Whip-Smart" (Matador/Atlantic).
2. R.E.M., "Monster" (Warner Bros.).
3. "The Crow" soundtrack (Atlantic).
4. Shoes, live at the Double Door, Chicago, and "Propeller" (Black Vinyl).
5. Nanci Griffith, "Flyer" (Elektra).
6. Eugenius, "Mary Queen Of Scots" (Atlantic).
7. Luscious Jackson, "Natural Ingredients" (Grand Royal/Capitol).
8. Sugar, "File Under: Easy Listening" (Rykodisc).
9. Soundgarden, "Superunknown" (A&M).
10. Offspring, "Smash" (Epitaph).



## CHRIS MORRIS

Senior Writer

1. Junior Kimbrough & the Soul Blues Boys, "Sad Days Lonely Nights" (Fat Possum). The blues as trance music, spun with primitive necromancy.
2. Johnny Cash, "American Recordings" (American). Amazing tales of sin and redemption, sung with truly profound weight.
3. Latin Playboys, "Latin Playboys" (Slash). Captain Beefheart visits the barrio.
4. American Music Club, "San Francisco" (Warner Bros.). Romantic depression can be so beautiful.
5. "Pulp Fiction" soundtrack (MCA). Tarantino rules. So does surf music.

6. R.E.M., "Monster" (Warner Bros.). The Athens brethren apply the volume pedal, and we're happy they did.
7. Sugar, "File Under: Easy Listening" (Rykodisc). Mould-ing the finest in melody-savvy guitar rock.
8. Paul Kelly, "Wanted Man" (Vanguard). Australia's native songwriting genius demonstrates his versatility.
9. Various artists, "The Doo Wop Box" (Rhino). Reissue of the year. Shoo-doot 'n shoo-be-do...
10. Live and unbelievable: Otis Rush at the Beale Street Music Festival, Eric Clapton at House Of Blues, Junior Brown at Jacks Sugar Shack, Morphine at the Troubadour.



## EDWARD MORRIS

Country Music Editor

1. Mary Chapin Carpenter, "Stones In The Road" (Columbia). In Carpenter's art, the head and the heart do not war.
2. Vince Gill. The man is stylish, quick-witted, talented, humble, and an unrepentant bluegrass picker. Is there more to life?
3. Charley Pride. Most worthy candidate for inclusion in the Country Music Hall Of Fame.
4. Lisa Brokop, "Every Little Girl's Dream" (Patriot). Best album by a new artist.
5. Doug Supernaw, "State Fair" (BNA). Country single of the year. Moody, poetic, and majestic in its grief.
6. Lari White, "Now I Know" (RCA). And now, the winner of the By Jove, I Think She's Got It award.
7. Reba McEntire, "She Thinks His Name Was John" (MCA). Artistic risk-taking at its best.
8. Travis Tritt, "Foolish Pride" (Warner Bros.). Ample evidence that there is no better ballad singer around.
9. Confederate Railroad, "Daddy Never Was The Cadillac Kind" (Atlantic). The accompanying video (by Martin Kahan/Think Pictures) did more to evoke Appalachian realities than most full-length movies on the subject.
10. Rhonda Vincent, "Beautiful Star Of Bethlehem" (Giant). A Christmas song for all seasons.



## HAVELOCK NELSON

Rap Music Editor

1. Brandy, "Brandy" (Atlantic).
2. Public Enemy, "Muse Sick-N-Hour Mess Age" (Def Jam/Island).
3. The Notorious B.I.G., "Ready To Die" (Bad Boy/Arista).
4. Craig Mack, "Flava In Ya Ear" (Bad Boy/Arista).
5. Anita Baker, "Rhythm Of Love" (Elektra).
6. Mary J. Blige, "My Life" (Uptown/MCA).
7. R.E.M., "Monster" (Warner Bros.).
8. Boyz II Men, "II" (Motown).
9. Snoop Doggy Dogg, "DoggyStyle" (Death Row/Interscope).
10. Madonna, "Bedtime Stories" (Maverick/WB).



## MELINDA NEWMAN

Talent Editor

1. Live, "Throwing Copper" (Radioactive/MCA).
2. Seal, "Seal" (Sire/WB).
3. Pearl Jam, "Vitalogy" (Epic).
4. Quartet West, "Always Say Goodbye" (Verve).
5. Various Artists, "Strong Hand Of Love: A Tribute To Mark Heard" (Myrrh/Fingerprint).
6. Sam Phillips, "Martinis & Bikinis" (Virgin).
7. Martin Page, "In The House Of Stone And

(Continued on page 26)

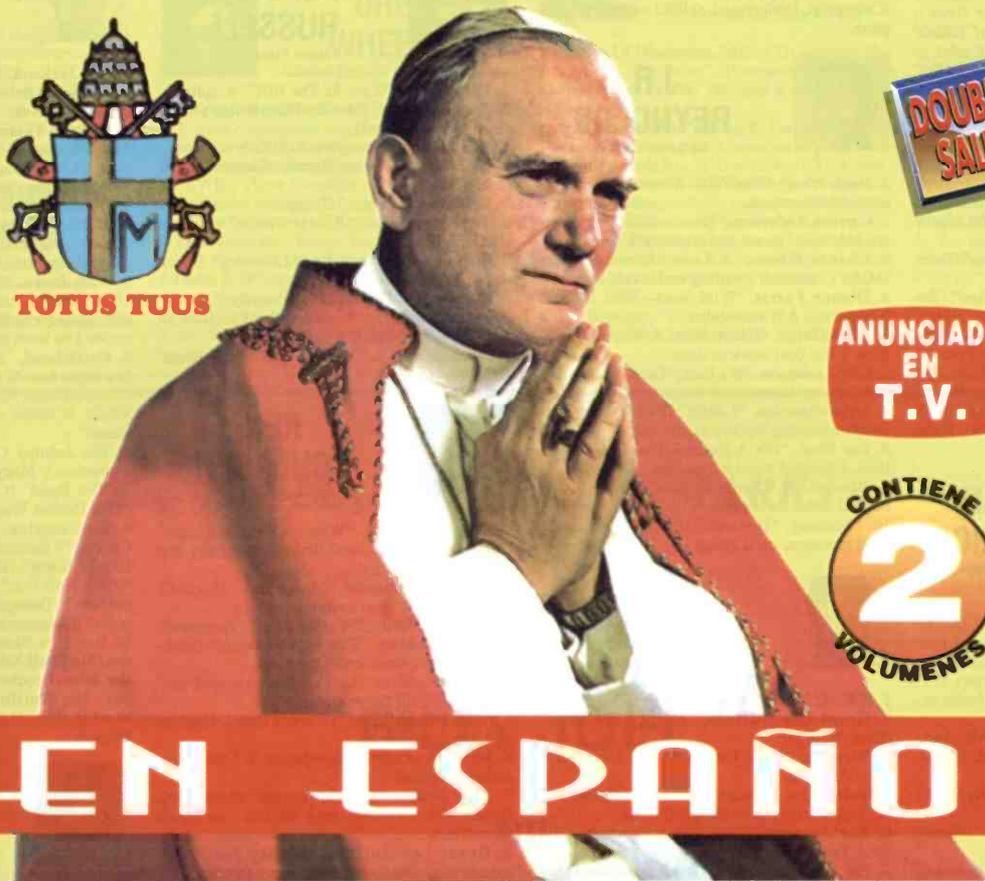


PRESENTS

# EL ROSARIO DEL PAPA



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# Artists & Music

(Continued from page 24)

Light" (Mercury).  
 8. Combo plan (take only the first half of each album): **Bill Lloyd**, "Set To Pop" (ESD); **Harry Connick Jr.**, "She" (Columbia).  
 9. "Pulp Fiction" soundtrack (MCA).  
 10. Singles: **Pete Drobe**, "If You Don't Love Me (I'll Kill Myself)" (American); **John Berry**, "What's In It For Me" (Liberty); **Patty Loveless**, "How Can I Help You Say Goodbye" (Epic); **Youssou N'Dour & Neneh Cherry**, "7 Seconds" (Columbia); **Kathy Mattea**, "Walking Away A Winner" (Mercury); **Barenaked Ladies**, "Alternative Girlfriend" (Sire/WB).



## SUSAN NUNZIATA

News Editor

1. **The Benedictine Monks Of Santo Domingo De Silos**, "Chant" (Angel).  
 2. Tie: **R.E.M.**, "Monster" (Warner Bros.); **Grant Lee Buffalo**, "Mighty Joe Moon" (Slash/Reprise).  
 3. Tie: **Maggie Estep**, "No More Mr. Nice Girl" (NuYo Records/Imago); **L7**, "Hungry For Stink" (Slash/Reprise).  
 4. **Ted Hawkins**, "The Next Hundred Years" (DGC).  
 5. Tie: **Jules Shear**, "Healing Bones" (Island); **Paul Kelly**, "Wanted Man" (Vanguard).  
 6. **M People**, "Elegant Slumming" (Epic).  
 7. **Des'ree**, "I Ain't Movin'" (Sony 550 Music/Epic).  
 8. **Adrian Legg**, "High Strung Tall Tales" (Relativity).  
 9. Tie: **Joni Mitchell**, "Turbulent Indigo" (Reprise); **Seal**, "Seal" (Sire/WB).  
 10. Gotta mention: **Chacao**, "Master Sessions Vol. 1" (Crescent Moon/Epic); "Pulp Fiction" soundtrack (MCA); **Love Spit Love**, "Love Spit Love" (Imago); **Neil Young & Crazy Horse**, "Sleeps With Angels" (Reprise); **Nirvana**, "MTV Unplugged In New York" (DGC/Geffen); **Hole**, "Live Through This" (DGC/Geffen).



## DEBORAH EVANS PRICE

Contemporary Christian Correspondent

1. **Steven Curtis Chapman**, "Heaven In The Real World" (Sparrow). The album and tour were both filled with wonderful moments.  
 2. **Charlie Daniels**, "The Door" (Sparrow). Percolating Southern rock with powerful lyrics expressing his faith.  
 3. **Legend Seven**, "First Love" (Word). Andy Denton's lead vocals are stunning on this beautiful ballad.  
 4. **Amy Grant**, "House Of Love" (Myrrh/A&M). I love this record.  
 5. **Janet Paschal**, "Journey Of Grace" (Word). Great vocals, great songs, great album.  
 6. **Gary Chapman**, "Sam's Place" (Reunion). Wonderfully diverse concert series/radio show.  
 7. Tie: **4 Him**, "The Ride" (Benson Music Group); **Phillips, Craig & Dean**, "Lifeline" (Star Song).  
 8. Tie: **BeBe & CeCe Winans**, "Relationships" (Sparrow/Capitol); **Guardian**, "Swing, Swang, Swung" (Myrrh).  
 9. **DC Talk**, "Narrow Is The Road" (Forefront). Great longform video.  
 10. Freshman class: Debuts by **Brian Barrett**, **Greg Long**, **Aaron Jeoffrey**, **Andy Landis**, **Out Of Eden**, **Bliss Bliss**, and **Clay Crosse** show why Christian music's future looks so bright.



## DOMINIC PRIDE

European News Editor

1. **Portishead**, "Dummy" (Go! Beat). Spooooky!

2. **Blur**, "Parklife" (Food/EMI). A Damon is for life, not just for Christmas.  
 3. **Mixmaster Morris & the Irresistible Force**, "Global Chillage" (Rising High). Someone call an ambulance.  
 4. **Dawn Penn**, "You Don't Love Me (No No No)" (Big Beat/Atlantic). Dubby cool tune in long, hot London summer.  
 5. Various artists, "Ethnotechno" (Wax Trax!). Brave new world collides with Third World. "Should have beens" of the year.  
 6. **Suede**, "Dog Man Star" (Nude/Sony). Brett takes over camp where Marc Almond left off.  
 7. **Bjork**, "Unplugged" (MTV show). Slightly better than her MTV Euro Awards appearance with Fluke.  
 8. Various artists, "Artificial Intelligence Vol. II" (Warp Records). Lie down and be counted.  
 9. **Pet Shop Boys**, "Go West" (as performed at the BRIT Awards). Only they could use a 100-voice Welsh choir.  
 10. **The Choice**, "The Great Subconscious Club" (Columbia). Underrated, skillful songs from Belgium.



## J.R. REYNOLDS

R&B Music Editor

1. **Seal**, "Seal" (Sire/WB). Awesome lyrics and music arrangement.  
 2. **Carleen Anderson**, "True Spirit" (Virgin). Incredible vocal range and trademark sound.  
 3. **Chante Moore**, "A Love Supreme" (Silas/MCA). Classic songwriting and vocals to boot.  
 4. **Dionne Farris**, "Wild Seed—Wild Flower" (Columbia). A pure vocalist.  
 5. **El DeBarge**, "Heart, Mind & Soul" (Warner Bros.). His best work to date.  
 6. **Ernie Johnson**, "It's Party Time" (Paula Records). Down-home blues fun.  
 7. **UrbanSpecies**, "Listen" (Payday/London). Genre-bouncing hip-hop at its best.  
 8. **For Real**, "It's A Natural Thang" (Perspective). Excellent vocal harmonies.  
 9. **Black Girl**, "Treat U Rite" (Kaper/RCA). Soulful sistas do it right.  
 10. **Company**, "Devotion" (Giant). Good music, good message, good group.



## CRAIG ROSEN

L.A. Bureau Chief

1. **R.E.M.**, "Monster" (Warner Bros.).  
 2. **Grant Lee Buffalo**, "Mighty Joe Moon" (Slash/Reprise).  
 3. **Nirvana**, "MTV Unplugged In New York" (DGC/Geffen).  
 4. **Hole**, "Live Through This" (DGC/Geffen).  
 5. "Pulp Fiction" soundtrack (MCA).  
 6. **The Auteurs**, "Now I'm A Cowboy" (Hut USA/Vernon Yard/Virgin).  
 7. Tie: **Love Spit Love**, (Imago); **Julian Cope**, "Autogeddon" (American).  
 8. **Freedy Johnston**, "This Perfect World" (Elektra).  
 9. Tie: **Weezer**, "Weezer" (DGC/Geffen); **Sloan**, "Twice Removed" (DGC/Geffen).  
 10. Selected tracks: **the Charlatans**, "Can't Get Out Of Bed" (Beggars Banquet/EastWest); **the Beastie Boys**, "Sabotage" (Capitol); **Offspring**, "Self Esteem" (Epitaph); **Liz Phair**, "Supernova" (Matador); **Portishead**, "Sour Times" (London/Island); **the Greenberry Woods**, "Trampoline" (Sire/Reprise).



## TRUDI MILLER ROSENBLUM

Staff Reporter

1. **The Greenberry Woods**, "Rapple Dapple" (Sire/Reprise).

2. **Grant Lee Buffalo**, "Mighty Joe Moon" (Slash/Reprise).  
 3. **Elvis Costello**, "Brutal Youth" (Warner Bros.).  
 4. **Echobelly**, "Everybody's Got One" (Rhythm King/Sony Music).  
 5. **They Might Be Giants**, "John Henry" (Elektra).  
 6. **Inspiral Carpets**, "Devil Hopping" (Elektra).  
 7. Various artists, "Poppies For My Sweet" (Popfest).  
 8. **Joanie Bartels**, "Jump For Joy" (Discovery Music/BMG Kidz).  
 9. "Vision: The Music of Hildegard Von Bingen" (Angel).  
 10. Honorable mentions: **Freedy Johnston**, "This Perfect World" (Elektra); **Richard Thompson**, "Mirror Blue" (Capitol); **Sugar**, "File Under: Easy Listening" (Rykodisc).



## DEBORAH RUSSELL

Music Video Editor

1. **The Beatles**, "Live At The BBC" (Capitol).  
 2. Various artists, "Melody Fair: Songs Of The Bee Gees" (Eggbert).  
 3. "Pulp Fiction" soundtrack (MCA).  
 4. **Neil Young & Crazy Horse**, "Sleeps With Angels" (Reprise).  
 5. **Giant Sand**, "Glum" (Imago).  
 6. **Elvis Costello**, "Brutal Youth" (Warner Bros.).  
 7. **Sugar**, "File Under: Easy Listening" (Rykodisc).  
 8. **Magnapop**, "Hot Boxing" (Priority).  
 9. Various artists, "Yellow Pills: The Best Of American Pop! Vol. 2" (Big Deal).  
 10. Various artists, "Rhythm Country & Blues" (MCA).



## KEN SCHLAGER

Managing Editor

1. **The Mavericks**, "What A Crying Shame" (MCA). Elvis, Roy, and Bruce had a baby and they called him Raul.  
 2. **Richard Thompson**, "Mirror Blue" (Capitol). And he doesn't even sound depressed.  
 3. Tie: **Paul Kelly**, "Wanted Man" (Vanguard); **Freedy Johnston**, "This Perfect World" (Elektra). Pure popmeisters of the year.  
 4. **The Pretenders**, "Last Of The Independents" (Sire/WB). Still fierce at 43.  
 5. **Luka Bloom**, "Turf" (Warner Bros.). Unplugged like it oughta be.  
 6. **James** in concert at Woodstock. Whirling derisively at sunset.  
 7. **Pete Drobe**, "Necktie Second" (American). Opens with an album rock hit and goes uphill from there.  
 8. **Grant Lee Buffalo**, "Mighty Joe Moon" (Slash/WB). Wildly original, eerily familiar.  
 9. Tie: **Shawn Colvin**, "Cover Girl" (Columbia); **Tasmin Archer**, "Shipbuilding" (SBK/EMI). Great taste and more filling than their originals.  
 10. Also noted: **The Bottle Rockets**, "The Brooklyn Side" (ESD); **Dionne Farris**, "Wild Seed—Wild Flower" (Columbia); **Ted Hawkins**, "The Next Hundred Years" (DGC); **Jim Lauderdale**, "Pretty Close To The Truth" (Atlantic); **Lyle Lovett**, "I Love Everybody" (Curb/MCA).



## GENE SCULATTI

Director of Special Issues

1. **Smokey Robinson & the Miracles**, "35th Anniversary Collection" (Motown).  
 2. **Barenaked Ladies**, "Maybe You Should Drive" (Sire/WB).  
 3. Various artists, "The Sue Records Story: The

Sound Of Soul" (EMI).  
 4. **Lesley Gore**, "It's My Party!" (Bear Family Germany).  
 5. Various artists, "NPR's International Beach Ball, Vol. 1" contemporary surf compilation (NPR).  
 6. **Richie Havens**, "Cuts To The Chase" (Forward/Rhino).  
 7. Best oversight correction: **Johnny Thunders & the Heartbreakers**, "L.A.M.F.: The Lost '77 Mixes" (Jungle UK).  
 8. Best accomplishment to gin-and-tonic: **Naughty Ones**, "I Dig Your Voodoo" (Continental).  
 9. Best single: **Ace Of Base**, "The Sign" (Arista).  
 10. Best live show: **Dave & Deke Combo**, **Big Sandy & His Fly-Rite Boys**, **Jacks Sugar Shack**, L.A.



## PAUL SEXTON

U.K. Correspondent

1. **Joe Jackson**, "Night Music" (Virgin). Jackson's elegant individualism polished to a brighter sheen than ever.  
 2. **Richard Thompson**, "Mirror Blue" (Capitol). The man seems to be playing three guitars at once while singing like a dream.  
 3. **Boz Scaggs**, "Some Change" (Virgin). A festival of rootsy Americana, played with a smile.  
 4. **Bonnie Raitt**, "Longing In Their Hearts" (Capitol). Grammys cannot wither her, nor superstardom stale her integrity.  
 5. **Nick Lowe**, "The Impossible Bird" (Demon U.K.). Basher hits a rich, countrified seam, with inimitable lyrics like "In two weeks time you will notice I've been gone for 14 days."  
 6. **Portishead**, "Dummy" (Go! Beat). Imaginative experiments in mid-'90s dance.  
 7. **June Tabor**, "Against The Streams" (Cooking Vinyl). If voices could be decorated, she'd be a Dame.  
 8. Tie: **Johnny Cash**, "American Recordings" (American); **Mary Chapin Carpenter**, "Stones In The Road" (Columbia); **Freedy Johnston**, "This Perfect World" (Elektra).  
 9. Best singles: **Youssou N'Dour & Neneh Cherry**, "7 Seconds" (Columbia); **Tom Jones**, "If I Only Knew" (ZTT/Atlantic); **Soundgarden**, "Black Hole Sun" (Hut/Virgin); **Elastica**, "Connection" (Deceptive); **Gene**, "Sleep Well Tonight" (Costermonger).  
 10. Best gigs: **Sheryl Crow**, the **Borderline**, London; **Me'Shell NdegéOcello**, **Jazz Cafe**, London; **the Isley Brothers**, **Royal Festival Hall**, London; **the Rolling Stones**, **R.F.K. Stadium**, Washington, D.C.; **Basia**, **Sala Kongesowa**, Warsaw.



## DAVID SINCLAIR

Global Music Pulse Editor

1. **J.J. Cale** at **Hammersmith Apollo**. Laid back, it's true, but an alert and utterly spellbinding performance.  
 2. **Richard Thompson Band** at the **London Palladium**. Unbelievable all-around display of musicianship, especially drummer **Dave Mattacks** during "The Way That It Shows."  
 3. **Suede**, "Dog Man Star" (Nude/Sony). But can they convince you skeptics in America? I hope so.  
 4. **Richard Thompson**, "Mirror Blue" (Capitol). Wonderful songs.  
 5. **Big Head Todd & the Monsters**, "Neckbreaker" (Giant). An especially brilliant track from the album "Strategem," which is never far from my music machine.  
 6. "Fear Of A Black Hat" (movie). Hilarious. Gangsta rap's answer to "This Is Spinal Tap." But why was the cinema deserted?  
 7. "The Lion King" (movie). Anyone with kids ages 3 and 5 will know what a buzz it was to see this.

(Continued on next page)

(Continued from page 26)

8. Spin Doctors, "Turn It Upside Down" (Epic).
9. Echobelly, "Everyone's Got One" (Fauve/Rhythm King). They say Sonya Aurora Madan sounds like Morrissey. I think she sounds better.
10. The Rolling Stones, "Voodoo Lounge" (Virgin). How do they keep it up?



## PHYLLIS STARK

Senior Radio Editor

Albums:

1. Bad Religion, "Stranger Than Fiction" (Atlantic).
  2. The Mavericks, "What A Crying Shame" (MCA).
  3. Hootie & the Blowfish, "Cracked Rear View" (Atlantic).
  4. The Tractors, "The Tractors" (Arista).
  5. Francis Dunnery, "Fearless" (Atlantic).
- Singles/tracks:
1. Garth Brooks, "Callin' Baton Rouge" (Liberty).
  2. Barenaked Ladies, "Jane" (Sire/Reprise).
  3. Neal McCoy, "Wink" (Atlantic).
  4. Dave Edmunds, "Return To Sender" (Shanachie album cut from "A Tribute To Otis Blackwell").
  5. Counting Crows, "Mr. Jones" (DGC/Geffen single); the Gin Blossoms, "Hey Jealousy" (A&M).



## PAUL VERNA

Pro Audio/Technology Editor  
Album Reviews Co-Editor

1. The Beatles, "Live At The BBC" (Capitol). The real backbeat.

2. Johnny Cash, "American Recordings" (American). The real truth.
3. Ali Farka Toure with Ry Cooder, "Talking Timbuktu" (World Circuit/Hannibal/Rykodisc). The real blues.
4. Pearl Jam, "Vitalogy" (Epic). Sitting pretty between the cutting edge and the mainstream.
5. Paul Kelly, "Wanted Man" (Vanguard). The Adelaide troubadour at his finest.
6. Nick Lowe, "The Impossible Bird" (Upstart). Rock grooves, pop hooks, and a country heart—what more could you ask for?
7. "The Sun Records Collection" (Rhino). A tip of the hat to the cradle of rock'n'roll.
8. "Pulp Fiction" soundtrack (MCA). Quentin Tarantino's A&R stripes shine again.
9. Hole, "Live Through This" (DGC/Geffen). Controversy aside, a great record.
10. Lyle Lovett, "I Love Everybody" (Curb/MCA). Ol' Skinny Legs does it again.



## DREW WHEELER

Assistant Editorial Production Manager

1. Ginger Baker Trio, "Going Back Home" (Atlantic). Baker hammers together the swingiest power trio since that old group he was in . . .
2. Barenaked Ladies, "Maybe You Should Drive" (Sire/WB). These Canadian popsters are well on their way to proving that there are eight million stories in the Barenaked City.
3. Elvis Costello, "Brutal Youth" (Warner Bros.). I'd say his aim is still pretty damn good.
4. Dama & D'Gary, "The Long Way Home" (Shanachie). Madagascar's masterful duo lands in Lafayette, La., and the results are D'Lightful.
5. E., "Broken Toy Shop" (Polydor/PLG). E's a

right crafty songwriter, E is.

6. Ralph Peterson Quintet, "Art" (Blue Note). Jazz innovator Peterson isn't being pretentious, he's got an Achy Blakey Art.
7. Sugar, "File Under: Easy Listening" (Rykodisc). Don't do it! This album melted all my Roger Whittaker LPs.
8. Tarika Sammy, "Balance" (Green Linnet). Leapin' Lemurs! What is it about Madagascar that lets them make such skillful, soulful world-pop?
9. They Might Be Giants, "John Henry" (Elektra). With its newest smart-pop set, TMBG has become a national treasure. Sort of like the Slurpee.
10. Reggie Workman, "Summit Conference" (Postcards). A bracing modern jazz summit like this is best led by a savvy, Workman-like elder statesman.



## ADAM WHITE

International Editor In Chief

1. Sounds Of Blackness, "Africa To America: The Journey Of The Drum" (Perspective/A&M). The Staple Singers for the '90s, and a concept album to boot.
2. Aretha Franklin, "Willing To Forgive" (Arista). The most adult song she's recorded in years.
3. Gladys Knight, "I Don't Want To Know" (MCA). This and "Willing To Forgive" were written by Babyface, today's most powerful lyricist working in R&B—or any genre, for that matter.
4. Leena Conquest, "Boundaries" (Natural Response/RCA). A cross between Aaron Neville's "Hercules" and Marvin Gaye's "Inner City Blues." Wow!
5. Ini Kamoze, "Here Comes The Hotstepper" (Columbia). What a track! Frank Guida—not to

mention Chris Kenner—would have been flattered.

6. Eternal, "Always & Forever" (EMI). Four fine British voices, ready for the world.
7. Various artists, "Rhythm Country & Blues" (MCA). Memphis and Nashville were always two sides of the same coin.
8. Patty Loveless, "I Try To Think About Elvis" (Columbia). Forget country, this is the perfect pop song.
9. Barry White, "Practice What You Preach" (Perspective/A&M). His best performance in 10 years.
10. The Temptations, "Emperors Of Soul" (Motown). Finally, an anthology that does justice to Motown's finest. David, Eddie, Paul: You're not forgotten.



## TIMOTHY WHITE

Editor In Chief

1. Jack Logan, "Bulk" (Medium Cool/Twin Tone).
2. John Mellencamp, "Dance Naked" (Mercury).
3. Joni Mitchell, "Turbulent Indigo" (Reprise).
4. Eric Clapton, "From The Cradle" (Duck/Reprise).
5. Jann Arden, "Living Under June" (A&M Canada).
6. Paula Cole, "Harbinger" (Imago).
7. Juan Luis Guerra 440, "Fogaraté" (Karen/BMG).
8. Sam Phillips, "Martinis & Bikinis" (Virgin).
9. Tie: David Byrne, "David Byrne" (Luaka Bop/Sire/Warner Bros.); the Auteurs, "Now I'm A Cowboy" (Hut USA/Vernon Yard/Virgin).
10. Tie: O'Yaba, "One Foundation" (Shanachie); Flaco Jiménez, "Flaco Jiménez" (Arista Texas).

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			★★★★ No. 1 ★★★★★	
1	2	14	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
2	1	65	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
3	3	5	DAVID LANZ NARADA 61046 (10.98/15.98)	CHRISTMAS EVE
4	4	60	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	5	21	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
6	6	22	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
7	7	18	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
8	9	30	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
9	10	14	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
10	15	24	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
11	8	6	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
12	11	14	RAPPIN' 4-TAY CHRYSALIS 30889/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
13	17	7	BUDDY GUY SILVERTONE 41542/IVIVE (10.98/15.98)	SLIPPIN' IN
14	13	7	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
15	12	10	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
16	14	41	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
17	22	2	LIZ STORY WINDHAM HILL 11151 (9.98/15.98)	THE GIFT
18	18	19	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
19	19	8	STEVEN CURTIS CHAPMAN ● SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
20	23	2	THE CANADIAN BRASS RCA VICTOR 62683/RCA (10.98/15.98)	NOEL

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	20	11	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
22	—	1	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
23	16	7	LORDS OF ACID WHITE LABELS/AMERICAN 45574/WARNER BROS. (10.98/16.98)	VOODOO-U
24	24	6	VICIOUS EPIC STREET 57857/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
25	26	7	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
26	28	7	CARLOS VIVES POLYGRAM LATINO 518884 (8.98/13.98)	CLASICOS DE LA PROVINCIA
27	31	34	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/15.98)	I AM THE CUTE ONE
28	25	8	ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98)	AGAINST THE GRAIN
29	—	1	RAFFI MCA 11115 (9.98/13.98)	BANANAPHONE
30	32	2	OASIS CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
31	38	8	JOSHUA REDMAN QUARTET WARNER BROS. 45643 (9.98/15.98)	MOOD SWING
32	30	4	MARY-KATE & ASHLEY OLSEN DUAL STAR 35049/BMG KIDZ (9.98/15.98)	GIVE US A MYSTERY
33	—	3	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
34	—	1	CRAIG CHAQUICO HIGHER OCTAVE 7070 (9.98/15.98)	ACOUSTIC PLANET
35	40	2	SANDI PATTI WORD 9443 (9.98/15.98)	FIND IT ON THE WINGS
36	39	4	DOCTOR DRE & ED LOVER RELATIVITY 1230* (10.98/16.98)	BACK UP OFF ME!
37	—	1	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
38	21	12	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS
39	29	15	USHER LAFACE 2600B/ARISTA (9.98/15.98)	USHER
40	27	16	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS

## POPULAR UPRIISINGS

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

**DUMBFUNDED:** London Records director of marketing Rebecca Carroll says Portishead's "Dummy" has inspired the most calls the label has received from retailers in recent memory. The Bristol, England-based act's debut was released by Go! Discs/London Oct. 18.

This week, "Dummy" is No. 13 among Heatseekers titles in the Pacific region, while the first single, "Sour Times," moves 22-

in the U.K., such as placing colored mannequins in retail stores to expose the alternative/dance/hip-hop act led by Beth Gibbons and Geoff Barrow.

A big part of the plan in both the U.K. and the U.S. is using the band's 10-minute film, "To Kill A Dead Man," to help promote the act via in-store play and special screenings, such as at WFNX's "X Night" bash in December.

For the first week of release, consumers in select markets such as San Francisco, L.A., Boston, and New York received the movie free with the purchase of the CD.

London is also setting up what it calls "spy" listening parties, in which binoculars, sunglasses, James Bond movies, and even working shoe phones are given away.

Even before the release date, college radio began playing the import single and mom-and-pop retailers were selling out of the import CD. "Aron's Records in L.A. sold 100 of the imports at \$22.99," says Carroll.

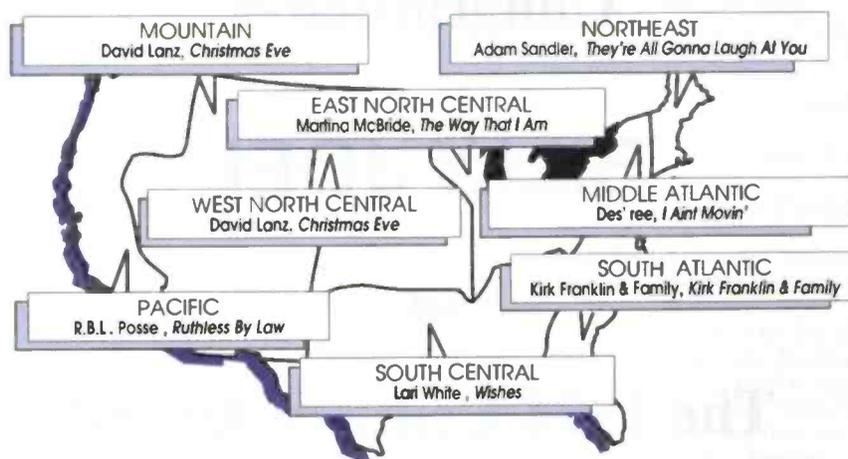
Carroll adds that the band will tour the U.S. for the first time in early March. Most likely, the movie will play before the band hits the stage.

**WRIGHT STUFF:** Pianist Danny Wright's latest album, "Merry Christmas," featuring the Texas Boys Choir and Dallas Brass, is his best-selling album out of the box, according to



**Seamen.** Australia's the Cruel Sea finally makes its U.S. debut with "The Honeymoon Is Over," due on A&M Jan. 24. The title track, which is the first single, will be serviced to album rock and album alternative Jan. 18 and to modern rock Feb. 1. The whole album goes to college radio Jan. 25.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>MOUNTAIN</b>	<b>NORTHEAST</b>
1. David Lanz, <i>Christmas Eve</i>	1. Adam Sandler, <i>They're All Gonna Laugh...</i>
2. Rappin' 4-Tay, <i>Don't Fight The Feelin'</i>	2. Type O Negative, <i>Bloody Kisses</i>
3. Lari White, <i>Wishes</i>	3. Des'ree, <i>I Ain't Movin'</i>
4. Martina McBride, <i>The Way That I Am</i>	4. David Lanz, <i>Christmas Eve</i>
5. Type O Negative, <i>Bloody Kisses</i>	5. Loreena McKennitt, <i>The Mask &amp; Mirror</i>
6. Adam Sandler, <i>They're All Gonna Laugh...</i>	6. Vicious, <i>Destination Brooklyn</i>
7. R.B.L. Posse, <i>Ruthless By Law</i>	7. Mighty Mighty Bosstones, <i>Question The...</i>
8. Des'ree, <i>I Ain't Movin'</i>	8. Liz Story, <i>The Gift</i>
9. Lords Of Acid, <i>Voodoo-U</i>	9. The Canadian Brass, <i>Noel</i>
10. Lil 1/2 Dead, <i>The Dead Has Arisen</i>	10. Raffi, <i>Bananaphone</i>

Moulin D'Or Recordings president Dori Nichols.

The album is No. 12 on the Top New Age Albums chart this week, and bows at No. 19 among

Heatseekers titles in the Northeast region this week. "Merry Christmas" has already been re-ordered by distributor Navarre, according to Nichols.

The artist's next album, "Applause," the fifth in his "Black And White" series of movie and Broadway songs, is due Jan. 3.

"We're already beginning to get orders for that," says Nichols. "It looks like 'Applause' will have the same kind of first week 'Merry Christmas' did."

"Applause" takes a more current approach with songs such as "Can You Feel The Love Tonight?" from "The Lion King" and "A Tree For My Bed" from "Jurassic Park."

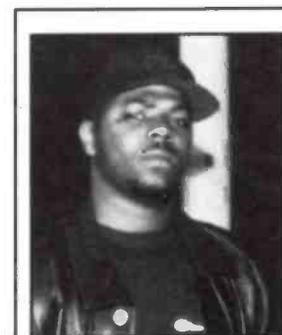
However, such classics as Chopin's "Prelude In E Minor" and a "Phantom Of The Opera" medley are also included.

To promote "Merry Christmas," Moulin D'Or took out several cable television spots on such channels as the Discovery Channel and CNBC, and put the album in endcap displays in various retail outlets. Nichols says the plan will be mirrored for "Applause."

**PURELY GOLDEN:** "Pure," the new Restless album from the Golden Palominos, will be in Tower listening posts for a month beginning Dec. 27. Modern rock powerhouses KROQ Los Angeles and WKQX (Q101) Chicago have picked up on "Little Suicides," the first track for the format. In addition, "No Thought,

No Breath, No Eyes, No Heart," a six-song EP featuring remixes of "Heaven," "Gun/Little Suicides," and four remixes of "No Skin," will street Feb. 14. At that time, the 12-inch vinyl of "No Skin" will be serviced to clubs and dance specialty shows.

**FYI:** We hope no one confused the "bushwhackers" heading under last week's



**Acid Rapper.** Detroit acid-rap artist Esham's "Closed Casket," on Reel Life Productions Records, is No. 17 among Heatseekers titles in the East North Central region this week. Esham has contributed two songs to Warlock Records' horrorcore soundtrack to the Devin International movie "The Fear," which also features Clavdiggaz and Insane Clown Posse.

Bush Babees photo for the act with a similar name.

In lieu of a year-in-review column this issue, a review of the 1994 Heatseekers Impact Artists will appear in the news section of the Jan. 7, 1995, issue. Seasons Greetings!

## R&B Charts Remain A 'G' Scene

### Warmer Messages Blunt Rap's Sharp Rhetoric

**POLITICAL BACKLASH:** 1994 began with a bang! bang! bang! as the Washington, D.C.-based National Political Congress Of Black Women blocked the doors of a No-body Beats The Wiz store in the nation's capital. The coalition targeted the Wiz for selling a high volume of records with violent and misogynist lyrics.

Later, U.S. Rep. Cardiss Collins, D-Ill., chaired House hearings on the topic of gangsta rap lyrics.

But gangsta rap demonstrated staying power late in the year, with the **Snoop Doggy Dogg** soundtrack "Murder Was The Case" (Death Row/Interscope) and Scarface's "The Diary" (Rap-A-Lot/Noo Trybe) concurrently debuting at No. 1 and No. 2, respectively, on the Top R&B Albums and Billboard 200 charts. Topping the R&B chart for five weeks was rapper MC Eiht's "We Come Strapped" (Epic Street/Epic).

Meanwhile, positive, mind-expanding hip-hop acts like **Arrested Development** and **Digable Planets**—which were all the rage with their 1993 debut sets—posted modest receptions at best in the 1994 retail race.

The acts' lukewarm performances suggest one of two things: Either DP and AD weren't up to snuff musically, or trend-conscious consumers became bored with lyrically nutritious hip-hop and succumbed to the temptation

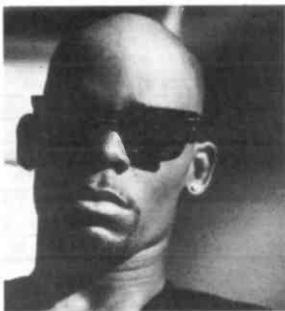
### 1994★IN★REVIEW



by J. R. Reynolds

fied triple-platinum.

The artist also established himself as one of the year's most prolific producers, scoring with such acts as **Toni Braxton**, **Aaliyah**, **Janet Jackson**, and **Ex-Girlfriend**.



**Midas Touch.** Artist/producer R. Kelly seemed to score on every project he touched, including his own Jive album "12-Play."

At the opposite end of the romance spectrum, **Boyz II Men**—with their "guys next door" sound—re-wrote the history books with the platinum-certified sophomore set "II."

The quartet distinguished itself by being the first act since **Donna Summer** in 1979 to have two songs in the top three on the Hot 100 Singles chart—"I'll Make Love To You" and "On Bended Knee." What's more, the former single held at No. 1 for 14 weeks, tying **Whitney Houston's** "I Will Always Love You" as the all-time chart-topper.

**FRIENDLY RETURN:** Though the top spot on the Top R&B Albums chart was dominated by acts

favoring violent and sexually graphic rhetoric, it was also home to some familiar voices offering warmer messages.

Artists like **Boyz II Men**, **Anita Baker**, **Barry White**, **Keith Sweat**, **Mary J. Blige**, **Jodeci**, and **Heavy D & The Boyz** tempered the aggressive nature of this year's music.

**TIME WARP:** Waves of nostalgia crashed along retail shores, marked by such charting compilation sets as "Old School (Vols. 1, 2 & 3)" and "Old School Rap Volume 1" (Thump Records); "Slow Jams: The Timeless Collection Vol. 2" (The Right Stuff/Capitol); and "Phat Trax—The Best Of Old School Vol. 1" and "The R&B Box: 30 Years Of Rhythm & Blues (1943-1972)" (Rhino).

Several vintage R&B acts attempted comebacks, though most were turned back. Acts that returned with new releases in '94 included the **J.B.s**, **Bobby Byrd**, **Johnny "Guitar" Watson**, **Leon Haywood**, **Tyrone Davis**, **Dramatics** members **Ron Banks** and



**Mood-Maker Supreme.** A&M crooner Barry White made a comeback in 1994, striking a chord with young and old alike.

**L.J. Reynolds**, and **Bootsy Collins**.

**CAREER CROSS-TRAINING:** Athletes continued to make their voices known in the music industry, as **Shaquille O'Neal**, **Wayman Tisdale**, and **Deion Sanders** all tooted their own horns with studio time.

**CALLING ALL** Frequencies: Rap returned to radio in a big way in the nation's two largest markets. Top 40/rhythm-crossover stations **WQHT** (Hot 97) New York and **KPWR** (Power 106) Los Angeles established hip-hop morning shows boasting respectable Arbitron numbers.

Armed with hot rap records, clever setups, and streetwise personality, **Ed Lover** and **Doctor Dre** in Da' Apple, and the **Baka Boyz** in LaLa, tapped a new energy source for morning drive.

The programs' successful rat-

## THE CHART TOPPERS



ANITA BAKER



SNOOP DOGGY DOGG

The following is a chronological listing of releases that logged time at No. 1 on the Top R&B Albums chart in 1994. The figures in parentheses are the number of weeks each title spent at No. 1 in 1994. Titles that debuted at No. 1 this year are indicated in bold type. (Note: "Doggy Style" debuted at No. 1 in 1993, spending two weeks there before 1994 began.)

"Doggy Style," Snoop Doggy Dogg, Death Row/Interscope (3).

"Diary Of A Mad Band," Jodeci, Uptown/MCA (2).

"12 Play," R. Kelly, Jive (9).

"Above The Rim," Soundtrack, Death Row/Interscope (10).

"Nuttin' But Love," Heavy D & the Boyz, Uptown/MCA (1).

"Regulate . . . G Funk Era," Warren G, Violator/RAL (3).

"Get Up On It," Keith Sweat, Elektra (2).

"Funkdafied," Da Brat, So So Def/Chaos/Columbia (1).

"We Come Strapped," MC Eiht, Epic Street/Epic (5).

"Changing Faces," Changing Faces, Spoiled Rotten/Big Beat/Atlantic (1).

"II," Boyz II Men, Motown (2).

"Rhythm Of Love," Anita Baker, Elektra (4).

"Jason's Lyric," Soundtrack, Mercury (1).

"Murder Was The Case," Soundtrack, Death Row/Interscope (3).

"The Icon Is Love," Barry White, A&M/Perspective (1).

"Tical," Method Man, Def Jam (1).

"Dare Iz A Darkside," Redman, RAL (1).

"My Life," Mary J. Blige, Uptown/MCA (1).

ings seemed to support the contention that more than just the under-25 crowd rolls to hip-hop.

**BREAKING THE MOLD:** R&B made assertive moves toward non-traditional sounds. Hip-hop continues to evolve genre-bending music. Maverick producer **Michael Ivy** formed **13 Records**, a label he envisions as a forum for alternative rap sounds.

In addition, acoustic folk sounds made a return—as much as radio would allow—with artists like **Babyface**, **Ben Harper**, and **Jeffrey Gaines** leading the way. Also breathing life into the conservative genre were British acts **Seal**, **Carleen Anderson**, and **Lena Fiagbe**.

**LABEL RACE:** In all, it was a Death Row kind of year for the R&B charts, with the label holding down one of the peak positions for a total of 16 weeks. A distant second was Jive, with nine weeks, followed by Elektra with six, and Epic Street with five.

**SOUNDTRACK SENSATION:** In the chart-topping tradition of "The Bodyguard," feature film soundtracks were all the rage. Leading the way was **Death Row's** "Above The Rim," which remained in the No. 1 spot for 10 weeks on

the Top R&B Albums list.

Holding down the top spot for three weeks was "Murder Was The Case," another Death Row release. Also peaking at No. 1, for a week, was the Mercury soundtrack "Jason's Lyric."

(Continued on next page)



Debut Big Beat/Atlantic act Changing Faces turned a lot of heads with its hit single "Stroke You Up."



**Golden Girl.** Motown artist Queen Latifah closed hip-hop ranks with "U.N.I.T.Y.," and achieved a gold certification in the process.

of easier-to-digest violent rap.

Still, some socially responsible hip-hop acts managed to shine. Motown artist **Queen Latifah** became the first female solo rap artist to have an album certified gold by the Recording Industry Assn. of America. She did it with her latest set, "Black Reign."

**TALE OF TWO CITIES:** Boosted by super-suggestive lyrics, **R. Kelly** soared to the top with his Jive set "12-Play." The disc remained atop the R&B albums chart for nine weeks and was certi-

### THE TOP STORIES

- Gangsta Rap Lyrics Stir D.C. Hearings
- Old School Rides New Wave Of Popularity
- R. Kelly Sizzles As Artist, Producer
- Snoop's Star Shines With Album, Soundtrack
- Death Row Executions Dominate Charts

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 24, 1994

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1/Greatest Gainer ★ ★ ★</b>						
1	2	12	4	<b>KENNY G</b> ARISTA 18767 (10.98/16.98) 1 week at No. 1	MIRACLES: THE HOLIDAY ALBUM	1
2	1	—	2	<b>MARY J. BLIGE</b> UPTOWN 11156/MCA (10.98/15.98)	MY LIFE	1
3	5	6	15	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1
4	6	7	4	<b>TLC</b> LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	2
5	3	4	10	<b>BARRY WHITE</b> ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
6	13	16	4	<b>MARIAH CAREY</b> COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	6
7	7	3	3	<b>ICE CUBE</b> PRIORITY 53921* (10.98/16.98)	BOOTLEGS & B-SIDES	3
8	9	8	8	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
9	12	9	8	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
10	10	10	11	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
11	4	2	4	<b>SPICE 1</b> JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
12	11	5	4	<b>METHOD MAN</b> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
13	8	1	3	<b>REDMAN</b> RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
14	14	14	13	<b>ANITA BAKER</b> ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
15	15	13	5	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
16	17	17	25	<b>BLACKSTREET</b> ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
17	19	15	11	<b>BRANDY</b> ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	7
18	20	22	12	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
19	16	19	5	<b>SOUNDTRACK</b> HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
20	29	37	4	<b>NATALIE COLE</b> ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	20
21	21	21	14	<b>GERALD LEVERT</b> ● EASTWEST 92416/AG (10.98/15.98)	GROOVE ON	2
22	25	25	13	<b>THE NOTORIOUS B.I.G.</b> ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
23	22	23	25	<b>BONE THUGS N HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>						
24	<b>NEW</b>	1	1	<b>BLACK SHEEP</b> MERCURY 522685* (10.98 EQ/15.98)	NON-FICTION	24
25	<b>NEW</b>	1	1	<b>VANESSA WILLIAMS</b> WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
26	18	11	3	<b>SLICK RICK</b> DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
27	26	27	9	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
28	28	26	13	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
29	27	24	4	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
30	24	20	5	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULST THING IN THIS WORLD	5
31	23	18	3	<b>PRINCE</b> WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
32	31	29	28	<b>69 BOYZ</b> RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
33	<b>NEW</b>	1	1	<b>KIRK FRANKLIN &amp; FAMILY</b> GOSPO-CENTRIC 72119/SPARROW (9.98/13.98)	KIRK FRANKLIN & FAMILY	33
34	32	39	16	<b>CHANGING FACES</b> ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
35	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> PRIORITY 53948 (10.98/17.98)	STREET FIGHTER	35
36	30	28	5	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	9
37	55	58	108	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
38	39	41	8	<b>MEN AT LARGE</b> EASTWEST 92459/AG (10.98/15.98)	ONE SIZE FITS ALL	17
39	35	34	5	<b>H-TOWN</b> LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	21
40	34	33	11	<b>JADE</b> GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
41	41	46	74	<b>TONI BRAXTON</b> ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
42	37	43	12	<b>CRAIG MACK</b> BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
43	43	47	27	<b>WARREN G</b> ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
44	38	36	5	<b>SHAQUILLE O'NEAL</b> JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
45	44	44	19	<b>IMMATURE</b> MCA 11068 (9.98/15.98) HS	PLAYTME IS OVER	26
46	33	31	6	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
47	40	38	98	<b>RACHELLE FERRELL</b> MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
48	36	30	24	<b>KEITH SWEAT</b> ▲ ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1

49	42	35	29	<b>AALIYAH</b> ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
50	46	45	24	<b>DA BRAT</b> ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
51	47	52	57	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
52	53	57	82	<b>JANET JACKSON</b> ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
53	50	67	3	<b>VARIOUS ARTISTS</b> TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	50
54	60	59	6	<b>VICIOUS</b> EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	45
55	58	56	11	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
56	45	51	24	<b>BIG MIKE</b> ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
57	62	64	107	<b>SOUNDTRACK</b> ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
58	48	32	6	<b>BRAND NUBIAN</b> ELEKTRA 61682* (10.98/15.98)	EVERYTHING IS EVERYTHING	13
59	69	68	67	<b>MARIAH CAREY</b> ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
60	52	48	12	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
61	67	61	7	<b>LIL 1/2 DEAD</b> PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
62	51	49	63	<b>AARON HALL</b> ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
63	64	74	55	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
64	57	53	15	<b>U.G.K.</b> JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
65	70	65	61	<b>SALT-N-PEPA</b> ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
<b>★ ★ ★ Pacesetter ★ ★ ★</b>						
66	86	—	2	<b>FREDDIE JACKSON</b> RCA 66451 (9.98/15.98)	AT CHRISTMAS	66
67	65	83	4	<b>HOWARD HEWETT</b> CALIBER 21008 (9.98/14.98)	IT'S TIME	65
68	49	42	8	<b>DIGABLE PLANETS</b> PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
69	59	66	10	<b>NAJEE</b> EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
70	56	40	6	<b>LORDS OF THE UNDERGROUND</b> PENDULUM 30710*/EMI (10.98/15.98)	KEEPERS OF THE FUNK	16
71	61	55	29	<b>HEAVY D &amp; THE BOYZ</b> ● UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
72	54	54	6	<b>K-DEE</b> LENCH MOB 1002 (10.98/16.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	37
73	66	50	27	<b>PATTI LABELLE</b> ● MCA 10870 (10.98/15.98)	GEMS	7
74	77	79	16	<b>THE JERKY BOYS</b> ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
75	96	—	2	<b>WHISPERS</b> CAPITOL 89070 (10.98/15.98)	CHRISTMAS MOMENTS	75
76	82	96	31	<b>ALL-4-ONE</b> ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
77	72	76	33	<b>OUTKAST</b> ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
78	85	82	30	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
79	63	60	16	<b>WHITEHEAD BROS.</b> MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
80	79	75	5	<b>GOLDY</b> DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28
81	71	72	69	<b>BABYFACE</b> ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
82	68	69	7	<b>WILLIE D</b> WRAP 8141*/ICHIBAN (11.98/16.98)	PLAY WITCHA MAMA	31
83	<b>NEW</b>	1	1	<b>DA BUSH BABEES</b> REPRISE 45449/WARNER BROS. (7.98/11.98)	AMBUSHED	83
84	75	81	4	<b>J. LITTLE</b> ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	75
85	<b>RE-ENTRY</b>	53	1	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3
86	95	91	28	<b>BEASTIE BOYS</b> CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
87	83	—	11	<b>DRU DOWN</b> RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAMES	46
88	78	70	34	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
89	74	80	11	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
90	76	78	22	<b>ABOVE THE LAW</b> RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
91	90	99	21	<b>BARRY WHITE</b> MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
92	<b>NEW</b>	1	1	<b>CAMEO</b> WAY 2 FUNKY 3003/RAGING BULL (10.98/16.98)	IN THE FACE OF FUNK	92
93	80	63	7	<b>FU-SCHNICKENS</b> JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	19
94	73	62	15	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
95	87	85	20	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
96	98	100	38	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
97	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> RHINO 71788/AG (7.98/11.98)	THE ORIGINAL SOUL CHRISTMAS	97
98	89	86	10	<b>COMMON SENSE</b> RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
99	<b>RE-ENTRY</b>	6	1	<b>LO-KEY?</b> PERSPECTIVE 9010 (9.98/15.98)	BACK 2 DA HOWSE	64
100	99	84	13	<b>JONATHAN BUTLER</b> MERCURY 522682 (10.98 EQ/15.98)	HEAD TO HEAD	32

○ 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.

## R&B CHARTS REMAIN A 'G' SCENE, WHILE SOME WARMER VOICES CHIME IN

(Continued from preceding page)

Other soundtracks making the Top R&B Albums chart were "Crooklyn," "Beverly Hills Cop III," "Sister Act 2: Back In The Habit," "Sugar Hill," "Mi Vida Loca," "Fresh," "A Low Down Dirty Shame," and "Hoop Dreams."

**NEW L.A. MUSIC MECCA:** The House Of Blues restaurant/club chain opened a Los Angeles venue, quickly earning most-favored status among local concert promoters and trendy patrons.

(The chain also made its debut in New Orleans).

Los Angeles also became the headquarters of the House Of Blues Foundation, a nonprofit organization dedicated to bringing music and art into public school classrooms.

Competing for L.A. attention over the hill in Universal City is B.B. King's Blues Club. That venue also opened this year, but has yet to attain a "Hollywood" aura. (That's considered a good thing in some circles.)

**POTPOURRI:** Terri Rossi departed Billboard to accept a VP of marketing post at BMG. Billboard chart veteran Suzanne Baptiste took her place as senior manager of the R&B and reggae charts... Bellmark Records rumbled with news, scoring platinum bliss with Tag Team's "Whoomp (There It Is)." The label also took a big stride forward as distributor of Formerly Prince's "The Most Beautiful Girl In The World"... We lost "The Arsenio Hall Show."

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# What A Year: Bullets Over B'way, Mag Mayhem, Etc.

IT WAS A HELLUVA YEAR! But how will it be remembered in Hip-hop-olies?

As the year Tupac Shakur wrapped the movie "Bullet" before collecting five of same and surviving?

As the year the staff at The Source

its finest album in years—"Muse Sick-N-Hour Mess Age"—to near-zero hip-hop hoorays?

As the year the East Coast struck back with a response to West Coast melodicism?

As the year Craig Mack's "Flava In Ya Ear" became rap culture's first true anthem in seasons?

As the year Snoop Doggy Dogg went supernova, crash-landing "DoggyStyle" into the No. 1 spot on The Billboard 200?

However it goes down in history, events in the 9-quad were more interesting than a lil' bit.

**STARS & STRIPES:** Snoop and Warren G are among the few new megastars who emerged during the year. Acts are not blowing up at the same rate as in previous years. Things are much too competitive for most to cut through in that way.

Many, many quality singles sparked minds and massaged chests, though. The public grooved and bounced to them, but consumers did not always run out to buy the accompanying albums. In '94, rap music buyers, like all other consumers, did not part easily with their hard-earned ducats.

Fans were more demanding than ever. They wanted what they wanted

## 1994 \*IN\* REVIEW



by Havelock Nelson

only when they wanted it. And besides maneuvering the landscape with patience, creativity, and vision, the labels that listened won out.



**Big Mack Attack.** Craig Mack's funky "Flava In Ya Ear" became 1994's rap anthem of the year.

In the crowded rap marketplace, what made the difference for many artists was not their tracks, but how well their albums were set up and marketed.

Special props to Bad Boy for expertly delivering Craig Mack and the Notorious B.I.G.; Tommy Boy for carefully nurturing Coolio; RCA for serving Wu-Tang Clan; Death Row for dropping Snoop, Rage, etc.; and Columbia, which turned a track from its rootsy "Stir It Up" compilation into a pop smash.

The track in question, Ini Kamoze's "Here Comes The Hotstepper," is a loop are-bones shuffler. In the past, it probably would have come out on an indie label. A major wouldn't have had the street knowledge to work it properly. But things done changed!

In '94, there were basic structural and philosophical changes at many major labels. Not only did record promotion and marketing change, but so did the kinds of acts signed. As a result, majors are giving indies a run for their money in the rap arena.

**DO YOU SEE:** There were fewer outer colonies in the rap nation. In years past, there had been either/or scenarios involving the East and West Coasts. But this year there were suc-

cessful selections of Cali g-funk alongside tracks by East Coast heroes like Method Man, Jeru The Damaja, Nas, Black Moon, Craig Mack, Ill Al Skcratch, and the Notorious B.I.G.

Acts from the South also broke out. Among them: Scarface, Big Mike, 69



**Hotstepper.** Ini Kamoze stirred things up in a major way on Columbia.

Boyz, and Outkast. The once-dormant Midwest also got on with Da Brat, DFC, Bone Thugs N Harmony, and Bossman & the Blakjack.

Amidst all this diversity, people still debated the real meaning of hip-hop. According to the definition laid down (Continued on page 34)

## GOLD, FARRELL & MARKS

### Congratulates

# ZHANÉ

## Billboard's Number One New R&B Artists

**GOLD, FARRELL & MARKS** Law Offices: 41 Madison Avenue, New York, NY 10010 (212) 481-1700

# Billboard HOT R&B SINGLES

FOR WEEK ENDING DEC. 24, 1994

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	7	<b>*** No. 1 ***</b> CREEP D. AUSTIN (D. AUSTIN)	◆ TLC (C) (D) (M) (T) (X) LAFACE 2-4082/ARISTA
2	2	3	13	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER, A. DICKEY)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
3	4	4	6	ON BENDED KNEE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (D) MOTOWN 860 244
4	3	2	14	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	◆ BARRY WHITE (C) (X) A&M 0778/PERSPECTIVE
5	5	5	15	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NUI)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
6	7	7	8	BE HAPPY SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. OLIVIER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
7	6	6	17	I WANNA BE DOWN K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
8	8	9	15	I BELONG TO YOU/HOW MANY WAYS BENFORD, HERBERT (BENFORD, SPEARMAN, HERBERT, BRAXTON, GORING, MILLER)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4081/ARISTA
9	10	12	8	IF YOU LOVE ME D. HALL (G. CHAMBERS, N. GILBERT, D. HALL, K. MADISON, E. SERMON, P. SMITH)	◆ BROWNSTONE (C) MJJ 77732/EPIC
10	9	8	13	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	◆ B.M.U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
11	14	15	3	I APOLOGIZE B. J. EASTMOND (A. BAKER, B. J. EASTMOND, G. CHAMBERS)	◆ ANITA BAKER (C) (D) ELEKTRA 64497
12	13	14	7	FOOLIN' AROUND R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
13	12	13	5	SHAME (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (J. FINCH, R. CROSS)	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
14	11	10	10	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 38455
15	16	16	7	CAN'T HELP MYSELF G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ GERALD LEVERT (C) (D) EASTWEST 98208
16	18	21	13	LET'S TALK ABOUT IT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ MEN AT LARGE (C) (D) (T) EASTWEST 98221
17	17	20	8	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
18	23	27	6	ALWAYS AND FOREVER W. AFANASIEFF (R. TEMPERTON)	◆ LUTHER VANDROSS (C) (D) (V) (X) LY 77735/EPIC
19	15	11	21	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
20	20	22	10	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
21	21	18	18	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
22	24	26	9	OLD SCHOOL LOVIN' L. STEWART, K. HARRELL (C. MOORE, P. L. STEWART, T. HARRELL, G. STEWART, M. STEWART)	◆ CHANTE MOORE (C) (T) (X) SILAS 54929/MCA
23	19	17	20	I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
<b>***Greatest Gainer/Airplay***</b>					
24	30	34	5	CAN I STAY WITH YOU BABYFACE (BABYFACE)	◆ KARYN WHITE (C) (D) WARNER BROS. 18007
25	25	24	12	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
26	27	28	29	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
27	26	23	8	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
28	28	31	5	EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT R. JERALD, C. MILLS (A. ARMATO, R. JERALD, K. MILLER, G. CHAMBERS, D. HALL)	◆ JADE (C) GIANT 17988
29	22	19	9	BLACK COFFEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
<b>***Greatest Gainer/Sales***</b>					
30	34	42	7	BRING THE PAIN PRINCE RAKEEM (C. SMITH, R. DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 964/SLAND
31	33	41	5	CONSTANTLY I. PRINCE, D. PEARSON (I. PRINCE, D. PEARSON, J. POWELL, T. BEAL)	◆ IMMATURE (C) (T) (X) MCA 54948
32	41	51	4	DON'T SAY GOODBYE GIRL NARADA MICHAEL WALDEN (N. M. WALDEN, B. BACHARACH, S. J. DAKOTA)	◆ TEVIN CAMPBELL (C) (D) (V) (X) QWEST 18254/WARNER BROS.
33	37	44	6	I MISS YOU V. HERBERT (V. HERBERT, C. HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
34	29	25	17	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
<b>***HOT SHOT DEBUT***</b>					
35	NEW	1	1	AGE AIN'T NOTHING BUT A NUMBER R. KELLY (R. KELLY)	◆ AALIYAH (C) (X) BLACKGROUND 42273/JIVE
36	32	39	8	FORGET I WAS A "G" K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON)	◆ WHITEHEAD BROS. (C) (T) (X) MOTOWN 2271
37	47	63	9	THIS LOVE IS FOREVER M. SEWARD, H. HEWETT (C. COWAN, N. KANIEL)	◆ HOWARD HEWETT (C) CALIBER 2008
38	31	35	11	TURN IT UP 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
39	NEW	1	1	WOMAN TO WOMAN/NATURAL BORN KILLAZ DJ QUIK, ARCHIE, JEWELL, DR. DRE (BANKS, MARION, THIGPEN, DR. DRE, ICE CUBE)	◆ JEWELL/DR. DRE & ICE CUBE (C) DEATH ROW 98185/INTERSCOPE
40	40	38	23	STROKE YOU UP R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
41	44	48	6	THE SWEETEST DAYS K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
42	42	32	18	THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
43	35	29	12	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA
44	38	30	21	CAN U GET WIT IT D. SWING (D. SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
45	39	37	16	WHEN YOU NEED ME V. BENFORD (A. HALL, V. BENFORD, R. SPEARMAN)	◆ AARON HALL (C) SILAS 54902/MCA
46	45	47	5	DO YOU SEE WARREN G (W. GRIFFIN, B. CARTER, J. GISCOMBE)	◆ WARREN G (C) (T) VIOLATOR/RAL 853 962/SLAND
47	63	89	3	THIS LIL' GAME WE PLAY G. LEVERT, E. NICHOLAS (G. LEVERT, E. T. NICHOLAS)	◆ SUBWAY (C) BIV 10 860 252/MOTOWN
48	43	40	21	I'D GIVE ANYTHING D. FOSTER (C. FARRIN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
49	65	82	4	WHERE I WANNA BE BOY RON G (T. JONES, R. BOWSER)	◆ MISSJONES (C) (T) STEP SUN 7144

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	67	64	5	DOWN 4 WHATEVA (FROM "A LOW DOWN DIRTY SHAME") ART & RHYTHM (CAMPBELL, WALLACE, PONDER, ROMEO, LAW)	◆ NUTTIN' NYCE (C) (T) (X) POCKET TOWN/HOLLYWOOD 42261/JIVE
51	76	76	4	CANDY RAIN HEAVY D, POKE, RED HOT LOVER TONE (HEAVY D, T. ROBINSON, J. C. OLIVIER, S. BARNES)	◆ SOUL FOR REAL (C) (T) (X) UPTOWN 54906/MCA
52	51	54	12	WHEN A MAN CRIES/CAN'T LET GO J. BARNES, K. BARNES (J. BARNES, K. BARNES)	◆ TONY TERRY (C) (T) VIRGIN 38450
53	53	67	5	KITTY KITTY THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921
54	60	61	9	TASTY L. ALEXANDER (L. ALEXANDER, T. TOLBERT, J. WRIGHT)	◆ LO-KEY? (C) PERSPECTIVE 7476
55	46	36	11	WHY NOT TAKE ALL OF ME CATO (CATO)	◆ CASSERINE FEATURING CATO (C) (T) (X) WARNER BROS. 18101
56	64	77	3	WHY YOU WANNA PLAY ME OUT? A. TATUM (A. TATUM, L. JOHNSON)	◆ TRISHA COVINGTON (C) (M) (T) COLUMBIA 77269
57	71	68	12	ALL THIS LOVE T. RILEY (EL DEBARGE)	◆ PATTI LABELLE (C) (T) MCA 54925
58	57	52	8	THINKING ABOUT YOU D. WHITTINGTON (F. ADAMS, D. WHITTINGTON)	◆ FELICIA ADAMS (C) MOTOWN 2256
59	66	74	9	GIT UP, GIT OUT ORGANIZED NOIZE (PATTON, BENJAMIN, BURTON, GIPP, ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4085/ARISTA
60	52	65	9	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
61	61	71	4	TAKE A TOKE R. CLIVILLES, D. COLE (R. CLIVILLES, D. RAMOS, J. CORANTE)	◆ C+C MUSIC FACTORY FEATURING TRILOGY (C) (M) (T) (X) COLUMBIA 77741
62	62	57	18	I DON'T WANT TO KNOW BABYFACE (BABYFACE)	◆ GLADYS KNIGHT (C) MCA 54919
63	58	58	7	BACK SEAT (WIT NO SHEETS) B. BURRELL (STICK, DINO, SHAZAM, GI)	◆ H-TOWN (C) (M) (T) LUKE 181
64	36	33	16	I'LL TAKE HER L. LORIDER (L. LORIDER, L. G. TONY P.)	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
65	54	46	13	TASTE YOUR LOVE D. HALL (H. BROWN, BUTTNAKED TIM DAWG, D. HALL)	◆ HORACE BROWN (C) (M) (T) UPTOWN 54672/MCA
66	49	55	12	WHERE DID WE GO WRONG D. SIMMONS (D. ALLEN)	◆ BLACKGIRL (C) (T) (X) KAPER 62964/RCA
67	48	43	19	JUICY/UNBELIEVABLE SEAN COMBS, POKE (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
68	68	81	3	SLIDE J. DUPRI (EL DEBARGE, J. DUPRI, M. SEAL)	◆ EL DEBARGE (C) REPRISE 18407
69	59	49	15	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
70	55	53	10	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURINE, R. KIRKPATRICK, L. TROUTMAN, ROGER TROUTMAN)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
71	56	56	6	BIOLOGICAL DIDN'T BOTHER L. LORIDER (S. O'NEAL, P. HARVEY, T. PRENDATT)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42267
72	92	—	2	SLYDE BLACKMON (WASHINGTON, HICKS, ADAM, WEBSTER, DOZER, MILLER, LOCKETT)	◆ CAMEO (C) WAY 2 FUNKY 3001/RAGING BULL
73	69	60	4	NEVER AGAIN D. HALL (D. HALL, K. GREENE)	◆ INTRO (C) (D) ATLANTIC 87183
74	86	98	6	ROCKAFELLA REDMAN (R. NOBLE, G. CLINTON, B. G. WORRELL, W. COLLINS, L. HAYWOOD)	◆ REDMAN (C) (M) (T) RAL 853 966/SLAND
75	70	66	15	PARTY DIAMOND MUSIC GROUP (MCGOWAN, ORANGE, BRYANT, CASEY, FINCH)	◆ DIS-N-DAT (C) (M) (T) EPIC STREET 77538/EPIC
76	74	62	15	PLAYAZ CLUB FRANKY J, C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
77	77	79	5	NIKA SUPER DJ CLARK KENT (C. JASPER)	◆ VICIOUS (M) (T) EPIC STREET 77717/EPIC
78	73	85	4	BOUNCE C. FINNEY, A. WARD (YANCY, HATCHER, WASHINGTON, MURRELL, MEYERS, WARD, TROUTMAN)	◆ KANSAS CITY ORIGINAL SOUND (C) (T) RCA 62874
79	85	96	4	STAY THE NIGHT G. G. ALSTON (R. GRISSETT, JR., G. ALSTON, E. MCFARLAND, R. REDD)	◆ GERALD ALSTON (C) STREET LIFE 75393/SCOTTI BROS.
80	89	91	3	NOT ENOUGH HOURS IN THE NIGHT K. ANDES (D. WARREN)	◆ AFTER 7 (C) GIANT 18016
81	75	75	8	GROOVE OF LOVE L. STEWART, K. HARRELL (P. L. STEWART, T. HARRELL)	◆ EBONY VIBE EVERLASTING (E.V.E.) (C) (T) GASOLINE ALLEY 54912/MCA
82	81	70	5	BEHIND BARS P. HUSTON (P. HUSTON, L. MCCANN)	◆ SLICK RICK (C) (T) DEF JAM/RAL 851 060/SLAND
83	96	—	2	RECORD JOCK BATTLECAT (D. MCLEESE, K. GILLIAM, G. SALMON, H. W. JOHNSON)	◆ DANA DANE (C) (D) MAVERICK/LIFESTYLES 18055/WARNER BROS.
84	80	95	5	DREAM AWAY (FROM "THE PAGEMASTER") D. FOSTER (D. WARREN)	◆ BABYFACE & LISA STANSFIELD (C) FOX 10020
85	NEW	1	1	WHUTCHA WANT? R. LEWIS (D. KEYES, R. LEWIS)	◆ NINE (C) (T) PROFILE 5426
86	79	—	2	PIMP OF THE YEAR ANT BANKS (D. ROBINSON, A. MOON, T. THOMAS)	◆ DRU DOWN (C) (T) RELATIVITY 1223
87	83	83	17	IF ANYTHING EVER HAPPENED TO YOU A. MARDIN (J. FRIEDMAN, A. RICH)	◆ BEBE & CECE WINANS (C) CAPITOL 58241
88	NEW	1	1	I'M GOING ALL THE WAY J. JAM, T. LEWIS (J. JAM, T. LEWIS)	◆ SOUNDS OF BLACKNESS (C) (T) PERSPECTIVE 587 480
89	88	88	17	HUNGAH J. JAM, T. LEWIS (K. WHITE, J. HARRIS III, T. LEWIS)	◆ KARYN WHITE (C) (D) (T) (V) (X) WARNER BROS. 18121
90	NEW	1	1	TAKE YOU THERE P. ROCK (P. PHILLIPS, C. PENN, K. BURKE, A. FELDER, N. J. WRIGHT)	◆ PETE ROCK & C.L. SMOOTH (C) (T) ELEKTRA 64496
91	72	69	12	HIT BY LOVE SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (T) (X) A&M 0768/PERSPECTIVE
92	78	72	19	WHERE IS MY LOVE? BABYFACE (EL DEBARGE, BABYFACE)	◆ EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRISE 18140
93	NEW	1	1	(SHE'S GOT) SKILLZ G. ST. CLAIR, T. O'BRIEN (G. ST. CLAIR, T. O'BRIEN)	◆ ALL-4-ONE (C) BLITZZ 87223/ATLANTIC
94	NEW	1	1	TRYING NOT TO BREAK DOWN B. WOMACK, K. UNER (J. JOHNSON, T. TATE, S. KAZERY, B. WOMACK)	◆ BOBBY WOMACK (C) (T) CONTINUUM 13401
95	93	97	10	WITHOUT A DOUBT BLACK SHEEP (BLACK SHEEP, AXELROD, ISLEY, ISLEY, ISLEY, ISLEY, JASPER)	◆ BLACK SHEEP (C) (T) (X) MERCURY 856 170
96	98	—	2	ALL I NEED (IS A CHANCE) TAKE 6, L. PIERCE (D. THOMAS, L. PIERCE, A. CHEA)	◆ TAKE 6 (C) (D) REPRISE 18064
97	84	73	6	SPACE PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 18012
98	87	80	10	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) SALAH (SALAH, SABELLE)	◆ SABELLE (C) (M) (T) (X) TOMMY BOY 7640
99	95	86	16	HONEY L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ ARETHA FRANKLIN (C) (D) ARISTA 1-2743
100	94	100	6	LOVE SONG J. SLAMM, R. MELNIK (J. SLAMM, R. MELNIK, M. WALL)	◆ MICHAEL WALL LOVE FOUNDATION (C) (M) (T) (X) SALMON 40002

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 single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', 'TITLE', 'ARTIST', and 'LABEL/DISTRIBUTING LABEL'. Includes entries like 'ON BENDED KNEE' and 'BEFORE I LET YOU GO'.

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

HOT R&B RECURRENT AIRPLAY

Table listing recurrent airplay with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', 'TITLE', 'ARTIST', and 'LABEL/DISTRIBUTING LABEL'. Includes entries like 'YOUR BODY'S CALLIN'' and 'WHEN CAN I SEE YOU'.

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

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

Table listing R&B singles A-Z with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', 'TITLE', 'ARTIST', and 'LABEL/DISTRIBUTING LABEL'. Includes entries like '5-4-3-2 (YOU TIME IS UP)' and 'FORGET I WAS A "G"'.

Records with the greatest gain. © 1994 Billboard/BPI Communications and SoundScan, Inc.

Table listing R&B singles A-Z (continued) with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', 'TITLE', 'ARTIST', and 'LABEL/DISTRIBUTING LABEL'. Includes entries like 'ROCKAFELLA' and 'SHAME'.

Records with the greatest gain. © 1994 Billboard/BPI Communications and SoundScan, Inc.

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.

Main chart table for Hot R&B Singles Sales with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', 'TITLE', 'ARTIST', and 'LABEL/DISTRIBUTING LABEL'. Includes entries like 'WHUTCHA WANT?' and 'OLD SCHOOL LOVIN''.

Records with the greatest gain. © 1994 Billboard/BPI Communications and SoundScan, Inc.

Table listing Hot R&B Singles Sales (continued) with columns for 'THIS WEEK', 'LAST WEEK', 'WEEKS ON', 'TITLE', 'ARTIST', and 'LABEL/DISTRIBUTING LABEL'. Includes entries like 'ROCKAFELLA' and 'SHAME'.

Records with the greatest gain. © 1994 Billboard/BPI Communications and SoundScan, Inc.

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THERE WAS...

# AIN'T NO PANICKIN'

starring: the brothers yoba (abadaba & baby bro niki) & that bigga nigga burn

co-starring: the nonz of harlem, daharishouds, & the helms

the debut single b/w "burnin' down the house" produced, mixed & remixed by abadaba for great abian

ORIGINAL VERSION APPEARS ON THE EP "A NIGGAZ UPKICKER" FOR ONE... CHETTY BRED

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A DIVISION OF NATURE BOY ENTERPRISES

# R&B

## THE RAP COLUMN

(Continued from page 31)

by "grandpa" Afrika Bambaataa, it's any potent black youth expression.

In 1995, artists need to ignore rigid definitions and silly labels like horror-core and create from the heart.

**AT THE MOVIES:** After the success of the "Who's The Man," "Menace II Society," and "Poetic Justice" albums in 1993, the relationship between film and hip-hop continued into '94. This year, however, there was an interesting trend toward using the long-players strictly for their promotional value. Loud put out an album of "music inspired by the motion-picture 'Fresh'" (none of it was in the movie). And Death Row's "Murder Was The Case" soundtrack was four times longer than the visual work.

**YOUNG WORLD:** While Ahmad, Illegal, and Dred Scott all came with singles named "Back In The Day," several labels served compilations of hip-hop classics. The "Fresh" album was primarily an old-school set.

Meanwhile, Triple-X Records issued "Concrete Roots," which focused on producer Dr. Dre's early work—from the Michel'e track "No More Lies" and D.O.C.'s "Funky Enough" back to World Class Wreckin' Crew's "Turn Out The Lights"—and Street Life/Scotti Bros. paired old-school artists with new-jack producers for its "Raiders Of The Lost Art" album.

An interesting sidebar to rap's nostalgic bent was the use of baby pictures on the front covers of two albums—the Notorious B.I.G.'s "Ready To Die" and Nas' "Illmatic"—and on the back of the Sha-key single "Soulsville."

Also, Bad Boy CEO Sean "Puffy" Coombs cast his son, Justin, in videos and on the invitation for his fashionable birthday bash at New York's Roseland.

**A SHORT LIST** of things that frustrated the hell out of this columnist in 1994:

1. We were disappointed when King Just's "Warrior's Drum" (Black Fist/Select) and Mic Geronimo's "Shit's Real" (Blunt)—retitled "It's Real" for da radio—failed to become national hip-hop anthems. These chewy, addictive records were faves on mix-shows in certain regions, but those first flames were never fanned.

The records did everything right. It's the labels that were mucked up.

I'm not sure where to place blame—distribution, marketing, or promotion—but these labels' systems need to be checked.

2. We couldn't understand why employees in mailrooms were jamming to hot titles before journalists even heard them. Publicists were busy yappin' 'bout their artists being bootlegged when they should've been doing whatever to provide them with exposure and getting props. When journalists are regarded as suspects, no one wins.

3. We were shocked at how many labels dropped new product on unsuspecting ears. A heap of records were dead on arrival because no one was told they were coming. That wasn't fair to the artists.

4. We couldn't believe how many artists couldn't handle legitimate criticism. Instead of taking it in stride, they served beatdowns. We thought hip-hop was about freedom of expression. Guess not.

Billboard®

FOR WEEK ENDING DECEMBER 24, 1994

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	2	2	30	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ 3 weeks at No. 1
2	1	1	20	FLAVA IN YA EAR ▲ (C) (D) (M) (T) BAD BOY 7-9001/ARISTA	◆ CRAIG MACK
3	3	3	7	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE) (C) RAP-A-LOT 3846/LNOO TRYBE	◆ SCARFACE
				*** GREATEST GAINER ***	
4	6	7	7	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	◆ METHOD MAN
5	5	4	10	THE MOST BEAUTIFULLEST THING IN... (C) (M) (T) (X) JIVE 42249	◆ KEITH MURRAY
6	7	6	19	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	◆ BONE THUGS N HARMONY
7	4	5	8	BLACK COFFEE (C) (T) (X) UPTOWN 54931/MCA	◆ HEAVY D & THE BOYZ
8	8	8	11	FA ALL Y'ALL (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	◆ DA BRAT
9	9	19	6	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
10	21	22	6	ROCKAFELLA (C) (M) (T) RAL 853 966/ISLAND	◆ REDMAN
11	12	10	15	PLAYAZ CLUB (C) (M) (T) (X) CHRYSALIS 58267/EMI	◆ RAPPIN' 4-TAY
12	11	12	4	DO YOU SEE (C) (T) VIOLATOR/RAL 853 962/ISLAND	◆ WARREN G
13	20	18	10	GIT UP, GIT OUT (C) (M) (T) (X) LAFACE 2-4085/ARISTA	◆ OUTKAST
14	13	11	15	PARTY (C) (M) (T) EPIC STREET 77538/EPIC	◆ DIS-N-DAT
15	24	—	2	RECORD JOCK (C) (D) (T) MAVERICK/LIFESTYLES 18055/WARNER BROS.	◆ DANA DANE
16	18	17	25	TAKE IT EASY (C) (M) (T) WEDEED 20126/NERVOUS	◆ MAD LION
17	33	39	3	WHUTCHA WANT? (C) (T) PROFILE 5426	◆ NINE
18	10	9	11	BREAKDOWN (C) (T) (X) JIVE 42244	◆ FU-SCHNICKENS
19	15	13	7	BIOLOGICAL DIDN'T BOTHER (C) (T) (X) JIVE 42267	◆ SHAQUILLE O'NEAL
20	22	14	5	BEHIND BARS (C) (T) DEF JAM/RAL 851 060/ISLAND	◆ SLICK RICK
21	17	20	9	TIC TOC (C) (M) (T) PENDULUM 58246/EMI	◆ LORDS OF THE UNDERGROUND
22	14	27	7	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	◆ DRU DOWN
23	19	16	18	JUICY/UNBELIEVABLE ● (C) (D) (M) (T) BAD BOY 7-9004/ARISTA	◆ THE NOTORIOUS B.I.G.
24	16	15	15	I'LL TAKE HER ● (C) (T) (X) MERCURY 856 124	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
25	31	25	10	WITHOUT A DOUBT (C) (T) (X) MERCURY 856 170	◆ BLACK SHEEP
26	26	—	2	THA BUTTERFLY (C) (D) (M) (T) SO-LO JAM 8107	WAY 2 REAL
27	37	29	5	NIKA (M) (T) EPIC STREET 77717/EPIC	◆ VICIOUS
28	23	37	6	LOVE SONG (C) (M) (T) (X) SALMON 40002	MICHAEL WALL LOVE FOUNDATION
29	25	40	11	GUERRILLA FUNK (C) (T) PRIORITY 53169	◆ PARIS
30	29	—	3	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS
31	<b>NEW</b>	1	1	MAD IZM (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
32	38	35	6	VOCAB (C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	◆ FUGEES (TRANZLATOR CREW)
33	28	23	13	9TH WONDER (SLICKER THIS YEAR) (C) (M) (T) (X) PENDULUM 58159/EMI	◆ DIGABLE PLANETS
34	35	26	23	NONE OF YOUR BUSINESS (C) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND	◆ SALT-N-PEPA
35	43	44	4	DAAAMI! (C) (T) (X) LOUD 64204/RCA	◆ THA ALKAHOLIKS
36	41	33	3	TAKE YOU THERE (C) (T) ELEKTRA 64496	◆ PETE ROCK & C.L. SMOOTH
37	30	21	10	STRAP ON THE SIDE (C) (T) JIVE 42232	◆ SPICE 1
38	34	24	8	BACK UP OFF ME! (C) (T) RELATIVITY 1236	◆ DOCTOR DRE & ED LOVER
39	39	—	2	SOMETHING KINDA FUNKY (C) PRIORITY 50795	RALLY RAL
40	36	31	10	BLOWIN' UP (DON'T STOP THE MUSIC) (C) (M) (T) MJJ/EPIC STREET 7757/EPIC	◆ QUO
41	47	—	6	ONE LOVE (C) (M) (T) (X) COLUMBIA 77674	◆ NAS
42	40	32	5	SCALP DEM (C) (M) (T) (X) COLUMBIA 77655	◆ SUPER CAT
43	<b>NEW</b>	1	1	STRANGE (C) (T) PENDULUM 58288/EMI	◆ BOOGIEMONSTERS
44	46	47	7	HEAVEN & HELL (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
45	32	28	21	BLACK SUPERMAN (C) (T) RUTHLESS 5516/RELATIVITY	◆ ABOVE THE LAW
46	45	34	22	ACTION ● TERROR FABULOUS FEAT. NADINE SUTHERLAND (C) (D) (M) (T) EASTWEST 98260/AG	
47	48	30	22	THIS D.J. ● (C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	◆ WARREN G
48	27	49	11	MUCH LOVE (D) (M) SMOOTH SAILIN' 123*	BOSSMAN AND THE BLAKJAK
49	42	38	13	LUCAS WITH THE LID OFF (C) (T) (X) BIG BEAT 98219/AG	◆ LUCAS
50	44	42	14	I USED TO LOVE H.E.R. (C) (T) RELATIVITY 1209	◆ COMMON SENSE

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.



SUZANNE BAPTISTE'S  
**RHYTHM  
SECTION**

**AT THE TOP:** "Creep" by TLC (LaFace) hangs in at No. 1 on the Hot R&B Singles chart for a third consecutive week. "Before I Let You Go" by Blackstreet (Interscope) appears to be losing steam at radio; its sales increase enables it to hold at No. 2. Because the loss at radio was so marginal, the single may well bounce back. "On Bended Knee" by Boyz II Men (Motown) forges ahead one position, to No. 3, with healthy gains in both sales and airplay.

**TRAFFIC JAM:** "I Belong To You" by Toni Braxton (LaFace) explodes at radio this week. It has the largest increase in total points on the entire R&B singles chart, but, because of gridlock at the top, it stays put at No. 8. "I Belong" is No. 1 at four stations: WJMJ Greenville, S.C., WMYK Norfolk, Va., WBLK Buffalo, N.Y., and WMMJ Washington, D.C. Right behind Braxton is "If You Love Me" by Brownstone (MJJ). This record continues to grow at a steady pace. It is now No. 1 at four stations: WKV Milwaukee; WFYE Columbus, Ga.; KJLH Los Angeles; and WDKX Rochester, N.Y.

**NO NEED TO APOLOGIZE:** Although the chart is crowded in the top 15, "I Apologize" by Anita Baker (Elektra) manages to make a nice jump, 14-11. It passes both "Shame" by Zhane (Hollywood/Jive) and "Foolin' Around" by Changing Faces (Spoiled Rotten). "I Apologize" is top five at 12 stations, including WDZZ Flint, Mich., WKYS Washington, D.C., and WXYV Baltimore.

**CLEVELAND'S IN THE HOUSE:** "Can't Help Myself" by Gerald Levert (EastWest) picks back up at radio, big time, this week. It moves into the top five on seven playlists, including WPEG Charlotte, N.C.; WHRK Memphis; and WWDM Columbia, S.C. Right behind Levert is another group to come out of the Trevel Production house (Trevel is Levert spelled backward, ya'll): Men At Large, with "Let's Talk About It" (EastWest). This track has been building steadily and is now top five at three stations: WZAK Cleveland; WPLZ Richmond, Va.; and KVSP-AM Oklahoma City.

**RECORDS TO WATCH:** "Can I Stay With You" by Karyn White (Warner Bros.) earns Greatest Gainer/Airplay honors this week with a 31% increase in airplay. Early believers in the track are WVEE Atlanta; WBLX Mobile, Ala.; and KSJL San Antonio, Texas. "Every Day Of The Week" by Jade (Giant) may have had a slow week at radio, but this could very well be a sleeper. It ranks top 10 at 10 stations, including WMYK; WTLG Orlando, Fla.; and WQOK Raleigh, N.C. The Greatest Gainer/Sales award goes to "Bring The Pain" by Method Man (Def Jam), with a 28% increase in sales. "Bring The Pain" is top 20 at WXYV Baltimore and WWVZ Charleston, S.C.

**TWO FOR THE PRICE OF 1:** This week, yet another double-sided single debuts on the R&B singles chart. "Woman To Woman" by Jewell, which is backed with "Natural Born Killaz" by Dr. Dre & Ice Cube (Death Row), debuts at No. 39. Both records come from the "Murder Was The Case" soundtrack. Double-sided singles are starting to become commonplace lately, but it's not too often that we see a double-sided record featuring two different artists.

## BUBBLING UNDER TM HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	9	8	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
2	4	9	BLOWIN' UP	QUO (MJJ/EPIC STREET/EPIC)
3	—	1	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
4	3	7	HOLD ON	TANYA BLOUNT (ISLAND)
5	—	1	MAD IZM	CHANNEL LIVE (CAPITOL)
6	7	2	THA BUTTERFLY	WAY 2 REAL (SO LO JAM)
7	10	3	AFRICA'S INSIDE OF ME	ARRESTED DEVELOPMENT (CHRYSALIS)
8	22	3	I WISH	SHANICE (MOTOWN)
9	25	2	HOOK ME UP	JOHNNY "GUITAR" WATSON (WILMA)
10	11	3	RISE OUT	D.J. TRANS (ATTITUDE)
11	14	7	VOCAB	FUGEES (TRANSLATOR CREW)/(RUFFHOUSE)
12	16	2	SWING YOUR OWN THING	PMD (PMD/RCA)
13	6	11	RUNNING AWAY	NICOLE (AVENUE)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	2	7	THE HUMP IS ON	J. LITTLE (ATLANTIC)
15	19	4	DAAAM!	THA ALKHALIKS (LOUD/RCA)
16	12	5	I GET A BUZZ	CATO (WARNER BROS.)
17	—	1	ECSTASY	ANGEL MOORE (HOLLYWOOD)
18	13	5	I DO	PATRICE RUSHEN (SIN-DROME)
19	21	5	OLD SCHOOL MEGA MIX	BAR-KAYS (BASIX)
20	—	1	STRANGE	BOOGIE MONSTERS (PENDULUM/EMI)
21	—	6	ONE LOVE	NAS (COLUMBIA)
22	18	7	RICH GIRL	LOUCHE LOU & MICHIE ONE (VPI)
23	23	2	SOMETHING KINDA FUNKY	RALLY RAL (PRIORITY)
24	24	5	SCALP DEM	SUPER CAT (COLUMBIA)
25	—	4	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD/RCA)

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

## Artists & Music

### In Celebration Of A&M Records



Richard Carpenter, left, and Jay Durgan, A&M senior VP of international, celebrate the Carpenters' achievements at Luna Park.



A&M executives jam with members of Blues Traveler on "Low Rider" at an opening-night show at Brennan's Pub. Shown, from left, are Chan Kinchia, Blues Traveler; A&M president/CEO Al Cafaro; A&M director of budgeting, promotion, Bruce Lemer (on drums); John Popper, Blues Traveler; Al Marks, A&M executive director of artist development; and Randy Spendlove, Perspective VP of promotion.



A mix of band members meet and greet at the Troubadour. Shown, from left, are Scott Johnson of the Gin Blossoms; Al Cafaro, A&M president/CEO; Randy Cheek and Chuck Cleaver of the Ass Ponies; Kim Thayil of Soundgarden; and Dave Syndorf of Monster Magnet.



Atlas president Nick Gatfield chats with members of Love Battery following their show at Brennan's Pub. Shown, from left, are band members Bruce Fairweather and Kevin Whitton; Gatfield; and band member Ron Nine.



Dave Wyndorf of Monster Magnet entertains the crowd at the Troubadour.



Sheryl Crow belts out a tune at the House Of Blues.



A&M president/CEO Al Cafaro addresses conference attendees.



A&M Canada president Joe Summer, left, chats with artist Jann Arden, who performed during the conference.

## Club Acts Rise Yet Still Hang Left Of Mainstream

**T**HERE ARE COUNTLESS reasons for clubland's citizens to feel grumpy as they contemplate the close of yet another year largely spent hanging on the left side of the musical mainstream.

In replaying a few highlights, we find a continually tumultuous relationship with major labels, where dance music is often relegated to fringe or token status—until a pop superstar needs a quick injection of hipness, of course. Independent labels are still tirelessly fighting for a piece of the financial pie and are usually forced to stand in line behind hip-hop, its formi-

dable street-music sibling. And in what can only be described as an act of cannibalism, the dance community cannot even count on some of its DJs and mom-and-pop retailers to play fair, as illegal mix tapes make such a sales killing that numerous labels and individual artist/producer careers are slowly dying as a result. In short, it has been another tough year of business as usual.

Despite the daunting drama, each of us continues to wake up each morning to battle. Is the load lighter in rock, R&B, or even AC? Of course not. Different genres, different pressures—and different defeats. Perhaps it is that knowledge that continually fortifies us. We hope it is also a pure passion for an art form that will always be brash, cathartic, and a little ahead of its time that keeps us going. Barring an occasional point of constructive criticism, we dedicate this column to those who have enjoyed little victories in 1994—as well as those who strive to go one step further.

**W**E REJOICED in spring, when Crystal Waters gave pundits who prematurely called her a one-hit-wonder a kick in the pants with "Storyteller," her brilliant second album on Mercury.

Not only did it display the wares of an artist who has grown as a vocalist and songwriter, the set also offered "100% Pure Love," a relentlessly catchy single that overshadowed Waters' previous hit, "Gypsy Woman (She's Homeless)," and was eventually certified gold by the RIAA.

"I have to confess that I wasn't too happy with the sound of the last album," Waters told us in March. "Everything happened so fast that



by Larry Flick

### 1994 \*IN\* REVIEW

#### THE TOP STORIES

- Dance Music Continues To Fight For Prominence At Majors.
- Illegal Mix-Tapes Threaten To Cripple Indie Labels & Acts.
- Crystal Waters Storms Top 40 With "100% Pure Love."
- Compilations Become Primary Outlet For New & Developing Acts.

there wasn't any time for us to stop and think about what we were doing. With ["Storyteller"], I had to make sure that I could feel good about every word and note. That was—and is—much more important to me than having one gigantic single."

The good news is that her integrity has clearly paid off, and her profile has been enhanced by the inexhaustible efforts of the Mercury promotion staff. "Storyteller" shows no sign of cooling. The set's recent floor-filler, "What I Need," goes to top 40 radio next month, and the label is already prepping two more singles. Waters has become one of dance music's most powerful ambassadors in the mainstream—and a charming one at that.

**W**ATERS IS followed closely in U.S. prominence by Epic outfit M-People, which almost single-handedly carries the baton for full-fledged dance bands with a lofty 10-piece lineup that reaches beyond typical house sounds with vibrant Philly-soul and Motown threads. The group's 1993 deConstruction collection, "Elegant Slumming," spawned three club hits here, most notably the rhythmically lush "Moving On Up," which made a successful transition onto radio airwaves.

"We have never been contrived or calculated in the way we approach music," group mastermind Mike Pickering told us recently. "Our only conscious decision is to work hard enough to hear growth in our songs. That makes the success all the sweeter and more rewarding."

Still basking in the glow of "Elegant Slumming" winning the British Phonographic Industry's Mercury prize for album of the year in October, the members of M-People are already revving up for their third opulent collection, "Bizarre Fruit," which Epic will release here early next year. This new album is overflowing with viable radio hits, so any excuse from the label's pop department not successfully working

this will be unacceptable.

**W**HO EVER CAN resist a fierce diva? From her high-velocity performance style to her consistently over-the-top presentation of sequins and lacquered lips, she defines much of the unbridled joy and emotional abandon inherent in dance music.

This year, the crop was crowded with women who adhered to standard formula, as well as a bunch who gave the mold a tasty new twist or two.

Barbara Tucker got long overdue props with "Beautiful People," a Strictly Rhythm 12-incher that had her flexing her gospel-honed voice to maximum effect. Factor in crafty production by "Little" Louie Vega that carefully balanced assertive beats with a wicked hook, and you had an unstoppable star vehicle.

After more than five years of dues payment (and many glorious recordings), Tucker's label mate India reached a new plateau as the focal point of the River Ocean smash "Love & Happiness (Yemya y Ochun)." Musically paired with husband Vega and the legendary Tito Puente, she deftly stitched an African prayer with Latin chants and a tribal groove, delivering a primal, chest-pounding performance that left punters trembling. Is anyone brave enough to finally dub her the Queen of House? We are—and we dare detractors to step forward with a viable alternative.

Michelle Weeks strived to become this generation's Jocelyn Brown in 1994 by appearing as the featured voice on an endless string of one-off housers. Her dulcet tones were best utilized on the Diva Convention hit, "Never Leave You Lonely," on Radical Records. As much as we have never gotten tired of her lively and charming presence, the time to focus on one act or a solo career has arrived. We will be watching Weeks closely in '95. So



**Familiar Melodies.** Legendary diva Donna Summer returned to the dancefloor during the second half of '95 with "Melody Of Love," a collaboration with David Cole and Robert Clivilles that benefited from David Morales' astute post-production. The single was pulled from the singer's "Endless Summer" greatest hits collection on Mercury and met with ardent DJ approval. She begins cutting a set of new material early next year.

should you.

One of the most visually striking divas of '94 was Kristine W., a former beauty pageant staple who rose from the lounges of Las Vegas to international prominence with "Feel What You Want." In the space of seven-or-so minutes, the magnetic, six-foot-tall belter captured the intangible essence of classic Donna Summer and Loleatta Holloway with ease, transforming the song's spare lyrics into an incantation of self-esteem and joy. She is touring with the "Feel-It Follies," an eye-popping spectacle that adds the Ziegfeld touch to your typical track date.

Other divas that made the world smile: Ann Nesby from Sounds of Blackness, who rocked the act's single, "I Believe"; Chicago's Meechie, whose hit "You Bring Me Joy" triggered rightful worldwide props, making her one of the jewels in Vibe Music's already glittering crown (or is that tiara?); fellow Chicagoan Dajae, with the giddy "Is It All Over My Face" on Cajual Records, she revealed herself as the closest we will ever get to a '90s version of Martha Wash; Pauline Henry, the ex-Chimes siren who brought naughty soul to the Bad Company classic, "Feel Like Makin' Love"—too bad 550/Epic passed on her equally potent eponymous debut; and Alison Limerick, whose Arista U.K. opus, "With A Twist," was packed with well-structured house, soul, and new-jack treats.

**O**N THE PRODUCTION and remix tip, New Yorker Johnny Vicious enjoyed a lengthy run as the flavor of the moment, thanks mostly to his astute use of tribal drums and darkly haunting keyboard loops. In the end, his own compositions, such as "Rollers In My Hair: The Queen's Anthem" and "Just A Little Bit Higher," were far more interesting than his revamps of others' work.

(Continued on page 62)



**Confide In Kylie.** After more than five years under the creative direction of production team Stock Aitken Waterman, Kylie Minogue joined the deConstruction/BMG label family to release a self-titled collection that included collaborations with such clubland luminaries as Brothers In Rhythm, Jimmy Harry, and Farley & Heller. Due stateside on Imago next year, the set has already spawned a pair of international hits, "Confide In Me" and "Put Yourself In My Place."

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### Billboard Dance Breakouts

FOR WEEK ENDING DEC. 24, 1994  
CLUB PLAY

1. WHATCHUGOT GROOVE COLLECTIVE REPRISE
2. LICK IT ROULA S.O.S.
3. REAL DONNA ALLEN CRESCENT MOON
4. I FEEL LOVE MESSIAH AMERICAN
5. JUST CAN'T TAKE IT REGGIE ROUGH FEAT. ANNETTE TAYLOR E-LEGAL

#### MAXI-SINGLES SALES

1. YAGA YAGA TERROR FABULOUS EAST-WEST
2. YESTERDAY WHEN I WAS MAD PET SHOP BOYS EMI
3. LOVE'S GOT ME LONI CLARK NERVOUS
4. I SHOW YOU SECRETS PHARAO COLUMBIA
5. SUKIYAKI 4 P.M. NEXT PLATEAU/LONDON

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

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>*** No. 1 ***</b>					
1	4	6	7	LIVING IN DANGER ARISTA 1-2774 1 week at No. 1	ACE OF BASE
2	5	7	7	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	DONNA SUMMER
3	2	2	9	GIRLS + BOYS LOGIC 59001	THE HED BOYS
4	3	4	10	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	REEL 2 REAL FEATURING THE MAD STUNTMAN
5	1	1	9	EXCITED EPIC 77720	M PEOPLE
6	7	9	9	RELEASE ME NOTORIOUS 300	INDUSTRY
7	12	15	6	MAMA SAID VIRGIN 38460	CARLEEN ANDERSON
8	9	10	32	RAPTURE CHRYSALIS 58277/EMI	BLONDIE
9	8	5	9	SECRET MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
10	13	18	6	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	TOM JONES
11	16	25	5	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	SEAL
12	6	3	11	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
13	15	23	5	FEELING SO REAL ELEKTRA 66180	MOBY
14	17	21	5	THE RHYTHM OF THE NIGHT EASTWEST 95808	CORONA
15	21	28	4	YOU WANT THIS VIRGIN 38455	JANET JACKSON
16	18	24	6	FIND ME EPIC IMPORT	JAM & SPOON FEATURING PLAVKA
17	23	27	5	LAY DOWN YOUR PAIN DGC 22003/GEFFEN	TONI CHILDS
18	27	33	4	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
19	11	11	9	TELL ME SLV 1100	KLEO
20	14	14	8	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	EBONY VIBE EVERLASTING (E.V.E.)
21	25	26	6	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP	URBAN MOTION PROJECT III
22	10	8	12	DREAMER MCA 54922	LIVIN' JOY
23	19	20	7	I LIKE IT COLUMBIA 77685	THE BLACKOUT ALLSTARS
24	34	—	2	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
<b>*** Power Pick ***</b>					
25	35	—	2	CALL ME ELEKTRA 66172	DEEE-LITE
26	24	22	7	HERE COMES THE HOTSTEPPER COLUMBIA 77602	INI KAMOZE
27	22	12	10	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	SOUNDS OF BLACKNESS
28	31	38	4	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC	MSM (MIAMI SOUND MACHINE)
29	33	41	3	AWAY FROM HOME LOGIC 59004	DR. ALBAN
30	26	17	11	COME TAKE CONTROL LOGIC 62971/RCA	SOUND FACTORY
31	29	31	7	MISHALE METRO BLUE PROMO/CAPITOL	ANDRU DONALDS
32	41	—	2	SPEND SOME TIME FFRR IMPORT	THE BRAND NEW HEAVIES
33	36	46	3	TAKE A TOKE-THE REMIX COLUMBIA 77742	C+C MUSIC FACTORY FEATURING TRILOGY
34	42	—	2	DON'T BRING ME DOWN MCA 54968	SPIRITS
35	40	45	3	CHANGE MAXI 2019	DAPHNE
36	45	—	2	I BELIEVE CHAMPION 95810/EASTWEST	3RD NATION
37	39	50	3	LUCKY YOU TRAUMA 51002	THE LIGHTNING SEEDS
38	37	42	3	FUNKY JUMPY MUSIC MAXI 2016	THE CHOSEN FEW
39	46	—	2	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...) EMOTIVE 761	E.G. FULLALOVE
<b>*** Hot Shot Debut ***</b>					
40	NEW	—	1	SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUNDTRAX 77704/EPIC	LAGAYLIA
41	43	—	2	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
42	20	16	12	REACH GRP 4019/MCA	PATTI AUSTIN
43	38	40	4	UNDERGROUND EMOTIVE 760	HEAD RUSH
44	32	29	11	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
45	30	19	13	ABSOLUTELY FABULOUS EMI PROMO	PET SHOP BOYS
46	28	13	12	TURN THE BEAT AROUND CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
47	NEW	—	1	DON'T LEAVE ME THIS WAY DIG IT 007	THELMA HOUSTON
48	NEW	—	1	BLACK BOOK GASOLINE ALLEY 54989/MCA	E.Y.C.
49	NEW	—	1	ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO	C+C MUSIC FACTORY FEATURING TRILOGY
50	NEW	—	1	JOY TO THE WORLD COLUMBIA PROMO	MARIAH CAREY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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.					
<b>*** No. 1 ***</b>					
1	1	1	4	CREEP (M) (T) LAFACE 2-4088/ARISTA	TLC
2	2	2	22	ANOTHER NIGHT (M) (T) ARISTA 1-2725	REAL MCCOY
3	4	5	7	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
4	3	4	15	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	INI KAMOZE
5	5	6	8	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	METHOD MAN
6	6	8	3	SHAME (T) (X) HOLLYWOOD 42268/JIVE	ZHANE
<b>*** Hot Shot Debut ***</b>					
7	NEW	—	1	TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.	MADONNA
<b>*** Greatest Gainer ***</b>					
8	15	18	6	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/AG	CORONA
9	7	3	20	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
10	8	7	9	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	KEITH MURRAY
11	9	11	3	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	BLACKSTREET
12	14	10	4	HOW MANY WAYS/I BELONG TO YOU (M) (T) (X) LAFACE 2-4090/ARISTA	TONI BRAXTON
13	13	26	6	EXCITED (T) (X) EPIC 77720	M PEOPLE
14	19	—	2	MAD IZM (T) CAPITOL 58313	CHANNEL LIVE
15	16	13	14	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	BRANDY
16	10	20	6	BE HAPPY (T) UPTOWN 54928/MCA	MARY J. BLIGE
17	11	17	17	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	20 FINGERS FEATURING GILLETTE
18	NEW	—	1	SUPA STAR (T) PAYDAY 120 053/FFRR	GROUP HOME
19	26	32	25	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	69 BOYZ
20	18	9	3	TAKE YOU THERE (T) ELEKTRA 66181	PETE ROCK & C.L. SMOOTH
21	30	—	3	NIKA (M) (T) EPIC STREET 77717/EPIC	VICIOUS
22	24	24	9	YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	JANET JACKSON
23	12	14	11	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
24	48	—	2	FOOLIN' AROUND (T) (X) SPOILED ROTTEN/BIG BEAT 95804/AG	CHANGING FACES
25	22	15	26	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	MAD LION
26	29	19	8	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	HEAVY D & THE BOYZ
27	25	25	10	TIC TOC (M) (T) PENDULUM 58246/EMI	LORDS OF THE UNDERGROUND
28	23	29	6	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	C+C MUSIC FACTORY FEATURING TRILOGY
29	43	33	35	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
30	31	46	3	WHUTCHA WANT? (T) PROFILE 7426	NINE
31	21	22	7	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	DONNA SUMMER
32	20	12	5	BEHIND BARS (T) DEF JAM/RAL 851 061/ISLAND	SLICK RICK
33	35	—	2	PRAYING FOR AN ANGEL (M) (T) (X) S.O.S. 1002	ROCHELLE
34	33	45	8	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZ
35	36	21	5	SCALP DEM (M) (T) (X) COLUMBIA 77648	SUPER CAT
36	47	—	3	RICH GIRL (T) FASHION 5221/NP	LOUCHIE LOU & MICHIE ONE
37	42	—	6	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	FUGEES (TRANZLATOR CREW)
38	RE-ENTRY	—	2	DOWN 4 WHATEVA (T) (X) POCKET TOWN/HOLLYWOOD 42260/JIVE	NUTTIN' NYCE
39	38	37	4	MOVE ON BABY (T) (X) LONDON 857 713	CAPPELLA
40	28	40	8	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	ACE OF BASE
41	NEW	—	1	PRACTICE WHAT YOU PREACH (X) A&M 0891	BARRY WHITE
42	27	34	11	DREAMER (T) (X) MCA 54922	LIVIN' JOY
43	NEW	—	1	LAY DOWN YOUR PAIN (T) DGC 22003/GEFFEN	TONI CHILDS
44	RE-ENTRY	—	3	GIT UP, GIT OUT (M) (T) (X) LAFACE 2-4086/ARISTA	OUTKAST
45	40	30	10	BREAKDOWN (T) (X) JIVE 42243	FU-SCHNICKENS
46	17	16	6	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	REDMAN
47	NEW	—	1	LICK IT (M) (T) (X) S.O.S. 1008	ROULA
48	37	36	8	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	JERU THE DAMAJA
49	45	—	2	PIMP OF THE YEAR (T) RELATIVITY 1223	DRU DOWN
50	NEW	—	1	CANDY RAIN (T) (X) UPTOWN 54905/MCA	SOUL FOR REAL

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

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## Sales Achievements, New Labels, Acclaimed Performers Top Country's 1994 Honor Roll

THE YEAR in country music could hardly have ended on a happier note than it did with the two parties Liberty Records held within the same week recently for Garth Brooks. The first one celebrated the fact that the Recording Industry Assn. Of America's had certified sales of 11 million for Brooks' "No Fences" album. The second—held backstage at the Grand Ole Opry—toasted the fact that the singer's "Ropin' The Wind" collection had reached the 10-million mark. Then, as if to keep Music Row fixated on stratospheric numbers, Warner/Chappell announced that it had bought Alan Jackson's catalogs (and signed him as a writer) for \$13 million. Not a bad way at all to kiss '94 goodbye.

1994 was also a year in which sev-

### THE TOP STORIES

- Garth Brooks Takes His Show Abroad
- CMT Aims For Asia, Latin America
- Music Back In Downtown Nashville
- "The Road" Opens Country Horizon
- 1994: New Labels & Event Albums
- Country's Growth Remains Steady

to town from his former post as RCA Records president in New York. Under a joint-label reorganization, Galante will oversee both Nashville operations.

New country acts that attracted critics' praise this year included the Tractors and BlackHawk (Arista), Rhett Akins (Decca), Chely Wright (Polydor), Bryan White (Asylum), Wade Hayes (Columbia), Ken Mellons (Epic), George Ducas (Liberty), Lisa Brokop and Bryan Austin (Patriot), and S. Alan Taylor and Steve Kolander (River North). Of these, the Tractors went platinum and BlackHawk went gold. Since both bands comprise musicians gray or gone at the temple, it now appears that a country act need not consider itself over with if its members are over 30. Or 40.

Of the country albums released between December 1993 and December 1994, three have gone multi-platinum, five platinum, and 16 gold. The biggest-selling breakthrough of the year was Tim McGraw's "Not A Moment Too Soon" on Curb. It sold more than 3 million copies within its first few months on the shelves.

If fans tired of tribute and "event" albums during the year, the word never reached record executives. The rollout of titles included MCA's "Rhythm Country & Blues," "Skynyrd Friends," and George Jones'

guest-girded "Bradley's Barn Sessions"; Arista's "Mama's Hungry Eyes: A Tribute To Merle Haggard"; Liberty's adventurous pairing of Suzy Bogguss and Chet Atkins, "Simpatico"; BNA's "Keith Whitley: A Tribute Album"; Epic's "Without Walls," on which Tammy Wynette duets with other top pop and country acts; Mercury's "Red Hot + Country" album for AIDS relief; and Mercury's just-released live album, "It's Now Or Never: A Tribute To Elvis."

**DOWN BY THE RIVER:** With Gaylord Entertainment serving as shock troops, country music re-captured downtown Nashville. Within the past few months, Gaylord refurbished and reopened the Ryman Auditorium on Fifth Avenue and built the dazzling Wildhorse Saloon just a few blocks away. To make these facilities readily accessible to Gaylord's Opryland Hotel, the company also established a fleet of river taxis. Hard by the Wildhorse (which immediately became a home base for tourist-luring TV shows) stands the new Hard Rock Cafe. With these establishments as anchors, downtown Nashville has become an around-the-clock attraction.

While such big-bucks operations as the Wildhorse and the Hard Rock raked in the major tourist dollars, a different kind of downtown scene began to take root this year. Singer/songwriter Greg Garing has been bringing Tootsie's Orchid Lounge (located directly behind the Ryman) back to life with his loud-and-proud brand of country. He has been packing in punks and tourists right along with the cowboy hats.

Meanwhile, just down the block—in the window of Robert's Western Wear—a five-piece outfit known as BR5-49 has routinely been laying down the kind of raucously honest, no-holds-barred honky-tonk that makes radio programmers break out in a nervous rash. This stuff may not be radio-ready, but a healthy alternative country scene in Nashville might help add some much-needed spice to the mainstream.

**ON MUSIC ROW PROPER,** the hammers continue to pound. BMT's six-story fortress is already looming over its neighbors and is scheduled to be in use next fall. The framework is up for Starstruck Entertainment Group's new headquarters near the old RCA building. August is the target date for occupancy. The Sony Tree offices have been enlarged and completely refurbished. Almo Irving is doubling the size of its building on Adelia Street. Warner Bros. and MCA now occupy brand-new structures.

**OVER THERE:** As befits a trail-blazer, Garth Brooks spent much of 1995 opening new markets for country music in Europe and Australia. CMT is broadening its European base and is now set to beam its programming into parts of Latin America and Asia. At the same time, the

## THE CHART TOPPERS



McGRAW



CARPENTER

Here is a chronological list of releases that logged time at No. 1 on the Top Country Albums chart between Nov. 6, 1993, and Nov. 5, 1994. The figures within parentheses represent the number of weeks the title stayed at No. 1 during this period. Albums that debuted at No. 1 are shown in boldface.

- "Common Thread: The Songs Of The Eagles," Various Artists, Giant (11).
- "Greatest Hits, Volume Two," Reba McEntire, MCA (1).
- "Kickin' It Up," John Michael Montgomery, Atlantic (6).
- "Rhythm Country & Blues," Various Artists, MCA (2).
- "Not A Moment Too Soon," Tim McGraw, Curb (26).
- "Who I Am," Alan Jackson, Arista (1).
- "Waitin' On Sundown," Brooks & Dunn, Arista (1).
- "Stones In The Road," Mary Chapin Carpenter, Columbia (3).

music video network is fighting for its life in Canada following a ruling by the Canadian Radio-television & Telecommunications Commission that it must surrender its place to a domestic programming service. CMT has appealed the ruling.

**HONOR ROLL:** The Country Music Assn. produced one of its best awards shows ever this year, thanks in great part to the adroit hosting of Vince Gill. Gill won more than his share of the awards, too, including entertainer and male vocalist of the year. Industry favorite Pam Tillis copped the female vocalist prize. John Michael Montgomery took the Horizon Award, and Merle Haggard was inducted into the Country Music Hall Of Fame.

The Grand Ole Opry was stingy with its new memberships this year,

adding only one artist to its fabled ranks: Curb Records' Hal Ketchum. Not a bad year for us simple folk.

**SONGS SUPREME:** Ten country songs have been picked to compete for song of the year at the 12th annual Music City News Country Songwriters Awards show. The event will be broadcast live March 8 on TNN.

The songs and their writers are "Does He Love You" by Sandy Knox and Billy Stritch; "Don't Take The Girl," Larry Johnson and Craig Martin; "How Can I Help You Say Goodbye," Burton Collins and Karen Taylor-Good; "I Swear," Gary Baker and Frank Myers; "Independence Day," Gretchen Peters; "Summertime Blues," Jerry Capehart and Eddie Cochran; "Thinkin' (Continued on page 44)

### 1994 IN REVIEW

## Nashville Scene



by Ed Morris & Peter Cronin

eral new country labels came into being. Chief among them were Decca, Polydor, Patriot, River North, and Magnatone. Decca and Polydor quickly scored chart successes via flagship artists—Mark Chesnut and Toby Keith, respectively—who had already established themselves at sister labels.

A shake-up at RCA/Nashville and its companion country label, BNA Entertainment, is bringing Joe Galante and his chief lieutenants back



**Rose Gardeners.** Planning the video shoot for the George Jones/Alan Jackson single "A Good Year For The Roses," from left, are director Gerry Wenner, Planet Pictures; Jerry Chesnut, who wrote the song; Brian Ahern, who produced Jones' "The Bradley Barn Sessions" album for MCA Records; Jones; and Jackson.



**New Faces.** A gallery of 1994 country breakthrough artists. Clockwise from top left are the Tractors, Lisa Brokop, David Ball, and George Ducas.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	38	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659 (9.98/13.98) 29 weeks at No. 1	NOT A MOMENT TOO SOON	1
*** <b>NO. 1</b> ***						
2	2	2	17	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
*** <b>GREATEST GAINER</b> ***						
3	3	4	10	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
4	6	6	24	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
5	5	5	11	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
6	4	3	5	<b>GEORGE STRAIT</b> MCA 11092 (10.98/15.98)	LEAD ON	1
7	7	8	33	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
8	10	9	20	<b>JOE DIFFIE</b> ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
9	8	10	27	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
10	9	7	48	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	7
11	12	11	46	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
12	11	13	5	<b>BILLY RAY CYRUS</b> MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
13	16	15	67	<b>GARTH BROOKS</b> ▲ <sup>8</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
14	13	12	12	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
15	15	14	10	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
16	14	17	63	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
17	19	20	6	<b>TRISHA YEARWOOD</b> MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	17
18	20	24	11	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	18
19	18	18	11	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
20	21	21	57	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
21	23	19	11	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
22	22	22	26	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
23	17	16	7	<b>VARIOUS ARTISTS</b> MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
24	24	26	114	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
25	27	25	27	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
26	29	23	45	<b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
27	30	32	222	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
28	25	27	45	<b>THE MAVERICKS</b> ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
29	28	29	40	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
30	26	30	5	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	26
31	32	31	11	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
32	34	33	94	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
33	31	28	16	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
34	36	38	33	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
35	40	36	61	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
36	39	39	128	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
37	33	35	6	<b>WILLIE NELSON</b> LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	18

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	35	46	5	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	35
39	37	34	117	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
40	41	41	65	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
41	45	44	21	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
42	38	40	25	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
43	43	42	174	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
44	46	47	293	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
45	44	43	13	<b>MARK CHESNUTT</b> DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
46	50	50	170	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
47	42	37	11	<b>DOLLY PARTON</b> COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
48	49	48	119	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
49	47	45	25	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) HS	WISHES	43
50	48	51	31	<b>TRAVIS TRITT</b> ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
51	51	49	83	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
*** <b>PACESETTER</b> ***						
52	63	—	2	<b>SAMMY KERSHAW</b> MERCURY 522638 (10.98/15.98)	CHRISTMAS TIME'S A COMIN'	52
53	53	52	109	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
54	54	54	90	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
55	59	63	187	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
56	56	56	42	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) HS	RICK TREVINO	23
57	55	60	9	<b>GEORGE JONES</b> MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
58	60	62	33	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
59	52	53	9	<b>VARIOUS ARTISTS</b> ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
60	57	57	16	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
61	61	—	2	<b>THE JUDDS AND ALABAMA</b> RCA 66433 (4.98/9.98)	CHRISTMAS WITH THE JUDDS AND ALABAMA	61
62	67	70	8	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
63	64	58	63	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
64	62	61	46	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
65	71	—	54	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
66	66	59	44	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
67	65	68	129	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
68	68	65	41	<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
69	69	—	80	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
70	75	72	30	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
71	72	64	86	<b>TOBY KEITH</b> ▲ MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
72	RE-ENTRY	30	<b>LORRIE MORGAN</b> ● BNA 66379 (9.98/15.98)	WAR PAINT	7	
73	RE-ENTRY	97	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
74	74	66	71	<b>CLAY WALKER</b> ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
75	RE-ENTRY	72	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2	

○ 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, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING DECEMBER 24, 1994

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	1	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98) 5 weeks at No. 1	LET THERE BE PEACE ON EARTH	6
2	2	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	20
3	3	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	5
4	4	<b>GEORGE STRAIT</b> ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	27
5	5	<b>REBA MCENTIRE</b> ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	22
6	8	<b>ALABAMA</b> ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	25
7	6	<b>DOLLY PARTON</b> COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	23
8	7	<b>KENNY ROGERS &amp; DOLLY PARTON</b> ▲ <sup>2</sup> RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	26
9	10	<b>LORRIE MORGAN</b> BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	3
10	12	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	186
11	9	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	188
12	11	<b>THE JUDDS</b> ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	27
13	13	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	20

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
14	14	<b>ANNE MURRAY</b> ▲ <sup>2</sup> LIBERTY 16232 (7.98/11.98)	CHRISTMAS WISHES	24
15	15	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	173
16	16	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	188
17	20	<b>RANDY TRAVIS</b> ● WARNER BROS. 25972 (9.98/14.98)	AN OLD TIME CHRISTMAS	19
18	17	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	188
19	25	<b>TRAVIS TRITT</b> WARNER BROS. 45029 (10.98/15.98)	A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR	7
20	24	<b>KENNY ROGERS</b> ▲ EMI 41* (5.98/9.98)	CHRISTMAS	10
21	23	<b>GENE AUTREY</b> LASERLIGHT 15460 (3.98/5.98)	CHRISTMAS COWBOY	3
22	18	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	4
23	22	<b>REBA MCENTIRE</b> ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	153
24	19	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	186
25	—	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	175

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

# No. 1 Country Hit Mix



**Alabama**

*Take A Little Trip*

**Billy Ray Cyrus**

*Achy Breaky Heart*

**Tanya Tucker**

*It's A Little Too Late*

**Travis Tritt**

*Can I Trust You With My Heart*

**Tracy Lawrence**

*Sticks And Stones*

**Doug Stone**

*Too Busy Being In Love*

**Brooks & Dunn**

*Neon Moon*

**Alan Jackson**

*She's Got The Rhythm  
(And I Got The Blues)*

**Wynonna**

*No One Else On Earth*

**Collin Raye**

*In This Life*

**Sammy Kershaw**

*She Don't Know She's Beautiful*

**Clint Black**

*When My Ship Comes In*

**Mark Chesnutt**

*I'll Think Of Something*

**John Anderson**

*Straight Tequila Night*

**Billy Dean**

*If There Hadn't Been You*

**Sawyer Brown**

*Some Girls Do*



Net proceeds from the sale of this collection will benefit  
**The T.J. Martell Foundation For Leukemia, Cancer, And Aids Research**

6 West 57th Street, New York, NY 10019/PHONE: 212/245-1818

**In-store January 10th (ET/EK 67004)**

Distributed by Sony Music Entertainment Inc.

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	1	7	10	<b>★★★ No. 1 ★★★</b> PICKUP MAN J.SLATE, J.DIFFIE (H.PERDUE, K.K.PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
2	2	4	14	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO, K.STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
3	3	3	11	WHEN LOVE FINDS YOU T.BROWN (V.GILL, M.OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
4	9	10	9	NOT A MOMENT TOO SOON J.STROUD, B.GALLIMORE (W.PERRY, J.BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
5	6	9	17	NOW I KNOW G.FUNDIS (C.RAINS, C.GREENE, D.COOK)	◆ LARI WHITE (C) (V) RCA 62896
6	12	13	10	THIS IS ME K.LEHNING (T.SHAPIO, T.MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
7	11	12	9	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS, J.WRIGHT, M.WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
8	4	5	14	UNTANGLIN' MY MIND J.STROUD, C.BLACK (C.BLACK, M.HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
9	7	8	16	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B.CHANCEY (D.BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18081
10	13	15	8	TILL YOU LOVE ME T.BROWN, R.MCINTIRE (B.DIPIERO, G.BURR)	◆ REBA MCINTIRE (C) (V) MCA 54888
11	14	16	12	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE, L.WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
12	17	26	18	GONE COUNTRY K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
13	5	2	12	THE BIG ONE T.BROWN, G.STRAIT (G.HOUSE, D.O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
14	15	23	6	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS, S.FISHELL (P.TILLIS, J.LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
15	8	1	14	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN, M.D.SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
16	16	18	7	I'LL NEVER FORGIVE MY HEART S.HENDRICKS, D.COOK (R.DUNN, J.DUNN, D.DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
17	19	22	10	NIGHT IS FALLIN' IN MY HEART M.POWELL, T.DUBOIS (D.LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
18	22	25	16	HARD LOVIN' WOMAN D.COOK (M.COLLIE, D.COOK, J.B.JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
19	23	27	11	YOU AND ONLY YOU C.HOWARD (C.JONES, J.D.MARTIN)	◆ JOHN BERRY (V) LIBERTY 18137
★★★ AIRPOWER ★★★					
20	24	28	12	I GOT IT HONEST S.GIBSON (A.TIPPIN, B.BURCH, M.F.JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
★★★ AIRPOWER ★★★					
21	25	30	9	LITTLE HOUSES J.STROUD, D.STONE (M.CATES, S.ewing)	◆ DOUG STONE (V) EPIC 77716
22	20	21	13	THERE GOES MY HEART D.COOK (R.MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
★★★ AIRPOWER ★★★					
23	27	35	6	THIS TIME M.MILLER, M.MCANALLY (M.MILLER, M.MCANALLY)	◆ SAWYER BROWN (C) CURB 76930
24	21	14	14	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL, R.MURRAH, A.JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
25	10	6	16	WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS, ALABAMA (J.JARRARD, W.MOBLEY)	ALABAMA (C) (V) RCA 62897
26	31	36	7	HERE I AM E.GORDY, JR. (T.ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
27	30	32	10	HEART TROUBLE P.WORLEY, E.SEAY, M.MCBRIDE (P.KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62961
28	34	45	6	THE FIRST STEP J.CRUTCHFIELD (D.CRIDER, V.THOMPSON)	TRACY BYRD (C) (V) MCA 54945
29	18	11	18	BABY LIKES TO ROCK IT S.RIPLEY, W.RICHMOND (S.RIPLEY, W.RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
30	39	52	4	MY KIND OF GIRL J.HOBBS, E.SEAY, P.WORLEY (D.COCHRAN, J.JARRARD, M.POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
31	26	19	16	I SEE IT NOW J.STROUD (P.NELSON, L.Boone, W.Lee)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
32	28	24	17	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
33	33	33	10	STORM IN THE HEARTLAND J.SCAIFE, J.COTTON (B.HENDRICKSON, D.BURNS, C.RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
34	45	59	3	TENDER WHEN I WANT TO BE J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
35	38	46	6	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS, W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
36	43	53	5	BETWEEN AN OLD MEMORY AND ME G.BROWN (K.STEGALL, C.CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
37	29	17	18	KICK A LITTLE C.DINAPOLI, D.GRAU, LITTLE TEXAS (P.HOWELL, D.O'BRIEN, B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
38	35	39	13	WHAT THEY'RE TALKING ABOUT M.WRIGHT (L.Boone, P.NELSON, R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	37	37	18	SHE'S NOT THE CHEATIN' KIND D.COOK, S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2740
40	36	34	18	THIRD RATE ROMANCE B.CANNON, N.WILSON (R.SMITH)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 922
41	32	20	16	SHUT UP AND KISS ME J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
42	41	50	7	MAYBE SHE'S HUMAN J.LEO (K.ROBBINS, L.MARTINE, JR.)	◆ KATHY MATTEA (C) (V) MERCURY 856 262
43	54	72	3	BEND IT UNTIL IT BREAKS J.STROUD, J.ANDERSON (J.ANDERSON, L.DELMORE)	JOHN ANDERSON (V) BNA 64260
44	53	55	4	UPSTAIRS DOWNTOWN N.LARKIN, H.SHEDD (T.KEITH, C.GOGG, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
45	42	47	10	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B.BECKETT, B.TANKERSLEY (J.HUNTER)	◆ JESSE HUNTER (V) BNA 62976
46	50	54	4	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY, R.CHUDACOFF)	◆ SHENANDOAH LIBERTY ALBUM CUT
47	46	48	20	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK, Z.TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
48	48	51	10	TILL I WAS LOVED BY YOU B.BECKETT, H.SHEDD (M.IRWIN, A.JACKSON)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 810
49	47	38	19	I SURE CAN SMELL THE RAIN M.BRIGHT, T.DUBOIS (J.JARRARD, W.ALDREDGE)	◆ BLACKHAWK (V) ARISTA 1-2718
50	55	60	4	SOUTHBOUND B.CANNON, N.WILSON (M.MCANALLY)	◆ SAMMY KERSHAW (C) (V) MERCURY 856 410
51	73	—	2	FOR A CHANGE B.BECKETT (S.SESKIN, J.S.SHERILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
52	70	—	2	DOWN IN FLAMES M.BRIGHT, T.DUBOIS (M.CLARK, J.STEVENS)	BLACKHAWK (V) ARISTA 1-2769
53	58	62	5	LITTLE BY LITTLE D.COOK (J.HOUSE, R.BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
54	64	65	3	TRUE TO HIS WORD C.FARREN (J.STEELE, C.FARREN, G.HARRISON)	◆ BOY HOWDY (D) CURB 76934
55	57	69	3	WORKIN' MAN BLUES B.BOUTON, M.POWELL, T.DUBOIS (M.HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755
56	68	—	2	THE SANTA CLAUS BOOGIE S.RIPLEY, W.RICHMOND (S.RIPLEY)	◆ THE TRACTORS (C) (V) ARISTA 1-2771
57	66	—	2	I CAN BRING HER BACK J.CUPIT (K.MELLONS, G.SIMMONS, D.DODSON)	◆ KEN MELLONS (D) (V) EPIC 77764
58	60	68	5	SHE'S IN THE BEDROOM CRYING J.SCAIFE, J.COTTON (J.A.STEWART, C.CANNON)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 856 296
★★★ HOT SHOT DEBUT ★★★					
59	NEW ▶	1		YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN, G.STRAIT (S.CLARK, J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
60	52	31	14	THAT'S WHAT I GET (FOR LOSIN' YOU) A.REYNOLDS, J.ROONEY (A.ANDERSON, H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
61	59	66	5	THE RED STROKES A.REYNOLDS (J.GARVER, L.SANDERSON, J.YATES, G.BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
62	49	29	15	YOU JUST WATCH ME J.CRUTCHFIELD (R.GILES, B.REGAN)	TANYA TUCKER (V) LIBERTY 79053
63	62	67	5	TAKE THAT J.CRUTCHFIELD (G.BURR, T.SHAPIO)	◆ LISA BROKOP (C) PATRIOT 79072
64	61	70	4	LOSING YOUR LOVE S.HENDRICKS (V.GILL, K.FLEMING, H.DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
65	71	75	3	LIPSTICK PROMISES R.BENNETT (G.DUCAS, T.SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
66	NEW ▶	1		AMY'S BACK IN AUSTIN C.DINAPOLI, D.GRAU, LITTLE TEXAS (B.SEALS, S.A.DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
67	63	71	4	WE GOT A LOT IN COMMON R.SCRUGGS (R.ARCHER, J.PARK, B.P.BARKER)	◆ ARCHER/PARK (C) (V) ATLANTIC 87181
68	RE-ENTRY	4		ALL I WANT FOR CHRISTMAS IS YOU J.STROUD (STONE, POWERS)	◆ VINCE VANCE & THE VALIANTS WALDOXY PROMO SINGLE/CDX
69	65	64	5	LISTEN TO YOUR WOMAN J.THOMAS (S.KOLANDER, E.TREE)	◆ STEVE KOLANDER (C) RIVER NORTH 4514
70	NEW ▶	1		LOOK AT ME NOW B.J.WALKER, JR., K.LEHNING (B.WHITE, D.GEORGE, J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
71	56	56	7	A GOOD YEAR FOR THE ROSES B.AHERN (J.CHESNUT)	◆ GEORGE JONES & ALAN JACKSON (C) (V) MCA 54969
72	74	—	2	IT WASN'T HIS CHILD G.FUNDIS (S.ewing)	◆ TRISHA YEARWOOD (V) MCA 54940
73	RE-ENTRY	5		HAVE YOURSELF A MERRY LITTLE CHRISTMAS T.BROWN (H.MARTIN, R.BLANE)	VINCE GILL MCA ALBUM CUT
74	NEW ▶	1		CHRISTMAS TIME'S A COMIN' B.CANNON, N.WILSON (T.LOGAN)	◆ SAMMY KERSHAW (V) MERCURY 856 408
75	NEW ▶	1		I AIN'T GOIN' PEACEFULLY C.HOWARD, H.WILLIAMS, JR. (H.WILLIAMS, JR.)	◆ HANK WILLIAMS, JR. (C) (V) MCG 76932/CURB

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	—	2	WHO'S THAT MAN N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH POLYDOR
2	2	3	4	DOWN ON THE FARM J.STROUD, B.GALLIMORE (K.K.PHILLIPS, J.LASETER)	◆ TIM MCGRAW CURB
3	3	1	5	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS, H.STINSON (A.RANDALL, M.BERG)	TRISHA YEARWOOD MCA
4	6	4	12	BE MY BABY TONIGHT S.HENDRICKS (E.HILL, R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
5	5	2	4	THIRD ROCK FROM THE SUN J.SLATE, J.DIFFIE (J.GREENEBAUM, S.WHIPPLE, T.MARTIN)	◆ JOE DIFFIE EPIC
6	—	—	1	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER, W.MULLIS, M.HUFFMAN)	◆ NEAL MCCOY ATLANTIC
7	7	—	2	JUKEBOX JUNKIE J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS)	◆ KEN MELLONS EPIC
8	4	—	2	I TRY TO THINK ABOUT ELVIS E.GORDY, JR. (G.BURR)	◆ PATTY LOVELESS EPIC
9	—	—	1	WHEN YOU WALK IN THE ROOM P.TILLIS, S.FISHELL (J.DESHANNON)	◆ PAM TILLIS ARISTA
10	10	9	16	WINK B.BECKETT (B.DIPIERO, T.SHAPIO)	◆ NEAL MCCOY ATLANTIC
11	8	6	9	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER GIANT
12	12	7	5	WHAT THE COWGIRLS DO T.BROWN (V.GILL, R.NIELSEN)	◆ VINCE GILL MCA
13	11	5	11	LOVE A LITTLE STRONGER M.POWELL, T.DUBOIS (C.JONES, B.CRITTENDEN, G.SWINT)	◆ DIAMOND RIO ARISTA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	9	8	5	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	◆ GARTH BROOKS LIBERTY
15	13	11	17	EVERY ONCE IN A WHILE M.BRIGHT, T.DUBOIS (H.PAUL, V.STEPHENSON, D.ROBBINS)	◆ BLACKHAWK ARISTA
16	—	—	1	MAN OF MY WORD J.HOBBS, E.SEAY, P.WORLEY (A.SHAMBLIN, G.BURR)	COLLIN RAYE EPIC
17	21	16	20	WALKING AWAY A WINNER J.LEO (T.SHAPIO, B.DIPIERO)	◆ KATHY MATTEA MERCURY
18	14	10	9	WHISPER MY NAME K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS WARNER BROS.
19	15	12	12	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON, N.WILSON (R.MURRAH, P.TERRY, J.D.HICKS)	◆ SAMMY KERSHAW MERCURY
20	16	18	11	HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES)	◆ TANYA TUCKER LIBERTY
21	18	13	14	INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
22	24	23	14	THAT AIN'T NO WAY TO GO D.COOK, S.HENDRICKS (R.DUNN, K.BROOKS, D.COOK)	◆ BROOKS & DUNN ARISTA
23	17	15	21	WISH I DIDN'T KNOW NOW N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
24	19	14	19	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN)	BOY HOWDY CURB
25	22	20	7	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD, G.BURR)	JOHN BERRY LIBERTY

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

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MUSIC  
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SALUTES

# GARY BURR

BILLBOARD'S COUNTRY  
SONGWRITER OF THE YEAR  
*CONGRATULATIONS!*



I TRY TO THINK ABOUT ELVIS  
MAN OF MY WORD  
MORE LOVE  
ONE NIGHT A DAY  
TAKE THAT  
TILL YOU LOVE ME  
WE DON'T HAVE TO DO THIS  
WHAT'S IN IT FOR ME  
WHERE WAS I

PATTY LOVELESS  
COLLIN RAYE  
DOUG STONE  
GARTH BROOKS  
LISA BROKOP  
REBA MCENTIRE  
TANYA TUCKER  
JOHN BERRY  
RICKY VAN SHELTON

### NASHVILLE SCENE

(Continued from page 39)

Problem," David Ball, Allen Shamblin, and Stuart Ziff; "Tryin' To Get Over You," Vince Gill; "Whenever You Come Around," Gill and Pete Wasner; and "Your Love Amazes Me," Amanda Hunt and Chuck Jones.

### MAKING THE ROUNDS:



**Remembering Keith.** Lorrie Morgan recalls her life with her late husband, Keith Whitley, for a radio special, "The Making Of 'Keith Whitley: A Tribute Album.'" Interviewing her is the show's producer, Ron Huntsman.

Rounder Records threw a spectacular holiday luncheon in Nashville to honor artists Del McCoury, the International Bluegrass Music Assn.'s entertainer of the year, and Laurie Lewis, its female vocalist of the year. Among the well-wishers in the crowd were musicians Jerry Douglas and Ronnie Reno ... Liberty Records'

George Ducas will open for Arista's Diamond Rio on a concert tour that will start Jan. 21 in Panama City, Fla., and continue through more than 30 other cities ... Dave Gibson has left the Gibson Miller Band, citing as reasons touring fatigue, separation from family, and lack of songwriting time. The band, which

cept donations for Feed The Children ... The Forester Sisters headlined the USO Country Christmas Tour Dec. 13-21. Stops were scheduled at Guantanamo Bay, Cuba; Port-Au-Prince, Haiti; Fort Davis and Howard Air Force Base, Panama; and Sotocano Air Base, Honduras ... Dassinger Creative Services, based in Montclair, N.J., will open a Nashville office next year. It will be headed by Tom Corley. The company handles public relations for Patty Loveless, Larry Stewart, Restless Heart, and John Prine ... Lisa Roy will leave her post as general manager of Masterfonics in Nashville to set up Studio A, a referral and booking service ... Capricorn Records has hired Harvey Schwartz as director of college promotion and Jeremy Much as publicist. Schwartz will be based at the label's office at RED Distribution in New York; Much will work in Nashville.

Warner/Reprise Nashville will launch a quarterly electronic magazine in 1995. To be called "Warner/Reprise Nashville Information Highway," the interactive disk will contain artist profiles, discographies, and information on fan clubs and artist managers and publicists. It will be distributed to radio and press. The first issue will have Travis Tritt as featured artist, with material on David Ball, Russ Taff, Randy Travis, Victoria Shaw, Faith Hill, Little Texas, Jeff Foxworthy, and Greg Holland ... Bear Family Records of Germany is in the early stages of compiling a boxed set on Darrell McCall ... Giant Records' Clay Walker will be CMT and CMT Europe's "Showcase Artist" for January ... Brian Baugh, creative director of Monk Family Music Group, will teach a course in music publishing at Nashville's Trevecca Nazarene College during the spring semester ... And Jim Foglesong, who formerly headed MCA and Capitol's Nashville divisions, will again offer his "Business Of Music" course at Vanderbilt University's Blair School Of Music.

Denise Nichols has been hired as director of national promotion for the yet-to-be-named spinoff country label from Arista Nashville (Billboard, Dec. 17). The label will start officially

Feb. 1, an Arista spokeswoman says ... He won't make you forget Lefty Frizzell's chilling version of the song, but Mick Jagger does a creditable job with "Long Black Veil" on the Chieftains' new RCA Victor album of that name. The album contains another country classic, "Tennessee Waltz," performed by Tom Jones.

Singer Ricky Van Shelton's book publishing company has released the third volume of Shelton's Quacker The Duck series. Called "Quacker Meets Canadian Goose," the book addresses the issue of adoption.

**MARK YOUR CALENDAR:** Keebler Wheatables will be the exclusive sponsor of two live TNN specials on New Year's Eve. "Wildhorse Saloon New Year's Eve '94" will be broadcast from the Nashville nightclub and will star Tim McGraw, while "New Year's Eve At Sea World Live" from Orlando, Fla., will feature Lee Greenwood and Little Texas. ... The Alabama Music Hall Of Fame induction banquet and awards show will be held Jan. 27 at Von Braun Civic Center in Huntsville. Nominated for induction in the performing category are Jimmy Buffett, Lionel Richie, Martha Reeves, Emmylou Harris, and the Commodores ... The ninth Chippewa Valley Music Fest will be held June 15-18 at the festival grounds near Cadott, Wis. Headliners will include Daron Norwood, Patty Loveless, Doug



**Easy Marks.** CBS-TV's Mark McEwen, front left, prepares to interview Sawyer Brown's lead singer, Mark Miller, right, for "CBS This Morning." In the second row, from left, are Sawyer Brown members Jim Scholten, Hobie Hubbard, Joe Smyth, Duncan Cameron, and Joe Erkman.

Stone, Pam Tillis, Tracy Lawrence, Mark Chesnutt, Rick Trevino, Linda Davis, Aaron Tippin, John Anderson, Sawyer Brown, Lari White, Asleep At The Wheel, Blackhawk, and Martina McBride.

**SIGNINGS:** Billy Joe Royal, Skip Ewing, and the Ellis Brothers to the Bobby Roberts Co. for booking ... Robert Ellis Orrall to Alison Auerbach Public Relations ... Wade Hayes to Rubin Media for publicity.



**Wading In.** Columbia Records' Wade Hayes (in hat) came to the Country Music Assn. recently to sing for the staff at a special luncheon. With him, from left, are Scott Siman, senior VP, Sony Music; Paul Worley, executive VP, Sony; Allen Butler, executive VP/GM, Sony; and Ed Benson, the CMA's executive director.



**I See A Hit.** Atlantic artist Tracy Lawrence, fourth from left, basks in the success of his single "I See It Now" with the song's writers and other key figures. Shown, from left, are Walter Campbell, Sony Tree Publishing; Ralph Murphy, ASCAP; writer Paul Nelson; Lawrence; writer Larry Boone; writer Woody Lee; and Bryan Switzer, Atlantic Records.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
68 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP)	71 A GOOD YEAR FOR THE ROSES (Sony Tree, BMI) HL
66 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI)	18 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM
29 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chingupin, BMI) WBM	73 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo Feist, ASCAP) WBM
43 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	27 HEART TROUBLE (Irving, BMI/LittleMarch, BMI) WBM
36 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	26 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM
13 THE BIG ONE (Housenotes, BMI)	75 I AIN'T GOIN' PEACEFULLY (Bocephus, BMI)
74 CHRISTMAS TIME'S A COMIN' (Unichappell, BMI)	57 I CAN BRING HER BACK (Cupit, BMI/Cupit Memories, ASCAP)
11 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	24 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM
52 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI)	15 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM
28 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Des Of March, ASCAP) HL/WBM	20 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM
51 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI)	16 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM
7 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM	31 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM
12 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	49 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP) WBM
	72 IT WASN'T HIS CHILD (Acuff-Rose, BMI)
	37 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) WBM
	65 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-
	Music, ASCAP/Tom Collins, BMI) HL/WBM
	68 LISTEN TO YOUR WOMAN ()
	53 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM
	21 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
	32 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM
	45 LONG LEGGED HANNAH (FROM BUTTE, MONTANA) (Meat And Three, BMI/Ensign, BMI) HL
	70 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
	64 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP) WBM
	42 MAYBE SHE'S HUMAN (Irving, BMI/Cotter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM
	14 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM
	30 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
	17 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Lunde Manor, BMI/Right Key, BMI) HL
	4 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
	5 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL
	35 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
	1 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
	61 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/
	No Fences, ASCAP) WBM
	56 THE SANTA CLAUS BOOGIE (Warner-Tamerlane, BMI/Boy Rocking, BMI)
	58 SHE'S IN THE BEDROOM CRYING (Millhouse, BMI/Songs Of PolyGram, BMI/Taste Auction, BMI) HL
	39 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL
	41 SHUT UP AND KISS ME (Why Walk, ASCAP) CLM
	46 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL
	50 SOUTHBOUND (Beginner, ASCAP) WBM
	33 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)
	2 TAKE ME AS I AM (Little Big Town, BMI/American Made, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
	67 WE GOT A LOT IN COMMON (Collins Court, ASCAP/Kent-Ten, BMI) WBM
	38 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terlice, BMI) HL
	3 WHEN LOVE FINOS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
	9 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
	55 WORRI'N' MAN BLUES (Sony Tree, BMI) HL
	19 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
	59 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP)
	62 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL

# International

LONDON—"And so this is Christmas, and what have you done?" asked John Lennon in his yuletide evergreen "Happy Xmas (War Is Over)." That's a question that the great and the good of the business often find themselves asking their subordinates as the manic last quarter draws to a close and the rounds of partying begin. For most of the year, the industry is too busy signing and selling to reflect on what it is doing. Only at the end of the year do execs decide how this year stands against the last.

Each year brings forth a new crop of artists, executives, ideas, and labels of note. And for each of those, there are others forced to take a back seat or mark time for 12 months. Here, Billboard's correspondents take a look at the names who made news in 1994 in the major international markets.

## U.K. Biz Prospers In Wake Of Probe Berry, Floyd, Wets Hot; Michael, BBC 1 Not

BY DOMINIC PRIDE

LONDON—Who or what had a good year in the U.K. in 1994?

The British business and the British Photographic Industry. Mauled at the hands of the press and politicians for supposedly keeping CDs artificially expensive, U.K. labels were cleared of the allegations by the Monopolies and Mergers Commission in June.

In an unusually strong display of solidarity, indies and majors rallied behind the BPI and chairman Rupert Perry against common enemies. The year ended on a less fractious note, as Labour Party leader Tony Blair—campaigning to become Britain's next Prime Minister—said in a speech at the Q magazine awards that pop music was a valuable part of the nation's culture.

**Pink Floyd.** Although the U.K. threw up novel and successful acts, including Oasis, Eternal, and the Prodigy, it was the oldtimers in Pink Floyd who captured the world's imagination with their larger-than-life shows and album "The Division Bell." With No. 1 placings across Europe, "The Division Bell" is a sure candidate for top export of the year.

**Ken Berry.** With EMI Worldwide boss Jim Fifield occupied with greater matters, Virgin's chairman Ken Berry took up his additional post as president of EMI Records Group International in September, with a view to making the major's operations outside North America "more seamless." Thus began the "Virginization" of EMI, with many of Virgin's senior execs straddling both companies, and the exit of 11 EMI people, including David Stockley.

**Wet Wet Wet.** The act didn't quite break the record for the longest reign atop the singles charts, but 15 weeks at No. 1 will do very nicely for Glaswegian band Wet Wet Wet and its single "Love Is All Around" on Phonogram. Success on four other continents, boosted by the song's appearance on the soundtrack to the film "Four Weddings And A Funeral," still couldn't persuade the U.S. to make this a hit record.

**Marc Lumbroso.** After weeks of "will he or won't he?" debate, Marc Lumbroso, highly rated former head of PolyGram France affiliate Remark, took the helm of Polydor U.K. in September. He took the place of the popu-

lar Jimmy Devlin, unceremoniously dismissed while on vacation in Florida. Devlin had the last laugh, forming his own label and taking Polydor on, releasing "Love Me For A Reason" by gospel act When We Speak while his former label was putting out the same song by Boyzone.

**Jungle music.** Up from the street, the sound of jungle beat gave a creative kick to the British music scene in 1994.

**The Glastonbury Festival** offered proof that Britain can stage an event to rival Woodstock—and do it every year.

Among those in the British business who may be glad to put the year 1994 behind them:

**George Michael.** Like World War I, they said Michael's 1993 court case would be over by Christmas, but after a marathon 75 days, it dragged to a close in April. When Justice Jonathan Parker delivered the verdict in late June, he rejected both arguments advanced by the singer to support his claim that his deal with Sony Music was a restraint of trade. Meanwhile, Michael ended the year with a rousing

performance of his new song "Jesus To A Child" at MTV's European Music Awards in Berlin, possibly making senior Sony execs wish things hadn't all gone so horribly wrong.

**Matthew Bannister.** It's been a difficult year for the controller of BBC Radio 1 FM. Not only was the BBC's overall audience share overtaken by that of commercial radio for the first time this year, but Radio 1 also lost one-third of its listeners in the process. Despite the BBC's accurate rebuttals that Radio 1 remains the U.K.'s largest radio station, Bannister's peers wonder

(Continued on next page)

### THE TOP STORIES

- U.K. Biz Cleared of CD Price Charges
- Recession Batters Japan Industry
- Germany's Intercord Bought By EMI
- BMG Buys Ricordi In Italy.

## Ishizaka, Foreign Music On Rise In Japan

BY STEVE MCCLURE

TOKYO—Who or what was up or down in the Land of the Rising Sun this year?

**Keiichi Ishizaka.** In an extremely unusual move, Toshiba-EMI general manager Ishizaka, the firm's No. 3 man, left Japan's second-biggest record company to become president of PolyGram K.K. The word here is that Ishizaka left Toshiba-EMI because his presidential ambitions were being thwarted by the continued occupation of that post by Takeshi Okkotsu.

**Foreign-music compilations.** While sales of domestic repertoire declined in 1994 for the first time in years, those of foreign music grew steadily, thanks in large part to the introduction to Japan of compilations of hits by non-Japanese acts. Sony Records, Toshiba-EMI, Warner Music Japan, and BMG Victor each sold hundreds of thousands of copies of such collections.

**Tetsuya Komuro.** After the breakup of his band, TMN, Komuro went on to become Japan's hottest producer, twirling the knobs on megahits by artists such as Sony Records' Ryoko Shinohara and, most notably, Avex Trax act Trf, all of which featured Komuro's trademark high-energy, dance-based pop style.

**Mariya Takeuchi.** Takeuchi cemented her status as one of Japan's top pop artists with "Impressions," a retrospective of hits that sold more than 2.7 million copies, making it the year's top-

selling album in Japan in both the domestic and foreign categories.

**Ray Nakanishi.** Songwriter Nakanishi became president of JASRAC after the coup in which most of the society's previous executive officers resigned. Nakanishi now faces the challenge of trying to sort out the mess surrounding JASRAC's deal with the Koga Music Foundation, besides dealing with bread-and-butter issues such as protecting copyright in the multimedia era.

**Juliana's Tokyo.** After three years of being the Tokyo nightspot, the disco that almost single-handedly popularized techno music in Japan shut its doors for good Aug. 31. Parent company Wembly Plc. says it decided to pursue a different business strategy in Japan; however, that plan seems to be on hold for the time being. In an odd coincidence, Juliana's Japan president Gary Callicott



RYOKO SHINOHARA

## Execs' Achievements Fuel German Labels' Successes

BY WOLFGANG SPAHR

HAMBURG—The German market in 1994 saw its share of successful executives and artists, yet also saw disturbing trends in retail consolidation. Among the newsmakers:

**Albert Czapski.** As managing director of BMG Media, Czapski demonstrated how albums supported by extensive media advertising campaigns can have a strong commercial impact. For decades at BMG Ariola in Munich, Czapski engineered the strong exploitation of back catalog and current product alike.

**Bernd Dopp.** With his pop marketing concept for German superstar Marius Mueller-Westernhagen, the deputy managing director at WEA proved it is possible to involve all sectors of the music business under one roof when it comes to marketing a convincing album. The reward: sales of a million copies for Westernhagen's album "Affentheater," which lodged for weeks at No. 1.

**Rolf Enoch and Egon Grunst.**

Enoch is an expert in jazz, and Grunst is the manager of BMG Hamburg. Together, their know-how has contributed significantly to increasing sales of recorded jazz product in the German market. The most recent example: the "Jazz Gallery" series.

**Karin Heinrich.** The national A&R boss at Polydor has transferred the success of musicals from the stage onto record. Using clever A&R concepts and excellent product, musicals have become best-sellers on CD as well. Two of the biggest successes in the market this year are "Cats" and "Phantom Of The Opera."

**Werner Klose.** The managing director of Karussell has pulled classical music out of an intellectual ghetto. The music of Bach, Beethoven, and Mozart can sell millions of copies if the consumer approach and the price—an average of \$6—is right. Klose succeeded, with the Belart classic label, in attracting a young generation of new classical music fans. Two million Belart CDs have been sold within the space of 14 months.

**Norbert Masch.** Warner/Chappell's A&R boss in Hamburg has succeeded in grouping creative artists, producers, and artists from the dance and German schlager scenes around himself. The talent scout's enviable result is lots of chart entries: Snap, Mr. President, Culture Beat, Prince Ital Joe, and others.

**Bernhard Mikulski.** The father of independent company Zyx has made it into one of the most successful indie labels in Europe. Zyx has been on the charts with dozens of hits and has developed into one of Europe's hottest hit suppliers. Examples: Rednex, Whigfield, Mo-Do, 2 Unlimited, Cappella.

**Tim Renner.** The managing director of Motor Music started the PolyGram-owned company two years ago and has

(Continued on next page)



CZAPSKI



DOPP



HEINRICH



KLOSE

## EMI, BMG Garner Pacific Rim Success Also: IFPI Renews Piracy Fight; MTV Splits East

■ BY MIKE LEVIN

HONG KONG—Around the Pacific Rim, the year's newsmakers included major labels with notable success stories, the regional head of the IFPI who led new anti-piracy efforts, and MTV, which shifted its satellite presence in the East.

EMI presented a challenge to PolyGram and Warner in the prominent Chinese-repertoire industry. Singaporean singer/songwriter Eric Moo grossed more at retail than both Jacky Cheung (PolyGram) and Andy Lau (Warner), with his one-million-plus selling, Mandarin-language "Tai Sha." Hong Konger Cass Pang took over the female sales crown from Faye Wong (PolyGram) on the strength of her Cantonese "Unfinished Novel."

BMG broke away from Asia's



VELASQUEZ

traditional repertoire focus and added new life to music marketing. It created a regionwide dance label, Kitsch N' Synchron, a dedicated karaoke and video department, and brought out Asia's first two CD-Interactive units—BMG Australia's GF4 and BMG Hong Kong's Winnie Lau.

Under David Loiterton, BMG also established Asia's first music publishing company, organizing a deal for mechanical payments among international labels and starting a dialog to bring domestic labels into the fold.

PolyGram achieved the first success in cross-border marketing in the Asian region with Regine Velasquez' "Listen Without Prejudice." The English-language album had to compete with international releases and was destined to surpass its year-end total of a re-

ported 300,000 units.

J.C. Giouw, the Asia-Pacific director of IFPI, led efforts that forced the Chinese government to institute a complete overhaul of its intellectual property laws for music.

MTV split from its partnership with STAR TV in Asia, only to see STAR's V music channel gain viewership with a move toward domestic repertoire programming, and a split to northern (Mandarin) and southern (English) broadcast beams. MTV is returning to the region with the same split format.

Beyond, Hong Kong's most original and successful band, suffered a near-terminal blow with the accidental death of composer and lead singer Wong Ka-kui in Tokyo.

Capital Artists, Hong Kong's top independent record label, lost general manager Philip Chan and record manager Vincent Ma. Both were instrumental in moving Capital to the third-largest market share in Hong Kong in 1994.

Asian retailers saw the writing on the wall this year when major retailers Tower, HMV, and Virgin began moving south from Tokyo. In markets such as Taiwan, Hong Kong, and Singapore, many small operators were forced to close because they couldn't compete, and that trend is only just starting there.

Piracy. As new legislation was passed in China, Thailand, and Indonesia, bootlegging was cut significantly in all Asian markets except Hong Kong, where the bottom-line appeal of cheaper prices may never change.

## U.K. BIZ PROSPERS IN WAKE OF PROBE

(Continued from preceding page)

just how much media criticism and popular rejection one man and his station can take.

Performing Right Society. "Difficult" ranks among the more euphemistic terms for PRS' experiences. While 1993 was bad enough with the PROMS computer system debacle and the notably brief tenure of CEO Ted McLean, 1994 saw PRS sued in January by U2, which is anxious to collect its own performance royalties instead of have them processed through the international system. The year ended with the Office of Fair Trading referring PRS to the same Monopolies and Mergers Commission that gave the record companies such a headache. By contrast, the hand-over of Irish collections to the Irish Music Rights Organization (IMRO) appears to be going ahead without a hitch. IMRO expects to be running independently by January.

The video business. Video producers faced tighter controls on what could not be shown in videos. The movie "Child's Play 3" was listed by a judge as a contributing factor when he sentenced two youths for the murder of toddler James Bulger in 1993. As a result of the national moral outrage, the British Board of Film Classification was given greater power to censor

films. Now, even though movies such as "Reservoir Dogs" and "Natural Born Killers" are not banned from theaters, they face indefinite waits for video release. Meanwhile, pirates are cleaning up what market is left for the titles.

Philip Ames. The 4-Play retail chain founded by Ames once looked to be a serious national contender to the Our Price and HMV chains. After a recovery in '93, the 4-Play chain went into receivership in March, with over-expansion among its difficulties. In May, 4-Play was ousted from its 12 sites in Debenhams department stores, and the 29 stores were sold to Brad Aspers, who, with his new management team and original store staff, converted 4-Play stores to the Now! name.

The year also was unkind to Warner U.K. chairman Rob Dickens, who very nearly landed his dream job of heading Warner Bros. Records in the U.S.; Our Price managing director Richard Handover, who returned to the W.H. Smith fold after his chain merged with Virgin Retail; and Richard Branson, who failed in a bid to get his Virgin rock station a national license and settled for a local London FM frequency. That would have been enough for Chris Parry, whose station XFM missed its London FM slot by one vote.

## In France, Some Familiar Faces Fade, Others Gain

■ BY EMMANUEL LEGRAND

PARIS—On the French music scene in 1994, familiar faces departed from the business while the tried-and-tested artists showed their staying power on the charts.

Francis Cabrel. With his album "Samedi soir sur la Terre" (Columbia), Cabrel had the best seller of the year, spending 30 weeks at No. 1 in the French charts and staying in the top five since its release in April. His low-key, folk-blues music and poetic lyrics so far have found close to 1.5 million buyers.

Pascal Negre. Promoted to president of PolyGram Disques at age 33, Negre has enjoyed the fastest rise in French music industry. In a few years, he has risen to this top slot due to a series of musical-chair moves. Replacing Paul-Rene Albertini, he will team up with PolyGram France's new CEO, Alfredo Gangotena, another new figure in the French music industry.

Paul-Rene Albertini. Breaking away from PolyGram, Albertini inherits Sony Music France, which is in fine shape after nine years of management by Henri de Bodinat. Albertini will now be eager to prove that he has the skills to run a stand-alone company and pursue PolyGram in the market. He will be judged on his capacity to attract established artists and develop new ones.

Francois Pinault. The "golden boy" of French retail, who already owns the Printemps department stores, has added a new jewel to his crown with his acquisition of FNAC. Commanding more than 25% of France's record sales, FNAC, a 40-store chain, also is a driving force in books, electronic goods, and photo equipment. After two years of doubts over its future, due to the financial difficulties of its parent company, GMF, FNAC will now have a clearer strategy and will probably resume its international expansion.

Patrick Bruel. Every one predicted his new RCA/BMG album, a follow-up to France's best-selling album of all time, would bomb. It did not, and to date has sold 600,000 units. Bruel proved he is still one of France's most popular acts, although

the popularity he enjoyed four years ago has faded.

The cassette single. When it was launched as a format in 1991, the cassette single was a do-or-die venture. Either it would find favor with fans as a replacement for the 7-inch vinyl single, or disappear. The latter may be its fate. CD singles find more buyers, and early in the year, PolyGram stopped servicing retailers with the cassette single. A few months later, the rest of the industry couldn't do anything but admit that the cassette single was dead on arrival. The situation reflects the overall downturn experienced by the French industry this year, with a 4.5% drop in unit volume and a 1.5% decline in unit value for the first 10 months of 1994.



ALBERTINI

French music industry. In all, it has not been a good year for the French industry.

Record sales are down; conflicts with radio stations are still heated, despite the approval of domestic music quotas; sales charts are still seeking exposure on television and radio; and questions remain over the future rate of the value-added tax on recorded music.

Henri de Bodinat. His decision to go to Club Med after more than nine years with Sony Music left some in the music business shaking their heads. But de Bodinat never really found a position that fit him within the Sony Music Group, and he now has become the No. 2 man in a multinational company where, he says with humor, he gives orders to international affiliates rather than take them. Perhaps it was not a bad move after all.

Jacques Toubon. None of what the French minister of culture announced at MIDEM in 1994—a reduction in the value-added tax on records, a fund to support music production, the establishment of a suggested retail price—actually happened. And as presidential elections approach, some within the industry fear that there is little chance that anything new will happen until a new government is appointed.

## EXECS FUEL GERMAN LABELS' SUCCESSES

(Continued from preceding page)

enjoyed repeated chart success since then, with U96, Marusha, WestBam, Perplexer, Mark Oh, and others.

Small retailers saw their share of the music market erode as chains moved toward a monopoly. Music buyers may face difficulties in getting back catalog discs traditionally available only in the specialty shops.

Vinyl buyers hunted high and low for black discs as many German labels

ceased producing LPs in favor of cassettes and compact discs. Some small companies continue to offer vinyl titles by mail order.

Television audiences may have been frustrated in 1994 by the lack of major music stars on network programs. Producers say music fails to produce ratings. Thus the market is open for Viva, MTV, and the newly launched German version of VH1.



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# Monks, Cano, 50-Something Singers Lead Spain's Hit Parade

BY HOWELL LLEWELLYN

MADRID—In Spain and the Spanish-speaking world, fortune smiled upon the following in 1994:

**The Benedictine Monks of the Santo Domingo monastery of Silos.** For once, a group that scored a No. 1 smash can say with honesty, "success has not changed us." These monks from northern Spain sold more than 3.5 million copies worldwide of a 21-year-old recording of Gregorian chants, a success that mystified the music world. Nearly one-half million of the sales were in Spain, where the 20-strong choir of cloistered monks, who sleep in dank, concrete cells, stayed on the charts for nearly 50 weeks.

**Nacho Cano** is, in some ways, as other-worldly as the monks, having submerged himself in the world of ori-

ental philosophies and all things mystical during the three-year sabbatical that his band Mecano has enjoyed so far. Cano released "Un Mundo Separado Por El Mismo Dios" (A World Separated By The Same God) in November, and by early December it was zooming into the top five and destined for a Merry Christmas.

**Fiftysomething singer/songwriters.** It was a great year for middle-aged singer/songwriters—and for BMG Ariola. The label made a wise move by signing the married team of Victor Manuel and Ana Belen, as well as Joan Manuel Serrat, Joaquin Sabina, and Luis Eduardo Aute. Manuel/Belen's "Mucho Mas Que Dos" (Much More Than Two), Serrat's "Nadie Es Perfecto" (Nobody Is Perfect), and Sabina's "Esta Boca Es Mia" (This Mouth Is Mine) all enjoyed spells at No. 1,

while Aute's duet with Cuba's Sergio Rodriguez, "Mano A Mano," reached No. 5.

**Sergio Dalma** is Spain's most successful solo artist of the '90s, with sales of 1.2 million for his four albums in Spain. So it was not surprising that PolyGram lured him away from Barcelona independent label Horus for a contract that stretches well into the next century. PolyGram Spain president/CEO Ele Juarez says, "Dalma is quite seriously a potential new Julio Iglesias."

As the majors floundered in their bids to find the next Mecano, Heroes del Silencio, or Ultimo de la Fila—never mind the next Julio Iglesias—Spain's independent underground scene flourished. The Barcelona Accio Musical (BAM) and the first-ever Festival Independiente de Madrid (Festimad) were just two major indie events

that attracted desperate A&R teams from the majors. The five-day Festimad in November attracted 50,000 punters and 150 groups to a host of fringe events and more than 100 concerts.

For these successes, there were an equal number of setbacks. Among them were:

**The live scene.** With its hot, dry summer and an abundance of fine open-air venues, such as soccer stadiums and bullrings, Spain is ideal from May to October for late-night megaconcerts that often go as late as 3 a.m., as the temperature refuses to fall below 90 degrees. But after the celebrations of 1992 (the Barcelona Olympics, Seville Expo '92, and Madrid's standing as European

Cultural Capital) and 1993 (the Pilgrims' Way special year), there wasn't a sign of the Madonnas, Michael Jacksons, Bruce Springsteens, or Dire Straits this year. In fact, not a single major open-air concert graced Spain in 1994, which was one of the hottest summers in ages.

**Artist development.** A look at the charts shows that not one single important new Spanish artist emerged during 1994. Not that there was a lack of room—many of Spain's big acts did not release albums this year. Shame on the majors' A&R teams and radio networks, who still rely on the same tired formulas. Somebody should tell them about the creative excitement in the growing independent scene.

# Dance Music Rules In Italy; FIMI's New Prez Tries Change

BY MARK DEZZANI

MILAN—It was a year of corporate changes and political turmoil in Italy. And while dance music commanded the charts, domestic alternative rock failed to make a breakthrough. The newsmakers of '94 included:

**Gerolamo Caccia Dominioni.** After assuming the presidency of the Italian industry trade group FIMI last June, the managing director of CGD/Warner lost no time in seeking a solution to long-standing differences with the independent trade association AFI and in launching initiatives to boost the country's ailing music industry. His own label, CGD, had a good year with one of the strongest domestic release schedules, including international progress for Laura Pausini and the global success of "The 3 Tenors."

**Lorenzo Cerubini** (aka rapper Jovanotti) found new style and credibility with his first Polydor release, "Lorenzo 1994." Selling 600,000 copies domestically so far, and almost 200,000 copies throughout Europe, Jovanotti broke down cultural barriers by successfully exporting Italian rap. The artist and marketing team behind his polished music and videos, including producer Claudio Cecchetto, must share credit with the amiable front man.

**Italian dance indies.** Kudos to the whole dance industry in 1994 for turning out a string of international successes, from the hits of Mo-Do and Whigfield to the seriously infectious sounds of Corona, Black!, Ice MC, and Cappella, among many others.

**The indie sector** in Italy is driven by individuals at the helm of each company who combine marketing expertise, talent management, and have no shame in flogging a winning formula. Special mentions for Gianfranco Bortolotti (Media), Alvaro Ugolino (X-Energy), Angelo Tardio (Flying), and Giacomo Maiolini (Time).

**BMG**, in a deal that was kept a closely guarded secret until its conclusion, bought out Italy's largest independent music group, G. Ricordi & Co., whose interests include the Dischi Ricordi label, publishing, and retail. BMG is also expected to recoup a large part of its immediate investment through selling off Ricordi assets, including a majority stake in the 22-store retail chain, and through streamlining distri-

bution. It also seems that despite rumors that international megastar Eros Ramazzotti would be snatched by Sony, BMG could retain him through the complete buyout of Ramazzotti's label, DDD, in which BMG already owns a 50% stake.

**Silvio Berlusconi.** In addition to his many business interests, including a record label (RTI), a rackjobbing distributor (Mach 5), three TV channels, an advertising agency, and a retail chain, plus film and TV production, Berlusconi got himself elected as Italy's prime minister in March.

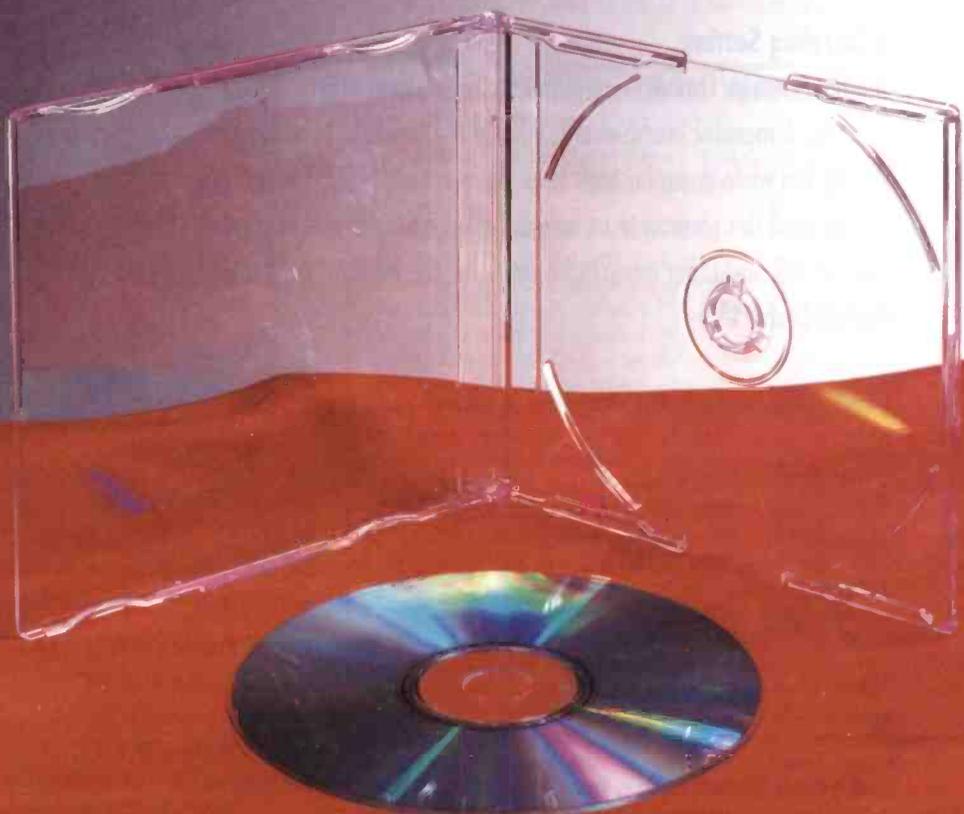
Despite allegations of corruption, abuse of office, and the breaking of the country's loose antitrust measures for media control, Berlusconi has resisted pressure to relinquish either the premiership or his commercial interests. Political opponents who think that Berlusconi's luck might have peaked could be foiled by his non-stick "Teflon" leadership style, which he appears to have inherited from former U.S. President Ronald Reagan.

**Italian authors** ended the year with frustration, as government approval of new statutes allowing the rights society SIAE to return to democratic self-management remained blocked, and SIAE remained without a commissioner. The situation provoked a sit-in protest at SIAE headquarters by authors fearing the withholding of rights payments. They are also protesting a government decree virtually removing rights payments from local broadcasters. There are rumors of plans by a "foreign" authors' rights body to compete with SIAE in Italy.

**Alternative rock** could have used some of the chart magic of the dance genre. Despite a wealth of new talent and an A&R race by majors to sign up new rock acts, alternative bands from rock to rap and ragga have failed to make the expected sales breakthrough. The genres' development has been hampered by a virtual boycott of alternative music by the broadcast media. State broadcaster RAI's nightly "Planet Rock," which showcased emerging domestic and international talent on RAI Radio 2 for 500,000 regular listeners, was scrapped this September. It was the first casualty of a change in RAI's leadership, which has seen the broadcaster move to the right, in line with the country's new government. Italy's private networks have largely ignored any nonmainstream repertoire.

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# HOFFMANN KONZERTE

GERMANY · USA



Since 1970 the Mannheim, Germany, based agency has been involved in the production and promotion of concerts, and a wide variety of entertainment events. Many of the rock and pop superstars, from Led Zeppelin, Pink Floyd, the Rolling Stones, and Michael Jackson to Bob Dylan, Frank Zappa, Liza Minelli and Frank Sinatra have appeared in South-West Germany under Hoffmann Concerts. Ending an 18-month joint venture with Mama Concerts and Rau in mid-1990, Hoffmann Concerts expanded beyond its own Rhine-Neckar base in Mannheim and built an office in Frankfurt for operations covering the entire Rhine-Main region. Then, Hoffmann Concerts took over »the Mannheimer Concert Direktion«, a classical music organization, to add a classical music division to the rock and pop organization, and complete its market positioning. With over 4,000 performances of the world's leading artists, Hoffmann Concerts has shaped the course of entertainment over the last 25 years in South-West Germany.

Hoffmann Concerts has continued to grow beyond the organization of concerts and festivals, and first expanded through its personal representation of artists such as Shirley Bassey, Montserrat Caballe, Peter Ustinov, Nigel Kennedy, Julia Migenes, Agnes Baltsa, Frank Sinatra, The Fantasy Theatre Salome, the Chinese National Circus and many others. 1985 marked the beginning of a close partnership with the operatic stars Jose Carreras and Placido Domingo. Represented by the Classic Concert Company, the classical music division of Hoffmann Concerts, these tenors have appeared all over the world, and Hoffmann's unique event promotion of these operatic stars has succeeded in vastly broadening the public's appreciation of classical music and these tenors. Hundreds of thousands of spectators have now had the opportunity of hearing Jose Carreras or Placido Domingo perform in concert halls, unique amphitheaters, castles and magnificent outdoor settings.

In addition to the rock and classical productions, Hoffmann Concerts has also been a pioneer in other entertainment areas. The »city-wide event«, a celebration that takes over a whole town and includes music concerts, fireworks, light shows, etc. was a Hoffmann Concert creation in 1987. After establishing the model with the »Heidelberger Wildsummer Night's Dream«, this concept has been successfully reproduced in Munich, Mannheim and Frankfurt. In the mid-80's Hoffmann Concerts also produced special attractions like the Fantasy Theatre Salome, Body & Soul, Flic Flac and the Chinese National Circus, and co-produced Andre Heller's unique projects. Since 1992, Hoffmann Concerts has also pioneered the arena opera. The first production was Carmen, co-produced with Harvey Goldsmith in Dortmund Westfalenhalle; it achieved great success, drawing 60,000 enthusiastic spectators. Heartened by the success, Hoffmann Concerts has since sponsored and produced the opera spectacular ALDA. In the early spring of last year 40,000 people attended the production in the Stuttgart Schleyerhalle, and all 36,000 seats for this year's December 25th - 28th performances at the Munich Olympiahalle are already sold-out.

The 25 years of business have also led to the establishment of a commensurate supporting infrastructure. In addition to the multiple offices, Hoffmann Concerts, in a joint venture with industry colleagues, established the Computer Ticket System (CTS), the market leader for ticketing in Germany and Switzerland, and has established its own network for advance ticket sales as well as a security service. 1994 has also marked the fast-paced development of Hoffmann's own open-air theater, the Berlin Wuhleide. The first productions at the 17,000 seat venue are scheduled for 1995, and the center will be equipped for all types of concerts, theater, cinema, opera productions and sports. Millions of dollars are being invested to make the Wuhleide one of Germany's most beautiful open-air theaters.

# FEATURING 25 YEARS.

# MONTSERRAT CABALLÉ



*Hoffmann Concerts organizes recital tours with Montserrat Caballé throughout Europe, as well as orchestral concerts and gala evenings. During 1994 and 1995 the prima donna is scheduled to appear in Germany, Austria, the Benelux countries, France, Russia, Poland and Switzerland. This business association has resulted in a close personal relationship between Montserrat Caballé and Matthias Hoffmann.*

# JOSÉ CARRERAS



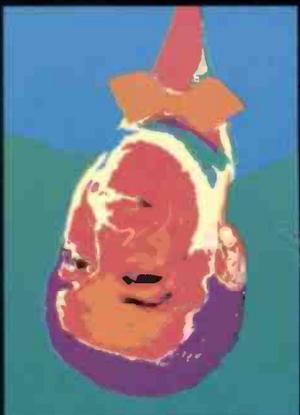
*José Carreras and Matthias Hoffmann are not only long-standing business associates, but close personal friends as well. In late 1986 Hoffmann Concerts organized the tenor's first six song recitals in Germany, and since then has continued to organize recitals and orchestral concerts throughout the world's major halls. Hoffmann Concerts, who have recently produced more than 50 concerts for José Carreras in the USA and Canada alone, also organize the unique evenings of José Carreras in open-air galas, accompanied by a full symphonic orchestra, and set in romantic parks and castle gardens around the world.*

# PLÁCIDO DOMINGO

*Matthias Hoffmann met Plácido Domingo in the mid-eighties, and like his other business associates, they have developed both a business relationship and a personal friendship together. In July 1987, Hoffmann Concerts organized Germany's first three concerts with the star tenor and the Zarzuela Ensemble «Autología de la Zarzuela». Since that beginning, the open-air galas in ancient amphitheaters, castle gardens and magnificent outdoor stages have become annual events at locations all over Europe, and Hoffmann Concerts also continues to organize extended concert tours with Plácido Domingo throughout the famous concert halls in Europe and America.*

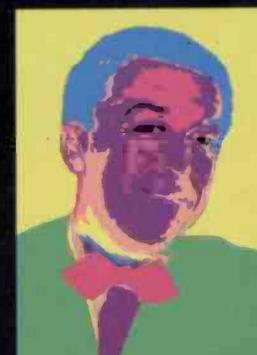


# CLASSICS



# AIDA

Since 1993, Hoffmann Concerts have produced THE OPERA SPECTACULAR AIDA under the artistic direction of Giuseppe Raffa, the Italian master conductor. With brilliant direction, opulent costuming and a cast of more than 1,000 people, Giuseppe Raffa has breathed new life into the story of the slave girl Aida. Together with the enthusiastic backing of Hoffmann Concerts, Raffa and Hoffmann aimed to restore great opera to the popularity it deserves. And they are succeeding! The German premiere in Stuttgart's Schleyer Hall during Easter '94 witnessed 40,000 people giving night after night standing ovations for THE OPERA SPECTACULAR. This gigantic production of AIDA will now be staged next year in Basel (March 23rd to 25th), Vienna (June 9th to 11th), and in summer/autumn in Paris, Glasgow, Berlin and Geneva. The performances in Vienna will take place at the »Hohe Warte« which will once again be used as an open-air stage.



# CLASSICS

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# HITS OF THE WORLD



## JAPAN (Dempa Publications, Inc.) 12/18/94

THIS WEEK	LAST WEEK	SINGLES
1	1	TOMORROW NEVER KNOW MR. CHILDREN TOYS FACTORY
2	3	KOIBITOTACHI NO CHRISTMAS MARIAH CAREY SONY
3	4	MEGURIAI CHAGE & ASKA PONY CANYON
4	2	MOTEL B'Z BMG
5	5	HARU YO, KOI YUMI MATSUTOUKA EMI
6	NEW	TEAR'S LIBERATION ACCESS FUN HOUSE
7	NEW	GANI TONNERUZU PONY CANYON
8	6	AL NO TAMENI TAMIO OKUDA SONY
9	7	SHIWAASE WO TSUKAMITAI KOUMI HIROSE VICTOR
10	NEW	EVERYBODY GOES MR. CHILDREN TOYS FACTORY
<b>ALBUMS</b>		
1	3	MARIAH CAREY MERRY CHRISTMAS SONY
2	1	YUMI MATSUTOYA THE DANCING SUN TOSHIBA/EMI
3	2	TSUYOSHI NAGABUCHI ITSUKA NO SYONEN EMI
4	NEW	KEIZOU NAKANISHI SINGLES PIONEER
5	NEW	KOME KOME CLUB PHI II SNOY
6	NEW	NOKKO COLORED SONY
7	4	BEATLES LIVE AT THE BBC EMI
8	8	TUBE MELODIES & MEMORIES SONY
9	7	MAKI OOGURO EIEN NO YUMENI MUKATTE BGRAM
10	8	VARIOUS MAX SONY

## CANADA (The Record) 11/21/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SECRET MADONNA MAVERICK/WEA
2	3	ALWAYS BON JOVI MERCURY/PGD
3	2	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA
4	4	LOVE IS ALL AROUND WET WET WET LONDON/PGD
5	5	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY
6	6	GO ON MOVE REEL II REEL QUALITY/PGD
7	7	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
8	8	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY
9	10	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA
10	9	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD
11	11	FUNKDAFIED DA BRAT EPIC/SONY
12	12	TURN THE BEAT AROUND G. ESTEFAN EPIC/SONY
13	13	INSENSITIVE JANN ARDEN A&M/PGD
14	14	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD
15	15	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER BROS./WEA
16	16	OUT OF TEARS ROLLING STONES VIRGIN/CEMA
17	17	ANY TIME, ANY PLACE JANET JACKSON VIRGIN/CEMA
18	18	LUCKY ONE AMY GRANT A&M/PGD
19	19	THINK TWICE CELINE DION COLUMBIA/SONY
20	20	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD
<b>ALBUMS</b>		
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
2	2	BON JOVI CROSS ROAD MERCURY/PGD
3	3	AEROSMITH BIG ONES GEFEN/UNI
4	4	EAGLES HELL FREEZES OVER GEFEN/UNI
5	5	VARIOUS ARTISTS DANCE MIX '94 QUALITY
6	6	R.E.M. MONSTER WARNER BROS./WEA
7	9	BOB SEGER GREATEST HITS CAPITOL/CEMA
8	11	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
9	8	GREEN DAY DOOKIE REPRISE/WEA
10	17	BOYZ II MEN II MOTOWN/PGD
11	7	STING FIELDS OF GOLD A&M/PGD
12	10	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI
13	16	OFFSPRING SMASH EPITAPH
14	12	JIMMY PAGE & ROBERT PLANT NO QUARTER ATLANTIC/CWLA
15	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
16	13	MADONNA BEDTIME STORIES SIRE/WEA
17	20	TOM PETTY WILDFLOWERS WARNER BROS./WEA
18	15	SOUNDTRACK PULP FICTION MCA/UNI
19	NEW	SOUNDTRACK FORREST GUMP EPIC/SONY
20	19	SADE THE BEST OF SADE EPIC/SONY

## GERMANY compiled by Media Control 12/13/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX ZYX
2	2	AN ANGEL KELLY FAMILY EDEL
3	NEW	TEARS DON'T LIE MARK OH MOM
4	3	HYPER, HYPER SCOOTER EDEL
5	6	CONQUEST OF PARADISE VANGELIS EAST WEST
6	4	ALWAYS BON JOVI MERCURY/PHONOGRAM
7	8	ZOMBIE CRANBERRIES ISLAND
8	5	LOVE RELIGION U 96 MOTOR MUSIC
9	10	PHARAO THERE IS A STAR SONY
10	7	SATURDAY NIGHT WHIGFIELD ZYX
11	NEW	CIRCLE OF LIFE ELTON JOHN PHONOGRAM
12	17	FOREVER YOUNG INTERACTIVE INT
13	9	LET THE DREAM COME TRUE DJ BOBO FRESHVEAMS
14	11	ALL I WANNA DO SHERYL CROW A&M
15	15	MAX DON'T HAVE SEX WITH YOUR E-EROTIC INT
16	13	WE ARE DIFFERENT MEMBERS OF MAYDAY MOTOR MUSIC
17	12	IS THIS THE LOVE MASTERBOY POLYGRAM
18	14	UP 'N AWAY MR. PRESIDENT WEA
19	18	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA
20	19	LOVE SONG MARK OH MOTOR MUSIC
<b>ALBUMS</b>		
1	2	KELLY FAMILY OVER THE HUMP EDEL
2	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
3	3	WESTERNHAGEN AFFENTHEATER WEA
4	4	STING FIELDS OF GOLD A&M
5	6	CRANBERRIES NO NEED TO ARGUE ISLAND
6	NEW	BEATLES LIVE AT THE BBC APPLE
7	11	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
8	NEW	PEARL JAM VITALOGY SONY
9	5	CHRIS REA THE BEST OF CHRIS REA EAST WEST
10	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
11	14	VANGELIS 1492—CONQUEST OF PARADISE EAST WEST
12	10	SOUNDTRACK FORREST GUMP SONY
13	13	R.E.M. MONSTER WARNER
14	8	AEROSMITH BIG ONES GEFEN
15	9	INXS GREATEST HITS PHONOGRAM
16	NEW	ANDREW LLOYD WEBBER THE VERY BEST POSITIVE
17	12	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
18	17	WET WET WET END OF PART ONE PHONOGRAM
19	NEW	MARIAH CAREY MERRY CHRISTMAS SONY
20	18	JOE COCKER HAVE A LITTLE FAITH EMI

## FRANCE (SNEP/IFOP/Tite-Live) 12/3/94

THIS WEEK	LAST WEEK	SINGLES
1	2	CAN YOU FEEL THE LOVE... E. JOHN POLYGRAM
2	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
3	7	I SWEAR ALL-4-ONE ATLANTIC
4	4	SECRET MADONNA WARNER
5	NEW	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYGRAM
6	6	SATURDAY NIGHT WHIGFIELD AIRPLAY
7	18	SL TU VEUX M'ESSAYER FLORENT PAGNY POLYGRAM
8	3	GIRLS JUST WANNA HAVE FUN C. LAUPER EPIC
9	8	FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM
10	6	HIGH HOPES PINK FLOYD EMI
11	13	IMAGINE JOHN LENNON EMI
12	9	REGULATE WARREN G & NATE DOGG POLYGRAM
13	15	IT'S A RAINY DAY ICE MC POLYGRAM
14	17	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY SONY
15	10	LOVE IS ALL AROUND WET WET WET POLYGRAM
16	12	LET THE BEAT GO ON DR. ALBAN BMG
17	16	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
18	14	MR. JONES COUNTING CROWS GEFEN
19	NEW	NO ONE 2 UNLIMITED SCORPIO/POLYGRAM
20	20	ANYTIME YOU NEED A FRIENDO MARIAH CAREY COLUMBIA
<b>ALBUMS</b>		
1	1	REDAUD A LA BELLE DE MAI VIRGIN
2	NEW	BEATLES LIVE AT THE BBC EMI
3	2	JEAN FERRAT FERRAT 95 TEMEY
4	3	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
5	4	SOUNDTRACK THE LION KING SONY
6	5	MARIAH CAREY MUSIC BOX COLUMBIA
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	6	LAURENT VOULZY VOULZY TOUR ARIOLA/BMG
9	7	SOUNDTRACK PULP FICTION MCA
10	13	CELINE DION LIVE A L'OLIMPIA COLUMBIA
11	15	LES ENFOIRES LES ENFOIRES AU GRAND REX WARNER
12	NEW	ACE OF BASE HAPPY NATION POLYGRAM
13	10	PINK FLOYD THE DIVISION BELL EMI
14	NEW	PARTICIA KAAS TOUR DE CHARMÉ LIVE 93/94 SONY
15	9	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SQUATT/SONY
16	16	HELENE HELENE '95 AB
17	NEW	BOYZ II MEN II POLYGRAM
18	12	LLANE POLY LUMIERES VIRGIN
19	NEW	FLORENT PAGNY RESTER VRA POLYGRAM
20	14	UB40 LABOUR OF LOVE VOL. 1 VIRGIN

## NETHERLANDS (Stichting Mega Top 50) 12/17/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
2	2	I WILL SURVIVE HERMES HOUSE BAND XL&MUSIC
3	3	ALWAYS BON JOVI MERCURY/PHONOGRAM
4	5	ZOMBIE CRANBERRIES ISLAND
5	6	WAAROM NOU JIJ MARCO BORSATO POLYDOR
6	7	THE SECOND WALTZ ANDRE RIEU MERCURY/PHONOGRAM
7	5	DISSIDENT PEARL JAM EPIC
8	8	IT'S A RAINY DAY ICE MC BYTES/SONY
9	9	SHORT DICK MAN 20 FINGERS ZYX
10	10	ALL I WANNA DO SHERYL CROW A&M
<b>ALBUMS</b>		
1	1	ANDRE RIEU STRAUSS & CO MERCURY/PHONOGRAM
2	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
3	NEW	ANORE HAZES AL 15 JAAR GEWOON ANDRE EMI
4	7	MARCO BORSATO MARCO POLYDOR
5	NEW	BEATLES LIVE AT THE BBC APPLE
6	NEW	STING THE BEST OF A&M
7	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	5	PAUL O'LEEUW PARACDMOL SONY
9	4	B.Z.N. SERENADE MERCURY/PHONOGRAM
10	NEW	KINDEREN VOOR KINDEREN 15 SONY

## NETHERLANDS (Stichting Mega Top 50) 12/17/94

THIS WEEK	LAST WEEK	SINGLES
1	1	DROMEN ZIJN BEDROG MARCO BORSATO POLYDOR
2	2	I WILL SURVIVE HERMES HOUSE BAND XL&MUSIC
3	3	ALWAYS BON JOVI MERCURY/PHONOGRAM
4	5	ZOMBIE CRANBERRIES ISLAND
5	6	WAAROM NOU JIJ MARCO BORSATO POLYDOR
6	7	THE SECOND WALTZ ANDRE RIEU MERCURY/PHONOGRAM
7	5	DISSIDENT PEARL JAM EPIC
8	8	IT'S A RAINY DAY ICE MC BYTES/SONY
9	9	SHORT DICK MAN 20 FINGERS ZYX
10	10	ALL I WANNA DO SHERYL CROW A&M
<b>ALBUMS</b>		
1	1	ANDRE RIEU STRAUSS & CO MERCURY/PHONOGRAM
2	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
3	NEW	ANORE HAZES AL 15 JAAR GEWOON ANDRE EMI
4	7	MARCO BORSATO MARCO POLYDOR
5	NEW	BEATLES LIVE AT THE BBC APPLE
6	NEW	STING THE BEST OF A&M
7	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	5	PAUL O'LEEUW PARACDMOL SONY
9	4	B.Z.N. SERENADE MERCURY/PHONOGRAM
10	NEW	KINDEREN VOOR KINDEREN 15 SONY

## NETHERLANDS (Stichting Mega Top 50) 12/17/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STAY ANOTHER DAY EAST 17 LONDON
2	5	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
3	NEW	POWER RANGERS MIGHTY MORPHIN POWER RANGERS RCA
4	10	LOVE ME FOR A REASON BOYZONE POLYDOR
5	4	CROCODILE SHOES JIMMY NAIL EASTWEST
6	3	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI
7	NEW	PLEASE COME HOME FOR CHRISTMAS BON JOVI MERCURY/POLYGRAM
8	9	THINK TWICE CELINE DION EPIC
9	2	LET ME BE YOUR FANTASY BABY D SYSTEMATIC
10	13	ANOTHER DAY WHIGFIELD SYSTEMATIC
11	NEW	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
12	11	HOLD ME, THRILL ME, KISS ME GLORIA ESTEFAN EPIC
13	6	ANOTHER NIGHT THE REAL MCCOY LOGIC/ARISTA
14	14	ALL I HAVE TO DO IS DREAM/MISS YOU NIGHTS CLIFF RICHARD EMI
15	12	ETERNAL LOVE PJ AND DUNCAN XSRHYTHM/TELSTAR
16	7	BABY COME BACK PATO BANTON VIRGIN
17	NEW	TAKE A BOW MADONNA WARNER
18	16	PUT YOURSELF IN MY PLACE KYLIE MINOGUE DECONSTRUCTION/BMG
19	19	OH BABY I... ETERNAL 1ST AVENUE/EMI
20	17	SIGHT FOR SORE EYES M-PEOPLE DECONSTRUCTION/RCA
21	18	ALWAYS BON JOVI MERCURY/POLYGRAM
22	NEW	SWEET LOVE M-BEAT EMI
23	15	ALL I WANNA DO SHERYL CROW A&M
24	21	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
25	28	ONE MORE CHANCE EYD GASOLINE ALLEY
26	NEW	I'LL FIND YOU MICHELLE GAYLE RCA
27	8	LOVE SPREADS STONE ROSES GEFEN
28	NEW	WHEN I'M CLEANING WINDOWS 2 IN A TENT VARIOUS
29	NEW	I WANT TO BE ALONE 2WO THIRDS EPIC
30	22	THANK YOU FOR HEARING ME SINEAD O'CONNOR ENSIGN
31	29	SWEETNESS MICHELLE GAYLE RCA
32	20	I LOVE SATURDAY ERASURE MUTE
33	NEW	WHIGGLE IN LINE BLACK DUCK FLYING SOUTH/BMG
34	NEW	DOLLARS CJ LEWIS BLACK MARKET
35	NEW	DARKHEAT BOMB THE BASS STONED HEIGHTS
36	24	TEXAS COWBOYS THE GRID RCA
37	32	THE SUNSHINE AFTER THE RAIN NEW ATLANTIC 3BEAT/Freedom
38	23	RAISE YOUR HANDS REEL 2 REAL POSITIVA
39	36	OUT OF TEARS ROLLING STONES VIRGIN
40	31	SHE'S GOT THAT VIBE R. KELLY JIVE

## AUSTRALIA (Australian Record Industry Assn.) 12/18/94

THIS WEEK	LAST WEEK	SINGLES
1	2	ZOMBIE CRANBERRIES ISLAND/POLYDOR
2	3	TOMORROW SILVERCHAIR MURMUR/SONY
3	1	ALL I WANNA DO SHERYL CROW POLYDOR
4	4	ALWAYS BON JOVI MERCURY/PHONOGRAM
5	8	SHORT DICK MAN 20 FINGERS LIBERATION/FESTIVAL
6	5	IF I ONLY KNEW TOM JONES WARNER
7	12	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
8	7	CHAINS TINA ARENA COLUMBIA
9	9	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC
10	10	COME OUT AND PLAY OFFSPRING SHOCK
11	6	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR
12	11	HOOK ME UP CDB COLUMBIA
13	NEW	ON BENDED KNEE BOYZ II MEN MOTOWN
14	17	PUT YOURSELF IN MY PLACE KYLIE MINOGUE FESTIVAL
15	16	(I COULD ONLY) WHISPER YOUR NAME HARRY CONNICK JR COLUMBIA
16	14	SECRET MADONNA WARNER
17	19	TROUBLE SHAMPOO BMG
18	NEW	COMPLIMENTS ON YOUR KISS RED DRAGON ISLAND/POLYDOR
19	15	LUCAS WITH THE LID OFF LUCAS WARNER
20	NEW	STAY ANOTHER DAY EAST 17 LONDON
<b>ALBUMS</b>		
1	NEW	PEARL JAM VITALOGY EPIC/SONY
2	NEW	THE TWELFTH MAN WIRED WORLD OF SPORTS II EMI
3	1	SOUNDTRACK FORREST GUMP EPIC
4	2	BEATLES LIVE AT THE BBC EMI
5	4	CRANBERRIES NO NEED TO ARGUE ISLAND/POLYDOR
6	6	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
7	12	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
8	5	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
9	3	ABBA ABBA GOLD POLYDOR
10	8	BOYZ II MEN II POLYDOR
11	7	INXS THE GREATEST HITS WARNER
12	15	MARIAH CAREY MUSIC BOX COLUMBIA
13	9	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR
14	13	HARRY CONNICK JR. SHE COLUMBIA
15	10	JIMMY PAGE & ROBERT PLANT NO QUARTER POLYDOR
16	14	OFFSPRING SMASH SHOCK
17	17	SOUNDTRACK THE LION KING SONY
18	19	TINA ARENA DON'T ASK SONY
19	16	FRANK SINATRA DUETS II BMG
20	11	DIESEL SOLID STATE RHYME BMG

# HITS OF THE U.K.

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## U.K. (Music Week) 12/17/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STAY ANOTHER DAY EAST 17 LONDON
2	5	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA
3	NEW	POWER RANGERS MIGHTY MORPHIN POWER RANGERS RCA
4	10	LOVE ME FOR A REASON BOYZONE POLYDOR
5	4	CROCODILE SHOES JIMMY NAIL EASTWEST
6	3	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI
7	NEW	PLEASE COME HOME FOR CHRISTMAS BON JOVI MERCURY/POLYGRAM
8	9	THINK TWICE CELINE DION EPIC
9	2	LET ME BE YOUR FANTASY BABY D SYSTEMATIC
10	13	ANOTHER DAY WHIGFIELD SYSTEMATIC
11	NEW	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
12	11	HOLD ME, THRILL ME, KISS ME GLORIA ESTEFAN EPIC
13	6	ANOTHER NIGHT THE REAL MCCOY LOGIC/ARISTA
14	14	ALL I HAVE TO DO IS DREAM/MISS YOU NIGHTS CLIFF RICHARD EMI
15	12	ETERNAL LOVE PJ AND DUNCAN XSRHYTHM/TELSTAR
16	7	BABY COME BACK PATO BANTON VIRGIN
17	NEW	TAKE A BOW MADONNA WARNER
18	16	PUT YOURSELF IN MY PLACE KYLIE MINOGUE DECONSTRUCTION/BMG
19	19	OH BABY I... ETERNAL 1ST AVENUE/EMI
20	17	SIGHT FOR SORE EYES M-PEOPLE DECONSTRUCTION/RCA
21	18	ALWAYS BON JOVI MERCURY/POLYGRAM
22	NEW	SWEET LOVE M-BEAT EMI
23	15	ALL I WANNA DO SHERYL CROW A&M
24	21	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
25	28	ONE MORE CHANCE EYD GASOLINE ALLEY
26	NEW	I'LL FIND YOU MICHELLE GAYLE RCA
27	8	LOVE SPREADS STONE ROSES GEFEN
28	NEW	WHEN I'M CLEANING WINDOWS 2 IN A TENT VARIOUS
29	NEW	I WANT TO BE ALONE 2WO THIRDS EPIC
30	22	THANK YOU FOR HEARING ME SINEAD O'CONNOR ENSIGN
31	29	SWEETNESS MICHELLE GAYLE RCA
32	20	I LOVE SATURDAY ERASURE MUTE
33	NEW	WHIGGLE IN LINE BLACK DUCK FLYING SOUTH/BMG
34	NEW	DOLLARS CJ LEWIS BLACK MARKET
35	NEW	DARKHEAT BOMB THE BASS STONED HEIGHTS
36	24	TEXAS COWBOYS THE GRID RCA
37	32	THE SUNSHINE AFTER THE RAIN NEW ATLANTIC 3BEAT/Freedom
38	23	RAISE YOUR HANDS REEL 2 REAL POSITIVA
39	36	OUT OF TEARS ROLLING STONES VIRGIN
40	31	SHE'S GOT THAT VIBE R. KELLY JIVE

## U.K. (Music Week) 12/17/94

# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 12/17/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/POLYGRAM
2	2	COTTON EYE JOE REDNEX JIVE
3	3	SATURDAY NIGHT WHIGFIELD X-ENERGY
4	NEW	STAY ANOTHER DAY EAST 17 LONDON
5	4	SECRET MACHINA WATERBOYS/RSR
6	6	HYPER, HYPER SCOOTER CLUB TROOLS
7	5	LET ME BE YOUR FANTASY BABY D FIR
8	NEW	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI
9	10	ALL I WANNA DO SHERYL CROW A&M
10	9	7 SECONDS YOUSOU N'DOOR & NENEH CHERRY COLUMBIA
<b>ALBUMS</b>		
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	3	STING FIELDS OF GOLD A&M
3	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
4	4	AEROSMITH BIG ONES GEFEN
5	NEW	BEATLES LIVE AT THE BBC APPLE
6	6	SADE THE BEST OF SONY
7	NEW	KELLY FAMILY OVER THE HUMP K&L-FE
8	8	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
9	10	SOUNDTRACK FORREST GUMP COLUMBIA
10	NEW	SOUNDTRACK THE LION KING WALT DISNEY/MERCURY

## IRELAND (IFPI Ireland) 12/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SPANISH LADY DUSTIN EMI
2	2	STAY ANOTHER DAY EAST 17 LONDON
3	3	LOVE ME FOR A REASON BOYZONE POLYDOR
4	4	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI
5	NEW	ANOTHER DAY WHIGFIELD SYSTEMATIC
6	5	ALWAYS BON JOVI MERCURY/POLYGRAM
7	6	ANOTHER NIGHT MC SAR & THE REAL MCCOY ARISTA
8	7	LET ME BE YOUR FANTASY BABY D SYSTEMATIC
9	5	COTTON EYE JOE REDNEX INTERNAL AFFAIRS
10	NEW	RIVERDANCE BILL WHELAN SON
<b>ALBUMS</b>		
1	NEW	PEARL JAM VITALOGY EPIC
2	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 29 EMI
3	2	CHRISTY MOORE LIVE AT THE POINT COLUMBIA
4	4	BON JOVI CROSS ROAD MERCURY/POLYGRAM
5	3	SOUNDTRACK FORREST GUMP EPIC
6	5	DUSTIN NOT JUST A PRETTY FACE EMI
7	6	CRANBERRIES NO NEED TO ARGUE ISLAND
8	NEW	VARIOUS A WOMANS HEART 2 DARA
9	NEW	BEATLES LIVE AT THE BBC APPLE
10	8	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GEFEN

## IRELAND (IFPI Ireland) 12/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX ECHO
2	2	HYPER, HYPER SCOOTER EXCL
3	3	ALWAYS BON JOVI MERCURY/POLYGRAM
4	4	HEY SUSSER LUCIELECTRIC BMG
5	NEW	AN ANGEL KELLY FAMILY EMI
6	6	300 PS EAV EMI
7	5	SATURDAY NIGHT WHIGFIELD ECHO
8	9	IS THIS THE LOVE MASTERBOY POLYGRAM
9	NEW	WAHRE LIEBE SIMONE SONY
10	8	LOVE RELIGION U 96 POLYGRAM
<b>ALBUMS</b>		
1	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	1	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	3	E.A.V. ME WEDER KUNST EMI
4	4	SOUNDTRACK THE LION KING POLYGRAM
5	5	SOUNDTRACK FORREST GUMP EPIC
6	6	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS WARNER/TELDEC
7	NEW	STING FIELDS OF GOLD A&M
8	4	AEROSMITH BIG ONES GEFEN
9	NEW	SADE THE BEST OF SADE WARNER
10	NEW	KELLY FAMILY OVER THE HUMP EMI

## IRELAND (IFPI Ireland) 12/8/94

THIS WEEK	LAST WEEK	SINGLES
1	2	DROMEN SUN BEDROG MARCO BORSATO POLYDOR
2	1	ALWAYS BON JOVI MERCURY/POLYGRAM
3	3	THE UNITY MIX 5 THE UNITY MIXERS IDM
4	7	COTTON EYE JOE REDNEX JIVE/BMG
5	8	KING OF YOUR HEART GOOD SHAPE DINO
6	4	DISSIDENT 2 PEARL JAM EPIC
7	6	DISSIDENT 3 PEARL JAM EPIC
8	NEW	ZOMBIE CRANBERRIES ISLAND/BMG
9	NEW	MAX JACQUES VERMEIRE ARICOLA/POLYGRAM
10	NEW	DON'T STOP OUTHERE BROTHERS STR&W
<b>ALBUMS</b>		
1	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
2	3	STING FIELDS OF GOLD A&M
3	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	5	MANIACS OF LOVE GOOD SHAPE DINO
5	4	SADE THE BEST OF SADE EPIC
6	8	DOMINGO, WARWICK, CARRERAS CHRISTMAS IN VIENNA SONY
7	6	DANA WINNER PARADIS EMI
8	7	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
9	9	INKS THE GREATEST HITS PHONOGRAM
10	NEW	QUEEN GREATEST HITS I & II EMI

## IRELAND (IFPI Ireland) 12/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG/ARICOLA
2	2	OLD POP IN AN OAK REDNEX BMG/ARICOLA
3	4	DISSIDENT 3 PEARL JAM EPIC
4	3	DISSIDENT 2 PEARL JAM EPIC
5	6	LAST CHRISTMAS WHAM! SONY
6	5	ALWAYS BON JOVI MERCURY/POLYGRAM
7	7	EINS, ZWEI, POLIZEI MO-DO WARNER
8	8	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
9	NEW	THIS IS THE WAY E. TYPE POLYGRAM
10	NEW	GIRLS JUST WANNA HAVE FUN CYNDI LAUPER SONY
<b>ALBUMS</b>		
1	2	AEROSMITH BIG ONES GEFEN
2	1	VARIOUS PA-PAPEGQUE SONY
3	NEW	BEATLES LIVE AT THE BBC EMI
4	NEW	PEARL JAM VITALOGY SONY
5	4	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
6	5	BON JOVI CROSS ROAD MERCURY/POLYGRAM
7	NEW	STIG ROSSEN LIVE IN CONCERT KAVAN
8	3	MORAD & RISLUND FARVEL AGE EMI
9	6	THOMAS HELMIG STUPID MAN BMG
10	8	STING FIELDS OF GOLD A&M

## IRELAND (IFPI Ireland) 12/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SPANISH LADY DUSTIN EMI
2	2	STAY ANOTHER DAY EAST 17 LONDON
3	3	LOVE ME FOR A REASON BOYZONE POLYDOR
4	4	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI
5	NEW	ANOTHER DAY WHIGFIELD SYSTEMATIC
6	5	ALWAYS BON JOVI MERCURY/POLYGRAM
7	6	ANOTHER NIGHT MC SAR & THE REAL MCCOY ARISTA
8	7	LET ME BE YOUR FANTASY BABY D SYSTEMATIC
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10	NEW	RIVERDANCE BILL WHELAN SON
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THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX ECHO
2	2	HYPER, HYPER SCOOTER EXCL
3	3	ALWAYS BON JOVI MERCURY/POLYGRAM
4	4	HEY SUSSER LUCIELECTRIC BMG
5	NEW	AN ANGEL KELLY FAMILY EMI
6	6	300 PS EAV EMI
7	5	SATURDAY NIGHT WHIGFIELD ECHO
8	9	IS THIS THE LOVE MASTERBOY POLYGRAM
9	NEW	WAHRE LIEBE SIMONE SONY
10	8	LOVE RELIGION U 96 POLYGRAM
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# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

A look back at music news from around the world in 1994.

**JANUARY: JAMAICA:** As of Jan. 1, most of the country's sound systems agree to stop playing songs with obscene or violent lyrics after the island's Sound System Assn. rules that its members should promote the positive over the prurient and peace over war... **NETHERLANDS:** Bettie Serveert, the band that scored more mentions in the 1993 Billboard Critics' Choice lists than any other act except Aimee Mann, is one of many acts featured at the massive Nooderslag Festival '94 in the northern city of Groningen... **RUSSIA:** Irina Allegrova (best female singer) and Philip Kirkorov (best male singer) are among the recipients of the annual Ovatsiya (Ovation) Awards, Russia's equivalent of the Grammys.

**FEBRUARY: NORWAY:** Sissel Kyrkjebø captivates millions of TV viewers worldwide as she sings the "Olympic Hymn" during the opening and closing ceremonies of the Winter Olympics in Oslo... **NEW ZEALAND:** Young Maori rapper E Tu's new single, "Whakakotahi" (To Make One), is an uncompromising attack on cultural imperialism, released to acknowledge 1994 as the year of indigenous peoples... **BELGIUM:** dEUS, the typographically challenged group from Antwerp, releases its debut album, "Worst Case Scenario" (Island).

**MARCH: ROMANIA:** The celebrated conductor and singer Ioan Luchian Mihalea is murdered in his apartment... **FRANCE/JAPAN:** French and Japanese musicians combine for a week of cultural bridge-building at the fourth annual Halou Music Festival in Tokyo and Osaka... **GERMANY:** The Lemonbabs take their youthful blend of pop on a 15-city tour to promote their debut album, "Poek It."

**APRIL: JAPAN:** Shonen Knife releases "Favorites" (MCA), a mini-album of covers including Martha & the Vandellas' "Heat Wave" and the Shirelles' "Boys"... **TUNISIA:** On his new album, "Madar," ECM recording star Anwar Brahme, a master of virtually every form of Arabic music, joins forces with Norwegian saxophonist Jan Garbarek... **IRELAND:** Ireland wins the Eurovision Song Contest for the third consecutive time, with Brendan Graham's song "Rock'n'Roll Kids." But it is Bill Whelan's "Riverdance" (Son Records), a number featured during the interlude, that becomes a runaway hit, staying at No. 1 on the singles chart for the next five months.

**MAY: ETHIOPIA:** A crowd of 15,000 people witness the country's first concert festival, a daylong event at Addis Ababa stadium, headlined by the Sudanese superstar Mohamed Wardi... **FRANCE:** Paris plays host to live shows by four of Africa's most revered performers: Youssou N'Dour from Senegal, Cameroon-born Manu Dibango, Angelique Kidjo from Benin, and Geoffrey Oryema from Uganda. **TURKEY:** 21-year-old pop sensation Tarkan releases his new album "Aacayipsin" (You're Weird). It sells 450,000 copies in 10 days.

**JUNE: U.K.:** The sound of the summer is Jungle, a new, fast-moving music that has evolved from a mix of breakneck hard-core house, hip-hop beats, soul vocal samples, and ragga chat into something unique... **SPAIN:** The late dictator Francisco Franco is presumably turning in his tomb as his farm, south of Madrid, is invaded by some 1,200 rasta look-alikes for marathon "Reggae On The River" festival.

**JULY: SOUTH AFRICA:** Under the banner "Rhythms Of Africa," the Sun City Superbowl hosts a unique collaboration of musical talents, including township-born opera singer Sibongile Khumalo, pop singer Yvonne Chaka Chaka, and jazz pianist Abdullah Ibrahim, who performs with the National Symphony Orchestra.

**AUGUST: HUNGARY:** To mark the 25th anniversary of Woodstock, the "Student Island Eurowoodstock" festival is staged on the Obudai Island in Budapest... **ITALY:** "Bass Paradis" (Vox Pop/EMI), the second album by Turin-based group Mau Mau, is a joyous fusion of traditional Piedmontese and rhythmic world music, tinged with Arabic influences. Mau Mau is the big hit of the Summer Music Festival in the Riviera village of Dolceaqua.

**SEPTEMBER: LEBANON:** At a highly emotional concert attended by 40,000 fans, Fairouz, the diva of the Arab world, performed in her homeland for the first time since civil war broke out 20 years ago... **POLAND:** There are emotional scenes as million-selling singer Basia plays her first live shows in the country of her birth since leaving to make a new home in England in 1981... **ASIA:** "Heart Of Asia Vol 1 & II," reputedly the most comprehensive collection of Asian instruments and phrases ever recorded, is released worldwide by Schtung Music, Singapore... **AUSTRALIA:** Veteran singing star Marcia Hines releases "Right Here And Now" (WEA), her first album in 10 years. It becomes the highest-debating album of her career.

**OCTOBER: SLOVENIA:** Laibach, the forbidding group of art-rock conceptualists, releases its 10th album, "NATO" (Mute)... **PORTUGAL:** "Portukkal" (EMI), a CD maxi-single by General D, is the first Portuguese-language rap record. But while the song gets aired on foreign radio stations, such as the U.K.'s Kiss FM, it generally is ignored by DJs here.

**NOVEMBER: SWITZERLAND:** D.J. BoBo (alias René Baumann) has not only conquered the charts here, but has taken up residence on the German and European hit parades, too—proof that dance music is one language the entire European community understands.

**DECEMBER: SENEGAL:** The search is on to find the successors to such internationally celebrated artists as Youssou N'Dour, Baaba Maal, and Ismail Lo, as performers from every corner of the country come to the capital city of Dakar to participate in a talent competition called Podium Doom Africa.

# Jobim's Death Tempers Holiday Joy Following Banner Year For Latin Music

**JOY ... AND PAIN:** The holiday season always brings a welcome rush of good cheer and warm memories. But this year's celebrations are being tempered significantly by the passing of Antônio Carlos Brasileiro da Silva Jobim, who died of heart failure

## 1994 \*IN\* REVIEW



by John Lannert

### THE TOP STORIES

- Emilio Estefan Founds Crescent Moon Label
- NARAS Approves Latin Jazz As Grammy Category
- Hot Latin Tracks Converts To BDS
- RIAA, IFPI Introduce Anti-Piracy Holograms



**Two Specialists.** Grammy-winning vocalist Jon Secada, left, and actor Sylvester Stallone shared a smiling moment last month in Miami, where Stallone filmed his latest picture, "The Specialist." Secada's current single "Mental Picture" appears on the movie's soundtrack, released in October on Crescent Moon/Epic.

"Tom," was nothing short of an innovative songwriting institution, venerated by superstars as different as Sting and Frank Sinatra, both of whom recorded with Jobim earlier this year. Saddest of all, Jobim was re-emerging as a recording artist when he died. Tears will be flowing with the champagne this New Year's Eve.

**THREE FOR ONE:** For the first time in the history of Billboard's Latin charts, there is a three-way tie for first place in the year-end standings. Sony Discos, EMI Latin, and Epic Records each ended with five first-place finishes. Sony won in the following categories: Billboard Latin 50 Label, Billboard Latin 50 Distributing Label, Hot Latin Tracks Label, Hot Latin Tracks Distributing Label, and Top Tropical/Salsa Distributor Label.

EMI Latin swept all four regional Mexican categories (Artist Of The Year, Album Of The Year, Top Regional Mexican Label, Top Regional Mexican Distributing Label) for the second straight year, and the label's Selena had the No. 1 Hot Latin Track of the year with "Amor Prohibido." EMI Latin won Top Regional Mexican Label for the fourth year in a row. Epic, on the strength of Gloria

Dec. 7 in New York. Jobim was 67. Jobim's influence on the global music scene far transcended his 1964 bossa nova hit "The Girl From Ipanema," co-written with Vinícius de Moraes. Jobim, whose nickname was

(Continued on next page)

# THE Billboard Latin 50

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	16	LUIS MIGUEL	WEA LATINA 97234	15 weeks at No. 1 SEGUNDO ROMANCE
2	2	77	GLORIA ESTEFAN	▲ EPIC 53807/SONY	MI TIERRA
3	3	32	CARLOS VIVES	POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
4	5	38	SELENA	EMI LATIN 28803	AMOR PROHIBIDO
5	9	2	EMILIO	EMI LATIN 29116	SOUNDLIFE
6	12	57	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
7	6	13	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
★ ★ ★ GREATEST GAINER ★ ★ ★					
8	34	2	VARIOUS ARTISTS	WALT DISNEY 67626	NAVIDAD EN LAS AMERICAS
9	8	26	RAUL DI BLASIO	ARIOLA 20238/BMG	PIANO DE AMERICA 2
10	13	77	GIPSY KINGS	● ELEKTRA 60845	GIPSY KINGS
11	15	8	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
12	11	77	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS
13	10	6	JERRY RIVERA	SONY 81426	LO NUEVO Y LO MEJOR
14	17	24	JUAN GABRIEL	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
15	18	13	LA DIFERENCIA	ARISTA-TEXAS 18786/BMG	LA DIFERENCIA
16	7	5	BANDA MACHOS	FONOVIISA 6022	GRACIAS MUJER
17	14	11	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
18	16	77	LUIS MIGUEL	▲ WEA LATINA 75805	ROMANCE
19	19	30	LOS TIGRES DEL NORTE	FONOVIISA 6017	LOS DOS PLEBES
20	23	21	JUAN LUIS GUERRA	440 KAREN 21110/BMG	FOGARATE
21	25	77	LINDA RONSTADT	▲ ELEKTRA 60765	CANCIONES DE MI PADRE
22	20	5	FAMA	SONY 81546	ENAMORATE
23	24	9	VARIOUS ARTISTS	MAX 81325/SONY	SALSA MIX
24	22	3	GILBERTO SANTA ROSA	SONY 81462	DE CARA AL VIENTO
25	27	77	JULIO IGLESIAS	▲ SONY 38640	JULIO
26	26	14	ANA GABRIEL	SONY 81401	AYER Y HOY
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
27	NEW		LUIS MIGUEL	EMI LATIN 31642	ROMANTICO DESDE SIEMPRE
28	NEW		LA TROPA	F MANNY 13049/WEA LATINA	HERMANOS HASTA EL FIN
29	41	77	GIPSY KINGS	ELEKTRA 61390	LIVE!
30	28	77	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
31	31	9	CHAYANNE	SONY 81366	INFLUENCIAS
32	38	3	VARIOUS ARTISTS	MAX 81430	MERENGUE MIX
33	21	15	CRISTIAN	MELODY 0503/FONOVIISA	CAMINO DEL ALMA
34	35	24	JON SECADA	SBK 29683/EMI LATIN	SI TE VAS
35	40	77	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
36	4	41	JULIO IGLESIAS	SONY 84304	HEY!
37	32	21	VICENTE FERNANDEZ	SONY 81321	RECORDANDO A LOS PANCHOS
38	45	8	JAIME Y LOS CHAMACOS	FREDDIE	COMO TE LLAMAS PALOMA?
39	29	2	LOS REHENES	FONOVIISA 6021	NI EL PRIMERO, NI EL ULTIMO
40	30	36	LA MAFIA	SONY 81215	VIDA
41	33	68	M. A. SOLIS Y LOS BUKIS	● FONOVIISA 6002	INALCANZABLE
42	NEW		LA FIEBRE	EMI LATIN 29793	FIEBRE
43	50	2	MAZZ	EMI LATIN 30272	REGALO DE NAVIDAD
44	36	44	LOS TEMERARIOS	AFG SIGMA 3006	TU ULTIMA CANCION
45	44	2	VARIOUS ARTISTS	RODVEN 3132	PURA SALSA VOL. 2
46	RE-ENTRY		VARIOUS ARTISTS	EMI LATIN 27718	PARRANDA NAVIDENA
47	NEW		PIMPINELA	POLYGRAM LATINO 523 834	EN CONCIERTO-NUESTRAS 12 CANCIONES
48	RE-ENTRY		VARIOUS ARTISTS	EMI LATIN 30719	MEREN HITS '94
49	37	54	BRONCO	FONOVIISA 6015	PURA SANGRE
50	NEW		SAYLOR/FULTZ	RODVEN 3122	PADRE NUESTRO

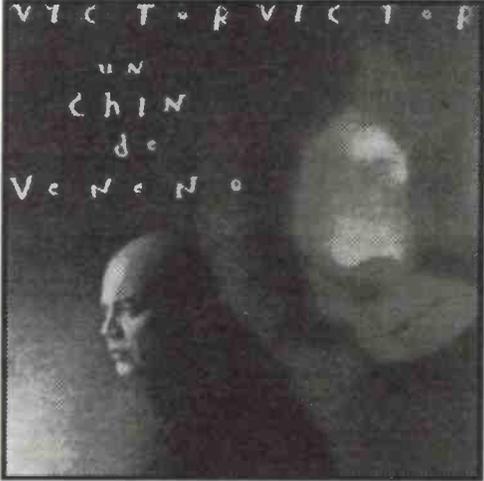
POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	2 OLGA TANON WEA LATINA SIENTE EL AMOR	2 EMILIO EMI LATIN SOUNDLIFE
3 GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA LOVE & LIBERTE	3 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	3 LA DIFERENCIA ARISTA-TEXAS/BMG LA DIFERENCIA
4 PLACIDO DOMINGO ANGELEMI LATIN DE MI ALMA LATINA	4 INDIA SOHO LATINO/SONY DICEN QUE SOY	4 BANDA MACHOS FONOVIISA GRACIAS MUJER
5 VARIOUS ARTISTS WALT DISNEY NAVIDAD EN LAS AMERICAS	5 JUAN LUIS GUERRA 440 KAREN/BMG FOGARATE	5 LOS TIGRES DEL NORTE FONOVIISA LOS DOS PLEBES
6 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	6 VARIOUS ARTISTS MAX/SONY SALSA MIX	6 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
7 GIPSY KINGS ELEKTRA GIPSY KINGS	7 GILBERTO SANTA ROSA SONY DE CARA AL VIENTO	7 FAMA SONY ENAMORATE
8 MANA WEA LATINA DONDE JUGARAN LOS NIÑOS	8 SOUNDTRACK ELEKTRA THE MAMBO KINGS	8 ANA GABRIEL SONY AYER Y HOY
9 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	9 VARIOUS ARTISTS MAX/SONY MERENGUE MIX	9 LA TROPA F MANNY/WEA LATINA HERMANOS HASTA EL...
10 LUIS MIGUEL WEA LATINA ROMANCE	10 VARIOUS ARTISTS ROVDEN PURA SALSA VOL. 2	10 VICENTE FERNANDEZ SONY RECORDANDO A LOS PANCHOS
11 JULIO IGLESIAS SONY JULIO ROMANTICO DESDE SIEMPRE	11 VARIOUS ARTISTS EMI LATIN PARRANDA NAVIDENA	11 JAIME Y LOS CHAMACOS FREDDIE COMO TE LLAMAS PALOMA?
12 LUIS MIGUEL EMI LATIN ROMANTICO DESDE SIEMPRE	12 VARIOUS ARTISTS EMI LATIN MEREN HITS '94	12 LOS REHENES FONOVIISA NI EL PRIMERO, NI EL ULTIMO
13 GIPSY KINGS ELEKTRA LIVE	13 LUIS ENRIQUE SONY LUIS ENRIQUE	13 LA FIEBRE EMI LATIN FIEBRE
14 CHAYANNE SONY INFLUENCIAS	14 EL GENERAL RCA/BMG ES MUNDIAL	14 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
15 CRISTIAN MELODY/FONOVIISA CAMINO DEL ALMA	15 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	15 BRONCO FONOVIISA PURA SANGRE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. [BS] Indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications and SoundScan, Inc.

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## Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	2	7	SELENA EMI LATIN	*** No. 1 *** ◆ NO ME QUEDA MAS 2 weeks at No. 1
2	3	4	9	LA MAFIA SONY	◆ ME DUELE ESTAR SOLO
3	2	1	8	LUIS MIGUEL WEA LATINA	◆ LA MEDIA VUELTA
4	9	—	2	FITO OLIVARES FONOVISA	EL COLESTEROL
5	25	—	2	LIBERACION FONOVISA	*** AIRPOWER *** VUELVE MI AMOR
6	6	6	5	PEDRO FERNANDEZ POLYGRAM LATIN	MI FORMA DE SENTIR
7	4	5	9	LOS REHENES FONOVISA	NI EL PRIMERO NI EL ULTIMO
8	7	12	5	LOS MIER FONOVISA	TE AMO
9	13	21	5	LUCERO MELODY/FONOVISA	SIEMPRE CONTIGO
10	11	17	6	FAMA SONY	◆ QUIERO VOLVERTE A VER
11	12	32	3	CRISTIAN MELODY/FONOVISA	CON TU AMOR
12	8	10	6	VICENTE FERNANDEZ	NO, NO Y NO
13	5	3	9	SPARX FONOVISA	◆ TE AMO, TE AMO, TE AMO
14	10	16	7	LUIS ENRIQUE SONY	◆ ASI ES LA VIDA
15	17	8	9	JUAN GABRIEL ARIELA/BMG	LENTAMENTE
16	14	27	3	EZEQUIEL PENA FONOVISA	VEN Y VEN
17	22	25	4	LA DIFERENCIA ARISTA-TEASIG/BMG	LINDA CHAPARRITA
18	16	14	8	EDNITA NAZARIO EMI LATIN	QUIERO QUE ME HAGAS EL AMOR
19	31	—	2	INDUSTRIA DEL AMOR INDOVISA	NO TE IMAGINAS
20	NEW	1	1	INDIA SOLHO LATINO/SONY	ESE HOMBRE
21	39	—	2	BANDA ARKANGEL R-15 LUNA/FONOVISA	LA QUE ME HACE LLORAR
22	24	18	9	GRUPO MOJADO FONOVISA	PARA QUE
23	15	13	6	ALEJANDRO FERNANDEZ SONY	◆ A PESAR DE TODO
24	23	36	3	OLGA TANON WEA LATINA	ES MENTIROSO
25	19	9	20	BANDA Z FONOVISA	LA NINA FRESA
26	35	22	6	BANDA BLANCA FONOVISA	SWING LATINO
27	20	15	20	SELENA EMI LATIN	◆ BIDI BIDI BOM BOM
28	38	24	4	LOS FANTASMAS DEL CARIBE RODVEN	◆ MI PEQUENO AMOR
29	NEW	1	1	LOS INVASORES DE NUEVO LEON FONOVISA	PENSANDO EN TI
30	27	23	5	LOS REYES LOCOS DISA	EL LLORON
31	NEW	1	1	EZEQUIEL PENA FONOVISA	PREFIERO PARTIR
32	NEW	1	1	MANDINGO FONOVISA	SEGUIRE TU HUELLA
33	40	—	2	CHARLIE MASSO SONY	TE ME VAS
34	26	19	13	ANA GABRIEL SONY	◆ TU LO DECIDISTE
35	18	7	8	LOS TIRANOS DEL NORTE TE ME VAS	TRAGOS AMARGOS
36	33	38	3	LOS TEMERARIOS AFQ SIGMA	QUE POCA SUERTE
37	NEW	1	1	LOS BUKIS FONOVISA	NAVIDAD SIN TI
38	37	39	3	JORGE LUIS CABRERA MUSART/ARIELA	MUSICA ROMANTICA
39	30	26	4	JAY PEREZ SONY	VEN A MI
40	NEW	1	1	BANDA MACHOS FONOVISA	LAS HABAS

### LATIN NOTAS

(Continued from preceding page)

Estefan's 1993 platinum disc "Mi Tierra," won five categories as well: the No. 1 Billboard Latin 50 Album; Billboard Latin 50 Artist Of The Year; Top Tropical/Salsa Latin Artist; Top Tropical/Salsa Latin Album; and Top Tropical/Salsa Label.

Placing a close second to the market co-leaders was WEA Latina, which won three of four pop categories (Top Pop Latin Album, Top Pop Latin Label, Top Pop Latin Distributing Label) for a second year in a row, as well as Hot Latin Tracks Artist.

Between them, Sony, EMI Latin, Epic, and WEA Latina won 19 of 20 year-end categories. Elektra's lone triumph came via the Gipsy Kings, who won Top Pop Latin Artist for the second consecutive year.

In effect, the U.S. Latino record market in 1994 could be described



**Luz Of Santana's Eye.** Guitar hero Carlos Santana greets Nora and Salt from BMG Japanese salsa outfit Orquesta de la Luz, which was invited by Santana to open his Aug. 20 concert at the Shoreline Amphitheater in Palo Alto, Calif. Shown, from left, are Richie Bonilla, manager of Orquesta de la Luz; Nora; Santana; and Salt.

with three names: Estefan, Luis Miguel, and Selena. For the second year in a row, each of these three stars

paved the way for their respective labels to emerge triumphant in tropical/salsa, pop and regional Mexican categories.

Estefan's "Mi Tierra" not only allowed Epic to triumph in five categories, but the Grammy-winning disc also helped Sony win top distributing label of the year in the tropical/salsa category and the Billboard Latin 50's top distributor label of the year. Estefan, who became a proud mother for the second time in December, finished atop four categories: Top Tropical/Salsa Album, Top Tropical/Salsa Latin Artist, Billboard Latin 50 Artist Of The Year, and Billboard Latin 50 Album Of The Year.

Luis Miguel's 1991 platinum disc "Romance" and its 1993 gold follow-up, "Segundo Romance," allowed WEA Latina to dominate the pop genre. "Segundo Romance" won Top Pop Latin Album, and the Mexican superstar won the Hot Latin Tracks Artist classification.

Selena earned three first-place honors for EMI Latin. Her No. 1 album "Amor Prohibido" won Top Regional Mexican Latin Album, with its



What a combination! Latin music aficionados Andy Garcia and Marlon Brando congratulate their idols, Celia Cruz and Tito Ponce, backstage after the "Combinacion Perfecta" show Oct. 15 at the Hollywood Bowl. Shown, from left, are Garcia, Cruz, Brando (presumably with shoes), Ponce, and the concert's promoter, Ralph Mercado, resident of RMM Records.

title cut winning top Hot Latin Track. Selena won Top Regional Mexican Latin Artist for the second time in two years.

**SO WHERE DO WE GO** From Here?: The guess here is, look for more of the same for the short term, as far as the Billboard Latin 50 is concerned. Luis Miguel, Gloria Estefan, and Selena are not going away anytime soon. PolyGram Latino's valentato troubadour Carlos Vives, the only new artist to make significant noise on the retail chart this year, looks poised to at least hold his own with his label debut, "Clasicos De La Provincia."

A real puzzler is what effect Latino radio experts on album sales. Vives, BMG pop pianist Raúl di Blasio ("Pi-ano De America 2"), Angel/EMI Latin superstar Plácido Domingo ("De Mi Alma Latina"), and WEA Latina pop/rock idols Maná ("Donde Jugarán Los Niños?") all have reached the top 10 on the album chart with little or no radio support. What is clear is that since Hot Latin Tracks converted to BDS Nov. 12, Fonovisa has ruled, picking up 16 entries on the Dec. 17 chart. With second-place Sony holding 10 positions that week, the two labels accounted for a whopping 65% of the Hot Latin Tracks.

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POP			TROPICAL/SALSA			REGIONAL MEXICAN		
35 STATIONS			21 STATIONS			69 STATIONS		
1	LUIS MIGUEL	WEA LATINA	1	LUIS ENRIQUE	SONY	1	LA MAFIA	SONY
2	EDNITA NAZARIO	EMI LATIN	2	OLGA TANON	WEA LATINA	2	SELENA	EMI LATIN
3	LUCERO	MELODY/FONOVISA	3	ES MENTIROSO	SONY	3	FITO OLIVARES	FONOVISA
4	CHARLIE MASSO	SONY	4	ESE HOMBRE	SONY	4	EL COLESTEROL	FONOVISA
5	CRISTIAN	MELODY/FONOVISA	5	GILBERTO SANTA ROSA	SONY	5	LIBERACION	FONOVISA
6	CON TU AMOR	SONY	6	TE ME VAS	SONY	6	VUELVE MI AMOR	FONOVISA
7	LAURO PAUSINI	WEA LATINA	7	LOS REHENES	FONOVISA	7	NI EL PRIMERO NI EL...	FONOVISA
8	ARIZTIA	SD/SONY	8	MÉRENGUE M.P. QUE...	FONOVISA	8	LOS MIER	FONOVISA
9	PALABRAS DE HOMBRE	SONY	9	ESTOY EN EL PROCESO...	SONY	9	TE AMO	FONOVISA
10	QUERIDA	SONY	10	LAURO RODRIGUEZ	EMI LATIN	10	QUIERO VOLVERTE A VER	FONOVISA
11	JUAN LUIS GUERRA	440	11	AUNQUE LO DUDES	SONY	11	VICENTE FERNANDEZ	SONY
12	KAREN/BMG	EL BESO DE...	12	ME ESTOY...	SONY	12	NO, NO Y NO	SONY
13	LOURO PAUSINI	SONY	13	LAURO RODRIGUEZ	EMI LATIN	13	TE AMO, TE AMO, TE AMO	SONY
14	AMANECIENDO EN TI	SONY	14	ME ESTOY...	SONY	14	GRAM LATINO MI FORMA...	SONY
15	MIJARES	EMI LATIN	15	LAURO RODRIGUEZ	EMI LATIN	15	EZEQUIEL PENA	FONOVISA
16	AMOR	SONY	16	SUENA DESPIERTO	SONY	16	VEN Y VEN	FONOVISA
17	PIMPINELA	POLYGRAM LATI...	17	LAURO PAUSINI	WEA LATINA	17	LA DIFERENCIA	ARISTA-
18	NO LA FAMILIA	SONY	18	FUE	SONY	18	TEASIG/BMG	LINDA...
19	LUIS ENRIQUE	SONY	19	EDNITA NAZARIO	EMI LATIN	19	INDUSTRIA DEL AMOR	INDOVISA
20	ASI ES LA VIDA	SONY	20	QUIERO QUE ME HAGAS...	SONY	20	NO TE...	SONY
21	OLGA TANON	WEA LATINA	21	LA MEDIA VUELTA	SONY	21	BANDA ARKANGEL R-15	LUNA/FONOVISA
22	ES MENTIROSO	SONY	22	CRISTIAN	MELODY/FONOVISA	22	LA QUE...	SONY
23	LA MEDIA VUELTA	SONY	23	CON TU AMOR	SONY	23	GRUPO MOJADO	FONOVISA
24	EL COLESTEROL	FONOVISA	24	PARA QUE	SONY	24	PARA QUE	SONY
25	VUELVE MI AMOR	FONOVISA	25	A PESAR DE TODO	SONY	25	A PESAR DE TODO	SONY
26	MI FORMA DE SENTIR	FONOVISA	26	ES MENTIROSO	SONY	26	ES MENTIROSO	SONY
27	NI EL PRIMERO NI EL ULTIMO	FONOVISA	27	LA NINA FRESA	SONY	27	LA NINA FRESA	SONY
28	TE AMO	FONOVISA	28	SWING LATINO	SONY	28	SWING LATINO	SONY
29	SIEMPRE CONTIGO	FONOVISA	29	BIDI BIDI BOM BOM	SONY	29	BIDI BIDI BOM BOM	SONY
30	QUIERO VOLVERTE A VER	FONOVISA	30	MI PEQUENO AMOR	SONY	30	MI PEQUENO AMOR	SONY
31	CON TU AMOR	FONOVISA	31	PENSANDO EN TI	SONY	31	PENSANDO EN TI	SONY
32	NO, NO Y NO	FONOVISA	32	EL LLORON	SONY	32	EL LLORON	SONY
33	TE AMO, TE AMO, TE AMO	FONOVISA	33	PREFIERO PARTIR	SONY	33	PREFIERO PARTIR	SONY
34	ASI ES LA VIDA	FONOVISA	34	SEGUIRE TU HUELLA	SONY	34	SEGUIRE TU HUELLA	SONY
35	LENTAMENTE	FONOVISA	35	TE ME VAS	SONY	35	TE ME VAS	SONY
36	VEN Y VEN	FONOVISA	36	TU LO DECIDISTE	SONY	36	TU LO DECIDISTE	SONY
37	LINDA CHAPARRITA	FONOVISA	37	TRAGOS AMARGOS	SONY	37	TRAGOS AMARGOS	SONY
38	QUIERO QUE ME HAGAS EL AMOR	FONOVISA	38	QUE POCA SUERTE	SONY	38	QUE POCA SUERTE	SONY
39	NO TE IMAGINAS	FONOVISA	39	NAVIDAD SIN TI	SONY	39	NAVIDAD SIN TI	SONY
40	ESE HOMBRE	FONOVISA	40	MUSICA ROMANTICA	SONY	40	MUSICA ROMANTICA	SONY
41	LA QUE ME HACE LLORAR	FONOVISA	41	VEN A MI	SONY	41	VEN A MI	SONY
42	PARA QUE	FONOVISA	42	LAS HABAS	SONY	42	LAS HABAS	SONY
43	A PESAR DE TODO	FONOVISA						
44	ES MENTIROSO	FONOVISA						
45	LA NINA FRESA	FONOVISA						
46	SWING LATINO	FONOVISA						
47	BIDI BIDI BOM BOM	FONOVISA						
48	MI PEQUENO AMOR	FONOVISA						
49	PENSANDO EN TI	FONOVISA						
50	EL LLORON	FONOVISA						
51	PREFIERO PARTIR	FONOVISA						
52	SEGUIRE TU HUELLA	FONOVISA						
53	TE ME VAS	FONOVISA						
54	TU LO DECIDISTE	FONOVISA						
55	TRAGOS AMARGOS	FONOVISA						
56	QUE POCA SUERTE	FONOVISA						
57	NAVIDAD SIN TI	FONOVISA						
58	MUSICA ROMANTICA	FONOVISA						
59	VEN A MI	FONOVISA						
60	LAS HABAS	FONOVISA						

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 date, even if it registers an increase in detections. Airplay awarded to those records which attain 500 detections for the first time. If two records are tied in number of detections, 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.

# Top Contemporary Christian

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS AGO	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	3	21	STEVEN CURTIS CHAPMAN ● SPARROW 1408 <b>RS</b>	HEAVEN IN THE REAL WORLD 19 wks at No. 1
2	1	15	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
3	5	5	SANDI PATTI WORD 9443 <b>RS</b>	FIND IT ON THE WINGS
4	2	9	4 HIM BENSON 4046	THE RIDE
5	6	107	DC TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
6	4	13	ASHTON/BECKER/DENTE SPARROW 1389	ALONG THE ROAD
7	34	31	AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
8	7	19	NEWSBOYS STARSONG 8814	GOING PUBLIC
9	14	3	MICHAEL CARD SPARROW 51421	POIEMA
10	17	5	WAYNE WATSON WORD 4242	ONE CHRISTMAS EVE
11	10	61	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
12	24	3	4 HIM BENSON 2187	SEASON OF LOVE
13	8	61	CARMAN ● SPARROW 1387 <b>RS</b>	THE STANDARD
14	39	3	STEVE GREEN SPARROW 512	PEOPLE NEED THE LORD
15	9	11	BEBE & CECE WINANS SPARROW 1417	RELATIONSHIPS
16	25	9	CARMAN EVERLAND 9475/WORD	YO KIDS 2
17	11	49	TWILA PARIS STARSONG 8805	BEYOND A DREAM
18	RE-ENTRY		AMY GRANT MYRRH 5057/WORD	A CHRISTMAS ALBUM
19	19	5	VARIOUS ARTISTS STARSONG 1018	CELEBRATE THE GIFT
20	18	3	KIDS CLASSICS BENSON 4054	CHRISTMAS CAROLS
21	13	17	BRYAN DUNCAN MYRRH 6973/WORD	SLOW REVIVAL
22	RE-ENTRY		VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
23	22	5	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE HYMNS
24	12	101	NEWSBOYS STARSONG 8251	NOT ASHAMED
25	36	35	AUDIO ADRENALINE FOREFRONT 3012/STARSONG	DON'T CENSOR ME
26	21	45	POINT OF GRACE WORD 26014	POINT OF GRACE
27	30	3	KIDS CLASSICS BENSON 4058	CHRISTMAS FAVORITES
28	16	3	OUT OF EDEN GOTE 3818/MYRRH	LOVIN' THE DAY
29	23	7	GUARDIAN PAKADERM 83186/MYRRH	SWING SWANG SWUNG
30	NEW▶		ACAPPELLA WORD 9612	HYMNS FOR ALL THE WORLD
31	20	23	TAKE 6 WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
32	15	9	SIERRA STARSONG 1003	SIERRA
33	28	41	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
34	37	135	RAY BOLTZ WORD 5473	MOMENTS FOR THE HEART
35	29	11	MARK LOWRY WORD 9441	MOUTH IN MOTION
36	27	37	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
37	26	27	GARY CHAPMAN REUNION 0084/WORD	THE LIGHT INSIDE
38	35	31	CLAY CROSSE REUNION 9728/WORD	MY PLACE IS WITH YOU
39	38	7	MORTAL INTENT 9487	WAKE
40	31	11	PAM THUM BENSON 4002	FAITHFUL

● 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. **RS** indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications.

## As Christian Music's Biggest Year Ends, Industry Believes The Best Is Yet To Come

AS THE YEAR DRAWS to a close and people in the Christian music industry reflect on the past 12 months, the key word for 1994 seems to be growth. There has been an increase in record sales, concert attendance, and media exposure this year for Christian acts. For the last few years, nearly everyone has predicted that Christian music was on the brink of exploding in much the same way country music has. As 1994 ends, that explosion is looking less like wishful thinking on the industry's part and more like a reality.

One of the facts that lends credence to that supposition is the continuing interest in and commitment to Christian music by mainstream labels. One of the big stories of 1994 was the formation of the EMI Christian Music Group in the wake of EMI's purchase of Star Song Records. EMI had acquired Sparrow Records in 1992, and Jimmy Bowen, president of EMI's Liberty Records, became co-chairman with Sparrow's Billy Ray Hearn. Bowen and Hearn also will co-chair the EMI Christian Music Group, with the Sparrow and Star Song labels under the EMI umbrella as well as a new distribution company that will be headed by former Nest president/CEO Steve Griffin.

Benson Music Group was purchased by the Music Entertainment Group in 1993, and this year it inked a mainstream distribution and marketing agreement with Liberty Records. To further exploit the opportunity, Benson hired Stin Fox from Cena as director of sales and marketing for the general marketplace. Liberty and Benson combined efforts to push 4 Him's latest release, "The Ride," in the AC market.

Music Entertainment Group's Wes Farrell has been pleased with Benson's growth. "Christian music is an emerging market, and there's room for unlimited growth," he says.

Curb Records also announced its entry into the Christian arena this year, and hired former Geffen Records executive Claire West to head its Christian division. Chairman Mike Curb signed White Heart and Jonathan Pierce. In the wake of the scandal that ended his Christian music career, multiple Dove Award winner Michael English also signed with Curb, but chose to pursue a career in pop music, releasing a duet with Wynonna Judd titled "Healing."

Other examples of mainstream companies showing a commitment to the Christian market included Target sponsoring the Dove Awards, and the Family Channel making a three-year commitment to the show; Sony Tree Publishing establishing a contemporary Christian publishing division headed by Jim Scherer; Disney's involvement in the fan-voted American Christian Music Awards and Christian Music Week in

September; and Nashville-based booking agency Buddy Lee Attractions starting a Christian music division.

**TOUR DE FORCE:** 1994 was a great year for Christian artists on the road. Carman packed Texas Stadium in Dallas with 71,000 people. The Young Messiah Tour recently wrapped another successful year. (By the way, producer Norman Miller says next year will be the last year for the Young Messiah Tour, but he plans on producing another musical, called "Emmanuel," as well as the Hymns And Voices Tour next summer.) Steven Curtis Chapman and the Newsboys were one of the hottest tickets this year. Twila Paris' tour with Phil Keaggy and Clay Crosse was also successful.

But perhaps the biggest touring news was Susan Ashton opening for Garth Brooks on his fall European tour. (A year ago, who would have thought a Christian artist would be opening for a major act like Garth?) When Ashton came back to the U.S., she hit the road here for the All Together Tour with Margaret Becker and Christine Dente, supporting

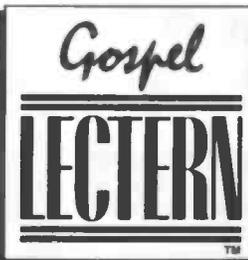
their trio album "Along the Road." The outing was so well received that the trio will tour again next spring.

It's great to see Christian artists touring with package shows and selling hard tickets. Things have come a long way since most acts were weekend warriors playing for love offerings (aka donations). Sparrow president Bill Hearn says 12 of the 18 acts on his roster were on tour this fall. "That's a real proud moment for me, that so many of our artists are out there ministering in public and in concert," he says. "Two-thirds of our active artist roster was on the road this fall, on concert tours ranging from 30 to 85 cities apiece."



Carman packed Texas Stadium in Dallas for a sold-out concert.

### 1994 ★ IN ★ REVIEW



by Deborah Evans Price

music.

Christian country music is also starting to achieve a higher profile. Integrity's Susie Luchsinger and Star Song acts Andy Landis and Brian Barrett were among the Christian country acts to have a good year. Veteran country rocker Charlie Daniels entered the Christian market this year with his wonderful Sparrow release "The Door."

Look for other country acts to become involved in Christian music in 1995. Sparrow will issue a Christian solo album by Marty Raybon, lead vocalist for the group Shenandoah, as well as a multi-artist country salute to gospel. There are also plans in the works for a Sony project tentatively titled "Silent Witness," which is slated to feature cuts by Ricky Skaggs, Sawyer Brown, Dolly Parton, and others.

**REFLECTING ON THE** top stories of the year, SoundScan's involvement was highly anticipated—several labels were trying to schedule their releases to coincide with and benefit from the change—but as of year's end, things still weren't in place for Christian product to be tracked by the system. Plans now call for the big moment to come sometime in early 1995.

Another story that shook the Christian music industry was Michael English's extramarital affair with First Call's Marabeth Jordan. Beyond calling a halt to the Christian careers of two of the industry's most celebrated voices, the story carried even bigger ramifications, forcing the industry to re-evaluate issues of accountability and ministry. "Anytime something like that happens, it causes everybody to re-focus and re-evaluate—the artists, the personnel. It's kind of a reality check for everyone," Word president Roland Lundy says. "It's unfortunate that you have to wait around 'til something like that happens to have a reality check, but it does cause you to do that. I know we did as a company, and all of us individually made sure we were really focused on what we were called to do. Out of a real negative situation can come some positives for our industry."

All in all, there were a lot of positives in 1994. Steven Curtis Chapman's "Heaven In The Real World" was certified gold in less than five months, and his "For The Sake Of The Call" album was also just certified gold, bringing Chapman's gold count to three ("The Great Adventure" has also reached that level). Amy Grant's long-anticipated release brought consumers into the stores. Word's Point Of Grace and Reunion's Clay Crosse were new acts that enjoyed tremendously successful debuts.



The Mississippi Children's Choir can float like a butterfly and sing unto Thee ....

4469

MALCO

MALCO

## Biz Took Stock In '94, With Gospo-Centric's Franklin Poised To Lead The Way In 1995

**W**HATEVER HAPPENED to the year of gospel? Well, that's exactly what most of the gospel industry is asking. Unless it is symbolized by the phenomenal success of Kirk Franklin, whose star keeps rising on the gospel music front.

In April, Franklin's Gospo-Centric debut release, "Kirk Franklin & the Family," cracked The Billboard 200. By November, he was receiving impressive airplay at high-profile urban stations like Chicago's WGCI, and as 1994 winds down, sales of his album top the 300,000-unit mark, according to Gospo-Centric. For most, Franklin became the personification of gospel's explosive potential at retail; many believe he signifies gospel's inevitable direction.

**T**HE YEAR'S biggest stories? The continued success of Franklin and Malaco's Mississippi Mass Choir; a heightened interest in the developing spoken-word marketplace; the rise of groups like the Christian African-American Booksellers Assn.; the promise of SoundScan data for the gospel marketplace; and the triumph of the Gospel Music Workshop after a tumultuous restructuring. And while it has struggled to find its niche in the past, this year the gospel industry has had a breakthrough season.

But for all the excitement generated, 1994 was not a pronouncement of gospel's arrival. It was more a year of introspection—of taking inventory. An opportunity for the industry to plug some of its biggest holes in anticipation of such a year. Response to a first-time summit of top gospel executives and manufacturers in New York to address the implementation of SoundScan was overwhelming. The Gospel Music Workshop Of America put a lot of rumors to rest, while proving it was still a power to be reckoned with. Then there was a behind-the-scenes scramble on the part of labels like Benson and Integrity Records to get it on the act—or more likely the race to beat mainstream labels to ground-floor entry.

More than enough has been said about major labels coming to gospel. Particularly since they never quite know what to do when they get there; in some cases, they might as well have entered the twilight zone. (Y'all better ask somebody.)

In the most recent developments, look for Raina Bundy to take over as GM of Columbia's new gospel label, and reports are that Tara Griggs Magee will assume the post of label director at Verity Records.

Industry pundits are also watching the expanding clout and power base of Bishop Paul S. Morton. The 40,000-strong engagement party Morton hosted for the gospel community and a savvy new group of church leaders with



Sounds Good. Perspective's Sounds Of Blackness courted gospel fans with sincerity.

the summer debut of his Full Gospel Baptist Church Conference injected a triple dose of optimism in the surge toward wedding the church to the gospel community and yet even more sales potential. (Already, New Orleans' hotels are 68% full in anticipation of next year's installment, July 10-14, at the Louisiana Superdome.) And Gospo-Centric CEO Vicki Mack-Lataillade scored yet another coup with the signing of the Full Gospel Baptist Church Conference National Mass Choir.

Morton, like many, is glad "to see the growth in spoken-word ministry, especially with gospel reaching the level that it has. It's the season for gospel," Morton says, "with more and more 24-hour stations and the meshing of the spoken



Welcome. Pop veterans Stephanie Mills, left, and Jennifer Holliday made their mark in the gospel marketplace.

word."

**I**NDEED, PROCLAIMING 1994 "the year of gospel" was noble. Suddenly, everyone loves gospel. Go one step further and ask them to tell you the title of the last gospel release they purchased, and it's another story.

The bottom line is this: 1994 was a bit premature; 1996 is a better bet. Still, '94 proved to be a year of unprecedented successes. Stephanie Mills and Jennifer Holliday, for example, made quantum leaps up the charts. But it also was a year in which Andrae Crouch nearly crashed and burned. His latest album, "Mercy," earned a favorable response from gospel hard-liners, but

initial sales indicate that what worked 10 years ago won't necessarily work now.

Gospel is maturing, taking on a market sophistication parallel to its growing profits. The strongest evidence is in the growing number of labels that are looking at putting money behind the marketing of developing acts.

At the same time, gospel is expanding its menu of flavors to include hip-hop, jazz, and even a few R&B converts. But no matter how the music sounds, success is determined first and foremost by an act's testimony.

In fact, gospel's base is more demanding than ever that its stars acknowledge who really loves them. Core buyers have proven unresponsive to acts that have searched for what appears to be a nonexistent crossover marketplace. This has left gospel's more contemporary-sounding headliners and hopefuls wondering what kind of image to project.

One imaging success story is Perspective's Sounds Of Blackness, which sincerely courted the marketplace for its sophomore release, "Africa To America: The Journey Of The Drum." The album achieved solid sales and earned two Stellar awards.

**O**UTSIDE OF Franklin, the Sounds, and Mississippi Mass, gospel's biggest chart successes were Yolanda Adams, the Rev. Tyrone Block, Helen Baylor, Rudolph Stansfield, James Hall & Worship and Praise, the GMWA Women of Worship, John P. Kee, Hezekiah Walker, and Vicki Winans—all hard-core gospel stalwarts.

And judging by some of the releases due in the first quarter of 1995, label executives are putting a spin on the familiar. A string of solid releases from more traditional names, like James Moore (with the Mississippi Mass Choir), the Hawkins Family, and the Anointed Pace Sisters, is expected to blitz the marketplace. Kirk Franklin's sophomore release is due in February.

And while producers and artists take more creative gambles, gospel's business climate is a great deal more political thanks to a steady influx of new players and a shoring up of boundaries on the part of its inner circle. All of which is a direct result of the rising stakes in record sales, and further proof that the real year of gospel is ahead and not behind.

### 1994 ★ IN ★ REVIEW



by Lisa Collins

## Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CH.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	15	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE 9 weeks at No. 1
2	2	19	THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO	IN THIS PLACE
3	3	79	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
4	4	27	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4006/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
5	5	75	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN AND THE FAMILY
6	6	21	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
7	7	31	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT	IT'S OUR TIME
8	10	7	ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
9	18	5	TRAMAINE HAWKINS COLUMBIA 57876	A HIGHER PLACE
10	17	7	JENNIFER HOLIDAY INTERSOUND 9113	ON & ON
11	11	21	WANDA NERO BUTLER SOUND OF GOSPEL 205	CHIKI ANYABWILLE
12	16	15	VICKI WINANS INTERSOUND 9127	VICKI WINANS
13	8	11	STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW	PERSONAL INSPIRATIONS
14	15	9	WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE
15	12	31	VARIOUS ARTISTS BLACKBERRY 1605/MALACO	SONGS MAMA USED TO SING
16	22	7	CHICAGO MASS CHOIR CGI 1122	I'M SO GRATEFUL
17	13	9	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
18	9	41	CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
19	14	19	WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199	THE CHANGE WILL COME
20	31	83	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
21	24	5	O'LANDA DRAPER WORD 9488/EPIC	LIVE - A CELEBRATION OF PRAISE
22	27	11	ORLANDO WRIGHT SOUND OF GOSPEL 203	ORLANDO WRIGHT
23	37	19	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
24	25	25	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
25	30	7	JAMES HALL & WORSHIP & PRAISE INTERSOUND 9131	GOD IS IN CONTROL
26	NEW	▶	AL JINWRIGHT MASS CHOIR CRYSTAL ROSE 2282/BENSON	WAIT ON THE LORD
27	23	9	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
28	20	33	CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
29	NEW	▶	KIM STRANTON GLORIOUS 503/INTEGRITY	I'M IN THIS PLACE
30	32	5	TYRONE BLOCK/CHRIST TABERNACLE CHOIR WORD 9490/EPIC	ALL FOR ME
31	26	31	SOUNDS OF BLACKNESS PERSPECTIVE 9006	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
32	19	23	L.A. MASS CHOIR CGI 1083	I SHALL NOT BE DEFEATED
33	28	57	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
34	36	3	DALLAS FORT WORTH MASS CHOIR SAVOY 7115	FOR HIS GLORY
35	33	57	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
36	35	3	JAY TERRELL & HIGHER PRAISE BLACKBERRY 1607	CLOUDLESS DAY
37	RE-ENTRY	▶	THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000E&J	THE FAMILY
38	29	25	EDWIN HAWKINS INTERSOUND 9124/FXBT	KINGS & KINGDOMS
39	38	3	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 7116	I SEE A MIRACLE
40	39	3	JAMES BIGNON & DELIVERANCE ATLANTA INT'L 10201	HEAVEN BELONGS TO YOU

Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. ■ Indicates past or present Heatsseeker title. © 1994, Billboard/BPI Communications.

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# Guided By Voices, A New Spirituality Reigns Over Charts

**MONKS TAKE ALL:** The big hit of 1994 came out of left field. "Chant," the Angel/EMI collection of Gregorian chants recorded by the Benedictine Monks of Santo Domingo de Silos in Spain, cut a swath through Europe and debuted in the U.S. in March at No. 1 on Billboard's Classical chart. It sold 2 million copies in 17 weeks, peaked at No. 3 on The Billboard 200, and ends the year at No. 2 on the classical chart (bumped by "Three Tenors In Concert 1994" on Atlantic) and at No. 71 on The Billboard 200.

If stressed-out consumers were looking for spirituality and serenity on disc, they got lots more opportunities to buy it this year, as the labels offered their own versions and spin-offs to capitalize on the "Chant" phenomenon. Groups and labels that have been laboring in this particular vineyard all along also got a boost

## 1994 \*IN\* REVIEW



by Heidi Waleson

from all the interest, particularly *Anonymous 4*, the superb female vocal quartet (see story, page 5) whose third *Harmonia Mundi* album made the classical chart immediately upon its release this fall and which finished the year with two recordings enthroned there.

Ever since Gorecki's *Symphony No. 3* hit the big time, the record labels have been looking for more out-

of-the-ordinary repertoire to grab consumer interest. If no one wants to buy new artists doing the same old great works, label heads like Peter Gelb of Sony Classics USA hypothesize, let's sell them on something else, like Lutoslawski or Messiaen. No one guessed that this year, the answer would be 1,000-plus-year-old devotional music with only a few identifiable composers. As with Gorecki, it was clearly the sound that grabbed the market (the marketing helped, too).

Consumers appear to like the spiritual tilt, so composers like Arvo Pärt and John Tavener are showing up in releases (Tavener was featured both



NYMAN

on Virgin Classics and on the first release from Sony Classical USA's newly licensed line, *Arc Of Light*). Also related is the easy-listening crossover success of Michael Nyman's film score "The Piano" (Virgin), though in this case, spirituality no doubt cohabited with other, earthier associations.

**SINGERS ASCENDANT?** Interesting that so much of this hit stuff should involve singing. Indeed, the current classical recording stars are not conductors, as they used to be, but singers. It's not just the monks and the heavily promoted "Three Tenors" (both the London and this year's Atlantic incarnations), but also young singers such as mezzo-soprano Cecilia Bartoli (with major hits on London), Dawn Upshaw, and Thomas Hampson, all of them interesting, engaging recitalists. Maybe it's time for a vocal renaissance—everything from the resurrection of masses by Dufay to the creation of contemporary operas and song cycles. (Here's a good spot to mention a few of the more obscure releases of 1994—a recording of Ethyl Smyth's fascinating turn-of-the-century opera, "The Wreckers" (Conifer), and a rerelease of the late, much-lamented Arleen Auger singing Canteloube's "Chants d'Auvergne" (Virgin

Classics).

**A NEW LOOK:** New ways of looking at the same old stuff also remain in vogue—witness John Eliot Gardner's illuminating period-instrument traversal of the complete Beethoven symphonies on Archiv and Harnoncourt's new look at Schumann on Teldec—as do blockbuster compilations of old stuff, such as RCA Victor Gold Seal's 65-CD "Heifetz Collection," for example.

The eye-catching graphics of the "Chant" cover also indicate some of the new ways of packaging and promoting classical CDs. A seminude woman on the cover of RCA's "Carmen Burana" with the St. Louis Symphony and Leonard Slatkin, for example, helped drive sales of this release in a crowded field.

Midprice also has been a way to lure the reluctant buyer: London joined the fray this year with a 20-CD line, "Pavarotti's Opera Made Easy." Quality budget titles also continue to enter the market: Naxos has more than 800 and counting; that label and its new competitor in the U.S., Discover International, offer core and obscure repertoire in often highly praised performances. And speaking of obscurity, independents have remained staunch supporters of the im-

(Continued on page 62)

## Gin-grinch Can't Steal Jazz's Goodwill

**LAST YEAR AT THIS TIME,** we recommended that you be kind and give thanks. Were you? Did you? (Or did you vote Republican, which automatically answers my questions and disqualifies you from membership in any club that I'd want to join?)

Jazz is a democratic, egalitarian art, and its followers had better take seriously their responsibilities to dig the music, dig themselves, and treat people nice. So, jazz fans, in the course of fulfilling your duties, if you happen upon a dude named Gingrich who claims to care something about the well-being of

out my top 10:

"The Complete Bud Powell On Verve," Bud Powell (Verve).

"Beauty Is A Rare Thing," Ornette Coleman (Rhino).

"Tangamente," Astor Piazzola (Just A Memory).

**WEIRDEST SCENE BY A GUERRILLA JAZZ MAN:** The climax to the San Francisco jazz fest, which took place Oct. 27-Nov. 13, featured the aforementioned Ornette Coleman presenting a troupe of body piercers on the stage where he premiered both his new acoustic quartet and the latest edition of his electric *Prime Time*. The reports were ugly: needles, cheeks, topless babes, chains, blades, nipples (I'm gonna throw up). Obviously Coleman took way too seriously that hipster command "Gimme some skin." Do the folks at Verve have any idea what they got themselves into, signing him and underwriting his Harmolodics imprint? I'll guess not, though I'm delighted someone supports shock theater.

**HE LEFT HIS HEART,** but found a new audience: *Strange Business*, this cultural recycling. Is it possible that the music fans who "discovered" Tony Bennett this year for the first time are really goofing on the old boy? That the MTV generation—the children of the children of the children who

years ago empathized with his losses in San Francisco—think he's a novelty act, a gray hair (the best money can buy) who's farty yet hip, kitschy yet debonair? "MTV Unplugged" was a beautiful thing for Bennett and for

marketing mavens everywhere, but did pop-jazz's world-class interpreter really need validation from the likes of Elvis Costello and k.d. lang? I'll take Bennett over just about anyone (and have for years), but I'm not keen about seeing him glorified for the wrong reasons. (Or is there no such thing as "the wrong reasons" when it comes to success, show business-style?)

**HAIR TODAY, Hair Tomorrow:** Saxophonist Kenny G defied the laws of physics by climbing up and falling down at precisely the same time, the instant his "Miracles: The Holiday Album" overtook his "Breathless" at the top of the Contemporary Jazz Albums chart. "Breathless" sold 7 million units, stayed among the top entries for over two years, and left countless jazzers wondering, Is this guy jazz?

**PREDICTIONS FOR '95:**

- A well-known liquor concern will startle the jazz world by renting advertising space on the side of a youngblood trumpeter's head and buzz-cutting a corporate logo into his hair.

- The editors of every jazz magazine in America will agree not to go to press without featuring a cover story on someone—anyone—named Marsalis.

- On the advice of its accountants, BET will jettison its plans for a 24-hour jazz network, and instead will broadcast 24-hour test patterns with jazz accompaniment.

**REST EASY, WE'LL MISS YA:** Sonny Sharrock, Joe Pass, Carmen McRae, Danny Barker, Cab Calloway, Red Rodney, Oliver Jackson, Earle Warren, Eric Gale, Willie Humphrey, Bobby Pratt, Roger Ramirez, Raymond Scott.

**BEST TWO Recommendations For '95:** Same as last year (see opening graph) plus Merry, Happy...



by Jeff Levenson

## 1994 \*IN\* REVIEW

mankind, give him a copy of Trane's "A Love Supreme" and insist he listen to it. We'll all sleep better.

With that, I invite you to ponder the following:

**SEVEN RECORDS THAT made me forget about the "Contract With America":**

"Revelation," Cyrus Chestnut (Atlantic).

"Lilac Time," Jimmy Rowles (Kokopelli).

"Hand Jive," John Scofield (Blue Note).

"Parallel Worlds," Dave Douglas (Soul Note).

"Can You Hear A Motion," Marty Erlich (Enja).

"The Journey," Danilo Perez (RCA/Novus).

"A Tribute To Bing Crosby," Mel Torme (Concord).

**THREE REISSUE SETS that round**



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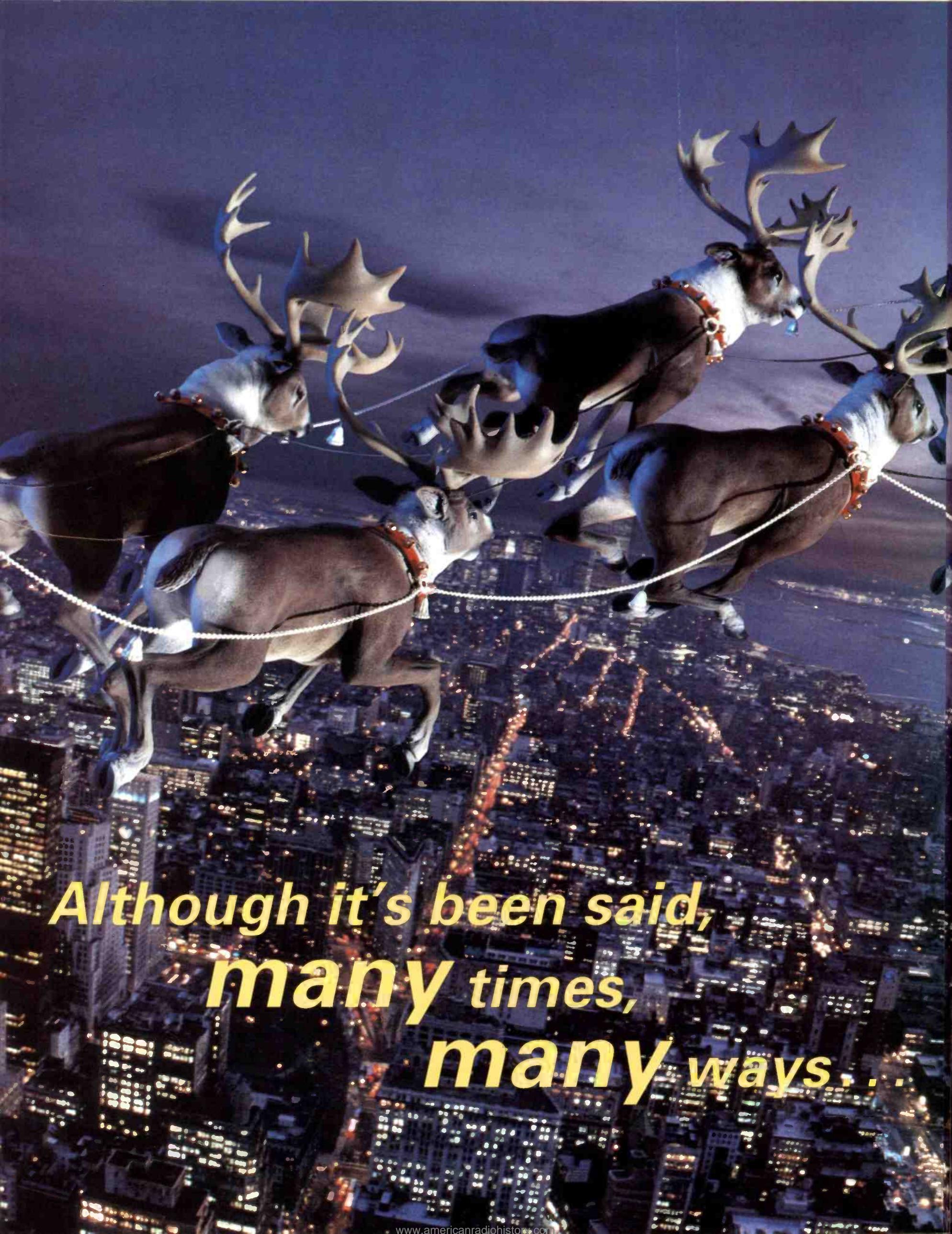
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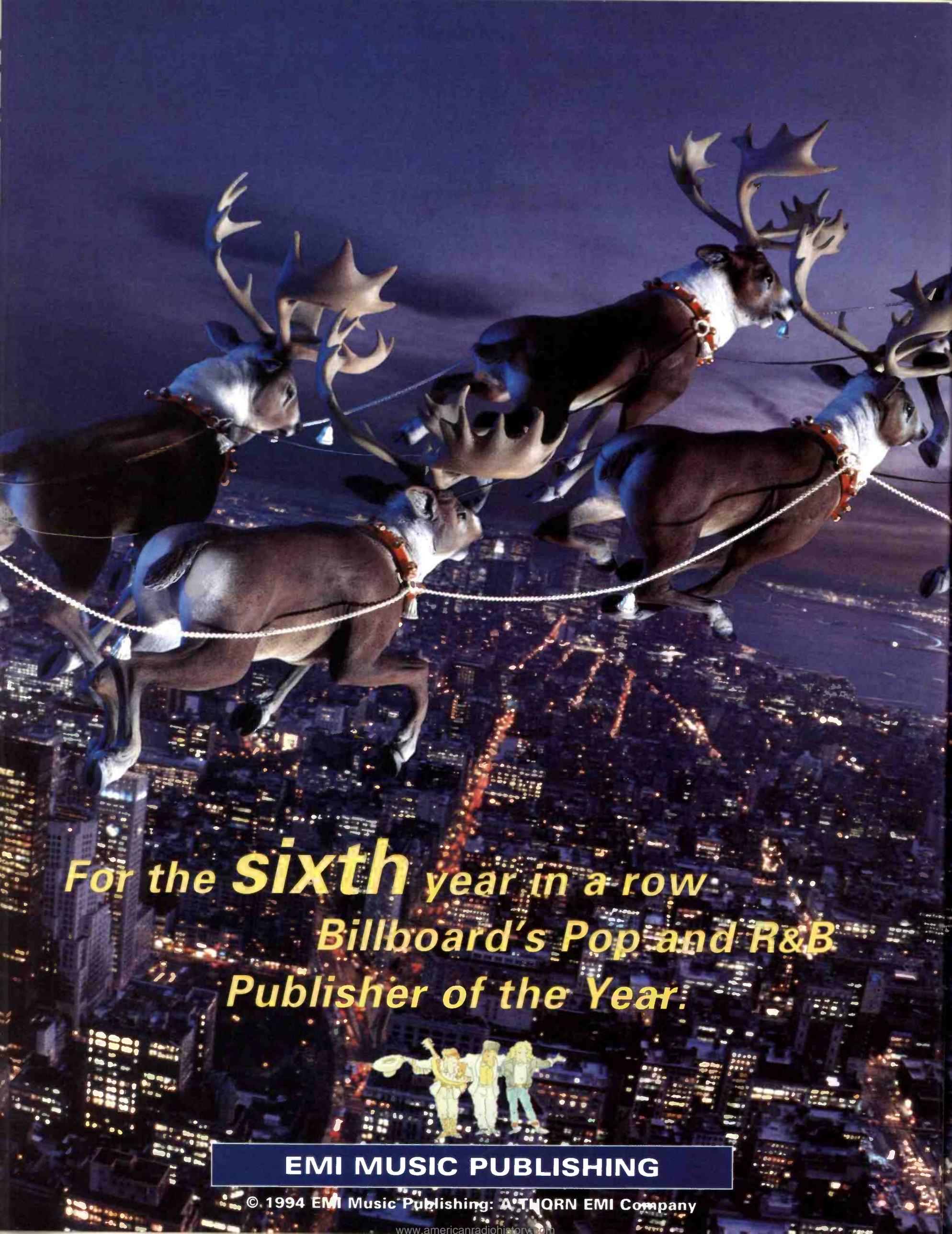
RAP



*Although it's been said,  
**many** times,  
**many** ways . . .*

*...we're still number one.*





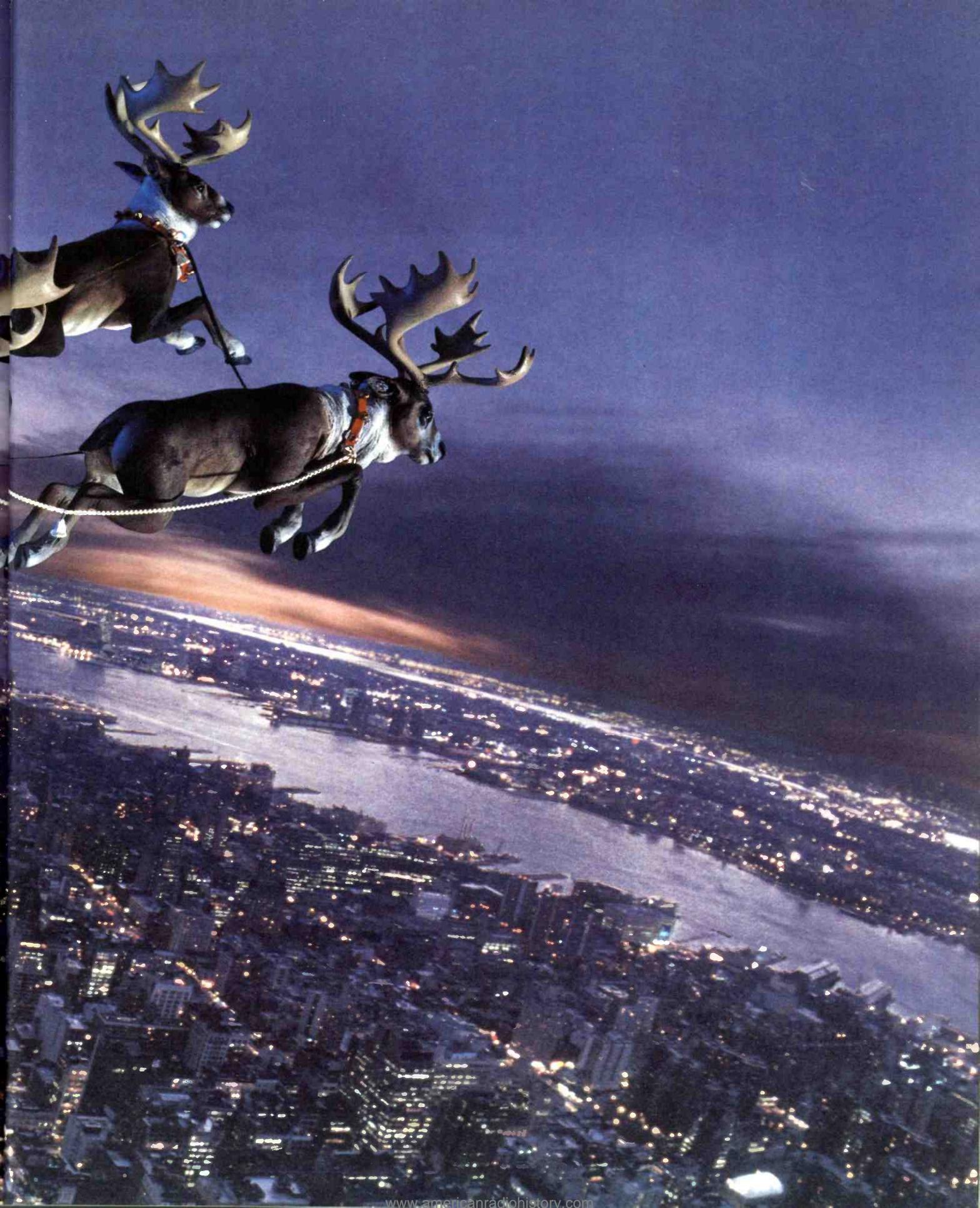
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1994

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<b>HOT LATIN TRACKS</b>	YE-82

## HOW BILLBOARD'S YEAR IN MUSIC CHARTS ARE COMPILED

The 1994 year-end charts were compiled by computer from Billboard's weekly and bi-weekly music charts during the eligibility period, which runs from the Dec. 4, 1993, issue to that of Nov. 26, 1994. Among this year's charts, we are including, for the first time, rankings for male, female and duo/group in the R&B and Country categories.

Since most of Billboard's charts are based on specific data provided by Broadcast Data Systems and SoundScan, most of the Year In Music lists are based on accumulated airplay data and sales information from the chart year.

Rankings for the Hot 100 Airplay and Hot R&B Airplay charts are determined by accumulating the total number of gross impressions registered during each week that a title is on the chart. For the Country, Album Rock and Modern Rock singles charts, rankings are based on accumulated detections during each title's chart weeks.

In the Hot 100 and Hot R&B singles categories, accumulated gross impressions are combined with accumulated unit sales and weekly small-market radio playlist points.

For The Billboard 200, Top Pop Catalog Albums, all singles sales charts, and the R&B, Country, Latin, Jazz, Classical and Reggae album charts, year-end rankings are determined by accumulating

the total number of units sold each week that a title is on the chart. The Top Combined Classical Labels rankings are determined by overall sales in all classical categories, including Classical Crossover, midline-priced titles and budget-priced releases.

Year-end rankings for charts that had not yet been converted to BDS and/or SoundScan at the start of the chart year are still determined by accumulating weekly points, which are assigned to each title for each week on the chart in a complex inverse relationship to the chart position. Each of these charts has its own unique point system, with points assigned to each rank on a chart based on the actual number of points a record receives at that position on each chart's computer worksheets.

Due to the difficulty of combining album sales with singles airplay data, combined album and singles categories for pop, country and R&B are still determined by a recap point system that is used for non-converted charts.

On all Billboard albums and singles charts, a distributing label is defined as one that provides marketing, sales and distributing services for another label or for a subsidiary label. Distributing labels are different from distributing corporations, which are not listed on the charts. ■



Cab Calloway



Carmen McRae



Joe Pass



Kurt Cobain



Mike Clarke



Major Lance



Nicky Hopkins



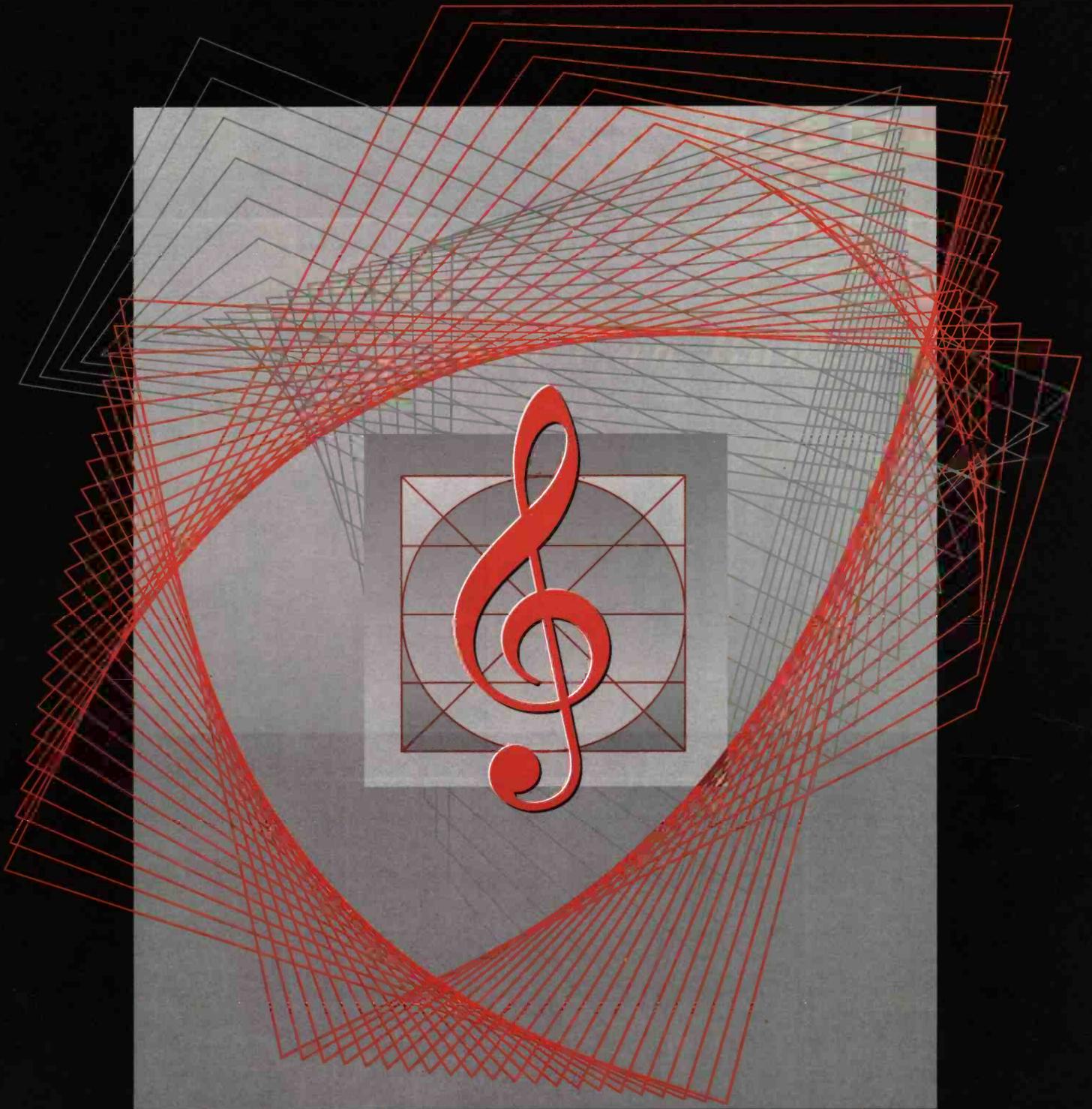
Jule Styne

1994's passings touched all areas of music. Among those artists who will be missed are legendary singer-bandleader Cab Calloway; jazz singer Carmen McRae; Brazilian composer Antonio Carlos Jobim; trumpeters Shorty Rogers and Frank Strasek; guitarists Joe Pass, Eric Gale and Sonny Sharrock; drummer Thomas Benford; big-band singers Dorothy Collins and Ginny Simms; Nirvana singer Kurt Cobain; Byrds drummer Mike Clarke; Motown studio guitarist Robert White; MC5 guitarist Fred "Sonic" Smith; R&B singers Wilbert Harrison and Major Lance; country & western vocalist Ken Carson; pianist Nicky Hopkins and saxophonist Lee Allen.

Also lost were violinists Louis Kaufman and "Papa" John Creach, drummer-bassist Michel-Melthom Lynch, zydeco star John Delafosse, Jamaican DJ-writer Patrick "Dirtzman" Thompson, Irish flute and tin-whistle virtuoso Frankie Kennedy, gospel singer Dr. Mattie Moss Clark and Italian singer Domenico Modugno, as well as composers Mack David, Jule Styne, Arthur Siegel, Arthur Altman, Hans J. Salter, Tommy Boyce, Dino Valenti, Kin Vassy, Manos Hadjidakis and Mark Charron.

The ranks of behind-the-scenes talent were reduced by the deaths of writer-producer Dan Hartman and producers Jimmy Miller and James Polles. ■

BILLBOARD'S YEAR IN VIDEO CHARTS, BASED ON THE SAME CHART YEAR, WILL APPEAR IN THE JAN. 7 ISSUE OF BILLBOARD.



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The Year in

# MUSIC



Aaliyah

# THE YEAR IN CHARTS

BY FRED BRONSON

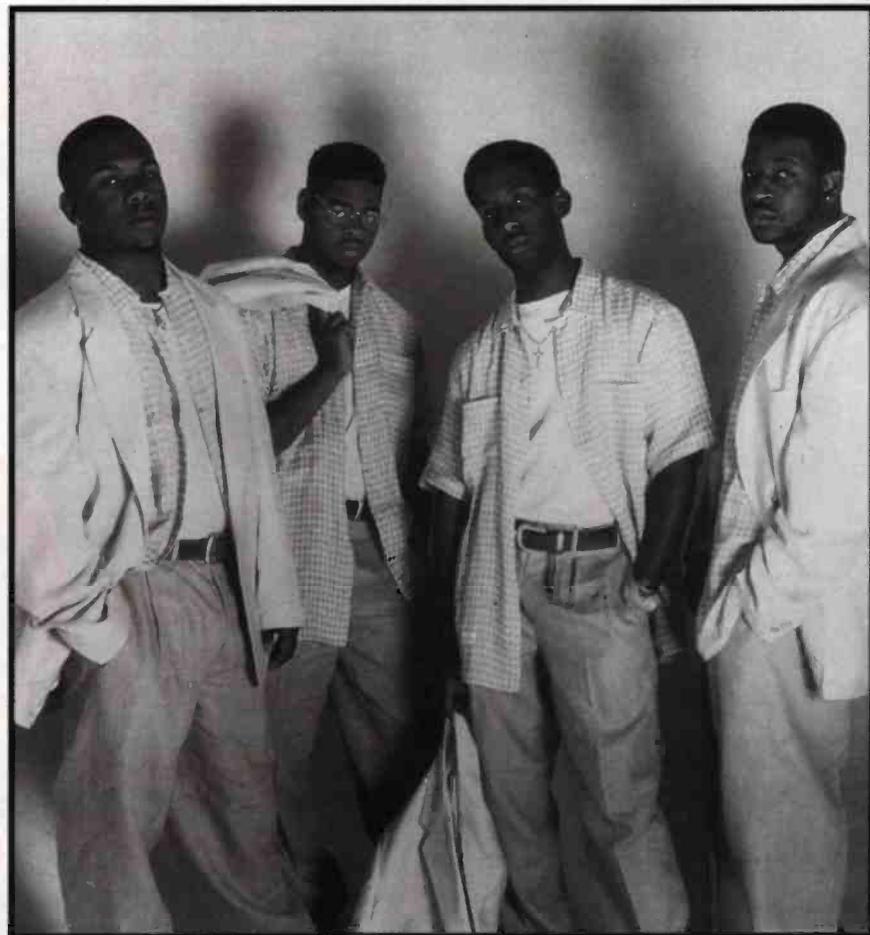
Combining a polished Euro sound with a light reggae beat proved to be a winning combination for Ace Of Base, the Swedish quartet that delivers a one-two punch by claiming the top pop single and top pop album of 1994. It's the second year in a row and the third time in the last 14 years that the same artist has headed both the singles and the album lists. Whitney Houston did it last year with "I Will Always Love You" and "The Bodyguard," and George Michael did it in 1988 with the "Faith" single and album.

Ace Of Base has another rare accomplishment to its credit: The group's first three singles all placed in the Top 10 of the year-end pop chart. It's the first time one artist has had three singles in the annual Top 10 since 1978, when the Bee Gees dominated the list with three 45s from "Saturday Night Fever." The Brothers Gibb were already an established act when they accomplished this hat trick; Ace Of Base has pulled off the same triple somersault in its first chart year. The only other act in the rock era to have three titles in a year-end pop singles Top 10 is Elvis Presley, who did it in 1956. (Despite their chart dominance in the '60s, the Beatles never had three year-end Top 10 singles in the same year.)

Ace Of Base's phenomenal success gives Arista the top pop single and album for the second year in a row; the label pulled double honors last year thanks to Houston.

"The Sign" is the first single not from a soundtrack to be No. 1 for the year since 1990, when Wilson Phillips' "Hold On" came out on top. The highest-ranked soundtrack single of 1994 is "Stay (I Missed You)," the Lisa Loeb & Nine Stories track from "Reality Bites." That track ranks No. 6 for the year. The second most popular soundtrack single of the year is "All For Love," the Bryan Adams/Rod Stewart/Sting theme from "The Three Musketeers." It ranks No. 8 for the year. In third place for soundtrack singles is "Again," Janet Jackson's song from "Poetic Justice," No. 12 for the year.

"The Sign" marks only the second time in the rock era that the No. 1 single of the year has not been



Boyz II Men

American, British or Canadian. Since 1956, 25 No. 1 singles of the year have been American, 11 have been British, and one has been Canadian. In 1958, an Italian song was Billboard's No. 1 single of the year: "Nel Blu Dipinto Di Blu (Volare)" by Domenico Modugno. Ace Of Base is the first Swedish group to have a No. 1 single of the year in the U.S.

By ranking No. 1 for 1994, "The Sign" prevents "I Swear" from taking an unusual prize; it could have been the No. 1 pop single as well as the No. 1 country single, in two different versions.

One more feather in Ace Of Base's cap: The quartet ranks as the No. 1 artist for combined singles and albums activity in pop, the first act not named Garth Brooks to do so since 1991.

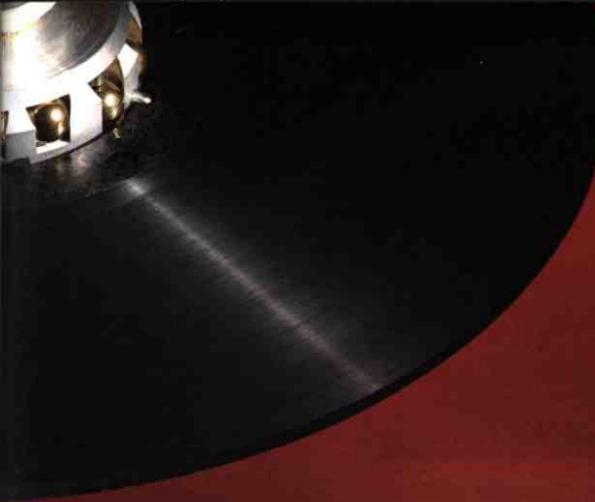
Ace Of Base's widespread success is just one indication of how well new artists performed in 1994. Many formats were replete with artists making their first chart appearances this year—especially in rap, where Da Brat heads a list in which the top eight singles are all by new artists. In country, Tim McGraw made his first appearance on an album chart and walked away a winner. Collective Soul and M People carried the banner for new artists in modern rock and dance.

Here's a closer look at the top formats:

## POP

"The Sign" is the No. 1 single of the year, but two other releases had longer runs at No. 1, and both

Continued on page YE-12



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The Year in

# MUSIC

# THE YEAR IN BUSINESS

BY SUSAN NUNZIATA

**F**lux. That is the key word to describe 1994, as a series of corporate reorganizations among the major record companies resulted in an industry-wide executive shuffle. The shifts, particularly the changes at Warner Bros. that occurred this fall, mark what many observers consider to be the end of the old, entrepreneurial style of record-company management. Most feel that this year's moves are the latest throes of the corporate control that began taking hold with the mergers and acquisitions of the late '80s.



Ostin departed Warners.

In July, Warner Bros. announced the beginning of what would prove to be a tumultuous corporate repositioning, with the appointment of Atlantic co-chairman Doug Morris to president of a new entity, Warner Music-U.S., reporting to Warner Music Group chairman Robert Morgado. The move triggered an executive shuffle at the company that started with the resignation of Bob Krasnow from his post as Elektra Records chairman. In August, Warner Bros. chairman Mo

Ostin announced that he would leave his position as chairman of Warner Bros. Records at the end of 1994; in late October, Ostin's longtime friend and colleague, Lenny Waronker, announced that he would depart when his contract expired at the end of 1995.

These departures spurred several other executive changes at the Warner family, including the appointment of Sylvia Rhone as chairman of a new Elektra/EastWest entity, Atlantic president Danny Goldberg as chairman/CEO of Warner Bros. Records, and Val Azzoli as the new president of Atlantic Records. At press time, at least 40 people had been let go at Elektra Records.



Rhone arrived at Elektra/EastWest.



Full court press: Metallica

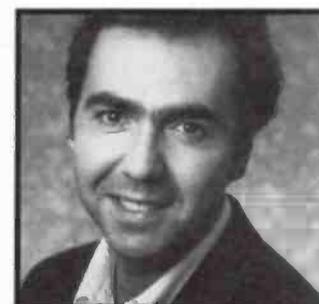


Big Mac beneficiary: Elton John



Barbra went to Blockbuster.

Warner wasn't the only organization to undergo corporate renovation this year. PolyGram disbanded its PolyGram Label Group, which had handled marketing, promotion and sales for Island, Polydor, London, Victory, Atlas and Blue Gorilla. The move was brought about by Island's desire to operate as a stand-alone label—as are other PolyGram units Mercury, A&M and Motown. Johnny Barbis was named president of Island, and Nick Gatfield assumed the presidency of a combined Polydor/Atlas U.S. operation, which was relocated to Los Angeles. London Records was moved over to the Island fold, and former PLG president Rick Dobbis moved over to PolyGram's continental Europe division. The majority of PLG's 100 staffers were reassigned to other positions within the PolyGram operations.



Polydor's Nick Gatfield

In the course of its reshuffling, PolyGram acquired Def Jam from Sony, which was also assigned to the Island orbit.

Polydor president Davitt Sigerson departed the company and, in September, was named chief executive of EMI Records—the umbrella company for the EMI, SBK and Chrysalis labels. Sigerson replaced Daniel Glass. EMI also made some shifts in Europe, where Virgin chairman/CEO Ken Berry was named president/CEO of a new unit, EMI Records Group International, which oversees all of EMI Music's

Continued on page 39

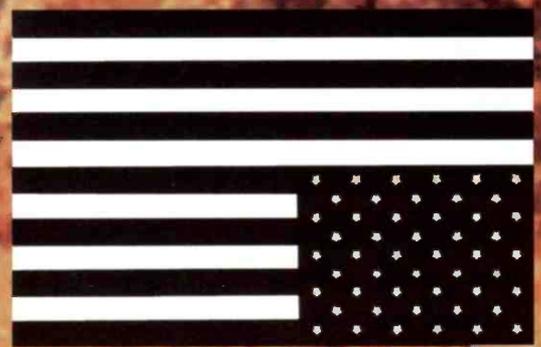
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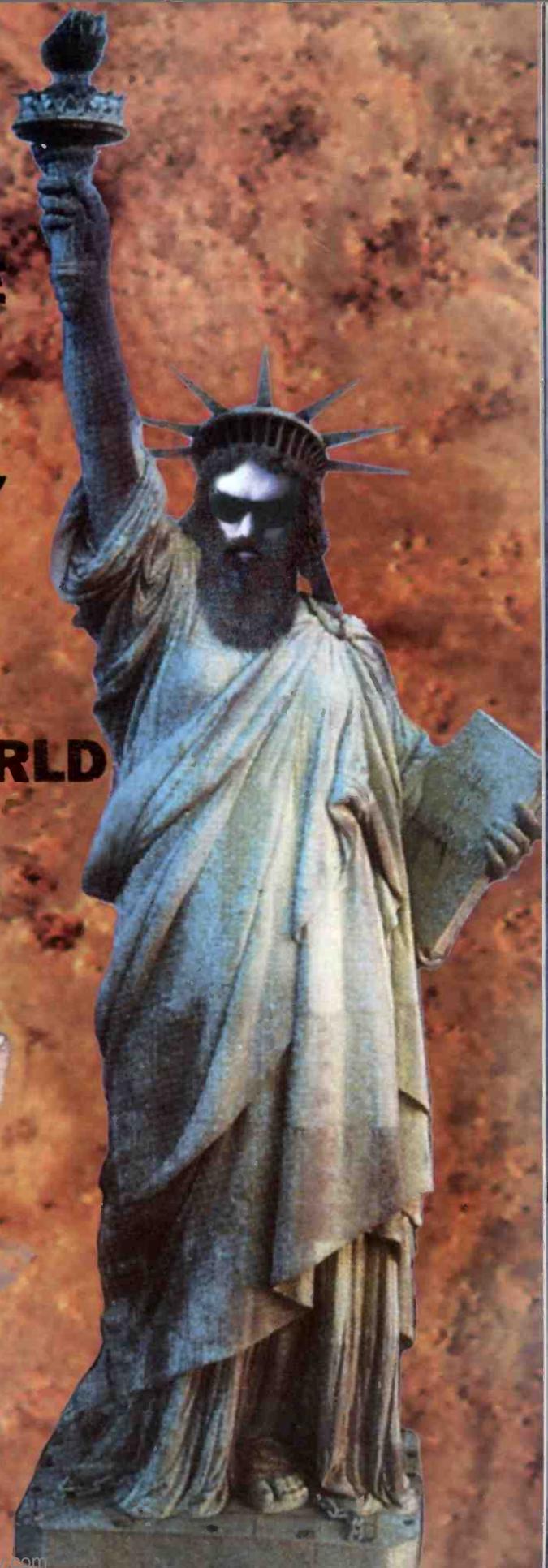
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# MUSIC

## THE YEAR IN CHARTS

Continued from page YE-8

were smooth R&B ballads. "I Swear" by All-4-One, another debut act in 1994, was on top for 11 weeks and ranks No. 2. "I'll Make Love To You," which had its 14th week at No. 1 in the final chart week of the year, ranks No. 3 for Boyz II Men.

Mariah Carey and R. Kelly are the top female and male pop artists for combined albums/singles activity. Ace Of Base, continuing its sweep of awards, is the top pop group and the top new pop artist in the same category.

Ace Of Base is the top pop album artist. Garth Brooks had taken this honor in 1991, 1992 and 1993. The Swedish group is also the top pop singles artist, thanks to "All That She Wants," "The Sign," "Don't Turn Around" and "Living In Danger." The first three were all on the Hot 100 for 30 weeks or more, making Ace Of Base the first artist in chart history to have its first three singles all hit the 30-week mark.

Mariah Carey and R. Kelly are the top female and male pop singles artists. Carey, whose "Music Box" is the No. 2 album of the year, takes the female pop album artist title and the top male pop album artist is Snoop Doggy Dogg.

Ace Of Base also dominated the Hot 100 Airplay list, where it has the Top 2 singles, "The Sign" and "Don't Turn Around." Also in the airplay Top 10 is "Mr. Jones" by DGC's Counting Crows. The track received airplay for a long period but was never commercially available as a single. All-4-One heads the Hot 100 Singles Sales chart with "I Swear."

The top soundtrack of the year is "The Lion King," from the most successful Walt Disney film in box-office history. Last year's No. 1 album, "The Bodyguard," is this year's second most popular soundtrack, followed by "Forrest Gump."

R. Kelly is the top pop singles producer, and Babyface is No. 2. They reverse positions on the writers' list, with Babyface coming in ahead of Kelly. Columbia is the No. 1 pop label of the year, and Arista is the No. 1 distributing label.

### R&B

R. Kelly almost bought the deed to the R&B charts this year, as an artist, songwriter and producer. He is the year's top R&B artist for combined albums/singles activity as well as the No. 1 producer—an award he also captured on the pop side. Tevin Campbell, who turned 18 in 1994, is right behind Kelly as the No. 2 artist. Toni Braxton is the No. 1 female artist, and Jodeci is the No. 1 group for albums/singles activity.

It's no surprise that "Bump N' Grind" is the No. 1 R&B single of the year; the R. Kelly track is also the No. 1 single in the history of the R&B chart, as reported in Billboard's 100th-anniversary issue. Kelly wrote and produced the No. 2 R&B single of the year, Aaliyah's "Back & Forth," and is also in the Top 10 with "Your Body's Callin'."

Kelly is the top R&B singles artist, Janet Jackson is the top female singles artist, and Jodeci is the top group.

The No. 1 R&B album of 1994 is "Doggy Style" by Snoop Doggy Dogg, making Snoop the No. 1 R&B album artist of the year. Toni Braxton is the top female album artist and Jodeci is the top group. Babyface, who is the No. 1 pop writer, also heads up the R&B writers list.

Jive is the top label and MCA the top distributing label for albums/singles activity.

### COUNTRY

Garth Brooks is the No. 1 artist for combined albums/singles activity for the fourth year in a row. It's also the fourth consecutive year that he's been the top country album artist, but he relinquishes the top singles artist crown to Vince Gill.

The top female artist for combined albums/singles activity for an amazing 10th year in a row is Reba McEntire. Brooks & Dunn is the top duo or group on the combined list for the third year in a row.



Lisa Loeb

No. 1 on the Hot Country Singles & Tracks annual list is "I Swear" by John Michael Montgomery. The same song, in a pop/R&B incarnation by All-4-One, is No. 2 on the pop singles list. Atlantic has the Top 2 country singles & tracks of the year, as Neal McCoy comes in second with "Wink." It's the first time since 1989—when RCA nailed down the Top 2 spots with two Clint Black titles—that one label has captured the Top 2 country singles & tracks.

The No. 1 country album of the year is Tim McGraw's first album to chart, "Not A Moment Too Soon." McGraw is also the top new country artist for combined albums/singles activity.

After ranking No. 2, behind Tony Brown, for the past two years, James Stroud moves up to become the No. 1 country producer of the year. Stroud helmed projects for a number of different artists, including Tim McGraw, Clint Black, Tracy Lawrence, John Anderson, Doug Stone and Clay Walker.

Gary Burr, whose credits include hits like "I Try To Think About Elvis" by Patty Loveless, "One Night A Day" by Garth Brooks and "We Don't Have To Do This" by Tanya Tucker, is the No. 1 writer. MCA is the top country label for the fourth year in a row.

### ADULT CONTEMPORARY

Phil Collins, who hasn't had a solo year-end

Top 10 adult contemporary single in the last three years, has the No. 1 AC single of the year with "Everyday," which remained on the chart for 38 weeks. It's

Collins' first No. 1 AC single of the year since 1990, when "Do You Remember?" was No. 1.

Mariah Carey is the top adult-contemporary artist of the year. With Toni Braxton finishing second, it's the first time since 1991 that the Top 2 AC artists of the year are female; Carey was No. 1 in 1991, and Amy Grant was No. 2. Michael Bolton is the top male AC artist, and Ace Of Base continues its winning ways by being the top AC group. Columbia is the top AC label.

### ROCK

Stone Temple Pilots sweep the rock lists by coming in first on both the album-rock tracks and modern-rock tracks artists charts. The only other act to take both titles since the charts were introduced is U2, who did it in 1992.

"Shine" by Collective Soul is the No. 1 album-rock track of 1994, and "Black Hole Sun" by Soundgarden heads the modern-rock tracks list. Atlantic is the top label and Geffen the top distributing label on the album side, and DGC and Atlantic take those respective honors on the modern side.

### RAP

So So Def's Da Brat is the No. 1 rap artist and has the year's No. 1 rap single, "Funkdafied." Rap's Top 10 is so dominated by new artists that the only veteran is Heavy D & The Boyz. The Jive label, which

didn't show up in last year's Top 10, comes back strong as the No. 1 rap label. The Atlantic Group is the No. 1 distributing label.

### DANCE MUSIC

Ce Ce Peniston is the top dance artist for club play, M People is the top group, and Michael Watford (at No. 13) is the top male artist. Two artists who are not usually considered to be part of the mainstream dance field are in the Top 10: Björk and k.d. lang. Mad Lion is the top dance artist for maxi-singles sales, Craig Mack is the top male artist, and Crystal Waters is the top female artist.

Waters had the No. 4 dance club-play single of 1991 with her debut, "Gypsy Woman (She's Homeless)," but this year she comes in at No. 1 with the infectious "100% Pure Love." Britain's M People, winner of the third annual Mercury Music Prize for the Best Album of the Year from the U.K. and Ireland, place No. 2 and 3 with "Moving On Up" and "One Night In Heaven." Mad Lion's "Take It Easy" is the No. 1 maxi-single of the year, followed by rap artist Craig Mack's "Flava In Ya Ear" and Waters' "100% Pure Love."

Epic is the top dance label and the top club-play label for the third year in a row. Jive is the No. 1 maxi-singles sales label.

### JAZZ

New artists may rule in other genres, but the No. 1 jazz artist of 1994 is in his fifth decade as a consistent hitmaker. Tony Bennett, a singer who has proven his appeal to all generations, had the No. 3 jazz album of 1993 with "Perfectly Frank." He does that two better this year by taking both the No. 1 and No. 2 positions with "Steppin' Out" and "MTV Unplugged," respectively. Cassandra Wilson is the top female jazz artist. Columbia is the No. 1 jazz label for the second year in a row.

Kenny G's "Breathless" is the No. 1 contemporary jazz album for the second year running. He also repeats as the No. 1 contemporary jazz artist. It's the fourth time that he has won both those honors; he also did it in 1987 and 1989. Arista, the imprint that is home to Kenny G, is the No. 1 contemporary jazz label.

### NEW AGE

Born in Germany and now a resident of Santa Fe, N.M., flamenco guitarist Ottmar Liebert combines a multitude of influences in his work. His "Hours Between Night + Day," recorded with Luna Negra, is the No. 1 new age album.

Enya is the top new age artist for the second consecutive year. Her "Shepherd Moons," the No. 1 new age album of 1992 and 1993, is No. 2 for 1994. Windham Hill is the top new age label.

### CLASSICAL

The No. 1 album by a classical mile is "Chant" by the Benedictine Monks Of Santo Domingo De Silos. The Three Tenors and Zubin Mehta hold down the next two positions with their 1994 concert and their original concert. The Monks are the No. 1 classical artist, followed by the three tenors: Luciano Pavarotti, Placido Domingo and Jose Carreras. Angel is the No. 1 classical label.

Two soundtracks lead the classical crossover list, with "The Piano" finishing first and "Schindler's List" placing second. The Top 10 also includes the music of Yes, the Rolling Stones and Frank Zappa. Michael Nyman, composer of "The Piano," is the top classical crossover artist, and Virgin is the No. 1 label. Angel is the No. 1 combined classical label.

### REGGAE

There's no question as to who the queen of the pack is on the second annual reggae chart. Patra is the No. 1 reggae artist, and her

"Queen Of The Pack" is the top album. Last year's top-rated reggae disc, UB40's "Promises And Lies," is No. 2 for 1994. Epic is the top reggae label, and the Atlantic Group is the top distributing label.

### CATALOG

This is also the second year that a chart for the top pop catalog albums of the year has been compiled. While hell froze over on The Billboard 200, the Eagles dominated the Catalog Album chart with "Greatest Hits 1971-1975," the No. 1 disc of the year. The Eagles are the year's top pop catalog albums artist.

### WORLD MUSIC

The Gipsy Kings have the top world music album with "Love & Liberte" and are No. 1 on the list of world music artists. Mango is the No. 1 world music label for the fifth year running, and Island repeats from last year as the top distributing label.

### HEATSEEKERS

This is the first year that Billboard has tabulated the most successful labels on the Heatseekers chart. Atlantic is the top label, followed by a tie between Arista and Warner Bros. The Atlantic Group and Warner Bros. tied for the top distributing label, followed by Arista. ■



Neal McCoy



M People

# ASCAP '94...

Year end distributions  
**UP 14%** Over 1993

Award-winning lyricist  
**Marilyn Bergman** elected President;  
Industry Leader **Dan Gold** named CEO

ASCAP announces  
**licensing agreements** with  
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the NHL and the NBA



George Martin, Bill Conti,  
Marilyn Bergman, Warren Beatty and  
Quincy Jones Congratulate  
Ennio Morricone on receiving the  
ASCAP Golden Soundtrack Award

Annual Pop Awards—  
“When She Cries” and  
“A Whole New World”  
tie for Song of  
of the Year;  
**Warner/Chappell  
Music, Inc** named  
Publisher of the Year;  
and **Elton John &  
Bernie Taupin** named  
Songwriters of the Year

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**RADIO FEATURE PREMIUM  
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Former ASCAP President and BOARD Member  
**Morton Gould** named 1994 Kennedy Center Honoree

Annual Country Music Awards—“Chatahoochee” named  
Song of the Year; **EMI Music Publishing** and  
**Sony Cross Keys Publishing** tie for Publisher of the Year;  
**Garth Brooks, Alan Jackson, Bob McDill** and  
**Kim Williams** tie for Songwriters of the Year

**AGGRESSIVE  
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Barbra Streisand named  
recipient of  
ASCAP/Harry Chapin  
Humanitarian Award

ASCAP begins  
tracking live concert  
performances here  
and abroad—\$1.8 million  
allocated for payments

**PROGRESS ABOARD:**  
Implementation of  
electronic delivery  
Of TV cue sheets to  
foreign societies  
Monitoring  
European radio  
AirPLAY and television  
performances

ANNUAL R&B MUSIC CELEBRATION—  
**JIMMY JAM & TERRY LEWIS,**  
**DAVE “JAM” HALL AND**  
**KENNY “G-LOVE” GREENE**  
TIE FOR SONGWRITERS OF THE YEAR;  
**WARNER/CHAPPELL MUSIC, INC.**  
NAMED PUBLISHER OF THE YEAR



Don Henley and Glenn Frey  
named recipients of The  
ASCAP Founders Award

**CENSUS OF LOCAL  
TELEVISION STATIONS  
SKYROCKETS**  
FROM 50 TO 100;  
REMAINING SURVEY OF  
STATIONS **INCREASED  
BY 400%**



Sheila E presents  
The ASCAP Founders Award  
to Tito Puente

2nd annual EI Premio ASCAP—“Me Estoy Enamorando” named Song of the Year; **EMI Music Publishing**  
named Publisher of the Year; **Omar Alfanno and Juan Carlos Calderon** named Songwriters of the Year

# MORE TO COME...

## American Society of Composers, Authors and Publishers

# The Year in MUSIC

## THE YEAR IN EUROPE

BY THOM DUFFY AND DOMINIC PRIDE

**A**t the beginning of 1994, the following preconceptions prevailed:

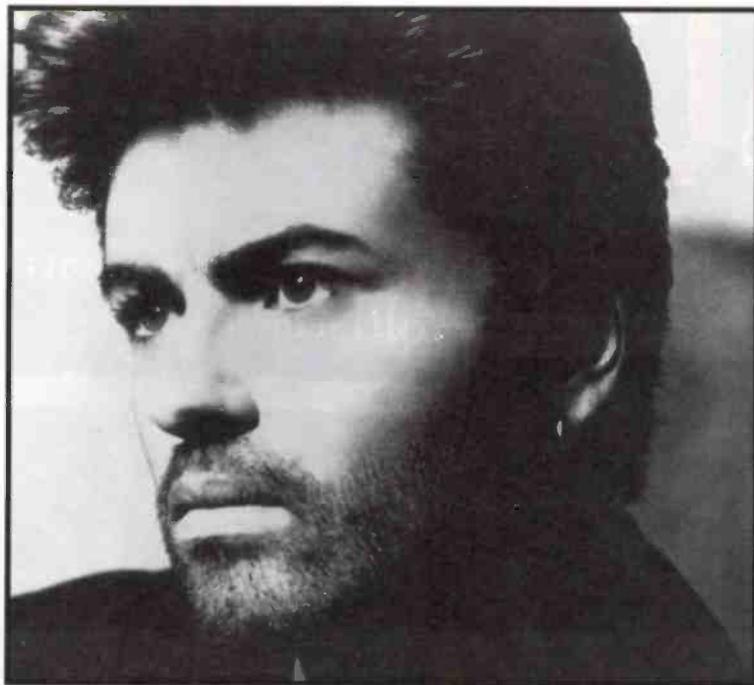
- George Michael as a professional slave
- The music industry as a cartel
- Singles as a dying market
- Continental Europe as a cultural sponge
- Western Europe as a home for large independents
- Eastern Europe as a no-go area for the music business

All these images were shattered in 1994, a year in which huge upheavals were absent from Europe's news but many of the year's uncertainties were resolved.

At the start of the year, all eyes were focused on Courtroom 39 in London's High Courts of Justice. George Michael was continuing his marathon lawsuit begun in 1993, in which he tried to free himself from his supposedly onerous contract with Sony Music Entertainment. Sighs of relief were heard all around the business at home and in the rest of the continent as the judge ruled in June that the singer's contract did not amount to a restraint of trade.

The verdict provided a salutary lesson for those reported to be on the verge of suing. Meanwhile, fellow Sony artist Paul Young quietly fulfilled his obligations to the company and *then* said he wasn't coming back. That's the way to do it, insiders pointed out.

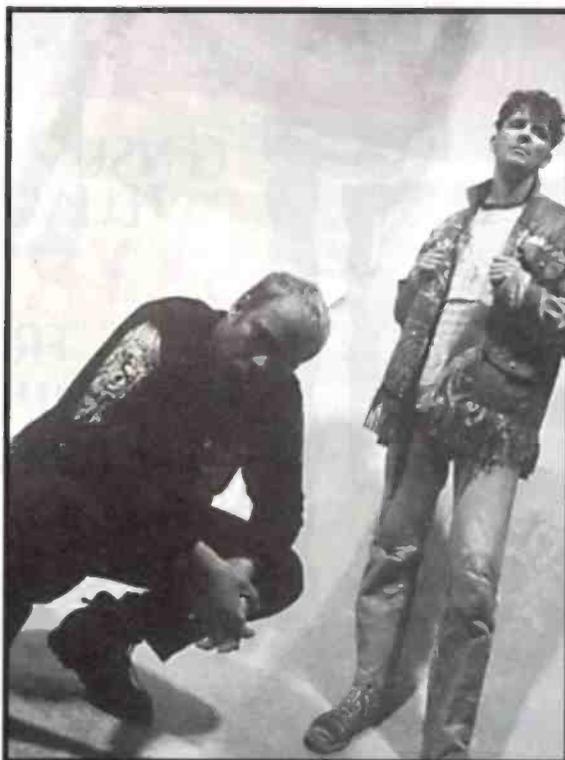
The U.K. business also had its name cleared when the government's Monopolies and Mergers Commission



Marathon man; George Michael



Brand-loyalists: Pink Floyd



Jam & Spoon got it "Right."

gave a thumbs-up to the practices of the major labels and the retail chains. Sparking copycat inquiries in Sweden and Finland and putting ideas into the heads of French and German authorities, the inquiry served as an unwelcome distraction in a year when the industry needed to put energy into finding records to help it clamber out of recessionary decline.

### GLOBAL HITS

It found them, but the hits didn't come from where they were expected. Pink Floyd proved an enduring brand name as "The Division Bell" hit No. 1 in virtually every major market, and Wet Wet Wet did the same on the singles side with its remake of the Troggs' "Love Is All Around," which almost single-handedly revived the singles market.

The feverish weekly music press raved on about the "New Wave of the New Wave," while bands such as S\*M\*A\*S\*H, Oasis, Echobelly, and These Animal Men bravely played through the hype. M People raised the flag for dance music by winning the Mercury Music Prize, while The Prodigy took club culture to the top of the chart. Tiny indie Cleveland City scored a U.K. No. 1 and a continental European

Continued on page YE-18



# WORLD WIDE

GROUP OF COMPANIES



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**WICKED MARAYA** *Cycles*  
**BOBBY KIMBALL** *Rise Up*  
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**UNIVERSE THE TRIBAL GATHERING**  
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The Year in

# MUSIC

# THE YEAR IN ASIA

BY MIKE LEVIN AND STEVE McCLURE

Asian markets outside Japan spent much of the year trying to get comfortable with a reputation as the main hope for audio's future. The honor brought increased public scrutiny of copyright, royalties and corporate style in the region as well as a rush by the major labels to mold A&R trends to Asia's strong preference for domestic music.

China's world-famous pirates were a major focus. The IFPI's negotiations with Beijing to try to find solutions were given political clout by the United States Trade Representative's Office. With it—and often despite it—the IFPI scored major successes by helping to achieve passage of 14 new intellectual-property laws in China. How well those laws are enforced will be a much-debated issue for the next few years.



The IFPI's regional bureau under JC Giouw was given autonomy to deal with unique Asian mandates. The move should help modernize the industry. For instance, Taiwan's radio stations have begun paying broadcast royalties and a performing-rights society has been established in Thailand.

Mechanical royalties also became inevitable when international labels agreed to begin payments among themselves. BMG is the

only major to create a regional publishing company, so far, and it's spent a good part of the year discussing the system's value with domestic record companies.

Warner Music finalized its purchase of market leader UFO in Taiwan and acquired two other music companies in Thailand and Malaysia. Other labels continued the trend of turning licensees into partners or subsidiaries throughout the region, most notably in India, where PolyGram, BMG and EMI all raised their local equity stakes.

Following close behind were international retailers. Tower has four established stores (two in Taiwan, one



Crowd-pleasers: Japan's Chage & Aska



The year's top comeback: Hong Kong's Andy Lau

each in Singapore and Hong Kong) and plans to open outlets in Thailand and South Korea next year. HMV opened its first Asian store outside Japan, in Hong Kong, and Virgin Retail plans to open outlets in Hong Kong, Taiwan and South Korea next year.

Blockbuster Video, which has 19 stores in Japan, announced an ambitious Asia-Pacific expansion plan, setting a 10-year target of 1,000 outlets in the region.

Music television is also changing. MTV pulled out of its partnership with Hong Kong's STAR TV and will relaunch independently from Singapore in February. STAR renamed its music channel "V" and split its broadcast beam into a southern English signal and a northern Mandarin signal.

On the music front, Chinese artists continued to control the retail markets. Hong Kong icon Jack Cheung (PolyGram) opened this year with 3 million units sold Asia-wide of his Mandarin-language "Kiss And Goodbye." But the year's best release was a surprise by EMI's Eric Moo, from Singapore, who topped the 1 million mark with "Tai Sha," also in Mandarin. The top comeback was Hong Kong

Continued on page YE-18

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# The Year in MUSIC

## THE YEAR IN EUROPE

Continued from page YE-14

smash with Tony Di Bart's "The Real Thing."

Meanwhile, Europe's mega-sellers came from the other side of the channel and dominated the charts everywhere.

In Germany, the techno capital of Frankfurt launched another Euro smash with Jam & Spoon's "Right In The Night." Die Toten Hosen and Fury In The Slaughterhouse enjoyed the boost of new U.S. record deals. And veteran superstar Marius-Müller Westernhagen entered the last quarter of 1994 with another No. 1 album, "Affentheater" on WEA.

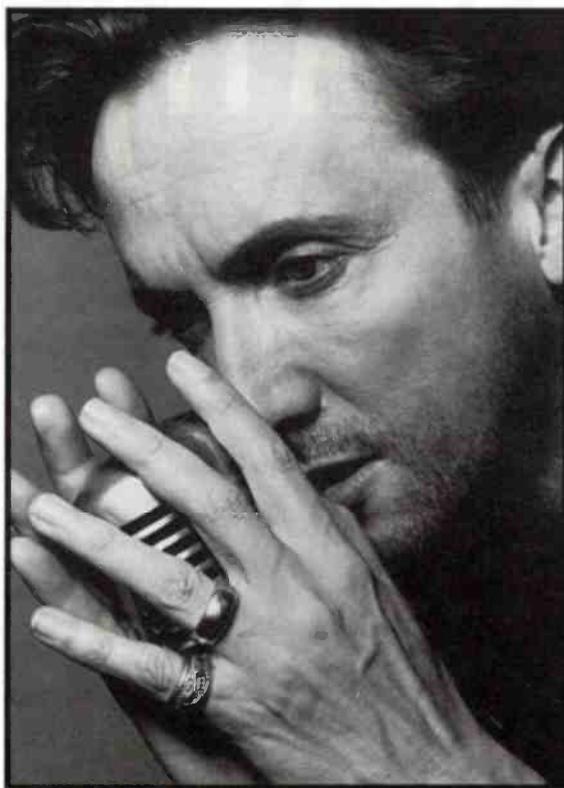
France enjoyed its own new talent surge with the rap of M.C. Solaar and Soon E MC and "trash" bands such as No One Is Innocent and Lofora.

The Netherlands reaffirmed its status for breaking dance stars, as 2 Unlimited, a Belgian production, was launched out of Holland by the licensing company Toco International.

From Spain, the summer disco tune "Saturday Night" by Whigfield spread across Europe, as vacationers came home with the hit by the Danish-born singer in their head. And the international sales phenomenon of the Benedictine Monks Of Santo Domingo De Silos saw a fitting sequel, as a recording of Pope John Paul II reciting the rosary became a best-seller for indie label Divucsa.

In Italy, Eros Ramazzotti successfully toured across South America, while Laura Pausini won the hearts of new fans in France, Germany, Holland and elsewhere.

In Scandinavia, Norway's Sissell Kyrjebø captured the attention of a worldwide television audience with her vocal performance during the Olympic Games in Lillehammer. Clawfinger rocked out of Sweden onto the German album charts. And Sweden boasted the biggest non-Anglo breakthrough story of 1994 with Ace Of Base and its



German chart-topper Westernhagen

dance-pop album "The Sign," which surpassed sales of 6 million in the U.S.

### STRUGGLE FOR INDEPENDENTS

It was not a good year for indie labels in Europe. Two of the largest members of what used to be the "patchwork quilt" of indie licensees in Europe were snapped up by the majors. On the day of Germany's Echo Awards in March, EMI announced it had agreed to buy Intercord, Germany's largest indie label, and distributor EMI has promised to keep it alive and independent. The same fate did not befall Italy's Ricordi, the country's oldest and most prestigious publisher and label, which went into the hands of BMG in August.

BMG is at work combining the two distributors and has put Ricordi's formidable retail chain on the market. At the same time, Nuova Fonit Cetra, part-owned by state broadcaster RAI, is also to be



Swedish album-rockers Clawfinger

sold. The only question is when and to whom.

In the U.K., China Records signed a licensing deal with Warner Music International, which reportedly involved equity changing hands.

In what used to be the "wild east" of the former Warsaw Pact countries, copyright laws and the presence of major labels tamed things substantially. PolyGram broke from the pack, becoming the first major to have four eastern European companies: joint ventures with Izabelin in Poland and Biz Enterprises in Russia, as well as a new company in the Czech Republic, complemented the Hungarian company founded in 1993.

With the dawn of a new year, the majors are turning their gaze southward. By this time next year, most of the big five will have a presence in Turkey and India, as conditions there improve and interest in the music of those countries grows. ■

## THE YEAR IN ASIA

Continued from page YE-16

singer/actor Andy Lau (Warner), whose Mandarin "Spirit" should come close to 1 million units by year-end.

While Asia's younger markets grew at a breakneck pace, the more mature Japanese market—the world's second-largest—coped with a midlife crisis in the form of Japan's worst post-war recession.

In stark contrast to the double-digit growth figures of the early '90s, shipments of prerecorded music in the first nine months of the year in Japan were down 3% in unit terms over the corresponding period of 1993, but managed to rise 2% in value terms.

Domestic product dragged the market down, as sales of CD singles—the vast majority of which are by Japanese artists—fell drastically. The recession caused major companies to slash advertising budgets, leading to fewer tie-ups of new releases with TV shows and commercials.

But it was a very good year for foreign product, shipments of which rose nearly 10% in both unit and value terms in the first three quarters.

In terms of domestic repertoire, superstars such as EastWest Japan's Mariya Takeuchi monopolized the megahit category. Takeuchi's "Impressions" was the top-seller in the first three quarters, with sales of more than 2 million units.

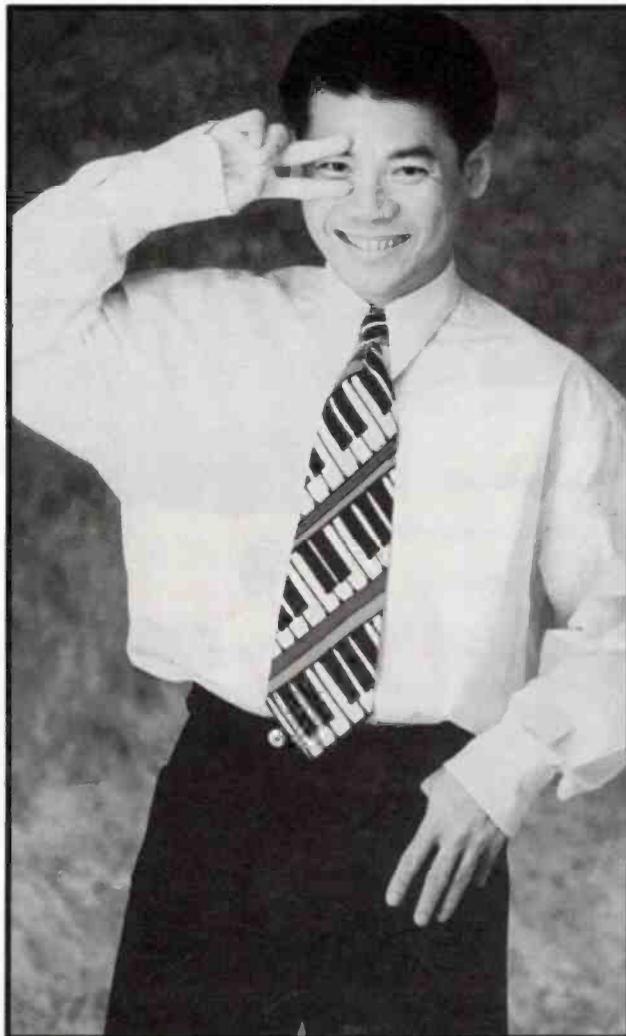
### CORPORATE SHUFFLE

The social, economic and political changes now taking place in Japan are affecting the music business in other ways besides reduced advertising budgets. Lifetime allegiance to one company is no longer axiomatic in corporate Japan, and some record companies have sent shock waves through the industry by head-hunting top executives from other firms.

In November, PolyGram K.K. hired Toshiba-EMI's number-three man, Keiichi Ishizaka, as its new president. And dance specialist Avex Trax lured Harry Kaneko away from his post as GM for corporate development at Pony Canyon to oversee Avex's steadily expanding international operations.

The industry is keeping an eye on Avex to see whether it can make the transition from licensing overseas dance music to becoming a full-fledged record company with its own artists, domestic and foreign.

The cozy world of Japanese music publishing and performing/mechanical rights was shaken up early in the year, when rank-



Singapore surprise: Eric Woo

and-file members of rights society JASRAC rebelled against a plan by the society's board to lend \$77 million interest-free to the non-profit Koga Music Foundation for construction of a building to house both JASRAC and the foundation. The protests led to the resignation of JASRAC executives, including chairman Tadashi Yoshida and president Miyuki Ishimoto.

While the yen's ongoing rise has hurt many Japanese companies, it's made imported product cheaper for consumers, and foreign retailers continue to expand their Japanese operations to meet demand for affordable foreign music. Tower took the industry by surprise with the announcement that it will open the world's biggest record store—50,000 square feet—in Tokyo's Shibuya district next March.

Japan made its first tentative steps into the multimedia era in 1994, as the government loosened regulations on the cable-TV industry and

**Tower took the industry by surprise  
with the announcement that it will  
open the world's biggest record store—  
50,000 square feet—in Tokyo's  
Shibuya district next March.**

major companies such as Sumitomo made strategic alliances with American telecommunications firms to develop the infrastructure needed to get Japan on-line and interactive.

But with low PC ownership and cable-TV penetration rates, it will be some time before Japan catches up with the United States in the multimedia field. Japanese companies, traditionally strong in developing and marketing hardware, are going to have to focus on delivery systems and software.

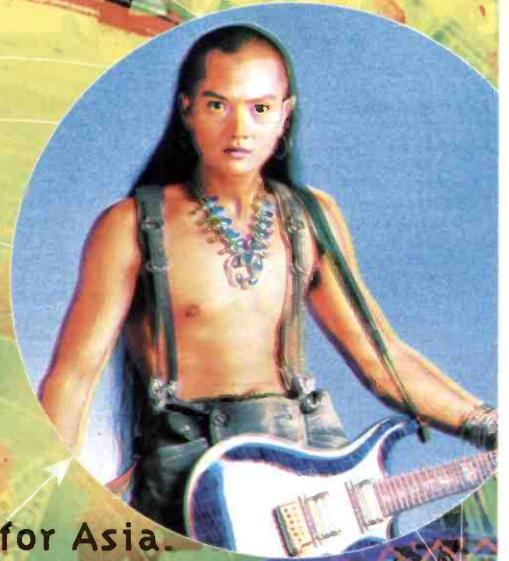
Japanese companies, such as Sony Records and production companies HoriPro and Amuse, became more involved in the burgeoning Chinese market, as the Japanese industry looked to its western neighbor as both a source of new talent and a huge potential market. Japanese artists making an impact overseas in 1994 included Osaka avant-thrash band the Boredoms, who appeared as part of the Lollapalooza bill, and pop duo Chage And Aska, who drew large crowds in a Southeast Asian concert tour. ■

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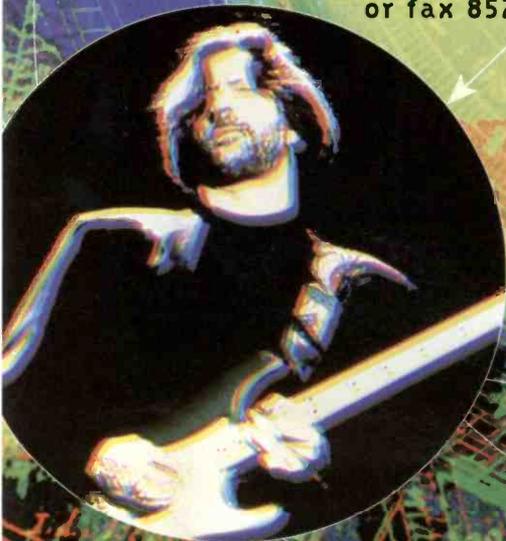
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The Year in

# MUSIC

## Top Pop Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Label

- 1 ACE OF BASE (5) Arista
- 2 MARIAH CAREY (8) Columbia
- 3 TONI BRAXTON (5) LaFace
- 4 JANET JACKSON (6) Virgin
- 5 R. KELLY (5) Jive
- 6 ALL-4-ONE (3) Blitz
- 7 CELINE DION (4) 550 Music  
(1) Epic
- 8 SALT-N-PEPA (4) Next Plateau/London
- 9 SNOOP DOGGY DOGG (3) Death Row/Interscope
- 10 AEROSMITH (6) Geffen
- 11 TEVIN CAMPBELL (4) Qwest
- 12 PEARL JAM (3) Epic
- 13 ENIGMA (2) Charisma  
(1) Virgin
- 14 COUNTING CROWS (1) DGC
- 15 TIM MCGRAW (3) Curb
- 16 MEAT LOAF (4) MCA
- 17 STONE TEMPLE PILOTS (2) Atlantic

- 18 BRYAN ADAMS (3) A&M
- 19 BOYZ II MEN (6) Motown  
(1) PolyGram Latino
- 20 SMASHING PUMPKINS (2) Virgin
- 21 BABYFACE (4) Epic
- 22 AALIYAH (3) Blackground
- 23 MICHAEL BOLTON (4) Columbia
- 24 NIRVANA (4) DGC
- 25 WARREN G (2) Violator/RAL  
(1) Death Row/Interscope
- 26 REBA McENTIRE (3) MCA
- 27 CANDLEBOX (3) Maverick/Sire
- 28 THE CRANBERRIES (4) Island
- 29 TOM PETTY & THE HEARTBREAKERS (2) MCA
- 30 ALAN JACKSON (4) Arista
- 31 JOHN MICHAEL MONTGOMERY (4) Atlantic
- 32 CRASH TEST DUMMIES (3) Arista
- 33 MELISSA ETHERIDGE (3) Island
- 34 SOUNDGARDEN (1) A&M
- 35 GARTH BROOKS (5) Liberty
- 36 JODECI (3) Uptown
- 37 COLLECTIVE SOUL (2) Atlantic
- 38 SHERYL CROW (3) A&M

- 39 MADONNA (4) Maverick/Sire
- 40 PRINCE/♯ (3) Warner Bros.  
(3) Paisley Park  
(2) NPG
- 41 YANNI (2) Private Music
- 42 VINCE GILL (5) MCA  
(1) A&M
- 43 ELTON JOHN (3) MCA  
(2) Hollywood
- 44 GIN BLOSSOMS (3) A&M
- 45 GREEN DAY (1) Reprise
- 46 10,000 MANIACS (2) Elektra
- 47 BENEDICTINE MONKS OF SANTO DOMINGO  
DE SILOS (2) Angel
- 48 XSCAPE (4) So So Def
- 49 COOLIO (2) Tommy Boy
- 50 JON SECADA (5) SBK

## Top New Pop Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Label

- 1 ACE OF BASE (5) Arista
- 2 ALL-4-ONE (3) Blitz
- 3 SNOOP DOGGY DOGG (2) Death Row  
(1) Death Row/Interscope
- 4 COUNTING CROWS (1) DGC
- 5 TIM MCGRAW (3) Curb
- 6 AALIYAH (3) Blackground
- 7 WARREN G (2) Violator/RAL  
(1) Death Row
- 8 CANDLEBOX (3) Maverick/Sire
- 9 COLLECTIVE SOUL (2) Atlantic
- 10 SHERYL CROW (3) A&M

## COLUMBIA

### Top Pop Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 COLUMBIA (62)
- 2 ARISTA (43)
- 3 MCA (58)
- 4 ATLANTIC (53)
- 5 A&M (33)
- 6 VIRGIN (29)
- 7 EPIC (43)
- 8 CAPITOL (28)
- 9 DGC (13)
- 10 RCA (26)
- 11 JIVE (33)
- 12 LaFACE (12)
- 13 GEFEN (24)
- 14 MERCURY (34)
- 15 WARNER BROS. (37)

## ARISTA

### Top Pop Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Albums)

- 1 ARISTA (61)
- 2 COLUMBIA (82)
- 3 WARNER BROS. (107)
- 4 ATLANTIC GROUP (68)
- 5 MCA (87)



ACE OF BASE: Top Pop Artists and Top New Pop Artists



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# MUSIC

## Top Billboard 200 Album Artists

- Pos. ARTIST (No. Of Charted Albums) Label**
- 1 ACE OF BASE (1) Arista
  - 2 MARIAH CAREY (3) Columbia
  - 3 PEARL JAM (2) Epic
  - 4 SNOOP DOGGY DOGG (1) Death Row/Interscope
  - 5 STONE TEMPLE PILOTS (2) Atlantic
  - 6 COUNTING CROWS (1) DGC
  - 7 TONI BRAXTON (1) LaFace
  - 8 NIRVANA (4) DGC
  - 9 GARTH BROOKS (5) Liberty
  - 10 MICHAEL BOLTON (2) Columbia
  - 11 BOYZ II MEN (3) Motown (1) PalyGram Latina
  - 12 REBA McENTIRE (3) MCA
  - 13 JANET JACKSON (1) Virgin
  - 14 SMASHING PUMPKINS (2) Virgin
  - 15 MEAT LOAF (1) MCA
  - 16 R. KELLY (1) Jive
  - 17 TIM MCGRAW (1) Curb
  - 18 ALAN JACKSON (4) Arista
  - 19 TOM PETTY & THE HEARTBREAKERS (1) MCA
  - 20 CELINE DION (1) Epic (1) 550 Music
  - 21 AEROSMITH (2) Geffen
  - 22 BRYAN ADAMS (1) A&M
  - 23 SALT-N-PEPA (1) Next Plateau/London
  - 24 SOUNDGARDEN (1) A&M
  - 25 PINK FLOYD (1) Columbia
  - 26 ENIGMA (2) Charisma
  - 27 JOHN MICHAEL MONTGOMERY (2) Atlantic
  - 28 VINCE GILL (3) MCA
  - 29 FRANK SINATRA (1) Capitol
  - 30 GREEN DAY (1) Reprise
  - 31 CANDLEBOX (1) Maverick/Sire
  - 32 YANNI (2) Private Music
  - 33 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS (2) Angel
  - 34 THE CRANBERRIES (2) Island
  - 35 WARREN G (1) Violator/RAL
  - 36 BILLY JOEL (1) Columbia
  - 37 ALICE IN CHAINS (2) Columbia
  - 38 ERIC CLAPTON (2) Duck/Reprise
  - 39 OFFSPRING (1) Epitaph
  - 40 BROOKS & DUNN (3) Arista
  - 41 GEORGE STRAIT (3) MCA
  - 42 ALL-4-ONE (1) Blitz
  - 43 JODECI (1) Uptown
  - 44 ICE CUBE (1) Priority
  - 45 TEVIN CAMPBELL (1) Qwest
  - 46 10,000 MANIACS (1) Elektra
  - 47 KENNY G (2) Arista
  - 48 GUNS N' ROSES (3) Geffen
  - 49 CRASH TEST DUMMIES (1) Arista
  - 50 GIN BLOSSOMS (1) A&M
  - 51 BONNIE RAITT (1) Capitol
  - 52 R.E.M. (2) Warner Bros.
  - 53 MELISSA ETHERIDGE (1) Island
  - 54 HARRY CONNICK, JR. (2) Columbia
  - 55 BEASTIE BOYS (2) Capitol
  - 56 METALLICA (2) Elektra



ACE OF BASE: Top Billboard 200 Album Artists. "The Sign" is the Top Billboard 200 Album.

- 57 NINE INCH NAILS (1) Nothing/TVT-Interscope
- 58 SHERYL CROW (1) A&M
- 59 ROLLING STONES (1) Virgin
- 60 MARY CHAPIN CARPENTER (2) Columbia
- 61 ROD STEWART (1) Warner Bros.
- 62 GLORIA ESTEFAN (4) Epic
- 63 COLLECTIVE SOUL (1) Atlantic
- 64 THE JERKY BOYS (2) Select
- 65 BABYFACE (1) Epic
- 66 AALIYAH (1) Blackground
- 67 ANITA BAKER (1) Elektra
- 68 BARBRA STREISAND (2) Columbia
- 69 JOHN MELLENCAMP (2) Mercury
- 70 PRINCE/♯ (3) Paisley Park (2) Warner Bros. (1) NPG
- 71 XSCAPE (1) So So Def
- 72 BARNEY (1) SBK (1) Barney Music
- 73 LITTLE TEXAS (2) Warner Bros.
- 74 JIMI HENDRIX (3) MCA
- 75 BLIND MELON (1) Capitol
- 76 SPIN DOCTORS (2) Epic
- 77 JON SECADA (2) SBK
- 78 PANTERA (1) EastWest
- 79 EAZY-E (1) Ruthless
- 80 PHIL COLLINS (1) Atlantic
- 81 DWIGHT YOAKAM (1) Reprise
- 82 CLAY WALKER (2) Giant
- 83 AARON NEVILLE (2) A&M
- 84 TORI AMOS (1) Atlantic
- 85 BONE THUGS N HARMONY (1) Ruthless
- 86 SEAL (1) ZTT
- 87 BECK (1) DGC
- 88 SHAQUILLE O'NEAL (2) Jive
- 89 CONFEDERATE RAILROAD (2) Atlantic
- 90 CYPRESS HILL (1) Ruffhouse
- 91 DR. DRE (1) Death Row/Interscope (1) Triple X
- 92 LUTHER VANDROSS (2) LV
- 93 JOE DIFFIE (2) Epic
- 94 HAMMER (1) Giant

- 95 DA BRAT (1) So So Def
- 96 US3 (1) Blue Note
- 97 STING (2) A&M
- 98 ZZ TOP (1) RCA (1) Warner Bros.
- 99 SADE (2) Epic
- 100 THE BREEDERS (1) 4AD

## Top Billboard 200 Albums

- Pos. TITLE—Artist—Label**
- 1 THE SIGN—Ace Of Base—Arista
  - 2 MUSIC BOX—Mariah Carey—Columbia
  - 3 DOGGY STYLE—Snoop Doggy Dogg—Death Row/Interscope
  - 4 THE LION KING—Soundtrack—Walt Disney
  - 5 AUGUST & EVERYTHING AFTER—Counting Crows—DGC
  - 6 VS.—Pearl Jam—Epic
  - 7 TONI BRAXTON—Toni Braxton—LaFace
  - 8 JANET.—Janet Jackson—Virgin
  - 9 BAT OUT OF HELL II: BACK INTO HELL—Meat Loaf—MCA
  - 10 THE ONE THING—Michael Balton—Columbia
  - 11 12 PLAY—R. Kelly—Jive
  - 12 NOT A MOMENT TOO SOON—Tim McGraw—Curb
  - 13 PURPLE—Stone Temple Pilots—Atlantic
  - 14 GREATEST HITS—Tam Petty & The Heartbreakers—MCA
  - 15 SIAMESE DREAM—Smashing Pumpkins—Virgin
  - 16 THE COLOUR OF MY LOVE—Celine Dion—550 Music
  - 17 SO FAR SO GOOD—Bryan Adams—A&M
  - 18 VERY NECESSARY—Salt-N-Pepa—Next Plateau/London
  - 19 SUPERUNKNOWN—Soundgarden—A&M
  - 20 THE DIVISION BELL—Pink Floyd—Columbia
  - 21 GET A GRIP—Aerosmith—Geffen
  - 22 II—Boyz II Men—Motown
  - 23 DUETS—Frank Sinatra—Capitol
  - 24 DOOKIE—Green Day—Reprise
  - 25 COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giant
  - 26 CANDLEBOX—Candlebox—Maverick/Sire
  - 27 THE BODYGUARD—Soundtrack—Arista
  - 28 FORREST GUMP—Soundtrack—Epic Soundtrax
  - 29 IN PIECES—Garth Brooks—Liberty
  - 30 CHANT—Benedictine Manks Of Santo Domingo De Silas—Angel
  - 31 ABOVE THE RIM—Soundtrack—Death Row/Interscope
  - 32 REGULATE...G FUNK ERA—Warren G—Violator/RAL
  - 33 IN UTERO—Nirvana—DGC
  - 34 RIVER OF DREAMS—Billy Joel—Columbia
  - 35 KICKIN' IT UP—John Michael Montgomery—Atlantic
  - 36 GREATEST HITS VOLUME TWO—Reba McEntire—MCA
  - 37 SMASH—Offspring—Epitaph
  - 38 LIVE AT THE ACROPOLIS—Yanni—Private Music
  - 39 ALL-4-ONE—All-4-One—Blitz/Atlantic
  - 40 REALITY BITES—Soundtrack—RCA
  - 41 DIARY OF A MAD BAND—Jodeci—Uptown
  - 42 THE CROSS OF CHANGES—Enigma—Charisma
  - 43 LETHAL INJECTION—Ice Cube—Priority
  - 44 I'M READY—Tevin Campbell—Qwest
  - 45 EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?—The Cranberries—Island
  - 46 THE CROW—Soundtrack—Interscope/Atlantic
  - 47 MTV UNPLUGGED—10,000 Maniacs—Elektra
  - 48 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)—Alan Jackson—Arista
  - 49 THE BEAVIS & BUTT-HEAD EXPERIENCE—Beavis & Butt-Head—Geffen
  - 50 CORE—Stone Temple Pilots—Atlantic
  - 51 BREATHLESS—Kenny G—Arista
  - 52 JAR OF FLIES (EP)—Alice In Chains—Columbia
  - 53 GOD SHUFFLED HIS FEET—Crash Test Dummies—Arista
  - 54 NEW MISERABLE EXPERIENCE—Gin Blossoms—A&M
  - 55 LONGING IN THEIR HEARTS—Bonnie Raitt—Capitol
  - 56 SLEEPLESS IN SEATTLE—Soundtrack—Epic Soundtrax
  - 57 YES I AM—Melissa Etheridge—Island
  - 58 TEN—Pearl Jam—Epic
  - 59 THE DOWNWARD SPIRAL—Nine Inch Nails—Nothing/TVT-Interscope
  - 60 TUESDAY NIGHT MUSIC CLUB—Sheryl Crow—A&M

- 61 THE SPAGHETTI INCIDENT?—Guns N' Roses—Geffen
- 62 VODOO LOUNGE—Rolling Stones—Virgin
- 63 ILL COMMUNICATION—Beastie Boys—Capitol
- 64 FROM THE CRADLE—Eric Clapton—Duck/Reprise
- 65 READ MY MIND—Reba McEntire—MCA
- 66 UNPLUGGED...AND SEATED—Rad Stewart—Warner Bros.
- 67 MONSTER—R.E.M.—Warner Bros.
- 68 HINTS, ALLEGATIONS & THINGS LEFT UNSAID—Collective Soul—Atlantic
- 69 PHILADELPHIA—Soundtrack—Epic Soundtrax
- 70 WHO I AM—Alan Jackson—Arista
- 71 METALLICA—Metallica—Elektra
- 72 FOR THE COOL IN YOU—Babyface—Epic
- 73 HARD WORKIN' MAN—Brooks & Dunn—Arista
- 74 AGE AIN'T NOTHING BUT A NUMBER—Aaliyah—Blackground
- 75 RHYTHM OF LOVE—Anita Baker—Elektra
- 76 EASY COME, EASY GO—George Strait—MCA
- 77 WHEN LOVE FINDS YOU—Vince Gill—MCA
- 78 HUMMIN' COMIN' AT 'CHA—Xscape—So So Def
- 79 MURDER WAS THE CASE—Soundtrack—Death Row/Interscope
- 80 RHYTHM COUNTRY & BLUES—Various Artists—MCA
- 81 BLIND MELON—Blind Melon—Capitol
- 82 FAR BEYOND DRIVEN—Pantera—EastWest
- 83 IT'S ON (DR. DRE 187UM) KILLA (EP)—Eazy E—Ruthless
- 84 NEVERMIND—Nirvana—DGC
- 85 BOTH SIDES—Phil Collins—Atlantic
- 86 THIS TIME—Dwight Yoakam—Reprise
- 87 COME ON COME ON—Mary Chapin Carpenter—Columbia
- 88 WHEN MY HEART FINDS CHRISTMAS—Harry Connick, Jr.—Columbia
- 89 UNDER THE PINK—Tori Amos—Atlantic
- 90 CREEPIN ON AH COME UP (EP)—Bone Thugs N Harmony—Ruthless
- 91 BIG TIME—Little Texas—Warner Bros.
- 92 SEAL—Seal—ZTT/Sire
- 93 MCMXC A.D.—Enigma—Charisma
- 94 MELLOW GOLD—Beck—DGC
- 95 I STILL BELIEVE IN YOU—Vince Gill—MCA
- 96 BARNEY'S FAVORITES VOL. 1—Barney—SBK
- 97 PURE COUNTRY (SOUNDTRACK)—George Strait—MCA
- 98 BLACK SUNDAY—Cypress Hill—Ruffhouse
- 99 PHANTOM OF THE OPERA HIGHLIGHTS—Original London Cast—Polydor
- 100 SHAQ DIESEL—Shaquille O'Neal—Jive





**Top Heatseeker Impact Labels**

**Pos. LABEL (No. Of Impact Albums)**

- 1 ATLANTIC (4)
- 2 ARISTA (3)
- 2 WARNER BROS. (3)
- 4 DGC (2)
- 4 COLUMBIA (2)
- 4 MCA (2)



**Top Heatseeker Impact Distributing Labels**

**Pos. DISTRIBUTING LABEL (No. Of Impact Albums)**

- T1 ATLANTIC (7)
- T1 WARNER BROS. (7)
- 2 ARISTA (3)

**FOUR LABELS TIED WITH 2 ALBUMS EACH.**





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capabilities into total panic... not to mention you. That's why you should be working with DMI. We've got two high-capacity plants going for you in Anaheim, CA. and Huntsville, AL., with



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The Year in

# MUSIC

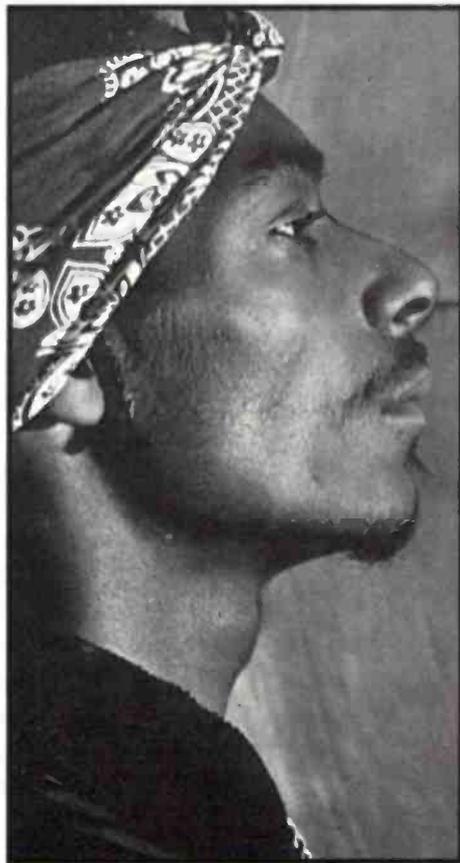


ACE OF BASE: Top Album Group

## Top Billboard 200 Album Artists - Duo/Group

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 ACE OF BASE (1) Aristo
  - 2 PEARL JAM (2) Epic
  - 3 STONE TEMPLE PILOTS (2) Atlantic
  - 4 COUNTING CROWS (1) DGC
  - 5 NIRVANA (4) DGC
  - 6 BOYZ II MEN (3) Motown  
(1) PolyGram Latino
  - 7 SMASHING PUMPKINS (2) Virgin
  - 8 TOM PETTY & THE HEARTBREAKERS (1) MCA
  - 9 AEROSMITH (2) Geffen
  - 10 SALT-N-PEPA (1) Next Plateau/London
  - 11 SOUNDGARDEN (1) A&M
  - 12 PINK FLOYD (1) Columbia
  - 13 ENIGMA (2) Charisma
  - 14 GREEN DAY (1) Reprise
  - 15 CANDLEBOX (1) Maverick/Sire
  - 16 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS (2) Angel

Top 200  
ALBUMS



SNOOP DOGGY DOGG: Top Male Album Artist

- 17 THE CRANBERRIES (2) Island
- 18 ALICE IN CHAINS (2) Columbia
- 19 OFFSPRING (1) Epitaph
- 20 BROOKS & DUNN (3) Aristo
- 21 ALL-4-ONE (1) Blitzz/Atlantic
- 22 JODECI (1) Uptown
- 23 10,000 MANIACS (1) Elektra
- 24 GUNS N' ROSES (3) Geffen
- 25 CRASH TEST DUMMIES (1) Aristo

## Top Billboard 200 Album Artists - Female

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 MARIAH CAREY (3) Columbia
  - 2 TONI BRAXTON (1) LaFace
  - 3 REBA McENTIRE (3) MCA
  - 4 JANET JACKSON (1) Virgin
  - 5 CELINE DION (1) 550 Music  
(1) Epic
  - 6 BONNIE RAITT (1) Capitol
  - 7 MELISSA ETHERIDGE (1) Island
  - 8 SHERYL CROW (1) A&M
  - 9 MARY CHAPIN CARPENTER (2) Columbia
  - 10 GLORIA ESTEFAN (4) Epic
  - 11 AALIYAH (1) Blackground
  - 12 ANITA BAKER (1) Elektra
  - 13 BARBRA STREISAND (2) Columbia
  - 14 TORI AMOS (1) Atlantic
  - 15 DA BRAT (1) So So Def
  - 16 SARAH McLACHLAN (1) Nettwerk
  - 17 ENYA (1) Reprise
  - 18 WYNONNA (2) Curb
  - 19 FAITH HILL (1) Warner Bros.
  - 20 LORRIE MORGAN (3) BNA
  - 21 TRISHA YEARWOOD (1) MCA
  - 22 PATTY LOVELESS (2) Epic
  - 23 AMY GRANT (1) A&M
  - 24 QUEEN LATIFAH (1) Motown
  - 25 MADONNA (1) Maverick/Sire

- 16 GEORGE STRAIT (3) MCA
- 17 ICE CUBE (1) Priority
- 18 TEVIN CAMPBELL (1) Qwest
- 19 KENNY G (2) Aristo
- 20 HARRY CONNICK, JR. (2) Columbia
- 21 ROD STEWART (1) Warner Bros.
- 22 BABYFACE (1) Epic
- 23 JOHN MELLENCAMP (2) Mercury
- 24 PRINCE/♯ (3) Paisley Park  
(2) Warner Bros.  
(1) NPG
- 25 JIMI HENDRIX (3) MCA

# COLUMBIA

## Top Billboard 200 Album Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 COLUMBIA (37)
  - 2 MCA (39)
  - 3 ARISTA (24)
  - 4 ATLANTIC (38)
  - 5 EPIC (30)
  - 6 A&M (18)
  - 7 VIRGIN (16)
  - 8 DGC (11)
  - 9 CAPITOL (20)
  - 10 REPRISE (30)
  - 11 GEFLEN (17)
  - 12 WARNER BROS. (26)
  - 13 INTERSCOPE (13)
  - 14 ELEKTRA (24)
  - 15 JIVE (16)



MARIAH CAREY: Top Female Album Artist

## Top Billboard 200 Album Artists - Male

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 SNOOP DOGGY DOGG (1) Death  
Row/Interscope
  - 2 GARTH BROOKS (5) Liberty
  - 3 MICHAEL BOLTON (2) Columbia
  - 4 MEAT LOAF (1) MCA
  - 5 R. KELLY (1) Jive
  - 6 TIM MCGRAW (1) Curb
  - 7 ALAN JACKSON (4) Aristo
  - 8 BRYAN ADAMS (1) A&M
  - 9 JOHN MICHAEL MONTGOMERY (2) Atlantic
  - 10 VINCE GILL (3) MCA
  - 11 FRANK SINATRA (1) Capitol
  - 12 YANNI (2) Private Music
  - 13 WARREN G (1) Violator/RAL
  - 14 BILLY JOEL (1) Columbia
  - 15 ERIC CLAPTON (2) Duck/Reprise



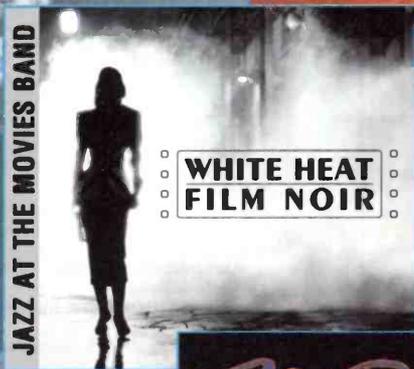
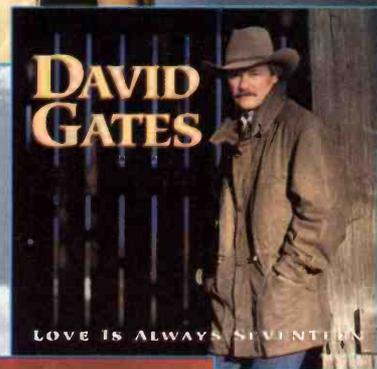
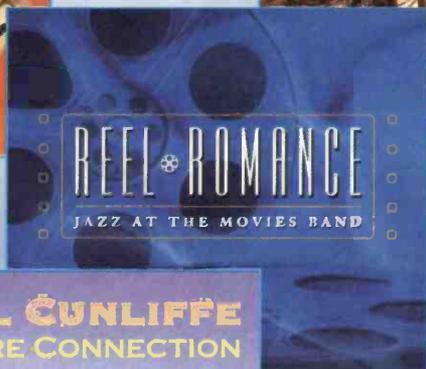
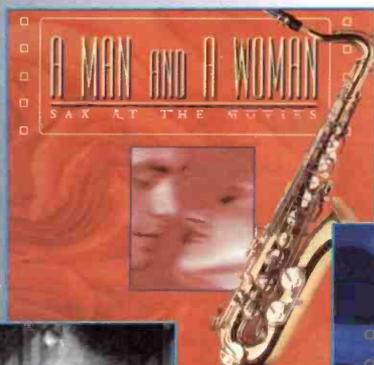
## Top Billboard 200 Album Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 ATLANTIC GROUP (68)
  - 2 WARNER BROS. (83)
  - 3 COLUMBIA (50)
  - 4 MCA (56)
  - 5 ARISTA (32)

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# MUSIC

## Hot 100 Singles Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 ACE OF BASE (4) Arista
  - 2 MARIAH CAREY (5) Columbia
  - 3 JANET JACKSON (5) Virgin
  - 4 ALL-4-ONE (2) Blitzz
  - 5 TONI BRAXTON (4) LaFace
  - 6 R. KELLY (4) Jive
  - 7 BOYZ II MEN (3) Motown
  - 8 CELINE DION (3) 550 Music
  - 9 TEVIN CAMPBELL (3) Qwest
  - 10 BABYFACE (3) Epic
  - 11 SALT-N-PEPA (3) Next Plateau/London
  - 12 MADONNA (3) Maverick/Sire
  - 13 LISA LOEB & NINE STORIES (1) RCA
  - 14 AALIYAH (2) Blackground
  - 15 ELTON JOHN (2) Hollywood (2) MCA
  - 16 MEAT LOAF (3) MCA
  - 17 BRYAN ADAMS (2) A&M
  - 18 PRINCE/♯ (1) NPG (1) Warner Bros.
  - 19 RICHARD MARX (2) Capitol
  - 20 XSCAPE (3) So So Def
  - 21 AEROSMITH (4) Geffen
  - 22 SNOOP DOGGY DOGG (2) Death Row
  - 23 MELISSA ETHERIDGE (2) Island
  - 24 JON SECADA (3) SBK
  - 25 WARREN G (1) Death Row (1) Violator/RAL
  - 26 MICHAEL BOLTON (2) Columbia
  - 27 COOLIO (1) Tommy Boy
  - 28 BIG MOUNTAIN (1) Giant (1) RCA
  - 29 ZHANE (2) Illtown (1) Flavor Unit (1) Hollywood
  - 30 SHERYL CROW (2) A&M
  - 31 DA BRAT (2) So So Def

- 32 CRASH TEST DUMMIES (2) Arista
- 33 DOMINO (2) Outburst/RAL
- 34 COLLECTIVE SOUL (1) Atlantic
- 35 THE CRANBERRIES (2) Island
- 36 ENIGMA (1) Virgin
- 37 JODECI (2) Uptown
- 38 ROD STEWART (2) Warner Bros. (1) A&M
- 39 TIM MCGRAW (2) Curb
- 40 JOSHUA KADISON (3) SBK
- 41 DRS (1) Capitol
- 42 10,000 MANIACS (1) Elektra
- 43 TAG TEAM (1) Atlas (1) Life
- 44 US3 (1) Blue Note
- 45 CHANGING FACES (2) Spoiled Rotten/Big Beat
- 46 GIN BLOSSOMS (2) A&M
- 47 HEAVY D & THE BOYZ (3) Uptown
- 48 CRYSTAL WATERS (1) Mercury
- 49 JOHN MELLENCAMP (3) Mercury
- 50 SWV (3) RCA
- 51 QUEEN LATIFAH (3) Motown
- 52 BECK (1) DGC
- 53 2PAC (3) Interscope
- 54 ME'SHELL NDEGECELLO (1) Maverick/Sire (1) Mercury
- 55 IMMATURE (2) MCA
- 56 GABRIELLE (2) Go!Discs/London
- 57 BRUCE SPRINGSTEEN (1) Columbia
- 58 EN VOGUE (1) EastWest (1) Next Plateau/London
- 59 AARON HALL (1) Silas
- 60 COLOR ME BADD (2) Giant
- 61 PHIL COLLINS (2) Atlantic
- 62 HADDAWAY (2) Arista
- 63 REAL MCCOY (1) Arista
- 64 ICE CUBE (4) Priority
- 65 69 BOYZ (1) Rip-It
- 66 JIMMY CLIFF (1) Chaos
- 67 BILLY JOEL (3) Columbia

- 68 STING (3) A&M
- 69 HAMMER (2) Giant
- 70 NATE DOGG (1) Death Row
- 71 TONY! TONII TONE! (3) Wing
- 72 ERASURE (1) Mute
- 73 CE CE PENISTON (3) A&M
- 74 CULTURE BEAT (1) 550 Music
- 75 CANDLEBOX (2) Maverick/Sire
- 76 TOM PETTY & THE HEARTBREAKERS (1) MCA
- 77 ETERNAL (1) EMI
- 78 CRAIG MACK (1) Bad Boy
- 79 SEAL (1) ZTT/Sire
- 80 INI KAMOZE (1) Columbia
- 81 BONNIE RAITT (2) Capitol
- 82 PRETENDERS (2) Sire
- 83 FOUR SEASONS (1) Curb
- 84 BON JOVI (1) Mercury
- 85 K7 (2) Tommy Boy
- 86 AHMAD (1) Giant
- 87 GENERAL PUBLIC (1) Epic Soundtrax
- 88 DEF LEPPARD (1) Columbia (1) Mercury
- 89 ARETHA FRANKLIN (2) Arista
- 90 SHAQUILLE O'NEAL (3) Jive
- 91 BRANDY (1) Atlantic
- 92 AMY GRANT (2) A&M
- 93 R.E.M. (2) Warner Bros.
- 94 OUTKAST (2) LaFace
- 95 12 GAUGE (1) Street Life
- 96 TOAD THE WET SPROCKET (2) Columbia
- 97 MASTA ACE INCORPORATED (1) Delicious Vinyl
- 98 SHAI (1) Gasoline Alley (1) MCA
- 99 LUTHER VANDROSS (1) Columbia
- 100 BLACKSTREET (2) Interscope

- 31 SHINE—Collective Soul—Atlantic
- 32 SAID I LOVED YOU...BUT I LIED—Michael Bolton—Columbia
- 33 RETURN TO INNOCENCE—Enigma—Virgin
- 34 ALL I WANNA DO—Sheryl Crow—A&M
- 35 MMM MMM MMM MMM—Crash Test Dummies—Arista
- 36 CAN WE TALK—Tevin Campbell—Qwest
- 37 FUNKDAFIED—Da Brat—So So Def
- 38 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—Meat Loaf—MCA
- 39 GANGSTA LEAN—DRS—Capitol
- 40 BECAUSE THE NIGHT—10,000 Maniacs—Elektra
- 41 CANTALOO (FLIP FANTASIA)—US3—Blue Note
- 42 WHOOMP! (THERE IT IS)—Tag Team—Life
- 43 COME TO MY WINDOW—Melissa Etheridge—Island
- 44 STROKE YOU UP—Changing Faces—Spoiled Rotten/Big Beat
- 45 I'M READY—Tevin Campbell—Qwest
- 46 100% PURE LOVE—Crystal Waters—Mercury
- 47 ANYTIME YOU NEED A FRIEND—Mariah Carey—Columbia
- 48 BECAUSE OF LOVE—Janet Jackson—Virgin
- 49 LINGER—The Cranberries—Island
- 50 LOSER—Beck—DGC
- 51 FOUND OUT ABOUT YOU—Gin Blossoms—A&M
- 52 GIN AND JUICE—Snoop Doggy Dogg—Death Row
- 53 NEVER LIE—Immature—MCA
- 54 STREETS OF PHILADELPHIA (FROM PHILADELPHIA)—Bruce Springsteen—Columbia
- 55 GETTO JAM—Damino—Outburst/RAL
- 56 ENDLESS LOVE—Luther Vandross & Mariah Carey—Columbia
- 57 I MISS YOU—Aaron Hall—Silas
- 58 UNDERSTANDING—Xscape—So So Def
- 59 THIS D.J.—Warren G—Violator/RAL
- 60 CRY FOR YOU—Jodeci—Uptown
- 61 KEEP YA HEAD UP—2Pac—Interscope
- 62 WHAT'S MY NAME?—Snoop Doggy Dogg—Death Row
- 63 ANOTHER NIGHT—Real McCoy—Arista
- 64 YOUR BODY'S CALLIN'—R. Kelly—Jive
- 65 TOOTSEE ROLL—69 Boyz—Rip-It
- 66 I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS)—Jimmy Cliff—Chaos
- 67 NEVER KEEPING SECRETS—Babyface—Epic
- 68 CRAZY—Aerosmith—Geffen
- 69 JUST KICKIN' IT—Xscape—So So Def
- 70 AT YOUR BEST (YOU ARE LOVE)—Aaliyah—Blackground
- 71 ROCK AND ROLL DREAMS COME THROUGH—Meat Loaf—MCA
- 72 AMAZING—Aerosmith—Geffen
- 73 ALWAYS—Erasure—Mute
- 74 GROOVE THANG—Zhane—Illtown
- 75 DREAMS—Gabrielle—Go!Discs/London
- 76 MR. VAIN—Culture Beat—550 Music
- 77 MARY JANE'S LAST DANCE—Tom Petty & The Heartbreakers—MCA
- 78 ANYTHING (FROM ABOVE THE RIM)—SWV—RCA
- 79 BEAUTIFUL IN MY EYES—Joshua Kadison—SBK
- 80 STAY—Eternal—EMI
- 81 FLAVA IN YA EAR—Craig Mack—Bad Boy
- 82 U.N.I.T.Y.—Queen Latifah—Motown
- 83 PRAYER FOR THE DYING—Seal—ZTT/Sire
- 84 SECRET—Madonna—Maverick/Sire
- 85 HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia
- 86 EVERYDAY—Phil Collins—Atlantic
- 87 DON'T TAKE THE GIRL—Tim McGraw—Curb
- 88 GOT ME WAITING—Heavy D & The Boyz—Uptown
- 89 DECEMBER 1963 (OH, WHAT A NIGHT)—Four Seasons—Curb
- 90 INDIAN OUTLAW—Tim McGraw—Curb
- 91 ALWAYS—Bon Jovi—Mercury
- 92 I'M THE ONLY ONE—Melissa Etheridge—Island
- 93 BACK IN THE DAY—Ahmad—Giant
- 94 LOVE SNEAKIN' UP ON YOU—Bonnie Raitt—Capitol
- 95 I'LL TAKE YOU THERE (FROM THREESOME)—General Public—Epic Soundtrax
- 96 ALWAYS IN MY HEART—Tevin Campbell—Qwest
- 97 WHAT IS LOVE—Haddaway—Arista
- 98 AND OUR FEELINGS—Babyface—Epic
- 99 BOP GUN (ONE NATION)—Ice Cube Featuring George Clinton—Priority
- 100 I WANNA BE DOWN—Brandy—Atlantic

## Hot 100 Singles

- Pos. TITLE—Artist—Label
- 1 THE SIGN—Ace Of Base—Arista
  - 2 I SWEAR—All-4-One—Blitzz
  - 3 I'LL MAKE LOVE TO YOU—Boyz II Men—Motown
  - 4 THE POWER OF LOVE—Celine Dion—550 Music
  - 5 HERO—Mariah Carey—Columbia
  - 6 STAY (I MISSED YOU) (FROM REALITY BITES)—Lisa Loeb & Nine Stories—RCA
  - 7 BREATHE AGAIN—Toni Braxton—LaFace
  - 8 ALL FOR LOVE—Bryan Adams/Rod Stewart/Sting—A&M
  - 9 ALL THAT SHE WANTS—Ace Of Base—Arista
  - 10 DON'T TURN AROUND—Ace Of Base—Arista
  - 11 BUMP N' GRIND—R. Kelly—Jive
  - 12 AGAIN—Janet Jackson—Virgin
  - 13 I'LL REMEMBER (FROM WITH HONORS)—Madonna—Maverick/Sire
  - 14 WHATTA MAN—Salt-N-Pepa Featuring En Vogue—Next Plateau/London
  - 15 WILD NIGHT—John Mellencamp With Me'Shell Ndegeocello—Mercury
  - 16 WITHOUT YOU/NEVER FORGET YOU—Mariah Carey—Columbia
  - 17 YOU MEAN THE WORLD TO ME—Toni Braxton—LaFace
  - 18 CAN YOU FEEL THE LOVE TONIGHT (FROM THE LION KING)—Elton John—Hollywood
  - 19 THE MOST BEAUTIFUL GIRL IN THE WORLD—♯—NPG
  - 20 FANTASTIC VOYAGE—Coolio—Tommy Boy
  - 21 BABY I LOVE YOUR WAY (FROM REALITY BITES)—Big Mountain—RCA
  - 22 REGULATE (FROM ABOVE THE RIM)—Warren G & Nate Dogg—Death Row
  - 23 IF YOU GO—Jon Secada—SBK
  - 24 BACK & FORTH—Aaliyah—Blackground
  - 25 NOW AND FOREVER—Richard Marx—Capitol
  - 26 WHEN CAN I SEE YOU—Babyface—Epic
  - 27 PLEASE FORGIVE ME—Bryan Adams—A&M
  - 28 SO MUCH IN LOVE—All-4-One—Blitzz
  - 29 SHOOP—Salt-N-Pepa—Next Plateau/London
  - 30 ANY TIME, ANY PLACE/AND ON AND ON—Janet Jackson—Virgin

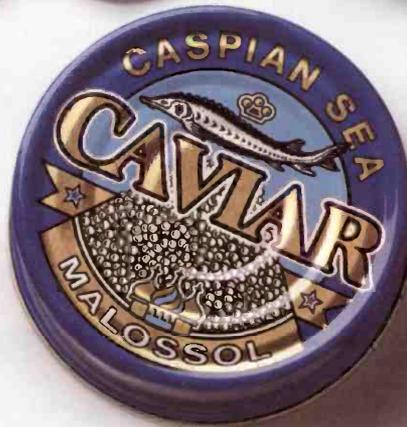
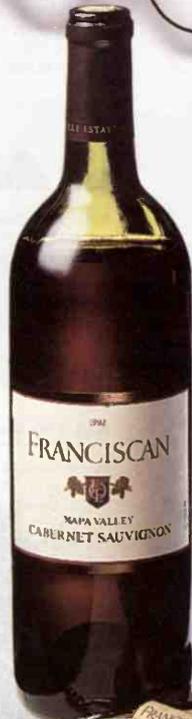
- 57 I MISS YOU—Aaron Hall—Silas
- 58 UNDERSTANDING—Xscape—So So Def
- 59 THIS D.J.—Warren G—Violator/RAL
- 60 CRY FOR YOU—Jodeci—Uptown
- 61 KEEP YA HEAD UP—2Pac—Interscope
- 62 WHAT'S MY NAME?—Snoop Doggy Dogg—Death Row
- 63 ANOTHER NIGHT—Real McCoy—Arista
- 64 YOUR BODY'S CALLIN'—R. Kelly—Jive
- 65 TOOTSEE ROLL—69 Boyz—Rip-It
- 66 I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS)—Jimmy Cliff—Chaos
- 67 NEVER KEEPING SECRETS—Babyface—Epic
- 68 CRAZY—Aerosmith—Geffen
- 69 JUST KICKIN' IT—Xscape—So So Def
- 70 AT YOUR BEST (YOU ARE LOVE)—Aaliyah—Blackground
- 71 ROCK AND ROLL DREAMS COME THROUGH—Meat Loaf—MCA
- 72 AMAZING—Aerosmith—Geffen
- 73 ALWAYS—Erasure—Mute
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- 75 DREAMS—Gabrielle—Go!Discs/London
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- 84 SECRET—Madonna—Maverick/Sire
- 85 HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia
- 86 EVERYDAY—Phil Collins—Atlantic
- 87 DON'T TAKE THE GIRL—Tim McGraw—Curb
- 88 GOT ME WAITING—Heavy D & The Boyz—Uptown
- 89 DECEMBER 1963 (OH, WHAT A NIGHT)—Four Seasons—Curb
- 90 INDIAN OUTLAW—Tim McGraw—Curb
- 91 ALWAYS—Bon Jovi—Mercury
- 92 I'M THE ONLY ONE—Melissa Etheridge—Island
- 93 BACK IN THE DAY—Ahmad—Giant
- 94 LOVE SNEAKIN' UP ON YOU—Bonnie Raitt—Capitol
- 95 I'LL TAKE YOU THERE (FROM THREESOME)—General Public—Epic Soundtrax
- 96 ALWAYS IN MY HEART—Tevin Campbell—Qwest
- 97 WHAT IS LOVE—Haddaway—Arista
- 98 AND OUR FEELINGS—Babyface—Epic
- 99 BOP GUN (ONE NATION)—Ice Cube Featuring George Clinton—Priority
- 100 I WANNA BE DOWN—Brandy—Atlantic



ACE OF BASE: Top Hot 100 Singles Artists. "The Sign" is the Top Hot 100 Single.



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# MUSIC



ACE OF BASE: Top Singles Group

## Hot 100 Singles Artists Duo/Group

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 ACE OF BASE (4) Arista
  - 2 ALL-4-ONE (2) Blitzz
  - 3 BOYZ II MEN (3) Motown
  - 4 SALT-N-PEPA (3) Next Plateau/London
  - 5 LISA LOEB & NINE STORIES (1) RCA
  - 6 XSCAPE (3) So So Def
  - 7 AEROSMITH (4) Geffen
  - 8 BIG MOUNTAIN (1) Giant (1) RCA
  - 9 ZHANE (2) Illtown (1) Hollywood (1) Flavor Unit
  - 10 CRASH TEST DUMMIES (2) Arista
  - 11 COLLECTIVE SOUL (1) Atlantic
  - 12 THE CRANBERRIES (2) Island
  - 13 ENIGMA (1) Virgin
  - 14 JODECI (2) Uptown
  - 15 DRS (1) Capitol
  - 16 10,000 MANIACS (1) Elektra
  - 17 TAG TEAM (1) Life (1) Atlas
  - 18 US3 (1) Blue Note
  - 19 CHANGING FACES (2) Spoiled Rotten/Big Beat
  - 20 GIN BLOSSOMS (2) A&M
  - 21 HEAVY D & THE BOYZ (3) Uptown
  - 22 SWV (3) RCA
  - 23 IMMATURE (2) MCA
  - 24 EN VOGUE (1) EastWest (1) Next Plateau/London
  - 25 COLOR ME BADD (2) Giant



MARIAH CAREY: Top Female Singles Artist

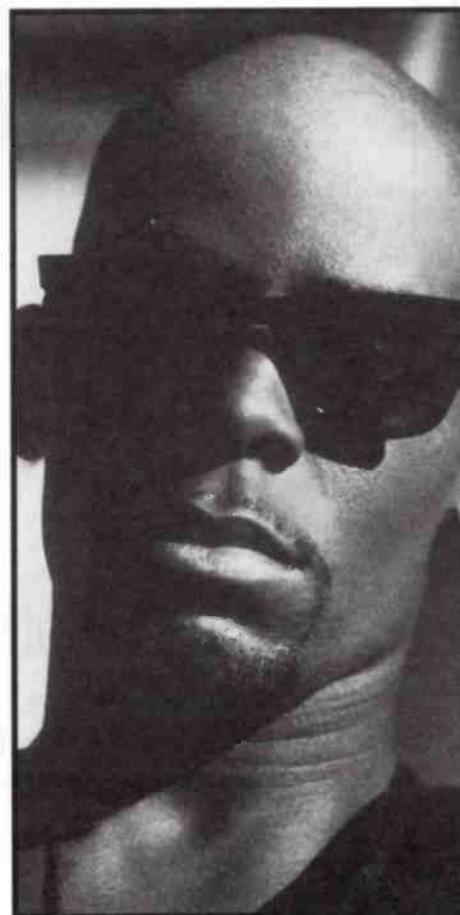
Hot 100  
SINGLES

## Hot 100 Singles Artists - Female

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 MARIAH CAREY (5) Columbia
  - 2 JANET JACKSON (5) Virgin
  - 3 TONI BRAXTON (4) LaFace
  - 4 CELINE DION (3) 550 Music
  - 5 MADONNA (3) Maverick/Sire
  - 6 AALIYAH (2) Blackground
  - 7 MELISSA ETHERIDGE (2) Island
  - 8 SHERYL CROW (2) A&M
  - 9 DA BRAT (2) So So Def
  - 10 CRYSTAL WATERS (1) Mercury
  - 11 QUEEN LATIFAH (3) Motown
  - 12 ME'SHELL NDEGEOCELLO (1) Maverick/Sire (1) Mercury
  - 13 GABRIELLE (2) Go!Discs/London
  - 14 CE CE PENISTON (3) A&M
  - 15 BONNIE RAITT (2) Capitol
  - 16 ARETHA FRANKLIN (2) Arista
  - 17 BRANDY (1) Atlantic
  - 18 AMY GRANT (2) A&M
  - 19 GLORIA ESTEFAN (1) Crescent Moon/Epic Soundtrax
  - 20 ANITA BAKER (1) Elektra
  - 21 SARAH McLACHLAN (2) Arista
  - 22 LISETTE MELENDEZ (1) Fever/RAL
  - 23 JULIET ROBERTS (1) Reprise
  - 24 DES'REE (1) 550 Music
  - 25 MARY J. BLIGE (2) Uptown

## Hot 100 Singles Artists - Male

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 R. KELLY (4) Jive
  - 2 TEVIN CAMPBELL (3) Qwest
  - 3 BABYFACE (3) Epic
  - 4 ELTON JOHN (2) Hollywood (2) MCA
  - 5 MEAT LOAF (3) MCA
  - 6 BRYAN ADAMS (2) A&M
  - 7 PRINCE/♯ (1) NPG (1) Warner Bros.
  - 8 RICHARD MARX (2) Capitol
  - 9 SNOOP DOGGY DOGG (2) Death Row
  - 10 JON SECADA (3) SBK
  - 11 WARREN G (1) Death Row (1) Violator/RAL
  - 12 MICHAEL BOLTON (2) Columbia
  - 13 COOLIO (1) Tommy Boy



R. KELLY: Top Male Singles Artist

- 14 DOMINO (2) Outburst/RAL
- 15 ROD STEWART (2) Warner Bros. (1) A&M
- 16 TIM MCGRAW (2) Curb
- 17 JOSHUA KADISON (3) SBK
- 18 JOHN MELLENCAMP (3) Mercury
- 19 BECK (1) DGC
- 20 2PAC (3) Interscope
- 21 BRUCE SPRINGSTEEN (1) Columbia
- 22 AARON HALL (1) Silas
- 23 PHIL COLLINS (2) Atlantic
- 24 HADDAWAY (2) Arista
- 25 ICE CUBE (4) Priority

# COLUMBIA

## Hot 100 Singles Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 COLUMBIA (25)
  - 2 ARISTA (19)
  - 3 A&M (15)
  - 4 VIRGIN (13)
  - 5 RCA (10)
  - 6 MCA (19)
  - 7 JIVE (17)
  - 8 LaFACE (8)
  - 9 CAPITOL (8)
  - 10 MERCURY (9)
  - 11 BLITZZ (2)
  - 12 ATLANTIC (15)
  - 13 MOTOWN (7)
  - 14 EPIC (13)
  - 15 550 MUSIC (7)

# ARISTA

## Hot 100 Singles Distributing Labels

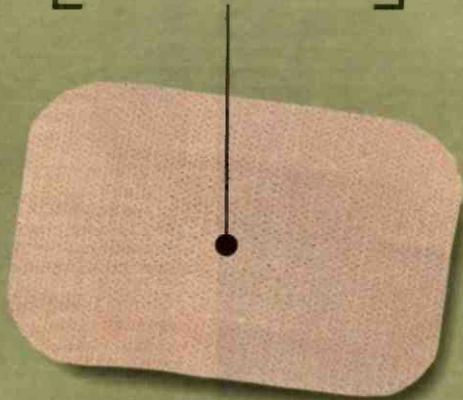
- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 ARISTA (29)
  - 2 COLUMBIA (32)
  - 3 ATLANTIC (28)
  - 4 ISLAND (25)
  - 5 WARNER BROS. (24)

## Hot 100 Singles Producers

- Pos. PRODUCER (No. Of Charted Singles)
- 1 R. KELLY (8)
  - 2 BABYFACE (12)
  - 3 DAVID FOSTER (6)
  - 4 DARYL SIMMONS (11)
  - 5 WALTER AFANASIEFF (5)
  - 6 CHRIS THOMAS (3)
  - 7 MARIAH CAREY (4)
  - 8 WARREN G (3)
  - 9 JUAN PATINO (1)
  - 10 JOKER (2)
  - 10 POP (2)
  - 12 L.A. REID (7)
  - 13 JIM STEINMAN (3)
  - 14 JERMAINE DUPRI (7)
  - 15 TERRY LEWIS (11)
  - 15 JIMMY JAM (11)
  - 17 RICHARD MARX (2)
  - 18 DR. DRE (4)
  - 19 HERBY AZOR (1)
  - 20 BRUCE FAIRBAIRN (3)
  - 21 DOBBS THE WINO (1)
  - 22 DEVANTE SWING (4)
  - 23 JANET JACKSON (5)
  - 24 RON FAIR (1)
  - 25 STEPHEN STREET (3)

# Choose Your Weapon:

[ TESTOSTERONE  
PATCH ]



BUILDS STAMINA  
ENHANCES PERFORMANCE  
IMPROVES ATTITUDE  
INCREASES AGGRESSIVENESS  
HELPS ACHIEVE  
DESIRED POSITIONING  
MAY PROMOTE  
GROWTH OF UNSIGHTLY  
FACIAL HAIRS

[ UNI  
DISTRIBUTION ]



BUILDS STAMINA  
ENHANCES PERFORMANCE  
IMPROVES ATTITUDE  
INCREASES AGGRESSIVENESS  
HELPS ACHIEVE  
DESIRED POSITIONING  
FUN FOR  
THE ENTIRE FAMILY

**NEED WE SAY MORE?**



# The Year in

# MUSIC

## Hot 100 Singles Sales

Pos. TITLE—Artist—Label

- 1 I SWEAR—All-4-One—Blitz
- 2 I'LL MAKE LOVE TO YOU—Boyz II Men—Motown
- 3 WHOOMP! (THERE IT IS)—Tag Team—Life
- 4 BUMP N' GRIND—R. Kelly—Jive
- 5 ALL FOR LOVE—Bryan Adams/Rod Stewart/Sting—A&M
- 6 THE SIGN—Ace Of Base—Arista
- 7 ALL THAT SHE WANTS—Ace Of Base—Arista
- 8 THE POWER OF LOVE—Celine Dion—550 Music
- 9 REGULATE—Warren G & Nate Dogg—Death Row
- 10 FANTASTIC VOYAGE—Coolio—Tommy Boy
- 11 HERO—Mariah Carey—Columbia
- 12 AGAIN—Janet Jackson—Virgin
- 13 STAY (I MISSED YOU)—Lisa Loeb & Nine Stories—RCA
- 14 GANGSTA LEAN—DRS—Capitol
- 15 FUNKDAFIED—Da Brat—So So Def
- 16 WHATTA MAN—Salt-N-Pepa/En Vogue—Next Plateau
- 17 BACK & FORTH—Aaliyah—Blackground
- 18 BREATHE AGAIN—Toni Braxton—LaFace
- 19 TOOTSEE ROLL—69 Boyz—Rip-It
- 20 MMM MMM MMM—Crash Test Dummies—Arista
- 21 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—Meat Loaf—MCA
- 22 STROKE YOU UP—Changing Faces—Spoiled Rotten/Big Beat
- 23 DON'T TAKE THE GIRL—Tim McGraw—Curb
- 24 GIN AND JUICE—Snoop Doggy Dogg—Death Row
- 25 THE MOST BEAUTIFUL GIRL IN THE WORLD—NPG
- 26 SO MUCH IN LOVE—All-4-One—Blitz
- 27 DUNKIE BUTT—12 Gauge—Street Life
- 28 WITHOUT YOU/NEVER FORGET YOU—Mariah Carey—Columbia
- 29 INDIAN OUTLAW—Tim McGraw—Curb
- 30 NEVER LIE—Immatore—MCA
- 31 GETTO JAM—Domino—Outburst/RAL
- 32 KEEP YA HEAD UP—2Pac—Interscope
- 33 LOSER—Beck—DGC
- 34 CAN YOU FEEL THE LOVE TONIGHT—Elton John—Hollywood
- 35 CANTALOO (FLIP FANTASIA)—US3—Blue Note
- 36 CAN WE TALK—Tevin Campbell—Qwest
- 37 THIS D.J.—Warren G—Violator/RAL
- 38 WILD NIGHT—John Mellencamp/Me'shell Ndegeocello—Mercury
- 39 CRY FOR YOU—Jodeci—Uptown
- 40 DON'T TURN AROUND—Ace Of Base—Arista
- 41 RETURN TO INNOCENCE—Enigma—Virgin
- 42 WHAT'S MY NAME?—Snoop Doggy Dogg—Death Row
- 43 ANY TIME, ANY PLACE—Janet Jackson—Virgin
- 44 I'LL REMEMBER—Madonna—Maverick/Sire
- 45 SAID I LOVED YOU...BUT I LIED—Michael Bolton—Columbia
- 46 SHOOP—Salt-N-Pepa—Next Plateau/London
- 47 FLAVA IN YA EAR—Craig Mack—Bad Boy
- 48 WHEN CAN I SEE YOU—Babyface—Epic
- 49 I MISS YOU—Aaron Hall—Silas



ALL-4-ONE: "I Swear" is the Top Hot 100 Single (Sales).

- 50 PUMPS AND A BUMP—Hammer—Giant
- 51 YOUR BODY'S CALLIN'—R. Kelly—Jive
- 52 AT YOUR BEST (YOU ARE LOVE)—Aaliyah—Blackground
- 53 I SWEAR—John Michael Montgomery—Atlantic
- 54 SHINE—Collective Soul—Atlantic
- 55 NOW AND FOREVER—Richard Marx—Capitol
- 56 UNDERSTANDING—Xscape—So So Def
- 57 ENDLESS LOVE—Luther Vandross & Mariah Carey—Columbia
- 58 YOU MEAN THE WORLD TO ME—Toni Braxton—LaFace
- 59 PLAYER'S BALL—Outkast—LaFace
- 60 BACK IN THE DAY—Ahmad—Giant
- 61 JUST KICKIN' IT—Xscape—So So Def
- 62 LINGER—The Cranberries—Island
- 63 SEX ME (PARTS I & II)—R. Kelly—Jive
- 64 100% PURE LOVE—Crystal Waters—Mercury
- 65 BABY I LOVE YOUR WAY—Big Mountain—RCA
- 66 U.N.I.T.Y.—Queen Latifah—Motown
- 67 ALL I WANNA DO—Sheryl Crow—A&M
- 68 I'M READY—Tevin Campbell—Qwest
- 69 WILLING TO FORGIVE—Aretha Franklin—Arista
- 70 I WANNA BE DOWN—Brandy—Atlantic
- 71 ROCK AND ROLL DREAMS COME THROUGH—Meat Loaf—MCA
- 72 HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia
- 73 NEVER KEEPING SECRETS—Babyface—Epic
- 74 GOT ME WAITING—Heavy D & The Boyz—Uptown
- 75 IT'S ALL GOOD—Hammer—Giant

## Hot 100 Singles Airplay

Pos. TITLE—Artist—Label

- 1 THE SIGN—Ace Of Base—Arista
- 2 DON'T TURN AROUND—Ace Of Base—Arista
- 3 HERO—Mariah Carey—Columbia
- 4 I SWEAR—All-4-One—Blitz
- 5 BREATHE AGAIN—Toni Braxton—LaFace

- 6 STAY (I MISSED YOU)—Lisa Loeb & Nine Stories—RCA
- 7 MR. JONES—Counting Crows—DGC
- 8 THE POWER OF LOVE—Celine Dion—550 Music
- 9 I'LL MAKE LOVE TO YOU—Boyz II Men—Motown
- 10 I'LL REMEMBER—Madonna—Maverick/Sire
- 11 YOU MEAN THE WORLD TO ME—Toni Braxton—LaFace
- 12 PLEASE FORGIVE ME—Bryan Adams—A&M
- 13 WITHOUT YOU—Mariah Carey—Columbia
- 14 IF YOU GO—Jon Secada—SBK
- 15 BABY I LOVE YOUR WAY—Big Mountain—RCA
- 16 WILD NIGHT—John Mellencamp/Me'shell Ndegeocello—Mercury
- 17 CAN YOU FEEL THE LOVE TONIGHT—Elton John—Hollywood
- 18 ALL THAT SHE WANTS—Ace Of Base—Arista

- 25 BECAUSE THE NIGHT—10,000 Maniacs—Elektra
- 26 WHEN CAN I SEE YOU—Babyface—Epic
- 27 AGAIN—Janet Jackson—Virgin
- 28 ALL FOR LOVE—Bryan Adams/Rod Stewart/Sting—A&M
- 29 ANY TIME, ANY PLACE—Janet Jackson—Virgin
- 30 SHINE—Collective Soul—Atlantic
- 31 BUMP N' GRIND—R. Kelly—Jive
- 32 FOUND OUT ABOUT YOU—Gin Blossoms—A&M
- 33 BECAUSE OF LOVE—Janet Jackson—Virgin
- 34 RETURN TO INNOCENCE—Enigma—Virgin
- 35 SAID I LOVED YOU...BUT I LIED—Michael Bolton—Columbia
- 36 BACK & FORTH—Aaliyah—Blackground
- 37 ANYTIME YOU NEED A FRIEND—Mariah Carey—Columbia
- 38 SO MUCH IN LOVE—All-4-One—Blitz
- 39 CAN WE TALK—Tevin Campbell—Qwest
- 40 I CAN SEE CLEARLY NOW—Jimmy Cliff—Chaos
- 41 I'M READY—Tevin Campbell—Qwest
- 42 100% PURE LOVE—Crystal Waters—Mercury
- 43 FANTASTIC VOYAGE—Coolio—Tommy Boy
- 44 EVERYDAY—Phil Collins—Atlantic
- 45 STREETS OF PHILADELPHIA—Bruce Springsteen—Columbia
- 46 UNTIL I FALL AWAY—Gin Blossoms—A&M
- 47 REGULATE—Warren G & Nate Dogg—Death Row
- 48 ANOTHER NIGHT—Real McCoy—Arista
- 49 UNDERSTANDING—Xscape—So So Def
- 50 CANTALOO (FLIP FANTASIA)—US3—Blue Note
- 51 DAUGHTER—Pearl Jam—Epic
- 52 LINGER—The Cranberries—Island
- 53 ALWAYS—Erasure—Mute
- 54 YOUR BODY'S CALLIN'—R. Kelly—Jive
- 55 PRAYER FOR THE DYING—Seal—ZTT/Sire
- 56 I'D DO ANYTHING FOR LOVE—Meat Loaf—MCA
- 57 NEVER KEEPING SECRETS—Babyface—Epic
- 58 ENDLESS LOVE—Luther Vandross & Mariah Carey—Columbia
- 59 LOVE SNEAKIN' UP ON YOU—Bonnie Raitt—Capitol
- 60 GROOVE THANG—Zhané—Illtown
- 61 ANYTHING—SWV—RCA
- 62 DREAMS—Gabrielle—GoldDiscs/London
- 63 I MISS YOU—Aaron Hall—Silas
- 64 MMM MMM MMM—Crash Test Dummies—Arista
- 65 CRAZY—Aerosmith—Geffen
- 66 SECRET—Madonna—Maverick/Sire
- 67 DREAMLOVER—Mariah Carey—Columbia
- 68 STROKE YOU UP—Changing Faces—Spoiled Rotten/Big Beat
- 69 CHOOSE—Color Me Badd—Giant
- 70 DECEMBER 1963—Four Seasons—Curb
- 71 LOSER—Beck—DGC
- 72 BEAUTIFUL IN MY EYES—Joshua Kadison—SBK
- 73 FUNKDAFIED—Da Brat—So So Def
- 74 I'LL TAKE YOU THERE—General Public—Epic Soundtrax
- 75 AMAZING—Aerosmith—Geffen



ACE OF BASE: "The Sign" is the Top Hot 100 Single (Airplay).





R. KELLY: Top R&B Artist and Top Male R&B Artist

- 48 ZAPP & ROGER (4) Reprise  
 49 SHAQUILLE O'NEAL (5) Jive  
 50 IMMATURE (3) MCA

### Top New R&B Artists

- Pos. ARTIST (No. Of Charted Singles & Albums) Label  
 1 **ZHANE** (4) Illtown  
 (1) Hollywood  
 (1) Flavor Unit  
 2 **AALIYAH** (3) Blackground  
 3 **SNOOP DOGGY DOGG** (2) Death Row/Interscope  
 (1) Death Row  
 4 **AARON HALL** (5) Silos  
 5 **XSCAPE** (5) So So Def  
 6 **DA BRAT** (3) So So Def/Chaos  
 7 **DOMINO** (2) Outburst/RAL  
 (1) Outburst/Chaos  
 8 **WARREN G** (3) Violator/RAL  
 (1) Death Row  
 9 **OUTKAST** (4) LaFace  
 10 **BLACKSTREET** (3) Interscope



ZHANE: Top New R&B Artists

### Top R&B Artists

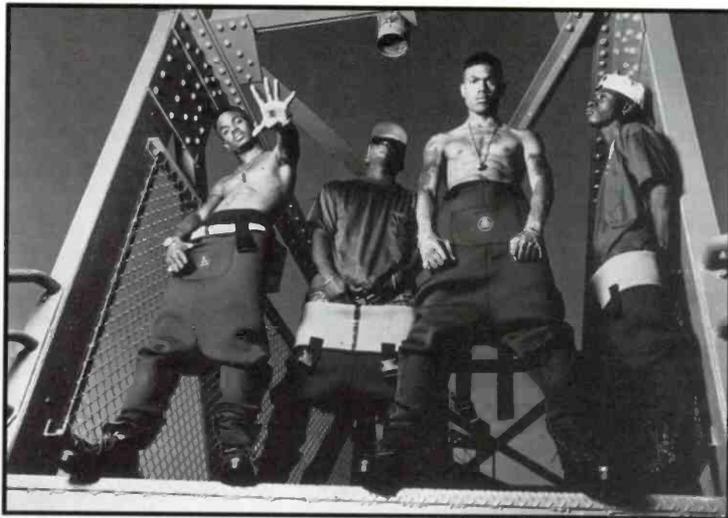
- Pos. ARTIST (No. Of Charted Singles & Albums) Label  
 1 **R. KELLY** (5) Jive  
 2 **TEVIN CAMPBELL** (4) Qwest  
 3 **TONI BRAXTON** (5) LaFace  
 4 **BABYFACE** (5) Epic  
 (1) Reprise  
 5 **JODECI** (4) Uptown  
 6 **JANET JACKSON** (6) Virgin  
 7 **MARIAH CAREY** (7) Columbia  
 8 **ZHANE** (4) Illtown  
 (1) Hollywood  
 (1) Flavor Unit  
 9 **AALIYAH** (3) Blackground  
 10 **SNOOP DOGGY DOGG** (3) Death Row/Interscope  
 11 **AARON HALL** (5) Silos  
 12 **XSCAPE** (5) So So Def  
 13 **SALT-N-PEPA** (4) Next Plateau/London  
 14 **PRINCE/♀** (5) Paisley Park  
 (4) Warner Bros.  
 (2) NPG  
 15 **SWV** (5) RCA  
 16 **HEAVY D & THE BOYZ** (4) Uptown  
 17 **BOYZ II MEN** (6) Motown  
 18 **TONY! TONI! TONE!** (5) Wing  
 19 **DA BRAT** (3) So So Def/Chaos  
 20 **ICE CUBE** (5) Priority  
 21 **DOMINO** (3) Outburst/Chaos  
 22 **ARETHA FRANKLIN** (4) Arista  
 23 **CE CE PENISTON** (4) A&M  
 24 **MINT CONDITION** (4) Perspective  
 25 **QUEEN LATIFAH** (4) Motown  
 26 **WARREN G** (3) Violator/RAL  
 (1) Death Row  
 27 **OUTKAST** (4) LaFace  
 28 **BLACKSTREET** (3) Interscope  
 29 **KEITH SWEAT** (4) Elektra  
 30 **ALL-4-ONE** (4) Blitz  
 31 **WU-TANG CLAN** (4) Loud  
 32 **PATTI LABELLE** (3) MCA  
 33 **A TRIBE CALLED QUEST** (4) Jive  
 34 **HAMMER** (4) Giant  
 35 **CHANGING FACES** (3) Spoiled Rotten/Big Beat  
 36 **69 BOYZ** (3) Rip-It  
 37 **PATRA** (2) Epic  
 (1) Atlas  
 38 **MARY J. BLIGE** (5) Uptown  
 39 **SOUNDS OF BLACKNESS** (4) Perspective  
 40 **ANGELA WINBUSH** (3) Elektra  
 41 **MAZE FEATURING FRANKIE BEVERLY**  
 (4) Warner Bros.  
 42 **ANITA BAKER** (2) Elektra  
 43 **BONE THUGS N HARMONY** (2) Ruthless  
 44 **GERALD LEVERT** (3) EastWest  
 45 **INTRO** (3) Atlantic  
 46 **TEDDY PENDERGRASS** (4) Elektra  
 47 **TOO SHORT** (3) Jive



TONI BRAXTON: Top Female R&B Artist



# The Year in MUSIC



JODECI: Top R&B Group



### Top R&B Labels

- Pos. LABEL (No. Of Charted Singles & Albums)  
 1 **JIVE** (40)  
 2 **UPTOWN** (17)  
 3 **LaFACE** (14)  
 4 **EPIC** (15)  
 5 **ELEKTRA** (24)  
 6 **MCA** (27)  
 7 **MOTOWN** (29)  
 8 **COLUMBIA** (23)  
 9 **INTERSCOPE** (15)  
 10 **QWEST** (8)  
 11 **VIRGIN** (16)  
 12 **DEATH ROW** (10)  
 13 **ARISTA** (11)  
 14 **SO SO DEF** (8)  
 15 **EASTWEST** (24)

## MCA RECORDS

### Top R&B Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Albums)  
 1 **MCA** (65)  
 2 **JIVE** (49)  
 3 **COLUMBIA** (52)  
 4 **WARNER BROS.** (52)  
 5 **ARISTA** (32)

### Top R&B Artists - Female

- Pos. ARTIST (No. Of Charted Singles & Albums) Label  
 1 **TONI BRAXTON** (5) LaFace  
 2 **JANET JACKSON** (6) Virgin  
 3 **MARIAH CAREY** (7) Columbia  
 4 **AALIYAH** (3) Blackground

- 5 **DA BRAT** (3) So So Def/Chaos  
 6 **ARETHA FRANKLIN** (4) Arista  
 7 **CE CE PENISTON** (4) A&M  
 8 **QUEEN LATIFAH** (4) Motown  
 9 **PATTI LABELLE** (3) MCA  
 10 **PATRA** (2) Epic  
 (1) Atlas

### Top R&B Artists - Male

- Pos. ARTIST (No. Of Charted Singles & Albums) Label  
 1 **R. KELLY** (5) Jive  
 2 **TEVIN CAMPBELL** (4) Qwest  
 3 **BABYFACE** (5) Epic  
 (1) Reprise  
 4 **SNOOP DOGGY DOGG** (2) Death Row/Interscope  
 (1) Death Row  
 5 **AARON HALL** (5) Silos  
 6 **PRINCE/♀** (5) Paisley Park  
 (4) Warner Bros.  
 (2) NPG  
 7 **ICE CUBE** (5) Priority  
 8 **DOMINO** (2) Outburst/RAL  
 (1) Outburst/Chaos  
 9 **WARREN G** (3) Violator/RAL  
 (1) Death Row  
 10 **KEITH SWEAT** (4) Elektra

### Top R&B Artists - Duo/Group

- Pos. ARTIST (No. Of Charted Singles & Albums) Label  
 1 **JODECI** (4) Uptown  
 2 **ZHANE** (4) Illtown  
 (1) Hollywood  
 (1) Flavor Unit  
 3 **XSCAPE** (5) So So Def  
 4 **SALT-N-PEPA** (4) Next Plateau/London  
 5 **SWV** (5) RCA  
 6 **HEAVY D & THE BOYZ** (4) Uptown  
 7 **BOYZ II MEN** (6) Motown  
 8 **TONY! TONI! TONE!** (5) Wing  
 9 **MINT CONDITION** (4) Perspective  
 10 **OUTKAST** (4) LaFace

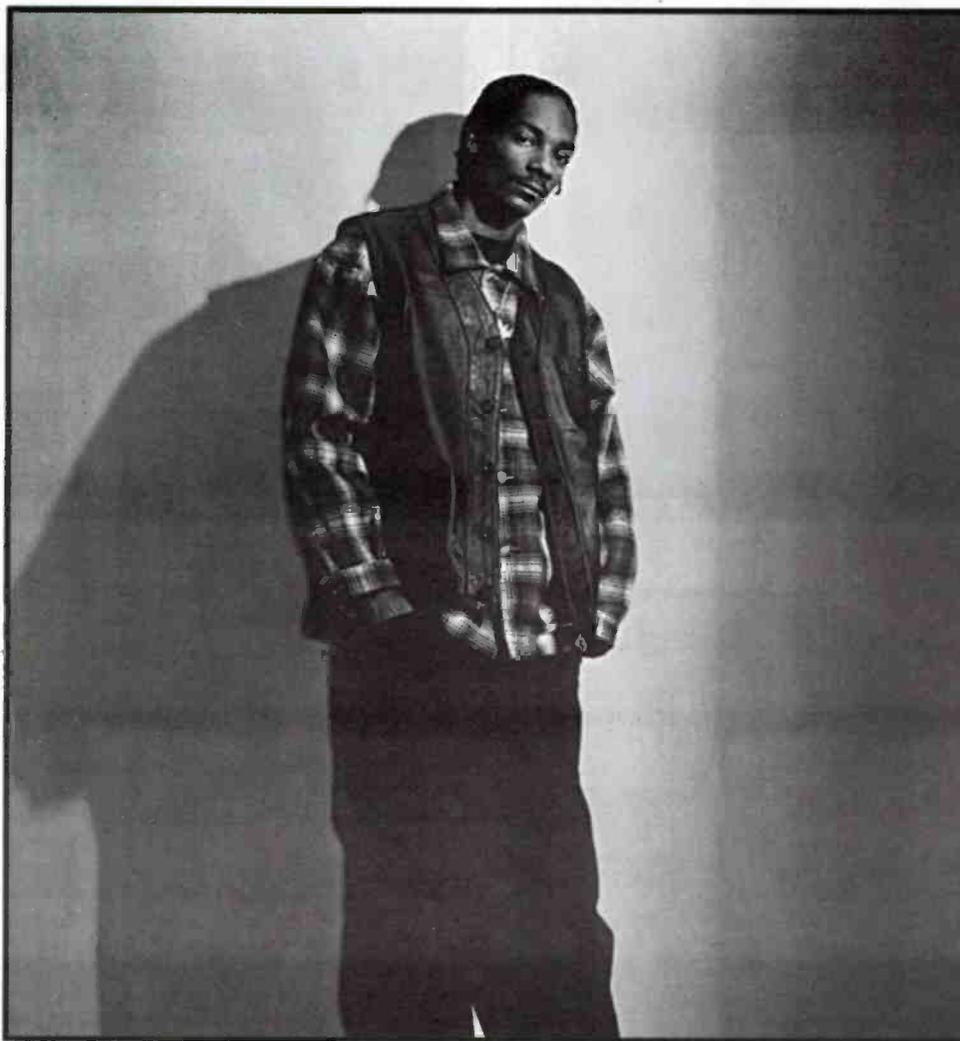
# MUSIC

## Top R&B Album Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 SNOOP DOGGY DOGG (1) Death Row/Interscope
  - 2 R. KELLY (1) Jive
  - 3 TONI BRAXTON (1) LaFace
  - 4 TEVIN CAMPBELL (1) Qwest
  - 5 JODECI (1) Uptown
  - 6 ICE CUBE (2) Priority
  - 7 BOYZ II MEN (3) Motown
  - 8 MARIAH CAREY (2) Columbia
  - 9 WARREN G (1) Violator/RAL
  - 10 AALIYAH (1) Blackground
  - 11 BABYFACE (1) Epic
  - 12 SALT-N-PEPA (1) Next Plateau/London
  - 13 JANET JACKSON (1) Virgin
  - 14 SCARFACE (2) Rap-A-Lot
  - 15 ANITA BAKER (1) Elektra
  - 16 BONE THUGS N HARMONY (1) Ruthless
  - 17 OUTKAST (1) LaFace
  - 18 MC EIHT FEATURING CMW (1) Epic Street
  - 19 XSCAPE (1) So So Def
  - 20 AARON HALL (1) Silos
  - 21 WU-TANG CLAN (1) Loud
  - 22 DA BRAT (1) So So Def/Chaos
  - 23 A TRIBE CALLED QUEST (1) Jive
  - 24 KEITH SWEAT (1) Elektra
  - 25 HEAVY D & THE BOYZ (1) Uptown
  - 26 PRINCE/4 (3) Paisley Park (2) Warner Bros. (1) NPG
  - 27 TOO SHORT (1) Jive
  - 28 BIG MIKE (1) Rap-A-Lot
  - 29 LUTHER VANDROSS (2) LV
  - 30 ZHANE (1) Illtown
  - 31 BLACKSTREET (1) Interscope
  - 32 BARRY WHITE (1) A&M (1) Mercury
  - 33 EAZY-E (1) Ruthless
  - 34 HAMMER (1) Giant
  - 35 THE NOTORIOUS B.I.G. (1) Bad Boy
  - 36 DOMINO (1) Outburst
  - 37 QUEEN LATIFAH (1) Motown
  - 38 GERALD LEVERT (1) EastWest
  - 39 EIGHTBALL & MJG (2) Suave
  - 40 KENNY G (1) Arista
  - 41 NAS (1) Columbia
  - 42 ZAPP & ROGER (1) Reprise
  - 43 PATTI LABELLE (1) MCA
  - 44 TONY! TONII TONE! (1) Wing
  - 45 PATRA (1) Epic
  - 46 SADE (2) Epic
  - 47 MAZE FEATURING FRANKIE BEVERLY (1) Warner Bros.
  - 48 DR. DRE (1) Death Row/Interscope (1) Triple X
  - 49 CMW (1) Epic Street
  - 50 MC EIHT (1) Epic Street

## Top R&B Albums

- Pos. TITLE—Artist—Label
- 1 DOGGY STYLE—Snoop Doggy Dogg—Death Row/Interscope
  - 2 12 PLAY—R. Kelly—Jive
  - 3 TONI BRAXTON—Toni Braxton—LaFace
  - 4 ABOVE THE RIM—Soundtrack—Death Row/Interscope
  - 5 I'M READY—Tevin Campbell—Qwest
  - 6 DIARY OF A MAD BAND—Jodeci—Uptown
  - 7 LETHAL INJECTION—Ice Cube—Priority



SNOOP DOGGY DOGG: Top R&B Album Artist. "Doggy Style" is the Top R&B Album.

- 8 MUSIC BOX—Mariah Carey—Columbia
- 9 REGULATE...G FUNK ERA—Warren G—Violator/RAL
- 10 II—Boyz II Men—Motown
- 11 AGE AIN'T NOTHING BUT A NUMBER—Aaliyah—Blackground
- 12 FOR THE COOL IN YOU—Babyface—Epic
- 13 VERY NECESSARY—Salt-N-Pepa—Next Plateau/London
- 14 MURDER WAS THE CASE—Soundtrack—Death Row/Interscope
- 15 JANET.—Janet Jackson—Virgin
- 16 RHYTHM OF LOVE—Anita Baker—Elektra
- 17 CREEPIN ON AH COME UP (EP)—Bone Thugs N Harmony—Ruthless
- 18 SOUTHERNPLAYALISTICADILLACMUZIK—Outkast—LaFace
- 19 WE COME STRAPPED—MC Eiht Featuring CMW—Epic Street
- 20 HUMMIN' COMIN' AT 'CHA—Xscape—So So Def
- 21 THE TRUTH—Aaron Hall—Silos

- 22 ENTER THE WU-TANG (36 CHAMBERS)—Wu-Tang Clan—Loud
- 23 FUNKDAFIED—Da Brat—So So Def/Chaos
- 24 MIDNIGHT MARAUDERS—A Tribe Called Quest—Jive
- 25 GET UP ON IT—Keith Sweat—Elektra
- 26 NUTTIN' BUT LOVE—Heavy D & The Boyz—Uptown
- 27 THE DIARY—Scarface—Rap-A-Lot
- 28 GET IN WHERE YOU FIT IN—Too Short—Jive
- 29 SOMETHIN' SERIOUS—Big Mike—Rap-A-Lot
- 30 THE BODYGUARD—Soundtrack—Arista
- 31 PRONOUNCED JAH-NAY—Zhane—Illtown
- 32 BLACKSTREET—Blackstreet—Interscope
- 33 JASON'S LYRIC—Soundtrack—Mercury
- 34 IT'S ON (DR. DRE 187UM) KILLA (EP)—Eazy-E—Ruthless
- 35 THE FUNKY HEADHUNTER—Hammer—Giant
- 36 READY TO DIE—The Notorious B.I.G.—Bad Boy
- 37 DOMINO—Domino—Outburst/Chaos
- 38 BLACK REIGN—Queen Latifah—Motown
- 39 THE ICON IS LOVE—Barry White—A&M
- 40 GROOVE ON—Gerald Levert—EastWest
- 41 BREATHELESS—Kenny G—Arista
- 42 ILLMATIC—NAS—Columbia
- 43 SONGS—Luther Vandross—LV
- 44 ALL THE GREATEST HITS—Zapp & Roger—Reprise
- 45 GEMS—Patti LaBelle—MCA
- 46 SONS OF SOUL—Tony! Tonil Tone!—Wing

- 63 CHANGING FACES—Changing Faces—Spoiled Rotten/Big Beat
- 64 AFRICA TO AMERICA: THE JOURNEY OF THE DRUM—Sounds Of Blackness—Perspective
- 65 RACHELLE FERRELL—Rachelle Ferrell—Manhattan
- 66 ANGELA WINBUSH—Angela Winbush—Elektra
- 67 FROM THE MINT FACTORY—Mint Condition—Perspective
- 68 THE MAIL MAN—E-40—Sick Wid' It
- 69 OLD SCHOOL—Various Artists—Thump
- 70 ON THE OUTSIDE LOOKING IN—Eightball & MJG—Suave
- 71 THOUGHT 'YA KNEW—Ce Ce Peniston—A&M
- 72 THINGS IN THA HOOD—DFC—Assault/Big Beat
- 73 187 HE WROTE—Spice 1—Jive
- 74 A LITTLE MORE MAGIC—Teddy Pendergrass—Elektra
- 75 WHAT'S THE 411? REMIX ALBUM—Mary J. Blige—Uptown
- 76 BRANDY—Brandy—Atlantic
- 77 JUST FOR YOU—Gladys Knight—MCA
- 78 INTRO—Intro—Atlantic
- 79 STRICTLY 4 MY N.I.G.G.A.Z.....—2Pac—Interscope
- 80 IT TAKES A THIEF—Coolio—Tommy Boy
- 81 ENTA DA STAGE—Black Moon—Wreck
- 82 PROJECT: FUNK DA WORLD—Craig Mack—Bad Boy
- 83 A TRIBUTE TO CURTIS MAYFIELD—Various Artists—Warner Bros.
- 84 THE SUN RISES IN THE EAST—Jeru The Damaja—Payday
- 85 IT'S ABOUT TIME—SWV—RCA
- 86 UNCLE SAM'S CURSE—Above The Low—Ruthless
- 87 AFTER THE STORM—Norman Brown—MoJazz
- 88 RHYTHM COUNTRY & BLUES—Various Artists—MCA
- 89 COMIN' OUT HARD—Eightball & MJG—Suave
- 90 THE WORLD IS YOURS—Scarface—Rap-A-Lot
- 91 SMOOTH—Gerald Albright—Atlantic
- 92 FUNKAFIED—MC Breed—Wrap
- 93 LOVE'S THE PLACE TO BE—Will Downing—Mercury
- 94 TIME AND CHANCE—Color Me Badd—Giant/Reprise
- 95 BACK AT YOUR ASS FOR THE NINE-4—The New 2 Live Crew—Luke
- 96 GANGSTA LEAN—DRS—Capitol
- 97 COME—Prince—Warner Bros.
- 98 BLACK SUNDAY—Cypress Hill—Ruffhouse
- 99 TALKIN' SHIT—Martin Lawrence—EastWest
- 100 6 FEET DEEP—Gravediggaz—Gee Street



## Top R&B Album Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 JIVE (19)
  - 2 INTERSCOPE (8)
  - 3 DEATH ROW (4)
  - 4 LAFACE (4)
  - 5 UPTOWN (5)
  - 6 ELEKTRA (12)
  - 7 MOTOWN (12)
  - 8 RUTHLESS (6)
  - 9 COLUMBIA (9)
  - 10 EPIC (7)
  - 11 RAP-A-LOT (13)
  - 12 QWEST (2)
  - 13 PRIORITY (6)
  - 14 MCA (13)
  - 15 MERCURY (12)



## Top R&B Album Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 ATLANTIC GROUP (33)
  - 2 JIVE (22)
  - 3 MCA (26)
  - 4 ARISTA (12)
  - 5 WARNER BROS. (26)



# DEATH ROW RECORDS

CEO: SUGE KNIGHT • PRESIDENT: DR. DRE

## TOP R&B ALBUM ARTISTS

- №1 *Snoop Doggy Dogg*
- №48 *Dr. Dre*

## TOP BILLBOARD 200 ALBUM ARTISTS-MALE

- №1 *Snoop Doggy Dogg*

## TOP R&B ALBUMS

- №1 "Doggystyle" *Snoop Doggy Dogg*
- №4 "Above the Rim-The Soundtrack"
- №14 "Murder Was The Case-The Soundtrack"
- №57 "The Chronic" *Dr. Dre*

## HOT R&B SINGLE SALES

- №17 "Regulate"\* *Warren G & Nate Dogg*
- №23 "Gin & Juice" *Snoop Doggy Dogg*
- №49 "What's My Name?" *Snoop Doggy Dogg*

## HOT 100 SINGLES

- №22 "Regulate"\* *Warren G & Nate Dogg*
- №52 "Gin & Juice" *Snoop Doggy Dogg*
- №62 "What's My Name?" *Snoop Doggy Dogg*

## HOT 100 SINGLES/AIRPLAY

- №47 "Regulate"\* *Warren G & Nate Dogg*

## HOT 100 SINGLES/SALES

- №9 "Regulate"\* *Warren G & Nate Dogg*
- №24 "Gin & Juice" *Snoop Doggy Dogg*
- №42 "What's My Name?" *Snoop Doggy Dogg*

## HOT R&B SINGLES/AIRPLAY

- №45 "Part Time Lover"\* *H-Town*
- №68 "Regulate"\* *Warren G & Nate Dogg*

## HOT RAP ARTISTS

- №5 *Snoop Doggy Dogg*

## HOT RAP LABELS

- №8 *Death Row Records*

## HOT RAP SINGLES

- №7 "Regulate"\* *Warren G & Nate Dogg*
- №8 "Gin and Juice" *Snoop Doggy Dogg*
- №23 "What's My Name?" *Snoop Doggy Dogg*

## TOP POP ARTISTS

- №9 *Snoop Doggy Dogg*

## HOT R&B SINGLES ARTISTS

- №31 *Snoop Doggy Dogg*

## HOT R&B SINGLES

- №40 "Regulate"\* *Warren G & Nate Dogg*
- №70 "Part Time Lover/I'm Still in Love with You"\* *H-Town/AI B. Sure*
- №73 "Gin & Juice" *Snoop Doggy Dogg*
- №75 "What's My Name?" *Snoop Doggy Dogg*

## HOT DANCE MUSIC MAXI-SINGLES/SALES

- №24 "Gin & Juice" *Snoop Doggy Dogg*

## TOP R&B ARTISTS - MALE

- №4 *Snoop Doggy Dogg*

## TOP NEW R&B ARTISTS

- №3 *Snoop Doggy Dogg*

## HOT 100 SINGLES ARTISTS

- №22 *Snoop Doggy Dogg*
- №70 *Nate Dogg*

## HOT 100 SINGLES ARTISTS - MALE

- №9 *Snoop Doggy Dogg*

## TOP SOUNDTRACK ALBUMS

- №4 "Above the Rim-The Soundtrack"
- №9 "Murder Was The Case-The Soundtrack"

## TOP NEW POP ARTISTS

- №3 *Snoop Doggy Dogg*



## TOP BILLBOARD 200 ALBUM ARTISTS

- №4 *Snoop Doggy Dogg*
- №91 *Dr. Dre*

## TOP BILLBOARD 200 ALBUMS

- №3 "Doggystyle" *Snoop Doggy Dogg*
- №31 "Above the Rim-The Soundtrack"
- №79 "Murder Was The Case-The Soundtrack"

## TOP R&B ARTISTS

- №10 *Snoop Doggy Dogg*

## TOP R&B LABELS

- №12 *Death Row Records*

## TOP R&B ALBUM LABELS

- №3 *Death Row Records*

# MUSIC

## Hot R&B Singles Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 R. KELLY (4) Jive
- 2 TEVIN CAMPBELL (3) Qwest
- 3 BABYFACE (4) Epic  
(1) Reprise
- 4 JODECI (3) Uptown
- 5 JANET JACKSON (5) Virgin
- 6 ZHANE (3) Illtown  
(1) Flavor Unit  
(1) Hollywood
- 7 TONI BRAXTON (4) LaFace
- 8 AALIYAH (2) Blackground
- 9 XSCAPE (4) So So Def
- 10 MARIAH CAREY (5) Columbia
- 11 SWV (3) RCA
- 12 BOYZ II MEN (3) Motown
- 13 TONY! TONII TONE! (4) Wing
- 14 AARON HALL (4) Silas
- 15 CE CE PENISTON (3) A&M
- 16 MINT CONDITION (3) Perspective
- 17 PRINCE/♯ (2) Warner Bros.  
(2) Paisley Park  
(1) NPG
- 18 HEAVY D & THE BOYZ (3) Uptown
- 19 ARETHA FRANKLIN (3) Arista
- 20 SALT-N-PEPA (3) Next Plateau/London
- 21 DA BRAT (2) So So Def/Chaos
- 22 DOMINO (2) Outburst/RAL
- 23 CHANGING FACES (2) Spoiled Rotten/Big Beat
- 24 ALL-4-ONE (3) Blitzz
- 25 MARY J. BLIGE (3) Uptown
- 26 QUEEN LATIFAH (3) Motown
- 27 PATTI LABELLE (2) MCA
- 28 KEITH SWEAT (3) Elektra
- 29 INTRO (2) Atlantic
- 30 BLACKSTREET (2) Interscope
- 31 SNOOP DOGGY DOGG (2) Death Row/Interscope
- 32 DRS (2) Capitol
- 33 BRANDY (1) Atlantic
- 34 TEDDY PENDERGRASS (3) Elektra
- 35 ANITA BAKER (1) Elektra
- 36 ANGELA WINBUSH (2) Elektra
- 37 IMMATURE (2) MCA
- 38 SOUNDS OF BLACKNESS (2) Perspective
- 39 WARREN G (2) Violator/RAL  
(1) Death Row/Interscope
- 40 GERALD LEVERT (2) EastWest
- 41 BLACKGIRL (3) Kaper
- 42 HAMMER (3) Giant
- 43 CRAIG MACK (1) Bad Boy
- 44 69 BOYZ (2) Rip-It
- 45 OUTKAST (3) LaFace
- 46 JADE (3) Giant
- 47 HI-FIVE (3) Jive
- 48 MAZE FEATURING FRANKIE BEVERLY (3) Warner Bros.
- 49 JODY WATLEY (2) MCA
- 50 INI KAMOZE (1) Columbia

## Hot R&B Singles

Pos. TITLE—Artist—Label

- 1 BUMP N' GRIND—R. Kelly—Jive
- 2 BACK & FORTH—Aaliyah—Blackground
- 3 I'LL MAKE LOVE TO YOU—Boyz II Men—Motown
- 4 CAN WE TALK—Tevin Campbell—Qwest
- 5 CRY FOR YOU—Jodeci—Uptown
- 6 I MISS YOU—Aaron Hall—Silas
- 7 ANY TIME, ANY PLACE/AND ON AND ON—Janet Jackson—Virgin
- 8 NEVER KEEPING SECRETS—Babyface—Epic
- 9 YOUR BODY'S CALLIN'—R. Kelly—Jive
- 10 U SEND ME SWINGIN'—Mint Condition—Perspective
- 11 STROKE YOU UP—Changing Faces—Spoiled Rotten/Big Beat



R. KELLY: Top R&B Singles Artist. "Bump N' Grind" is the Top R&B Single.

- 12 I'M READY—Tevin Campbell—Qwest
- 13 WILLING TO FORGIVE—Aretha Franklin—Arista
- 14 FUNKDAFIED—Da Brat—So So Def/Chaos
- 15 YOU MEAN THE WORLD TO ME—Toni Braxton—LaFace
- 16 ANYTHING (FROM ABOVE THE RIM)—SWV—RCA
- 17 THE MOST BEAUTIFUL GIRL IN THE WORLD—♯—NPG
- 18 SENDING MY LOVE—Zhane—Illtown
- 19 UNDERSTANDING—Xscape—So So Def
- 20 GROOVE THANG—Zhane—Illtown
- 21 THE RIGHT KINDA LOVER—Patti LaBelle—MCA
- 22 GOT ME WAITING—Heavy D & The Boyz—Uptown
- 23 AT YOUR BEST (YOU ARE LOVE)—Aaliyah—Blackground
- 24 I WANNA BE DOWN—Brandy—Atlantic
- 25 FEENIN'—Jodeci—Uptown
- 26 GANGSTA LEAN—DRS—Capitol
- 27 BREATHE AGAIN—Toni Braxton—LaFace
- 28 BODY & SOUL—Anita Baker—Elektra
- 29 WHEN CAN I SEE YOU—Babyface—Epic
- 30 GETTO JAM—Domino—Outburst/RAL
- 31 NEVER LIE—Immature—MCA
- 32 I'M NOT OVER YOU—Ce Ce Peniston—A&M
- 33 FLAVA IN YA EAR—Craig Mack—Bad Boy
- 34 BELIEVE IN LOVE—Teddy Pendergrass—Elektra
- 35 (LAY YOUR HEAD ON MY) PILLOW—Tony! Tonil Tone!—Wing

- 36 WHATTA MAN—Salt-N-Pepa Featuring En Vogue—Next Plateau/London
- 37 SHOOP—Salt-N-Pepa—Next Plateau/London
- 38 TOOTSEE ROLL—69 Boyz—Rip-It
- 39 I'D GIVE ANYTHING—Gerald Levert—EastWest
- 40 REGULATE (FROM ABOVE THE RIM)—Warren G & Nate Dogg—Death Row
- 41 ALWAYS IN MY HEART—Tevin Campbell—Qwest
- 42 I'M IN THE MOOD—Ce Ce Peniston—A&M
- 43 TREAT U RITE—Angela Winbush—Elektra
- 44 HERO—Mariah Carey—Columbia
- 45 HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia
- 46 JUST KICKIN' IT—Xscape—So So Def
- 47 ALWAYS ON MY MIND—SWV—RCA
- 48 PRACTICE WHAT YOU PREACH—Barry White—A&M
- 49 NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2)—Hi-Five—Jive
- 50 U.N.I.T.Y.—Queen Latifah—Motown
- 51 TIME AND CHANCE—Color Me Bodd—Giant
- 52 HOW DO YOU LIKE IT?—Keith Sweat—Elektra
- 53 KEEP YA HEAD UP—2Pac—Interscope
- 54 SEX ME (PARTS I & II)—R. Kelly—Jive
- 55 YOU DON'T HAVE TO WORRY—Mary J. Blige—Uptown
- 56 DO YOU WANNA GET FUNKY—C+C Music Factory—Columbia
- 57 AND OUR FEELINGS—Babyface—Epic
- 58 I SWEAR—All-4-One—Blitzz
- 59 STAY—Eternal—EMI
- 60 BECAUSE OF LOVE—Janet Jackson—Virgin
- 61 NEVER FORGET YOU/WITHOUT YOU—Mariah Carey—Columbia
- 62 BOOTII CALL—Blackstreet—Interscope

- 84 WHAT ABOUT US—Jadeci—Uptown
- 85 BEFORE I LET YOU GO—Blackstreet—Interscope
- 86 BETCHA'LL NEVER FIND—Chantoy Savage—ID
- 87 THE MORNING AFTER—Maze Featuring Frankie Beverly—Warner Bros.
- 88 ENDLESS LOVE—Luther Vandross & Mariah Carey—Columbia
- 89 COMIN' ON STRONG—Sudden Change—EastWest
- 90 WORKER MAN—Patra—Epic
- 91 PUMPS AND A BUMP—Hammer—Giant
- 92 BACK IN THE DAY—Ahmad—Giant
- 93 JUICY/UNBELIEVABLE—The Notorious B.I.G.—Bad Boy
- 94 LETITGO—Prince—Warner Bros.
- 95 SWEET POTATOE PIE—Domino—Outburst/RAL
- 96 AGAIN—Janet Jackson—Virgin
- 97 HOW MANY WAYS/I BELONG TO YOU—Toni Braxton—LaFace
- 98 YOU KNOW HOW WE DO IT—Ice Cube—Priority
- 99 DREAM ON DREAMER—The Brand New Heavies—Delicious Vinyl
- 100 MY LOVE—Mary J. Blige—Uptown



## Hot R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 JIVE (21)
- 2 UPTOWN (12)
- 3 MOTOWN (17)
- 4 MCA (14)
- 5 LaFACE (10)
- 6 COLUMBIA (14)
- 7 ELEKTRA (12)
- 8 EPIC (8)
- 9 QWEST (6)
- 10 VIRGIN (10)
- 11 SO SO DEF (6)
- 12 GIANT (11)
- 13 A&M (7)
- 14 PERSPECTIVE (8)
- 15 RCA (7)

## MCA RECORDS

## Hot R&B Singles Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 MCA (39)
- 2 JIVE (27)
- 3 COLUMBIA (32)
- 4 ARISTA (20)
- 5 MOTOWN (21)

## Hot R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 R. KELLY (10)
- 2 BABYFACE (20)
- 3 DARYL SIMMONS (16)
- 4 DEVANTE SWING (6)
- 5 NAUGHTY BY NATURE (5)
- 6 TERRY LEWIS (15)
- 7 JIMMY JAM (15)
- 8 JERMAINE DUPRI (9)
- 9 BRAIN ALEXANDER MORGAN (4)
- 10 TONY! TONII TONE! (4)
- 11 L.A. REID (10)
- 12 MINT CONDITION (3)
- 13 STEVE HURLEY (4)
- 14 DAVID FOSTER (5)
- 15 MANUEL SEAL (3)
- 16 GREGORY CAUTHEN (1)
- 17 DJ BATTLECAT (2)
- 18 WARREN G (4)
- 19 PETE ROCK (4)
- 20 DR. DRE (4)
- 21 TEDDY RILEY (7)
- 22 SALAAM REMI (3)
- 23 PRINCE/♯ (5)
- 24 WALTER AFANASIEFF (5)
- 25 NEVILLE HODGE (2)



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## Hot R&B Singles Sales

Pos. TITLE—Artist—Label

- 1 BUMP N' GRIND—R. Kelly—Jive
- 2 FUNKDAFIED—Da Brat—So So Def
- 3 I'LL MAKE LOVE TO YOU—Boyz II Men—Motown
- 4 TOOTSEE ROLL—69 Boyz—Rip-It
- 5 BACK & FORTH—Aaliyah—Blackground
- 6 FLAVA IN YA EAR—Craig Mack—Bad Boy
- 7 STROKE YOU UP—Changing Faces—Spoiled Rotten/Big Beat
- 8 GANGSTA LEAN—DRS—Capitol
- 9 DUNKIE BUTT—12 Gauge—Street Life
- 10 GETTO JAM—Domino—Outburst/RAL
- 11 PLAYER'S BALL—Outkast—LaFace
- 12 THE MOST BEAUTIFUL GIRL IN THE WORLD— $\Phi$ —NPG
- 13 CRY FOR YOU—Jodeci—Uptown
- 14 CAN WE TALK—Tevin Campbell—Qwest
- 15 NEVER LIE—Immature—MCA
- 16 WILLING TO FORGIVE—Aretha Franklin—Arista
- 17 REGULATE—Warren G & Nate Dogg—Death Row
- 18 ANY TIME, ANY PLACE/AND ON AND ON—Janet Jackson—Virgin
- 19 I MISS YOU—Aaron Hall—Silas
- 20 BREATHE AGAIN—Toni Braxton—LaFace
- 21 YOUR BODY'S CALLIN'—R. Kelly—Jive
- 22 I SWEAR—All-4-One—Blitz
- 23 GIN AND JUICE—Snoop Doggy Dogg—Death Row
- 24 I WANNA BE DOWN—Brandy—Atlantic
- 25 SEX ME—R. Kelly—Jive
- 26 GOT ME WAITING—Heavy D & The Boyz—Uptown
- 27 HERO—Mariah Carey—Columbia
- 28 AT YOUR BEST (YOU ARE LOVE)—Aaliyah—Blackground
- 29 FANTASTIC VOYAGE—Coolio—Tommy Boy
- 30 KEEP YA HEAD UP—2Pac—Interscope
- 31 WHATTA MAN—Salt-N-Pepa/En Vogue—Next Plateau/London
- 32 HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia
- 33 UNDERSTANDING—Xscape—So So Def
- 34 WHOOMP! (THERE IT IS)—Tog Team—Life
- 35 NEVER KEEPING SECRETS—Babyface—Epic
- 36 JUICY/UNBELIEVABLE—The Notorious B.I.G.—Bad Boy
- 37 PRACTICE WHAT YOU PREACH—Barry White—A&M
- 38 BACK IN THE DAY—Ahmad—Giant
- 39 PUMPS AND A BUMP—Hammer—Giant
- 40 U.N.I.T.Y.—Queen Latifah—Motown
- 41 TIME AND CHANCE—Color Me Badd—Giant
- 42 SHOOP—Salt-N-Pepa—Next Plateau/London
- 43 JUST KICKIN' IT—Xscape—So So Def
- 44 U SEND ME SWINGIN'—Mint Condition—Perspective
- 45 I'M READY—Tevin Campbell—Qwest
- 46 THUGGISH RUGGISH BONE—Bone Thugs N Harmony—Ruthless
- 47 YOU MEAN THE WORLD TO ME—Toni Braxton—LaFace
- 48 THIS D.J.—Warren G—Violator/RAL
- 49 WHAT'S MY NAME—Snoop Doggy Dogg—Death Row/Interscope

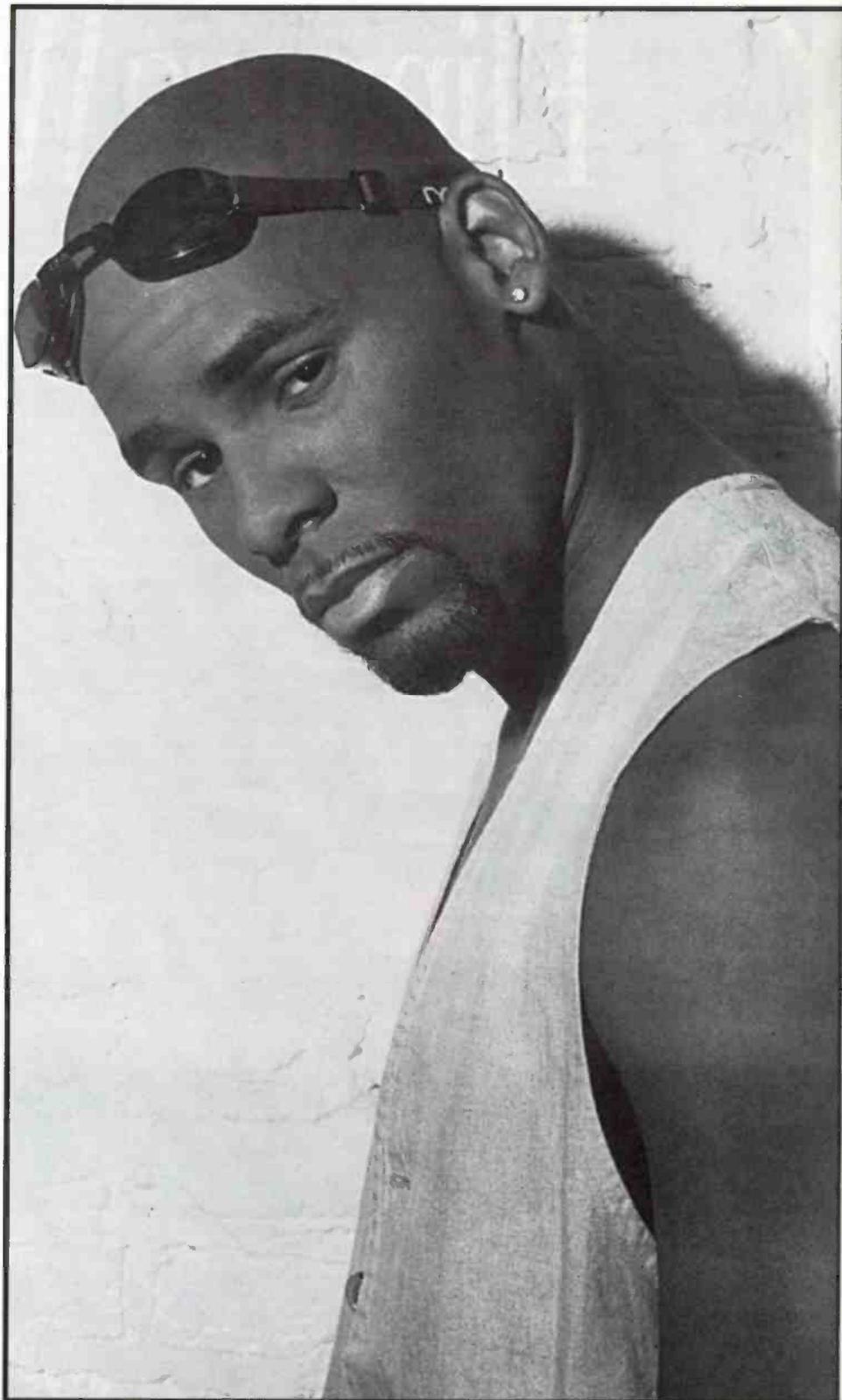
50 CANTALOOP (FLIP FANTASIA)—US3—Blue Note

- 51 SO MUCH IN LOVE—All-4-One—Blitz
- 52 I'D GIVE ANYTHING—Gerald Levert—EastWest
- 53 BORN TO ROLL—Masta Ace Incorporated—Delicious Vinyl
- 54 IT'S ALL GOOD—Hammer—Giant
- 55 CAN U GET WIT IT—Usher—LaFace
- 56 THE RIGHT KINDA LOVER—Patti LaBelle—MCA
- 57 AGAIN—Janet Jackson—Virgin
- 58 YOU KNOW HOW WE DO IT—Ice Cube—Priority
- 59 SWEET POTATOE PIE—Domino—Outburst/RAL
- 60 ANYTHING—SWV—RCA
- 61 NEVER FORGET YOU—Mariah Carey—Columbia
- 62 BOOTI CALL—Blackstreet—Interscope
- 63 HOW DO YOU LIKE IT?—Keith Sweat—Elektra
- 64 FEENIN'—Jodeci—Uptown
- 65 (I KNOW I GOT) SKILLZ—Shaquille O'Neal—Jive
- 66 GROOVE THANG—Zhané—Illtown
- 67 FUNKY Y-2-C—The Puppies—Chaos
- 68 I'M NOT OVER YOU—Ce Ce Peniston—A&M
- 69 DO YOU WANNA GET FUNKY—C+C Music Factory—Columbia
- 70 BODY & SOUL—Anita Baker—Elektra
- 71 BELIEVE IN LOVE—Teddy Pendergrass—Elektra
- 72 C.R.E.A.M.—Wu-Tang Clan—Loud
- 73 TAKE IT EASY—Mad Lian—Weeded
- 74 WHEN CAN I SEE YOU—Babyface—Epic
- 75 100% PURE LOVE—Crystal Waters—Mercury

## Hot R&B Singles Airplay

Pos. TITLE—Artist—Label

- 1 YOUR BODY'S CALLIN'—R. Kelly—Jive
- 2 BUMP N' GRIND—R. Kelly—Jive
- 3 SEVEN WHOLE DAYS—Toni Braxton—LaFace
- 4 CAN WE TALK—Tevin Campbell—Qwest
- 5 BACK & FORTH—Aaliyah—Blackground
- 6 NEVER KEEPING SECRETS—Babyface—Epic
- 7 U SEND ME SWINGIN'—Mint Condition—Perspective
- 8 CRY FOR YOU—Jodeci—Uptown
- 9 I'M READY—Tevin Campbell—Qwest
- 10 ANYTHING—SWV—RCA
- 11 ANY TIME, ANY PLACE—Janet Jackson—Virgin
- 12 ALWAYS IN MY HEART—Tevin Campbell—Qwest
- 13 (LAY YOUR HEAD ON MY) PILLOW—Tony! Toni! Tone!—Wing
- 14 I MISS YOU—Aaron Hall—Silas
- 15 YOU MEAN THE WORLD TO ME—Toni Braxton—LaFace
- 16 I'LL MAKE LOVE TO YOU—Boyz II Men—Motown
- 17 SENDING MY LOVE—Zhané—Illtown
- 18 FEENIN'—Jodeci—Uptown
- 19 UNDERSTANDING—Xscape—So So Def
- 20 GROOVE THANG—Zhané—Illtown
- 21 AT YOUR BEST (YOU ARE LOVE)—Aaliyah—Blackground
- 22 HOW MANY WAYS—Toni Braxton—LaFace
- 23 SHHH—Tevin Campbell—Qwest
- 24 THE RIGHT KINDA LOVER—Patti LaBelle—MCA
- 25 BODY & SOUL—Anita Baker—Elektra
- 26 STROKE YOU UP—Changing Faces—Spoiled Rotten/Big Beat
- 27 WILLING TO FORGIVE—Aretha Franklin—Arista
- 28 BELIEVE IN LOVE—Teddy Pendergrass—Elektra
- 29 TREAT U RITE—Angela Winbush—Elektra
- 30 WHEN CAN I SEE YOU—Babyface—Epic
- 31 I'M IN THE MOOD—Ce Ce Peniston—A&M
- 32 I'M NOT OVER YOU—Ce Ce Peniston—A&M
- 33 GOT ME WAITING—Heavy D & The Boyz—Uptown
- 34 THE MOST BEAUTIFUL GIRL IN THE WORLD— $\Phi$ —NPG
- 35 BREATHE AGAIN—Toni Braxton—LaFace



R. KELLY: "Bump N' Grind" is the Top R&B Single (Sales), and "Your Body's Callin'" is the Top R&B Single (Airplay).

- 36 SHOOP—Salt-N-Pepa—Next Plateau/London
- 37 IT SEEMS LIKE YOU'RE READY—R. Kelly—Jive
- 38 I WANNA BE DOWN—Brandy—Atlantic
- 39 I'D GIVE ANYTHING—Gerald Levert—EastWest
- 40 ALWAYS ON MY MIND—SWV—RCA
- 41 RIBBON IN THE SKY—Intro—Atlantic
- 42 WHATTA MAN—Salt-N-Pepa/En Vogue—Next Plateau/London
- 43 JUST KICKIN' IT—Xscape—So So Def
- 44 BECAUSE OF LOVE—Janet Jackson—Virgin
- 45 PART TIME LOVER—H-Town—Death Row
- 46 NEVER SHOULD'VE LET YOU GO—Hi-Five—Jive
- 47 FUNKDAFIED—Da Brat—So So Def/Chaos
- 48 YOU DON'T HAVE TO WORRY—Mary J. Blige—Uptown
- 49 WHAT ABOUT US—Jodeci—Uptown
- 50 COME INSIDE—Intro—Atlantic
- 51 STAY—Eternal—EMI
- 52 AND OUR FEELINGS—Babyface—Epic
- 53 AND ON AND ON—Janet Jackson—Virgin
- 54 MY LOVE—Mary J. Blige—Uptown
- 55 ANNIVERSARY—Tony! Toni! Tone!—Wing
- 56 GETTO JAM—Domino—Outburst/RAL
- 57 BOOTI CALL—Blackstreet—Interscope

- 58 NEVER LIE—Immature—MCA
- 59 I BELIEVE—Sounds Of Blackness—Perspective
- 60 U.N.I.T.Y.—Queen Latifah—Motown
- 61 90'S GIRL—Blackgirl—Koper
- 62 SLOW WINE—Tony! Toni! Tone!—Wing
- 63 GANGSTA LEAN—DRS—Capitol
- 64 DO YOU WANNA GET FUNKY—C+C Music Factory—Columbia
- 65 HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia
- 66 HOW DO YOU LIKE IT?—Keith Sweat—Elektra
- 67 NUTTIN' BUT LOVE—Heavy D & The Boyz—Uptown
- 68 REGULATE—Warren G & Nate Dogg—Death Row/Interscope
- 69 BETCHA'LL NEVER FIND—Chantay Savage—ID
- 70 OLD TIMES' SAKE—Sweet Sable—Street Life
- 71 LOVE ON MY MIND—Xscape—So So Def
- 72 HERO—Mariah Carey—Columbia
- 73 HEY MR. D.J.—Zhané—Flavor Unit
- 74 WHEN A MAN LOVES A WOMAN—Jody Watley—MCA
- 75 TIME AND CHANCE—Color Me Badd—Giant



# TOP POP PAIR

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DEBUT DATE	PEAK POS	WEEKS ON CHART	ARTIST - Title	TOP 100 \$	Label & Number
2/6/82	7	17	LEWIS, Huey, and the News *8888* ACAP *64	83	Chrysalis 2589
5/15/82	98	11	1) Break With You 2) The Power Of Love 3) Jacob's Ladder	83	Chrysalis 2604
6/14/82	61	9	4) Hope You Love Me Like You Say You Do	83	Chrysalis 2630
9/10/83	8	21	5) Workin' For A Livin' (feat. version by the band on the radio)	83	Chrysalis 42726
11/4/84	6	19	6) Heart And Soul	83	Chrysalis 42766
4/21/84	6	20	7) I Want A New Drug	83	Chrysalis 42803
7/21/84	6	17	8) The Heart Of Rock & Roll	83	Chrysalis 42825
10/20/84	18	15	9) If This Is It	83	Chrysalis 42876
6/29/85	13	10	10) Walking On A Thin Line	83	Chrysalis 43019
8/2/86	8	19	11) The Power Of Love	83	Chrysalis 43065
10/18/86	9	16	12) Hip To Be Square	83	Chrysalis 43097
1/17/87	11	15	13) Jacob's Ladder	83	Chrysalis 43106
4/4/87	9	14	14) I Know What I Like	83	Chrysalis 43143
7/10/87	6	16	15) Doing It All For My Baby	83	Chrysalis 43285
7/16/88	3	15	16) Perfect World	83	Chrysalis 43306
10/8/88	28	11	17) Small World	83	Chrysalis 43335
12/1/89	47	6	18) Give Me The Keys (All I'll Drive You Crazy)	83	EMI 50346
4/27/91	11	13	19) Couple Days Off	83	EMI 50364
7/20/91	21	13	20) It'll Be Like A Hammer	83	EMI 50364
11/24/86	10	19	LEWIS, Jerry *3335* MEM-POP *54	86	Decca 30124
4/27/57	68	1	1) Rock-A-Bye Your Baby With A Dixie Melody	86	Decca 30263
			2) It All Depends On You	86	Decca 30263
6/24/57	3	29	LEWIS, Jerry Lee *3335* COMB-POP *56	815	Sun 267
11/25/57	21	21	1) Whole Lot of Shakin' Going On	815	Sun 261
2/17/58	95	1	2) Great Balls of Fire	815	Sun 268
3/3/58	7	15	3) You Win Again	815	Sun 290
6/2/58	21	11	4) Breathless	815	Sun 290
			5) High School Confidential	815	Sun 290

DEBUT DATE	PEAK POS	WEEKS ON CHART	ARTIST - Title	TOP 100 \$	Label & Number
11/1/39	7	4	CROSBY, Bob, And His Orchestra *856* *439	87	Decca 2763
4/20/40	7	4	1) Down Argentine Way 2) With The Wind And The Rain In Your Hair	87	Decca 2827
4/20/40	9	2	3) Liliac In The Rain	87	Decca 2991
4/27/40	7	3	4) I've Got My Eyes On You	87	Decca 3018
11/23/40	15	6	5) With The Wind And The Rain In Your Hair	87	Decca 3018
1/21/40	2	4	6) You Forgot About Me	87	Decca 3018
10/25/41	18	1	7) Down Argentine Way	87	Decca 3017
7/24/43	19	2	8) Do You Care?	87	Decca 3404
2/16/46	14	1	9) Blue Surreal	87	Decca 3660
9/28/46	12	5	10) Let It Snow; Let It Snow; Let It Snow	87	Decca 4415
4/26/47	17	1	11) Five Minutes More	810	ARA 129
1/22/49	12	6	12) That's How Much I Love You	87	Decca 18099
10/8/49	22	3	13) The Pussycat Song (Nylon Nylon Nylon)	89	Decca 24830
8/26/50	25	2	14) Maybe It's Because	87	Columbia 38504
7/21/51	32	1	15) Simple Melody	810	Coral 60227
4/10/54	14	5	16) Shanghaï	810	Capital 1252
2/1/41	3	13	CUGAT, Xavier *575*	850	Rama 5
7/5/41	20	1	1) The Breeze And I (La Brisa Y Yo)	850	Rama 5
9/5/41	19	1	2) Perfidia	850	Rama 5
			3) Intermezzo (A Love Story)	850	Rama 5
			4) Quiéreme Mucha (Jours)	850	Rama 5

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# MUSIC



DA BRAT: Top Rap Artist. "Funkdafied" is the Top Rap Single.

## Hot Rap Artists

- Pos. ARTIST (No. Of Charted Singles) Label
- 1 DA BRAT (2) So So Def/Chaos
  - 2 DOMINO (2) Outburst/Chaos
  - 3 69 BOYZ (2) Rip-It
  - 4 OUTKAST (3) LaFace
  - 5 SNOOP DOGGY DOGG (2) Death Row/Interscope
  - 6 CRAIG MACK (1) Bad Boy
  - 7 HEAVY D & THE BOYZ (3) Uptown

- 8 HAMMER (3) Giant
- 9 SALT-N-PEPA (3) Next Plateau/London
- 10 12 GAUGE (1) Street Life

## Hot Rap Singles

- Pos. TITLE—Artist—Label
- 1 FUNKDAFIED—Da Brat—So So Def/Chaos
  - 2 TOOTSEE ROLL—69 Boyz—Rip-It
  - 3 FLAVA IN YA EAR—Craig Mack—Bad Boy

## Top Pop Catalog Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 EAGLES (4) Elektra
  - 2 PINK FLOYD (4) Columbia
  - 3 METALLICA (2) Elektra
  - 4 MANNHEIM STEAMROLLER (2) American Gramophone
  - 5 THE BEATLES (6) Capitol
  - 6 BOB MARLEY AND THE WAILERS (1) Tuff Gong
  - 7 MEAT LOAF (1) Cleveland International
  - 8 AEROSMITH (2) Geffen
  - 9 ENYA (1) Atlantic
  - 10 JIMMY BUFFETT (1) MCA

- 11 GREATEST HITS VOL. 2—Eagles—Elektra
- 12 GREATEST HITS—James Taylor—Warner Bros.
- 13 GREATEST HITS—Steve Miller Band—Capitol
- 14 TIME PIECES - THE BEST OF ERIC CLAPTON—Eric Clapton—Polydor
- 15 ...AND JUSTICE FOR ALL—Metallica—Elektra
- 16 GREATEST HITS VOL. I & II—Billy Joel—Columbia
- 17 GREATEST HITS—Aerosmith—Columbia
- 18 LICENSED TO ILL—Beastie Boys—Def Jam
- 19 GREATEST HITS—Janis Joplin—Columbia
- 20 A VERY SPECIAL CHRISTMAS 2—Various Artists—A&M
- 21 CHRONICLE VOL. 1—Creedence Clearwater Revival—Fantasy
- 22 RIDE THE LIGHTNING—Metallica—Megaforce
- 23 PHANTOM OF THE OPERA—Original London Cast—Polydor
- 24 BEST OF THE DOORS—The Doors—Elektra
- 25 GREATEST HITS—Elton John—Polydor
- 26 THE CHRISTMAS ALBUM—Neil Diamond—Columbia
- 27 HOME FOR CHRISTMAS—Amy Grant—A&M
- 28 HOTEL CALIFORNIA—Eagles—Elektra
- 29 BLEACH—Nirvana—Sub Pop
- 30 MASTER OF PUPPETS—Metallica—Elektra
- 31 A VERY SPECIAL CHRISTMAS—Various Artists—A&M
- 32 1967-1970—The Beatles—Capitol
- 33 BEYOND THE SEASON—Garth Brooks—Liberty

## Top Pop Catalog Albums

- Pos. TITLE—Artist—Label
- 1 GREATEST HITS 1971-1975—Eagles—Elektra
  - 2 LEGEND—Bob Marley And The Wailers—Tuff Gong
  - 3 BAT OUT OF HELL—Meat Loaf—Cleveland International
  - 4 DARK SIDE OF THE MOON—Pink Floyd—Capitol
  - 5 THE WALL—Pink Floyd—Columbia
  - 6 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramophone
  - 7 WATERMARK—Enya—Reprise
  - 8 SONGS YOU KNOW BY HEART—Jimmy

- 4 DUNKIE BUTT (PLEASE PLEASE PLEASE)—12 Gauge—Street Life
- 5 GETTO JAM—Domino—Outburst/Chaos
- 6 PLAYER'S BALL—Outkast—LaFace
- 7 REGULATE—Warren G & Nate Dogg—Death Row/Interscope
- 8 GIN AND JUICE—Snoop Doggy Dogg—Death Row/Interscope
- 9 GOT ME WAITING—Heavy D & The Boyz—Uptown
- 10 FANTASTIC VOYAGE—Coolio—Tommy Boy
- 11 KEEP YA HEAD UP—2Pac—Interscope
- 12 WHATTA MAN—Salt-N-Pepa Featuring En Vogue—Next Plateau/London
- 13 WHOOMP! (THERE IT IS)—Tag Team—Life
- 14 JUICY/UNBELIEVABLE—The Notorious B.I.G.—Bad Boy
- 15 BACK IN THE DAY—Ahmad—Giant/Reprise
- 16 PUMPS AND A BUMP—Hammer—Giant/Reprise
- 17 U.N.I.T.Y.—Queen Latifah—Motown
- 18 SHOOP—Salt-N-Pepa—Next Plateau/London
- 19 THUGGISH RUGGISH BONE—Bone Thugs N Harmony—Ruthless
- 20 CANTALOOP (FLIP FANTASIA)—US3—Blue Note
- 21 BORN TO ROLL—Masta Ace Incorporated—Delicious Vinyl/EastWest
- 22 THIS D.J.—Warren G—Violator/RAL
- 23 WHAT'S MY NAME?—Snoop Doggy Dogg—Death Row/Interscope
- 24 IT'S ALL GOOD—Hammer—Giant/Reprise
- 25 YOU KNOW HOW WE DO IT—Ice Cube—Priority
- 26 SWEET POTATOE PIE—Domino—Outburst/RAL
- 27 (I KNOW I GOT) SKILLZ—Shaquille O'Neal—Jive
- 28 FUNKY Y-2-C—The Puppies—Chaos
- 29 REAL MUTHAPHUCKKIN G'S—Eazy-E—Ruthless
- 30 C.R.E.A.M.—Wu-Tang Clan—Loud
- 31 TAKE IT EASY—Mad Lion—Weeded
- 32 COMIN' ON STRONG—Sudden Change—EastWest
- 33 BOP GUN (ONE NATION)—Ice Cube Featuring George Clinton—Priority
- 34 WORKER MAN—Patra—Epic
- 35 SOMETHING TO RIDE TO—Conscious Daughters—Scarface
- 36 AWARD TOUR—A Tribe Called Quest—Jive
- 37 I'M OUTSTANDING—Shaquille O'Neal—Jive
- 38 NUTTIN' BUT LOVE—Heavy D & The Boyz—Uptown
- 39 GIVE IT UP—Public Enemy—Def Jam/RAL
- 40 CROOKLYN—The Crooklyn Dodgers—40 Acres And A Mule
- 41 COME CLEAN—Jeru The Damaja—Payday
- 42 NAPPY HEADS—Fugees (Tranzlator Crew)—Ruffhouse

- 43 AFRO PUFFS—The Lady Of Rage—Death Row/Interscope
- 44 REALLY DOE—Ice Cube—Priority
- 45 COME BABY COME—K7—Tommy Boy
- 46 MASS APPEAL—Gang Starr—Chrysalis
- 47 WHERE MY HOMIEZ?—III AI Skratz—Mercury
- 48 ROMANTIC CALL—Patra Featuring Yo-Yo—Epic
- 49 SOUTHERNPLAYALISTICADILLACMUZIK—Outkast—LaFace
- 50 THE MOST BEAUTIFULLEST THING IN THIS WORLD—Keith Murray—Jive



## Hot Rap Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 JIVE (22)
  - 2 INTERSCOPE (9)
  - 3 CHAOS (7)
  - 4 BAD BOY (2)
  - 5 UPTOWN (5)
  - 6 RIP-IT (2)
  - 7 LaFACE (3)
  - 8 DEATH ROW (6)
  - 9 EASTWEST (8)
  - 10 TOMMY BOY (9)



THE ATLANTIC GROUP

## Hot Rap Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles)
- 1 ATLANTIC GROUP (21)
  - 2 COLUMBIA (19)
  - 3 ISLAND (17)
  - 4 ARISTA (10)
  - 5 JIVE (23)



EAGLES: Top Pop Catalog Artists. "Greatest Hits 1971-1975" is the Top Pop Catalog Album.

- 34 PRETTY HATE MACHINE—Nine Inch Nails—TVT
- 35 GREATEST HITS—Patsy Cline—MCA
- 36 THE JOSHUA TREE—U2—Island
- 37 GREATEST HITS—Fleetwood Mac—Warner Bros.
- 38 1962-1966—The Beatles—Capitol
- 39 GREATEST HITS 1982-1989—Chicago—Reprise
- 40 REFLECTIONS OF PASSION—Yanni—Private Music
- 41 A ROMANTIC CHRISTMAS—John Tesh—GTS
- 42 CHRISTMAS SONG—Nat King Cole—Capitol
- 43 LUCK OF THE DRAW—Bonnie Raitt—Capitol
- 44 FACELIFT—Alice In Chains—Columbia
- 45 THE BEST OF SKELETONS FROM THE CLOSET—Grateful Dead—Warner Bros.
- 46 WISH YOU WERE HERE—Pink Floyd—Columbia

- 47 GISH—Smashing Pumpkins—Caroline
- 48 DARE TO DREAM—Yanni—Private Music
- 49 APPETITE FOR DESTRUCTION—Guns N' Roses—Geffen
- 50 PERMANENT VACATION—Aerosmith—Geffen



operations outside North America. In November, Berry further tweaked the new EMI with the appointment of Charlie Dimont to the newly created post of senior VP of EMI Records Group International, overseeing several regional operations as well as the company's worldwide licensing operations.

**A YEAR OF SPECIAL OFFERS**

EMI raised the ire of retailers when it entered into a deal with McDonald's in which 9,500 of the fast-food giant's outlets offered albums by Garth Brooks, Tina Turner, Roxette and Elton John at



The Dynamic Trio: Steven Spielberg, Jeffrey Katzenberg and David Geffen join forces.

\$5.99 per CD and \$3.99 per cassette along with the purchase of a meal. The albums sold more than 9 million units during a three-week promotion in September, and \$1 from the sale of each album was to be donated to the Ronald McDonald House charity.

The EMI deal was the most prominent example of an entertainment industry that is increasingly looking for new and alternative ways to market its products. Other ventures included a McDonald's deal with MCA for the home video release of "Jurassic Park," and a deal between Blockbuster and Sony for a special version of the Barbra Streisand concert video that included a song unavailable at other stores.

One of the most vocal protesters of this practice was Disney chairman Jeffrey Katzenberg, who railed against such deals in his address at the Video Software Dealers Assn. Convention in July.

**An internet address replaced the cellular phone as the top corporate accoutrement.**

Katzenberg, who left Disney in early fall, made headlines in October with the announcement that he was forming a new entertainment company along with Steven Spielberg and David Geffen. That new venture is also expected to include a record company, which could serve as an opportunity for some of the veteran executives who are now playing the field.

Meanwhile, Herb Alpert and Jerry Moss, founders of A&M Records who left that label in 1993, announced that their new company, Almo Sounds, would be distributed by Geffen Records.

New technology also became a viable avenue for alternate marketing, and an internet address replaced the cellular phone as the top corporate accoutrement. A number of singles made their way online, and both major and independent record companies—including Geffen, Warner, EastWest and American Recordings—increasingly have been using such services to expose their talent.

Although "interactive" continued to be a buzzword in 1994—with new divisions set up at EMI, Sony, Motown and Fox, among others, to handle multimedia product—the much ballyhooed on-demand cable systems had still not been launched by Time Warner, TCI and other telephone and cable companies. The Blockbuster/IBM New Leaf venture to deliver data direct to retail outlets shifted its focus from music delivery to video-game delivery and began tests with Sega in August.

But the co-venture craze continued unabated among cable, computer and telephone companies. In November, it was announced that Mike Ovitz's Creative Artists Agency was entering a venture with Bell South and Nynex to create programming for a new interactive cable venture, and BMG was enter-

ing a deal with ABC to develop music video and multimedia. Meanwhile, Viacom finally completed its acquisition of Blockbuster Entertainment in October, prompting an executive shift at the retail giant. Although much of Blockbuster's management team opted to stay with the company, its chairman/CEO was expected to remain with the venture only through the "transition period."

The announcement of a new music video channel to be created by Warner Music Group, EMI, PolyGram, Sony, BMG and Telecommunications, Inc. also represented a move toward new avenues of exposure for music. However, the future of that venture remains uncertain, with Sony's signing of a global music-video licensing deal with MTV, new

government regulations causing cable operators to clamp down on the number of channels they offer, and the Justice Department investigating the antitrust aspects of such a venture.

**BIG BROTHER IS WATCHING**

Government investigation of the music business continued on several fronts this year. A Federal Trade Commission investigation that was launched last year in the wake of the used-CD controversy continued in 1994 with a new round of subpoenas issued in October to a number of distribution companies. And Congress and the Justice Department stepped in to take an active part in the headline-grabbing controversy over Ticketmaster's role in the concert business, including the introduction of a proposed bill that would force ticket services to disclose fees.

Interestingly, the furor over used CDs faded in 1994, as retailers grappled with a stickier problem—deep price cuts. Major discount chains such as Best Buy, which carry electronics as well as music software, trounced smaller retailers in some markets. Thus far, only PolyGram Group Distribution has taken any action, instituting a new policy that would suspend business with accounts if they sell front-line product below cost.

The U.K. industry also experienced its share of government inquiry in 1994, with the Monopolies and Mergers Commission investigation of pricing continuing and the Fair Trade Office launching an inquiry into U.K. chart contracts. However, in July, MMC cleared the U.K. business of unfair price charges, bringing to a close an investigation that had lasted 18 months.

For rap music, the one area in which further government involvement seemed almost certain late last year, federal attention died down in 1994 after Congressional hearings in February and March.

**THE LEGAL BEAT**

On the legal front, George Michael lost his lengthy battle against Sony Music in the U.K. courts. The artist had alleged restraint of trade against the company and was attempting to get out of what he considered an unfair contract. The High Court ruled in favor of Sony, and at press time the artist had yet to file the appeal he said he would seek.

In the U.S., contract-dispute suits between Don Henley and Geffen Records, and between Glen Frey and MCA, were settled out of court, opening the door for the release of the reunited Eagles' album on Geffen. But Metallica has kept contract disagreements in the courts with its suit against Elektra. The band is attempting to get out of its contract with the label via California's so-called seven-year statute. Although not stated in the suit, Metallica's discontent with the label apparently stems from its thwarted attempts to formalize a joint venture negotiated with Krasnow, Elektra's former chairman, and some industry experts expect further artist reaction to the great executive shuffle of 1994. ■



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The Year in

# MUSIC

## Top Country Artists

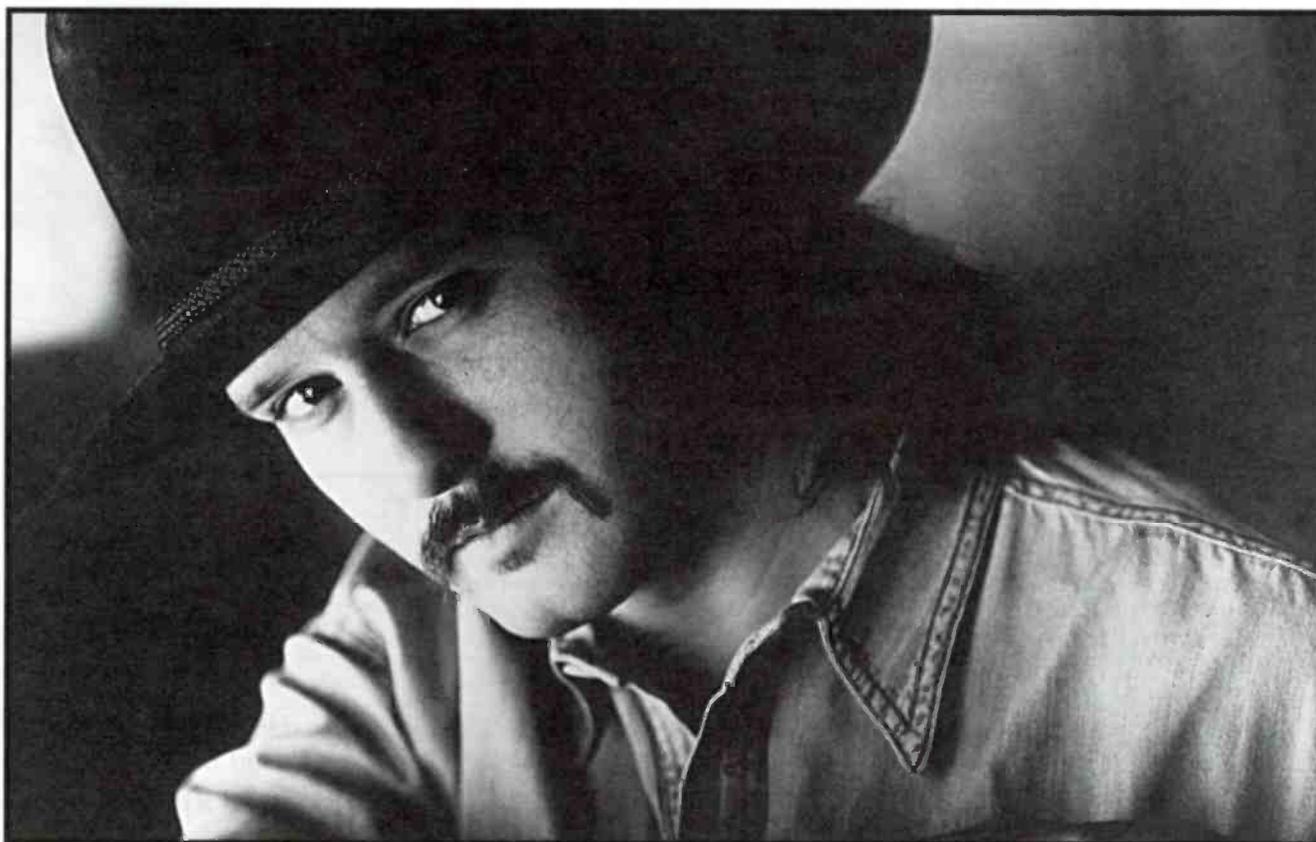
Pos. ARTIST (No. Of Charted Singles & Albums) Label

- 1 GARTH BROOKS (11) Liberty  
(1) Mercury
- 2 ALAN JACKSON (11) Arista  
(1) Giant
- 3 VINCE GILL (10) MCA  
(1) RCA  
(1) Giant
- 4 JOHN MICHAEL MONTGOMERY (7) Atlantic
- 5 REBA McENTIRE (10) MCA
- 6 BROOKS & DUNN (8) Arista  
(1) MCA  
(1) Liberty
- 7 GEORGE STRAIT (9) MCA
- 8 TIM McGRAW (5) Curb
- 9 MARY CHAPIN CARPENTER (7) Columbia
- 10 CLAY WALKER (7) Giant
- 11 LITTLE TEXAS (6) Warner Bros.  
(1) Giant
- 12 CLINT BLACK (8) RCA  
(1) Giant
- 13 JOE DIFFIE (7) Epic
- 14 SAMMY KERSHAW (6) Mercury  
(1) MCA
- 15 COLLIN RAYE (7) Epic
- 16 WYNONNA (6) Curb  
(1) Epic
- 17 PATTY LOVELESS (6) Epic
- 18 TOBY KEITH (3) Mercury  
(2) Polydar
- 19 NEAL McCOY (4) Atlantic
- 20 FAITH HILL (5) Warner Bros.
- 21 CONFEDERATE RAILROAD (7) Atlantic
- 22 TRAVIS TRITT (8) Warner Bros.
- 23 MARK CHESNUTT (4) MCA  
(3) Decca
- 24 DWIGHT YOAKAM (4) Reprise
- 25 BLACKHAWK (4) Arista
- 26 TRACY LAWRENCE (6) Atlantic
- 27 ALABAMA (8) RCA
- 28 TRISHA YEARWOOD (8) MCA
- 29 JOHN ANDERSON (7) BNA
- 30 TANYA TUCKER (6) Liberty  
(1) Giant
- 31 DOUG STONE (7) Epic
- 32 BILLY RAY CYRUS (7) Mercury
- 33 JOHN BERRY (5) Liberty
- 34 RANDY TRAVIS (8) Warner Bros.
- 35 MARTINA McBRIDE (5) RCA
- 36 PAM TILLIS (6) Arista
- 37 TRACY BYRD (6) MCA
- 38 THE MAVERICKS (4) MCA
- 39 LORRIE MORGAN (8) BNA  
(1) RCA  
(1) Fox

- 40 DAVID BALL (3) Warner Bros.
- 41 BOY HOWDY (3) Curb
- 42 SAWYER BROWN (5) Curb
- 43 SHENANDOAH (4) RCA
- 44 KATHY MATTEA (5) Mercury
- 45 RICK TREVINO (5) Columbia
- 46 AARON TIPPIN (7) RCA
- 47 SUZY BOGGUSS (7) Liberty
- 48 DIAMOND RIO (6) Arista
- 49 DOUG SUPERNAW (6) BNA
- 50 BILLY DEAN (6) Liberty  
(1) SBK



GARTH BROOKS: Top Country Artist



TIM MCGRAW: Top New Country Artist

## Top New Country Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Label

- 1 TIM MCGRAW (5) Curb
- 2 FAITH HILL (5) Warner Bros.
- 3 BLACKHAWK (4) Arista
- 4 JOHN BERRY (5) Liberty
- 5 THE MAVERICKS (4) MCA
- 6 DAVID BALL (3) Warner Bros.
- 7 BOY HOWDY (3) Curb
- 8 RICK TREVINO (5) Columbia
- 9 JEFF FOXWORTHY (2) Warner Bros.
- 10 THE TRACTORS (2) Arista

## Top Country Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 MCA (76)
- 2 ARISTA (55)
- 3 LIBERTY (47)
- 4 ATLANTIC (28)
- 5 WARNER BROS. (36)
- 6 EPIC (40)
- 7 RCA (43)
- 8 CURB (27)
- 9 MERCURY (30)
- 10 GIANT (22)
- 11 COLUMBIA (24)
- 12 BNA (28)
- 13 REPRIS (9)
- 14 POLYDOR (5)
- 15 DECCA (5)

## Top Country Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Albums)

- 1 MCA (84)
- 2 WARNER BROS. (49)
- 3 ARISTA (55)
- 4 LIBERTY (47)
- 5 RCA (44)



# ATLANTIC NASHVILLE...

*says Thanks to all who helped us  
make a difference in Country Music*

## Atlantic's 1994 Billboard Review

#1 COUNTRY SINGLE:

*I Swear*

#2 COUNTRY SINGLE:

*Wink*

#4 COUNTRY ALBUM LABEL:

*Atlantic*

#2 COUNTRY SINGLES ARTIST:

*John Michael Montgomery*

#3 COUNTRY DUO:

*Confederate Railroad*

#4 COUNTRY ALBUM:

*Kickin' It Up*

#4 COUNTRY ARTIST:

*John Michael Montgomery*

#4 COUNTRY LABEL:

*Atlantic*

#5 COUNTRY SINGLES LABEL:

*Atlantic*

#5 COUNTRY ALBUM DISTRIBUTING LABEL:

*A9*

#6 COUNTRY ALBUM ARTIST:

*John Michael Montgomery*

#8 COUNTRY SINGLES ARTIST:

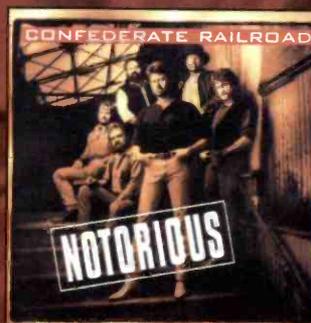
*Neal McCoy*

#11 COUNTRY ALBUM ARTIST:

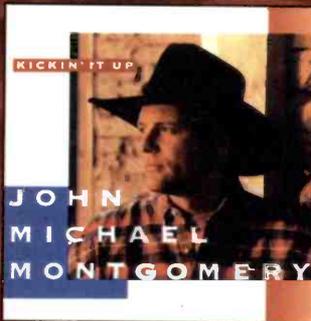
*Confederate Railroad*



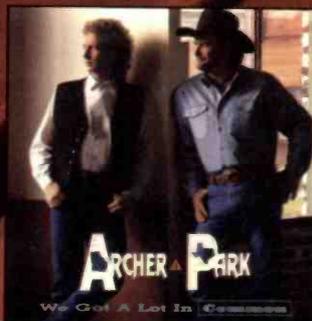
The Atlantic Group



Produced by  
BARRY BECKETT



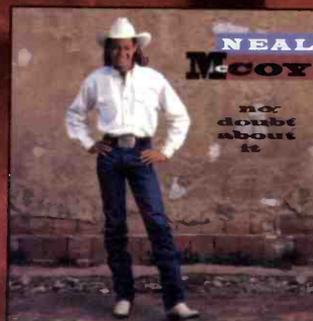
Produced by  
SCOTT HENDRICKS



Produced by  
RANDY SCRUGGS



Produced by  
JAMES STROUD



Produced by  
BARRY BECKETT

# MUSIC

## Top Country Artists - Duo/Group

- Pos. ARTIST (No. Of Charted Singles & Albums) Label
- 1 **BROOKS & DUNN** (8) Aristo  
(1) Liberty  
(1) MCA
  - 2 **LITTLE TEXAS** (6) Warner Bros.  
(1) Giant
  - 3 **CONFEDERATE RAILROAD** (7) Atlantic
  - 4 **BLACKHAWK** (4) Aristo
  - 5 **ALABAMA** (8) RCA
  - 6 **THE MAVERICKS** (4) MCA
  - 7 **BOY HOWDY** (3) Curb
  - 8 **SAWYER BROWN** (5) Curb
  - 9 **SHENANDOAH** (4) RCA
  - 10 **DIAMOND RIO** (6) Aristo

## Top Country Artists - Female

- Pos. ARTIST (No. Of Charted Singles & Albums) Label
- 1 **REBA McENTIRE** (10) MCA
  - 2 **MARY CHAPIN CARPENTER** (7) Columbia
  - 3 **WYNONNA** (6) Curb  
(1) Epic
  - 4 **PATTY LOVELESS** (6) Epic
  - 5 **FAITH HILL** (5) Warner Bros.
  - 6 **TRISHA YEARWOOD** (8) MCA
  - 7 **TANYA TUCKER** (6) Liberty  
(1) Giant
  - 8 **MARTINA McBRIDE** (5) RCA
  - 9 **PAM TILLIS** (6) Aristo
  - 10 **LORRIE MORGAN** (8) BNA  
(1) Fox  
(1) RCA



BROOKS & DUNN: Top Country Duo

## Top Country Artists - Male

- Pos. ARTIST (No. Of Charted Singles & Albums) Label
- 1 **GARTH BROOKS** (11) Liberty  
(1) Mercury
  - 2 **ALAN JACKSON** (11) Aristo  
(1) Giant
  - 3 **VINCE GILL** (10) MCA  
(1) Giant  
(1) RCA
  - 4 **JOHN MICHAEL MONTGOMERY** (7) Atlantic
  - 5 **GEORGE STRAIT** (9) MCA
  - 6 **TIM MCGRAW** (5) Curb
  - 7 **CLAY WALKER** (7) Giant
  - 8 **CLINT BLACK** (8) RCA  
(1) Giant
  - 9 **JOE DIFFIE** (7) Epic
  - 10 **SAMMY KERSHAW** (6) Mercury  
(1) MCA



REBA McENTIRE: Top Female Country Artist

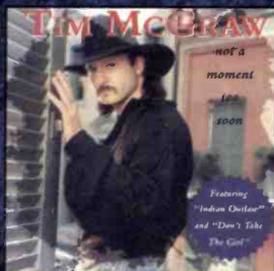


GARTH BROOKS: Top Male Country Artist

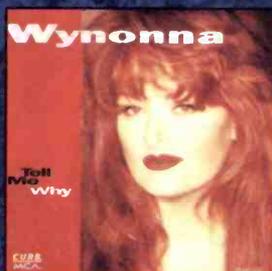


# CURB RECORDS

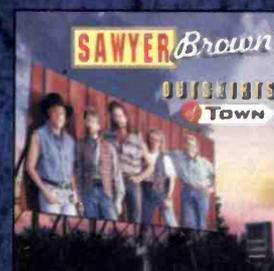
## Billboard's #5 Album Label Of The Year



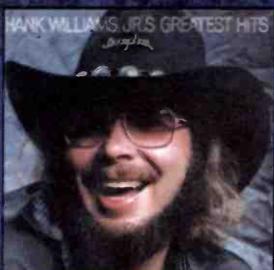
**Tim McGraw**  
#1 Album Of The Year



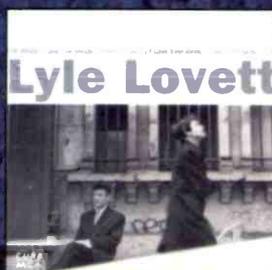
**Wynonna**



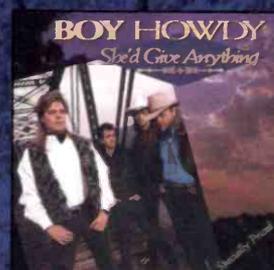
**Sawyer Brown**



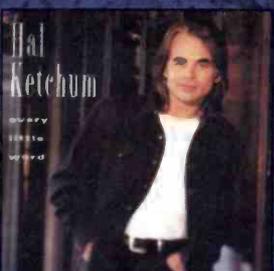
**Hank Williams Jr.**



**Lyle Lovett**



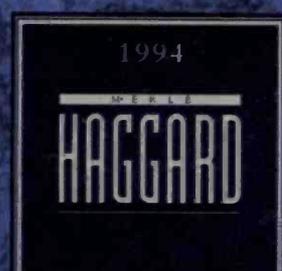
**Boy Howdy**



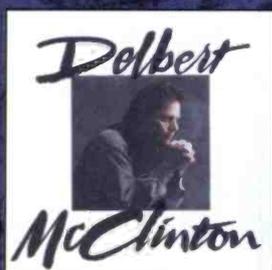
**Hal Ketchum**



**Junior Brown**

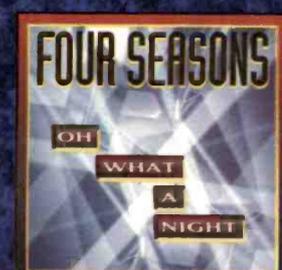


**Merle Haggard**



**Delbert McClinton**

*Oh What A Night*  
All-time Billboard  
longevity record.  
Over 46 weeks and  
continuing on the  
Billboard Top 100 Chart.



**Four Seasons**

*Thanks to our artists for a great year!*

**CURB**  
RECORDS

# MUSIC

## Top Country Album Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GARTH BROOKS (5) Liberty
- 2 REBA McENTIRE (4) MCA
- 3 ALAN JACKSON (5) Arista
- 4 TIM MCGRAW (1) Curb
- 5 VINCE GILL (4) MCA  
(1) RCA
- 6 JOHN MICHAEL MONTGOMERY (2) Atlantic
- 7 BROOKS & DUNN (3) Arista
- 8 GEORGE STRAIT (4) MCA
- 9 MARY CHAPIN CARPENTER (3) Columbia
- 10 LITTLE TEXAS (2) Warner Bros.
- 11 CONFEDERATE RAILROAD (2) Atlantic
- 12 WYNONNA (2) Curb
- 13 CLAY WALKER (2) Giant
- 14 DWIGHT YOAKAM (1) Reprise
- 15 JOE DIFFIE (2) Epic
- 16 TRAVIS TRITT (3) Warner Bros.
- 17 BILLY RAY CYRUS (3) Mercury
- 18 CLINT BLACK (2) RCA
- 19 COLLIN RAYE (3) Epic
- 20 LORRIE MORGAN (3) BNA  
(1) RCA
- 21 SAMMY KERSHAW (2) Mercury
- 22 TRISHA YEARWOOD (4) MCA
- 23 TOBY KEITH (1) Mercury  
(1) Polydor
- 24 ALABAMA (3) RCA
- 25 FAITH HILL (1) Warner Bros.
- 26 PATTY LOVELESS (2) Epic
- 27 MARK CHESNUTT (1) Decca  
(1) MCA
- 28 JOHN ANDERSON (3) BNA
- 29 THE MAVERICKS (1) MCA
- 30 TANYA TUCKER (2) Liberty
- 31 TRACY LAWRENCE (2) Atlantic
- 32 BLACKHAWK (1) Arista
- 33 NEAL MCCOY (1) Atlantic
- 34 DAVID BALL (1) Warner Bros.
- 35 AARON TIPPIN (3) RCA
- 36 RANDY TRAVIS (4) Warner Bros.
- 37 MARTINA McBRIDE (1) RCA
- 38 PAM TILLIS (2) Arista
- 39 DOUG STONE (3) Epic
- 40 JEFF FOXWORTHY (1) Warner Bros.
- 41 JOHN BERRY (1) Liberty
- 42 THE TRACTORS (1) Arista
- 43 SUZY BOGGUSS (3) Liberty
- 44 TRACY BYRD (2) MCA
- 45 SAWYER BROWN (1) Curb
- 46 RICK TREVINO (1) Columbia
- 47 DOUG SUPERNOW (2) BNA
- 48 KATHY MATTEA (2) Mercury
- 49 DOLLY PARTON (2) Columbia
- 50 GEORGE JONES (2) MCA

## Top Country Albums

Pos. TITLE—Artist—Label

- 1 NOT A MOMENT TOO SOON—Tim McGraw—Curb
- 2 COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giant
- 3 IN PIECES—Garth Brooks—Liberty

- 4 KICKIN' IT UP—John Michael Montgomery—Atlantic
- 5 GREATEST HITS VOLUME TWO—Rebo McEntire—MCA
- 6 A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)—Alan Jackson—Arista
- 7 READ MY MIND—Reba McEntire—MCA
- 8 WHO I AM—Alan Jackson—Arista
- 9 HARD WORKIN' MAN—Brooks & Dunn—Arista
- 10 EASY COME, EASY GO—George Strait—MCA
- 11 WHEN LOVE FINDS YOU—Vince Gill—MCA
- 12 RHYTHM COUNTRY & BLUES—Various Artists—MCA
- 13 I STILL BELIEVE IN YOU—Vince Gill—MCA
- 14 THIS TIME—Dwight Yoakam—Reprise
- 15 BIG TIME—Little Texas—Warner Bros.
- 16 COME ON COME ON—Mary Chapin Carpenter—Columbia
- 17 PURE COUNTRY (SOUNDTRACK)—George Strait—MCA
- 18 CLAY WALKER—Clay Walker—Giant
- 19 LET THERE BE PEACE ON EARTH—Vince Gill—MCA
- 20 TELL ME WHY—Wynonna—Curb
- 21 NO FENCES—Garth Brooks—Liberty
- 22 NO TIME TO KILL—Clint Black—RCA
- 23 TAKE ME AS I AM—Faith Hill—Warner Bros.
- 24 LIFE'S A DANCE—John Michael Montgomery—Atlantic
- 25 CONFEDERATE RAILROAD—Confederate Railroad—Atlantic
- 26 TEN FEET TALL & BULLETPROOF—Travis Tritt—Warner Bros.
- 27 BRAND NEW MAN—Brooks & Dunn—Arista
- 28 THE SONG REMEMBERS WHEN—Trisha Yearwood—MCA
- 29 WHAT A CRYING SHAME—The Mavericks—MCA



TIM MCGRAW: "Not A Moment Too Soon" is the Top Country Album.

- 30 HONKY TONK ATTITUDE—Joe Diffie—Epic
- 31 TOBY KEITH—Toby Keith—Mercury
- 32 ALMOST GOODBYE—Mark Chesnutt—MCA
- 33 BLACKHAWK—Blackhawk—Arista
- 34 GARTH BROOKS—Garth Brooks—Liberty
- 35 CHEAP SEATS—Alabama—RCA
- 36 EXTREMES—Collin Raye—Epic
- 37 NO DOUBT ABOUT IT—Neal McCoy—Atlantic



GARTH BROOKS: Top Country Album Artist

- 38 8 SECONDS—Soundtrack—MCA
- 39 STONES IN THE ROAD—Mary Chapin Carpenter—Columbia
- 40 HAUNTED HEART—Sammy Kershaw—Mercury
- 41 ONLY WHAT I FEEL—Patty Loveless—Epic
- 42 THINKIN' PROBLEM—David Ball—Warner Bros.
- 43 SOON—Tanya Tucker—Liberty
- 44 ROPIN' THE WIND—Garth Brooks—Liberty
- 45 IT WON'T BE THE LAST—Billy Ray Cyrus—Mercury
- 46 THE WAY THAT I AM—Martina McBride—RCA
- 47 NOTORIOUS—Confederate Railroad—Atlantic
- 48 SOME GAVE ALL—Billy Ray Cyrus—Mercury
- 49 CALL OF THE WILD—Aaron Tippin—RCA
- 50 YOU MIGHT BE A REDNECK IF...—Jeff Foxworthy—Warner Bros.
- 51 MAVERICK—Soundtrack—Atlantic
- 52 WAITIN' ON SUNDOWN—Brooks & Dunn—Arista
- 53 MORE LOVE—Doug Stone—Epic
- 54 THIRD ROCK FROM THE SUN—Joe Diffie—Epic
- 55 HONKY TONK ANGELS—Dolly Parton, Loretta Lynn, Tammy Wynette—Columbia
- 56 JOHN BERRY—John Berry—Liberty
- 57 THE TRACTORS—The Tractors—Arista
- 58 SWEETHEART'S DANCE—Pam Tillis—Arista
- 59 WAR PAINT—Lorrie Morgan—BNA
- 60 HONKY TONK CHRISTMAS—Alan Jackson—Arista
- 61 FEELIN' GOOD TRAIN—Sammy Kershaw—Mercury
- 62 OUTSKIRTS OF TOWN—Sawyer Brown—Curb
- 63 DON'T ROCK THE JUKEBOX—Alan Jackson—Arista
- 64 NO ORDINARY MAN—Tracy Byrd—MCA
- 65 SOLID GROUND—John Anderson—BNA
- 66 THIS IS ME—Randy Travis—Warner Bros.
- 67 RICK TREVINO—Rick Trevino—Columbia
- 68 WYNONNA—Wynonna—Curb
- 69 ALIBIS—Tracy Lawrence—Atlantic
- 70 I SEE IT NOW—Tracy Lawrence—Atlantic
- 71 RED AND RIO GRANDE—Doug Supernaw—BNA
- 72 WATCH ME—Lorrie Morgan—BNA
- 73 SOMETHING UP MY SLEEVE—Suzy Bogguss—Liberty
- 74 T-R-O-U-B-L-E—Travis Tritt—Warner Bros.
- 75 SEMINOLE WIND—John Anderson—BNA



## Top Country Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 MCA (27)
- 2 ARISTA (17)
- 3 LIBERTY (18)
- 4 ATLANTIC (8)
- 5 CURB (9)
- 6 WARNER BROS. (12)
- 7 GIANT (4)
- 8 EPIC (12)
- 9 RCA (14)
- 10 MERCURY (9)
- 11 COLUMBIA (9)
- 12 BNA (9)
- 13 REPRISE (2)
- 14 K-TEL (4)
- 15 AMERICAN (1)

## Top Country Album Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 MCA (30)
- 2 WARNER BROS. (19)
- 3 ARISTA (17)
- 4 LIBERTY (18)
- 5 ATLANTIC GROUP (8)





#1 *Overall Label*

#1 *Singles Label*

#1 *Albums Label*

#1 *Distributing Label*

#1 *Album Distributing Label*

#1 *Singles Distributing Label*

**THE  
DOMI-  
NATION  
CONTINUES**

**Thank You Radio and Retail!**

P.S. For those who might be keeping score, this makes it 4 in a row.

# The Year in MUSIC



VINCE GILL: Top Country Singles & Tracks Artist



JOHN MICHAEL MONTGOMERY: "I Swear" is the Top Country Single.

## Hot Country Singles & Tracks Artists

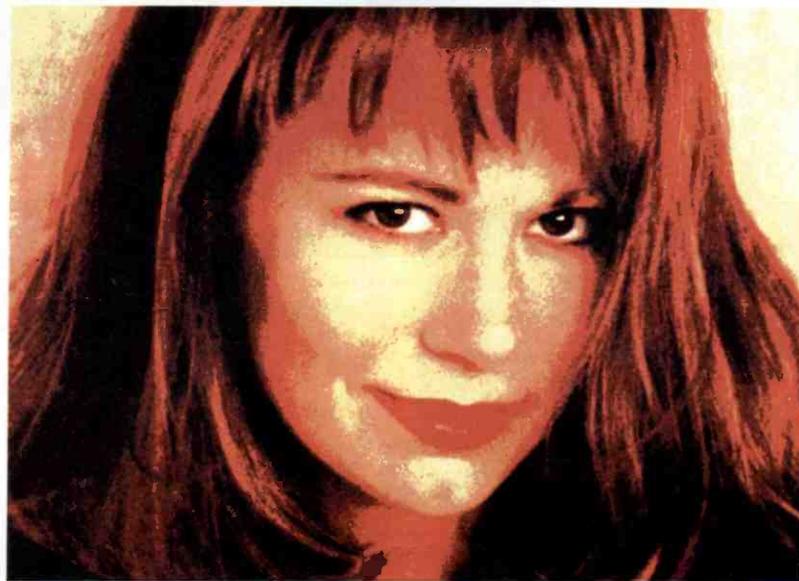
- Pos. ARTIST (No. Of Charted Singles) Label
- 1 VINCE GILL (6) MCA  
(1) Giant
  - 2 JOHN MICHAEL MONTGOMERY (5) Atlantic
  - 3 CLINT BLACK (6) RCA  
(1) Giant
  - 4 CLAY WALKER (5) Giant
  - 5 BROOKS & DUNN (5) Arista  
(1) MCA  
(1) Liberty
  - 6 ALAN JACKSON (6) Arista  
(1) Giant
  - 7 GEORGE STRAIT (5) MCA
  - 8 NEAL MCCOY (3) Atlantic
  - 9 SAMMY KERSHAW (4) Mercury  
(1) MCA
  - 10 GARTH BROOKS (6) Liberty  
(1) Mercury
  - 11 TIM MCGRAW (4) Curb
  - 12 JOE DIFFIE (5) Epic
  - 13 TOBY KEITH (2) Mercury  
(1) Polydor
  - 14 COLLIN RAYE (4) Epic
  - 15 MARK CHESNUTT (3) MCA  
(2) Decca
  - 16 TRACY LAWRENCE (4) Atlantic
  - 17 PATTY LOVELESS (4) Epic
  - 18 MARY CHAPIN CARPENTER (4) Columbia
  - 19 LITTLE TEXAS (4) Warner Bros.  
(1) Giant
  - 20 REBA McENTIRE (6) MCA
  - 21 DOUG STONE (4) Epic
  - 22 BLACKHAWK (3) Arista
  - 23 TANYA TUCKER (4) Liberty  
(1) Giant
  - 24 FAITH HILL (4) Warner Bros.
  - 25 WYNONNA (4) Curb  
(1) Epic
  - 26 ALABAMA (5) RCA
  - 27 TRISHA YEARWOOD (4) MCA
  - 28 JOHN BERRY (4) Liberty
  - 29 RANDY TRAVIS (4) Warner Bros.
  - 30 JOHN ANDERSON (4) BNA
  - 31 TRAVIS TRITT (5) Warner Bros.
  - 32 PAM TILLIS (4) Arista
  - 33 TRACY BYRD (4) MCA
  - 34 MARTINA McBRIDE (4) RCA
  - 35 SHENANDOAH (3) RCA
  - 36 BOY HOWDY (2) Curb
  - 37 LEE ROY PARNELL (4) Arista
  - 38 CONFEDERATE RAILROAD (5) Atlantic
  - 39 SAWYER BROWN (4) Curb
  - 40 KATHY MATTEA (3) Mercury
  - 41 DWIGHT YOAKAM (3) Reprise
  - 42 DIAMOND RIO (4) Arista
  - 43 RICK TREVINO (4) Columbia
  - 44 BILLY RAY CYRUS (4) Mercury
  - 45 DAVID BALL (2) Warner Bros.
  - 46 BILLY DEAN (4) Liberty
  - 47 THE MAVERICKS (3) MCA
  - 48 DOUG SUPERNOW (4) BNA
  - 49 HAL KETCHUM (3) Curb
  - 50 LARI WHITE (2) RCA

## Hot Country Singles & Tracks

- Pos. TITLE—Artist—Label
- 1 I SWEAR—John Michael Montgomery—Atlantic
  - 2 WINK—Neal McCoy—Atlantic
  - 3 THIRD ROCK FROM THE SUN—Joe Diffie—Epic
  - 4 DREAMING WITH MY EYES OPEN—Clay Walker—Giant
  - 5 DOWN ON THE FARM—Tim McGraw—Curb
  - 6 XXX'S AND OOO'S (AN AMERICAN GIRL)—Trisha Yearwood—MCA
  - 7 SUMMERTIME BLUES—Alan Jackson—Arista
  - 8 WHAT THE COWGIRLS DO—Vince Gill—MCA
  - 9 LOVE A LITTLE STRONGER—Diamond Rio—Arista
  - 10 FOOLISH PRIDE—Travis Tritt—Warner Bros.
  - 11 THAT AIN'T NO WAY TO GO—Brooks & Dunn—Arista
  - 12 WHENEVER YOU COME AROUND—Vince Gill—MCA
  - 13 EVERY ONCE IN A WHILE—Blackhawk—Arista
  - 14 LITTLE ROCK—Collin Raye—Epic
  - 15 NO DOUBT ABOUT IT—Neal McCoy—Atlantic
  - 16 HE THINKS HE'LL KEEP HER—Mary Chapin Carpenter—Columbia
  - 17 ROCK MY WORLD (LITTLE COUNTRY GIRL)—Brooks & Dunn—Arista
  - 18 I JUST WANTED YOU TO KNOW—Mark Chesnutt—MCA
  - 19 STATE OF MIND—Clint Black—RCA
  - 20 A GOOD RUN OF BAD LUCK—Clint Black—RCA
  - 21 WALKING AWAY A WINNER—Kathy Mattea—Mercury
  - 22 PIECE OF MY HEART—Faith Hill—Warner Bros.
  - 23 MY LOVE—Little Texas—Warner Bros.
  - 24 WHISPER MY NAME—Randy Travis—Warner Bros.
  - 25 I'VE GOT IT MADE—John Anderson—BNA
  - 26 WISH I DIDN'T KNOW NOW—Toby Keith—Mercury
  - 27 THEY DON'T MAKE 'EM LIKE THAT ANYMORE—Boy Howdy—Curb
  - 28 BE MY BABY TONIGHT—John Michael Montgomery—Atlantic
  - 29 I TRY TO THINK ABOUT ELVIS—Patty Loveless—Epic
  - 30 DON'T TAKE THE GIRL—Tim McGraw—Curb
  - 31 TRYIN' TO GET OVER YOU—Vince Gill—MCA
  - 32 IF THE GOOD DIE YOUNG—Tracy Lawrence—Atlantic
  - 33 NATIONAL WORKING WOMAN'S HOLIDAY—Sammy Kershaw—Mercury
  - 34 WHO'S THAT MAN—Toby Keith—Polydor
  - 35 IF BUBBA CAN DANCE (I CAN TOO)—Shenandoah—RCA
  - 36 SPILLED PERFUME—Pam Tillis—Arista
  - 37 BEFORE YOU KILL US ALL—Randy Travis—Warner Bros.
  - 38 A LITTLE LESS TALK AND A LOT MORE ACTION—Toby Keith—Mercury
  - 39 ROCK BOTTOM—Wynonna—Curb
  - 40 I'M HOLDING MY OWN—Lee Roy Parnell—Arista
  - 41 YOUR LOVE AMAZES ME—John Berry—Liberty
  - 42 I TAKE MY CHANCES—Mary Chapin Carpenter—Columbia
  - 43 WHY HAVEN'T I HEARD FROM YOU—Reba McEntire—MCA
  - 44 LIVE UNTIL I DIE—Clay Walker—Giant
  - 45 ROPE THE MOON—John Michael Montgomery—Atlantic
  - 46 HANGIN' IN—Tanya Tucker—Liberty
  - 47 JOHN DEERE GREEN—Joe Diffie—Epic
  - 48 HOW CAN I HELP YOU SAY GOODBYE—Patty Loveless—Epic
  - 49 THE MAN IN LOVE WITH YOU—George Strait—MCA
  - 50 I CAN'T REACH HER ANYMORE—Sammy Kershaw—Mercury
  - 51 WHEN YOU WALK IN THE ROOM—Pam Tillis—Arista
  - 52 LIFESTYLES OF THE NOT SO RICH & FAMOUS—Tracy Byrd—MCA
  - 53 THE CITY PUT THE COUNTRY BACK IN ME—Neal McCoy—Atlantic
  - 54 SHE DREAMS—Mark Chesnutt—Decca
  - 55 ADDICTED TO A DOLLAR—Doug Stone—Epic
  - 56 HALF THE MAN—Clint Black—RCA
  - 57 I'D LIKE TO HAVE THAT ONE BACK—George Strait—MCA
  - 58 CALLIN' BATON ROUGE—Garth Brooks—Liberty
  - 59 SHE CAN'T SAY I DIDN'T CRY—Rick Trevino—Columbia
  - 60 SHE'D GIVE ANYTHING—Boy Howdy—Curb
  - 61 SHE'S NOT THE CHEATIN' KIND—Brooks & Dunn—Arista
  - 62 THAT'S MY STORY—Collin Raye—Epic
  - 63 STANDING OUTSIDE THE FIRE—Garth Brooks—Liberty
  - 64 I WISH I COULD HAVE BEEN THERE—John Anderson—BNA
  - 65 WHAT'S IN IT FOR ME—John Berry—Liberty
  - 66 HEY CINDERELLA—Suzy Bogguss—Liberty
  - 67 HARD TO SAY—Sawyer Brown—Curb
  - 68 (WHO SAYS) YOU CAN'T HAVE IT ALL—Alan Jackson—Arista
  - 69 LIFE #9—Martina McBride—RCA



Continued on page YE-48



THE  
OTHER  
SIDE OF  
COUNTRY IS  
HOT  
NON-STOP  
FUN  
HIP  
BREAK-  
THROUGH  
UNIQUE

The only network that plays country music videos, 24 hours a day. Nothing else like it. Nowhere else to get it. It's the one place fans always find their favorite stars playing America's most popular music.

CMT: Country Music Television.

ALL DAY. ALL NIGHT. ALL VIDEO. ALL RIGHT!



COUNTRY MUSIC TELEVISION™

The Year in

# MUSIC

## SINGLES & TRACKS

Continued from page YE-46

- 70 YOU WILL—Patty Loveless—Epic
- 71 THINKIN' PROBLEM—David Ball—Warner Bros.
- 72 T.L.C. A.S.A.P.—Alabama—RCA
- 73 MORE LOVE—Doug Stone—Epic
- 74 WILD ONE—Faith Hill—Warner Bros.
- 75 WATERMELON CRAWL—Tracy Byrd—MCA

- 5 ATLANTIC (20)
- 6 WARNER BROS. (24)
- 7 LIBERTY (29)
- 8 CURB (18)
- 9 MERCURY (21)
- 10 COLUMBIA (15)
- 11 GIANT (18)
- 12 BNA (19)
- 13 REPRISE (7)
- 14 DECCA (4)
- 15 POLYDOR (4)

## Hot Country Singles & Tracks Labels

Pos. LABEL (No. Of Charted Singles)

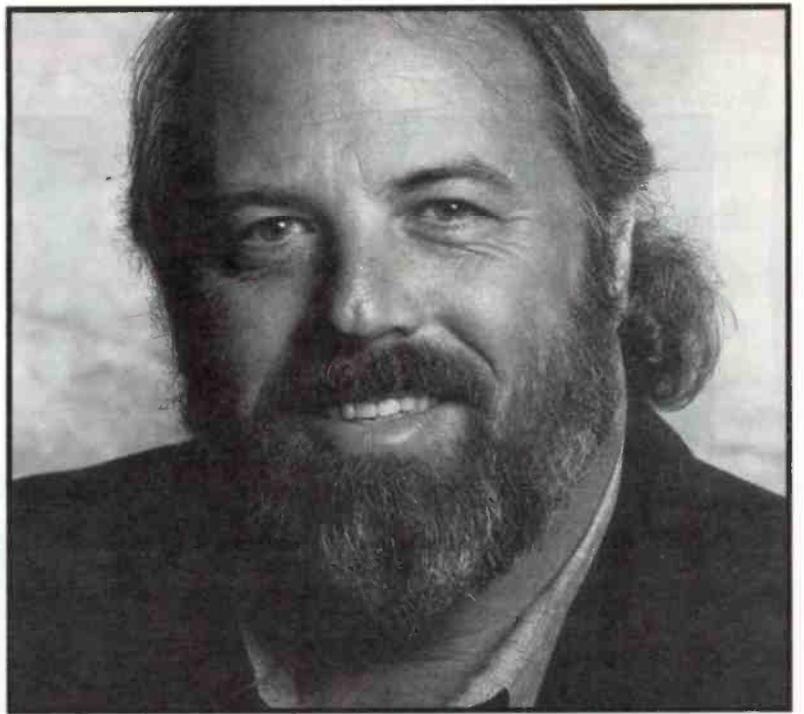
- 1 MCA (49)
- 2 ARISTA (38)
- 3 EPIC (28)
- 4 RCA (29)



## Hot Country Singles & Tracks Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 MCA (54)
- 2 ARISTA (38)
- 3 WARNER BROS. (30)
- 4 EPIC (28)
- 5 RCA (29)



JAMES STROUD: Top Country Producer

## Hot Country Singles & Tracks Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 JAMES STROUD (41)
- 2 SCOTT HENDRICKS (26)
- 3 TONY BROWN (31)
- 4 BARRY BECKETT (15)
- 5 DON COOK (15)
- 6 JERRY CRUTCHFIELD (12)
- 7 ALLEN REYNOLDS (12)
- 8 KEITH STEGALL (10)
- 9 MARK WRIGHT (13)
- 10 GARTH FUNDIS (8)
- 11 JOSH LEO (12)
- 12 EMORY GORDY, JR. (4)

- 13 KYLE LEHNING (4)
- 14 CHUCK HOWARD (5)
- 15 TIM DUBOIS (9)
- 16 STEVE BUCKINGHAM (8)
- 17 CHRIS FARREN (2)
- 18 RICHARD LANDIS (11)
- 19 CLINT BLACK (6)
- 20 GREGG BROWN (6)
- 21 NORRO WILSON (6)
- 22 PETE ANDERSON (3)
- 23 PAUL WORLEY (10)
- 24 GEORGE STRAIT (5)
- 25 ED SEAY (9)

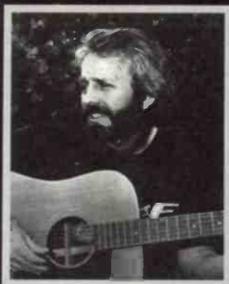
# Billboard's 100th Anniversary Collector's Edition - On Sale Now!

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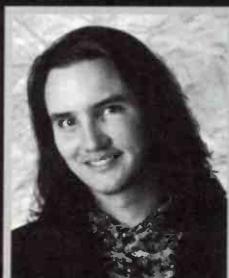
Larry Bastian



Garth Brooks



John Greenebaum



Mark Luna



Archie Jordan



Buddy Mondlock



Kelly Shiver



Allyson Taylor



Neil Thrasher



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Maura O'Connell Marshall Tucker Band Nashville Bluegrass Band  
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The Year in

# MUSIC

## Hot 100 Singles Songwriters

Pos. WRITER (No. Of Charted Singles)

- 1 BABYFACE (12)
- 2 R. KELLY (7)
- 3 JOKER (3)
- 4 LISA LOEB (1)
- 5 MARIAH CAREY (4)
- 6 JIM STEINMAN (3)
- 7 PRINCE/♯ (2)
- 8 RICHARD MARX (2)
- 9 TERRY LEWIS (11)
- T9 JAMES HARRIS III (11)
- 11 VAN MORRISON (1)
- 12 WALTER AFANASIEFF (3)
- 13 ROBERT J. LANGE (3)
- 14 DARYL SIMMONS (5)
- T15 GARY BAKER (2)
- T15 FRANK J. MYERS (2)
- 17 JANET JACKSON (5)
- 18 PETER FRAMPTON (1)
- 19 DEVANTE SWING (4)
- 20 DIANE WARREN (6)
- 21 SNOOP DOGGY DOGG (4)
- 22 MANUEL SEAL (3)
- 23 BRAD ROBERTS (2)
- 24 ED ROLAND (1)
- 25 CURLY M.C. (1)



## Hot 100 Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 WB, ASCAP (48)
- 2 EMI APRIL, ASCAP (41)
- 3 ECAF, BMI (12)
- 4 ZOMBA, BMI (18)
- 5 SONY, BMI (14)
- 6 SONY SONGS, BMI (11)
- 7 ZOMBA, ASCAP (24)
- 8 MEGASONGS, BMI (3)
- 9 FLYTE TYME, ASCAP (11)
- 10 POLYGRAM INTERNATIONAL, ASCAP (15)
- 11 WARNER-TAMERLANE, BMI (27)
- 12 R. KELLY, BMI (5)
- 13 FURIOUS ROSE, BMI (1)
- 14 EMI BLACKWOOD, BMI (23)
- 15 ALMO, ASCAP (8)
- 16 BMG, ASCAP (9)
- 17 BLACK ICE, BMI (3)
- 18 BRUCE SPRINGSTEEN, ASCAP (2)
- 19 CHI-BOY, ASCAP (2)
- 20 ABKCO, BMI (2)
- 21 CAREERS-BMG, BMI (6)
- 22 RICK HALL, ASCAP (2)
- 23 MORGAN ACTIVE, ASCAP (2)
- 24 WALT DISNEY, ASCAP (1)
- 25 FOREIGN IMPORTED, BMI (3)
- 26 WARREN G, ASCAP (2)

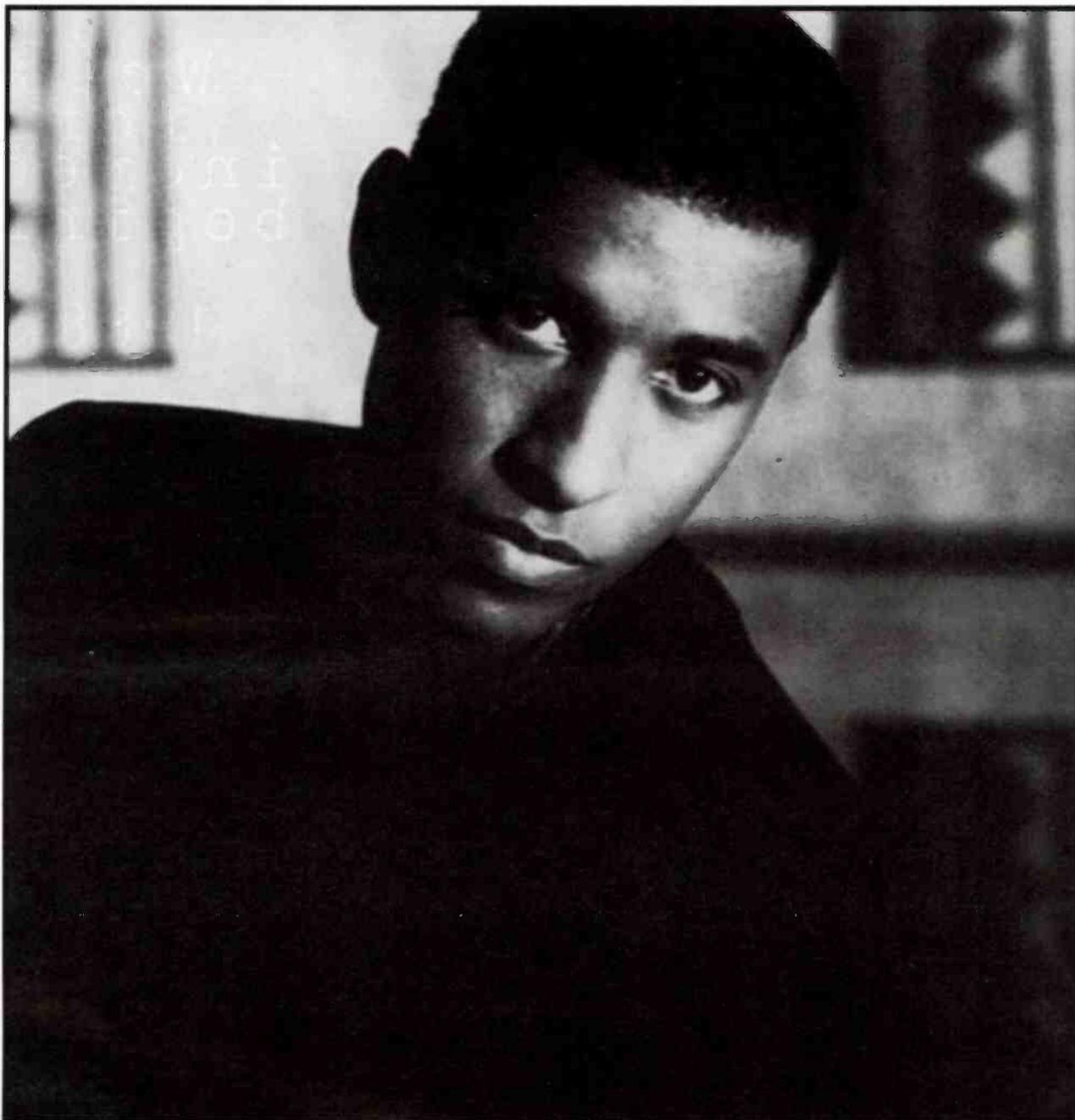
- 27 RAP & MORE, BMI (2)
- 28 EMI VIRGIN, ASCAP (11)
- 29 EDWARD B. MARKS, BMI (2)
- 30 IRVING, BMI (11)
- 31 EMI SONGS MUSIKVERLAG, GEMA (1)
- 32 MCA, ASCAP (19)
- 33 ALVERT, BMI (2)
- 34 BOOBIE-LOO, BMI (6)
- 35 CONTROVERSY, ASCAP (2)
- 36 RYE SONGS, BMI (3)
- 37 CHRYSALIS, ASCAP (11)
- 38 SUGE, ASCAP (2)
- 39 FULL KEEL, ASCAP (7)
- 40 REALSONGS, ASCAP (6)
- 41 CALEDONIA SOUL, ASCAP (1)
- 42 100% APPLE, PRS (1)
- 43 WALLYWORLD, ASCAP (3)
- 44 AIR CONTROL, ASCAP (4)
- 45 MLE, ASCAP (2)

- 46 DOWNLOW QUAD, BMI (1)
- 47 DOVAN, ASCAP (1)
- 48 WONDERLAND, BMI (3)
- 49 NEXT PLATEAU, ASCAP (3)
- 50 NUAGES ARTISTS LTD., ASCAP (1)

## Hot 100 Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (118)
- 2 WARNER/CHAPPELL MUSIC (100)
- 3 SONY MUSIC GROUP (49)
- 4 ZOMBA MUSIC (44)
- 5 ALMO MUSIC (23)



BABYFACE: Top Pop Songwriter



EMI MUSIC PUBLISHING



BABYFACE

# BMI



R. KELLY

***Congratulates***  
**Babyface and R. Kelly**  
 on achieving the #1 and #2 spots  
 on Billboard's Year End Hot 100 and  
 Hot R&B Songwriter Charts!

*And Congratulations to all of our songwriters  
 who topped the Year End Songwriter Charts!*

**MAX D. BARNES**

**VINCE GILL**

**VAN MORRISON**

**FRANKIE BEVERLY**

**GARY HARRISON**

**PAUL NELSON**

**CLINT BLACK**

**JANET JACKSON**

**REED NIELSEN**

**CHUCKII BOOKER**

**JOKER** (STIM)

**TOM SHAPIRO**

**MARIAH CAREY**

**TOBY KEITH**

**DARYL SIMMONS**

**DA' S.W.A.T. TEAM**

**KOSTAS**

**JIM STEINMAN**

**BOB DIPIERO**

**DENNIS LINDE**

**TRAVIS TRITT**

**TOM DOUGLAS**

**LISA LOEB**

**CLAY WALKER**

**RONNIE DUNN**

**BRIAN ALEXANDER  
MORGAN**

**DWIGHT YOAKAM**



The Year in

# MUSIC

## Hot R&B Singles Songwriters

Pos. WRITER (No. Of Charted Singles)

- 1 BABYFACE (19)
- 2 R. KELLY (9)
- 3 DEVANTE SWING (6)
- 4 DARYL SIMMONS (8)
- T5 TERRY LEWIS (15)
- T5 JAMES HARRIS III (15)
- 7 MANUEL SEAL (4)
- 8 PRINCE/♯ (5)
- 9 BRIAN ALEXANDER MORGAN (4)
- 10 KERI LEWIS (1)
- 11 JERMAINE DUPRI (8)
- 12 JANET JACKSON (5)
- 13 SNOOP DOGGY DOGG (4)
- T14 NAUGHTY BY NATURE (3)
- T14 RENEE NEUFVILLE (3)
- 16 AARON HALL (3)
- 17 DA' S.W.A.T. TEAM (2)
- 18 MARIAH CAREY (4)
- 19 DOMINO (3)
- 20 CHUCKII BOOKER (1)
- 21 GREGORY CAUTHEN (1)
- 22 KEVIN "BATTLECAT" GILLIAM (2)
- 23 ERIC FOSTER WHITE (1)
- 24 RAPHAEL WIGGINS (3)
- 25 FRANKIE BEVERLY (3)



## Hot R&B Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 ZOMBA, BMI (24)
- 2 ECAF, BMI (19)
- 3 EMI APRIL, ASCAP (54)
- 4 WB, ASCAP (44)
- 5 WARNER-TAMERLANE, BMI (45)
- 6 R. KELLY, BMI (6)
- 7 SONY SONGS, BMI (13)
- 8 FLYTE TYME, ASCAP (15)
- 9 SONY, BMI (12)
- 10 NEW PERSPECTIVE, ASCAP (5)
- 11 ZOMBA, ASCAP (33)
- 12 MCA, ASCAP (24)
- 13 DeSWING MOB, ASCAP (5)
- 14 EMI BLACKWOOD, BMI (24)
- 15 BOOBIE-LOO, BMI (8)
- 16 RAP & MORE, BMI (3)
- 17 BLACK ICE, BMI (6)
- 18 POLYGRAM INTERNATIONAL, ASCAP (15)
- 19 AIR CONTROL, ASCAP (6)
- 20 CHRYSALIS, ASCAP (13)

- 21 FULL KEEL, ASCAP (7)
- 22 DOWNLOW QUAD, BMI (1)
- 23 BOVINA, ASCAP (6)
- 24 CONTROVERSY, ASCAP (5)
- 25 EMI VIRGIN, ASCAP (7)
- 26 JOBETE, ASCAP (8)
- 27 THIRD COAST, ASCAP (5)
- 28 WARREN G, ASCAP (3)
- 29 LAST SONG, ASCAP (4)
- 30 SO SO DEF, ASCAP (8)
- 31 AMAZEMENT, BMI (3)
- 32 INTERSCOPE PEARL, BMI (7)
- 33 SUGE, ASCAP (3)
- 34 TONY TONI TONE, ASCAP (5)
- 35 NAUGHTY, ASCAP (5)
- 36 BAM JAMS, BMI (4)
- 37 IRVING, BMI (13)
- 38 QUEEN LATIFAH, ASCAP (3)
- 39 ABKCO, BMI (1)
- 40 SAJA, BMI (12)
- 41 TROUTMAN, BMI (12)
- 42 AMI, BMI (1)
- 43 RYE SONGS, BMI (4)
- 44 LONGITUDE, BMI (5)
- 45 EMI APRIL, BMI (1)
- 46 EMI, ASCAP (7)
- 47 MUSIC CORP. OF AMERICA, BMI (7)
- 48 SWEETNESS, BMI (2)

- 49 NEXT PLATEAU, ASCAP (3)
- 50 JAMRON, ASCAP (1)



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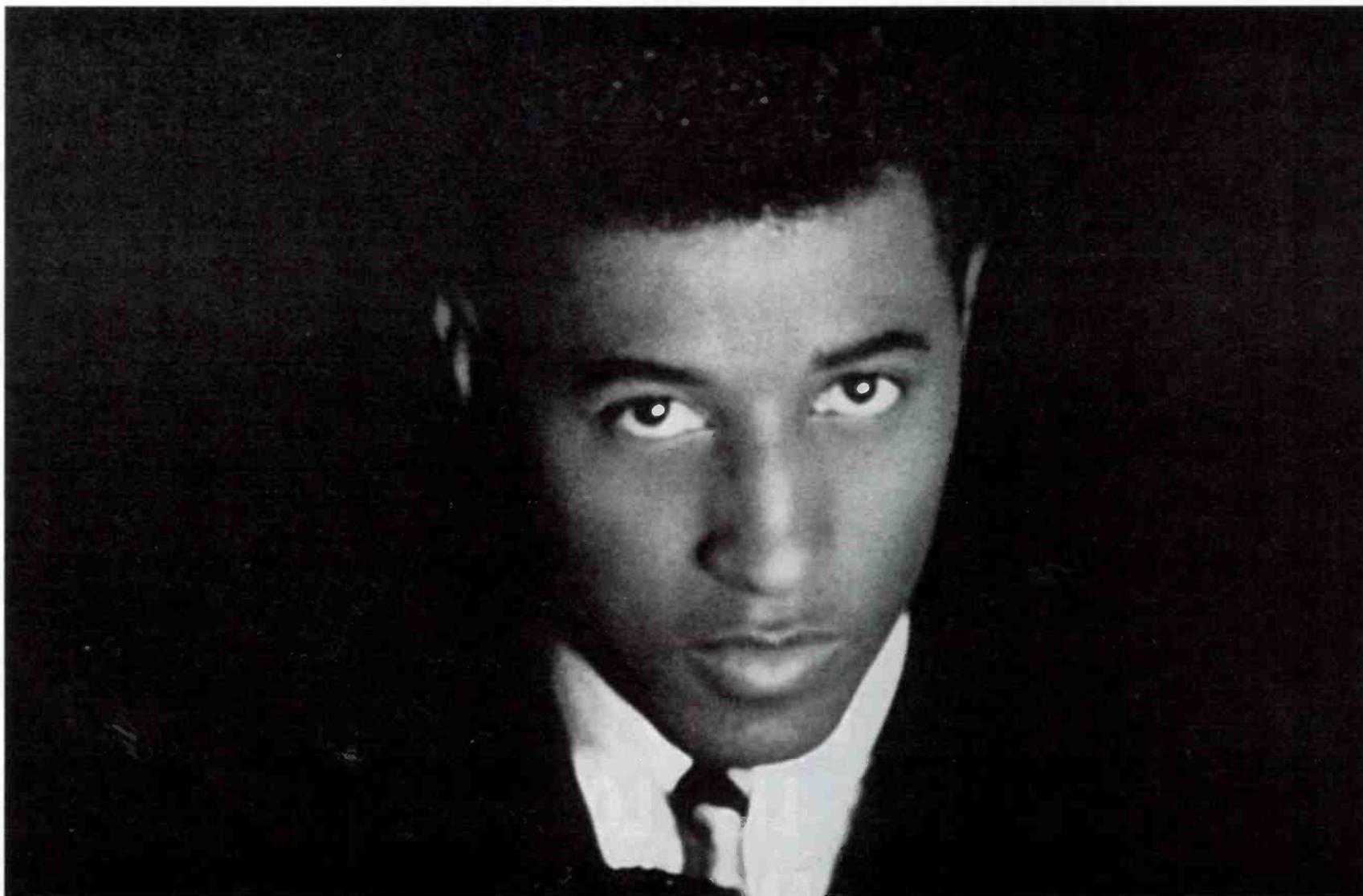
## Hot R&B Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (128)
- 2 WARNER/CHAPPELL MUSIC (122)
- 3 ZOMBA MUSIC (62)
- 4 SONY MUSIC GROUP (44)
- 5 MCA MUSIC (39)



songwriters & publishers



BABYFACE: Top R&B Songwriter

**#1 HOT  
R&B SINGLES  
PUBLISHER**

**#4 HOT  
100 SINGLES  
PUBLISHER**



**ZOMBA MUSIC PUBLISHING**

**SOMETIMES, IT'S NOT HOW BIG YOU ARE THAT COUNTS.**

# MUSIC

## Hot Country Singles & Tracks Songwriters

Pos. WRITER (No. Of Charted Singles)

- 1 GARY BURR (9)
- 2 MARY CHAPIN CARPENTER (4)
- 3 DENNIS LINDE (5)
- 4 CLINT BLACK (6)
- 5 VINCE GILL (5)
- 6 TONY ARATA (3)
- 7 TOBY KEITH (2)
- 8 TRAVIS TRITT (3)
- 9 CLAY WALKER (2)
- 10 BOB DIPIERO (7)
- 11 RONNIE DUNN (6)
- 12 ALAN JACKSON (4)
- 13 DWIGHT YOAKAM (3)
- 14 TREY BRUCE (4)
- 15 GARY HARRISON (3)
- 16 DON SCHLITZ (4)
- 17 TOM SHAPIRO (4)
- 18 REED NIELSEN (2)
- 19 PAUL NELSON (6)
- 20 CRAIG WISEMAN (8)
- 21 KOSTAS (5)
- 22 MAX D. BARNES (2)
- 23 TOM DOUGLAS (1)
- 24 GARY BAKER (2)
- 25 FRANK J. MYERS (2)

## SONY TREE

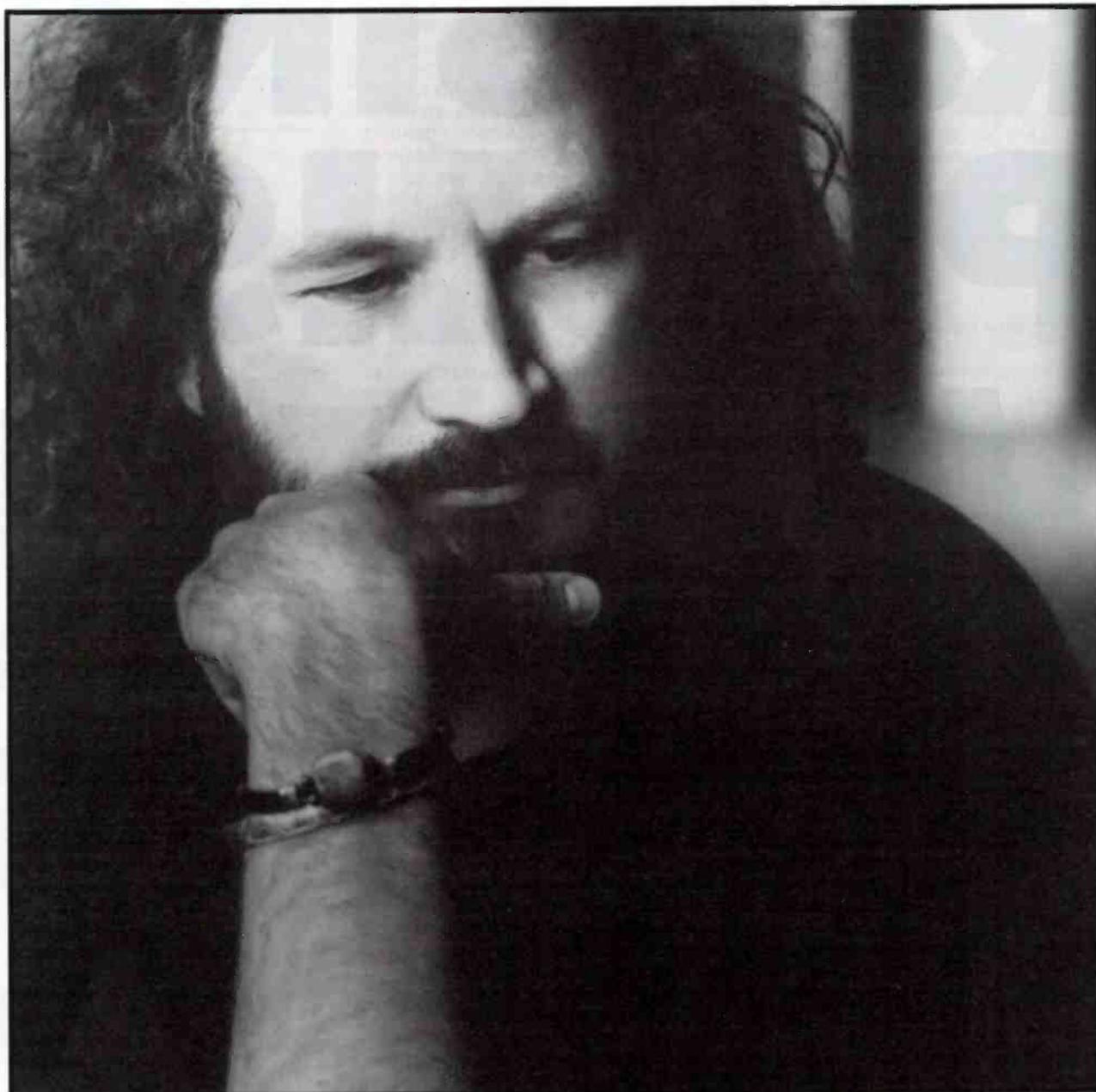
## Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 SONY TREE, BMI (43)
- 2 WARNER-TAMERLANE, BMI (21)
- 3 SONGS OF POLYGRAM, BMI (21)
- 4 SONY CROSS KEYS, ASCAP (26)
- 5 ALMO, ASCAP (20)
- 6 MCA, ASCAP (17)
- 7 EMI BLACKWOOD, BMI (13)
- 8 WB, ASCAP (24)
- 9 BLACKENED, BMI (5)
- 10 BENEFIT, BMI (5)
- 11 ACUFF-ROSE, BMI (13)
- 12 GREAT CUMBERLAND, BMI (13)
- 13 GARY BURR, ASCAP (9)
- 14 POST OAK, BMI (3)
- 15 DIAMOND STRUCK, BMI (13)
- 16 LONGITUDE, BMI (10)
- 17 CAREERS-BMG, BMI (8)
- 18 EMI APRIL, ASCAP (14)
- 19 TRAVELIN' ZOO, ASCAP (3)
- 20 HOWLIN' HITS, ASCAP (4)
- 21 BUG, ASCAP (4)
- 22 IRVING, BMI (9)
- 23 STROUDACASTER, BMI (4)
- 24 DIXIE STARS, ASCAP (3)
- 25 FORESHADOW, BMI (5)
- 26 WORDY, ASCAP (1)
- 27 ERIC ZANETIS, BMI (1)
- 28 TOKECO, BMI (2)
- 29 RICK HALL, ASCAP (2)
- 30 BCL, BMI (1)
- 31 ENGLISHTOWN, BMI (4)
- 32 POOKIE BEAR, ASCAP (3)
- 33 GETAREALJOB, ASCAP (3)
- 34 NOCTURNAL ECLIPSE, BMI (4)
- 35 TEXAS WEDGE, ASCAP (5)
- 36 STARSTRUCK ANGEL, BMI (3)
- 37 AMERICAN MADE, BMI (7)
- 38 LITTLE BIG TOWN, BMI (7)

- 39 YEE HAW, ASCAP (1)
- 40 SQUARE WEST, ASCAP (3)
- 41 AUGUST WIND, BMI (6)
- 42 WHY WALK, ASCAP (1)
- 43 SEVEN ANGELS, BMI (5)
- 44 HOWE SOUND, BMI (5)
- 45 REYNSONG, BMI (4)
- 46 COAL DUST WEST, BMI (3)
- 47 BASH, ASCAP (3)
- 48 LINDE MANOR, BMI (4)

**Country**  
songwriters & publishers



GARY BURR: Top Country Songwriter

- 49 LORI JAYNE, BMI (2)
- 50 LINDA COBB, BMI (2)



## Hot Country Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (73)
- 2 SONY MUSIC GROUP (66)
- 3 POLYGRAM MUSIC (40)
- 4 EMI MUSIC (35)
- 5 MCA MUSIC (35)



1994

A  
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...AN  
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THE MUSIC PUBLISHER THE WORLD TURN TO.

# MUSIC

## Top Jazz Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 TONY BENNETT (2) Columbia
  - 2 HARRY CONNICK, JR. (1) Columbia
  - 3 CASSANDRA WILSON (1) Blue Note
  - 4 GROVER WASHINGTON, JR. (1) Columbia
  - 5 JOSHUA REDMAN (2) Warner Bros.
  - 6 ELLA FITZGERALD (2) GRP (2) Verve
  - 7 LENA HORNE (1) Blue Note
  - 8 ETTA JAMES (1) Private
  - 9 SHIRLEY HORN (3) Verve
  - 10 DIANE SCHUUR (2) GRP

## Top Jazz Albums

- Pos. TITLE—Artist—Label
- 1 STEPPIN' OUT—Tony Bennett—Columbia
  - 2 MTV UNPLUGGED—Tony Bennett—Columbia
  - 3 25—Harry Connick, Jr.—Columbia
  - 4 BLUE LIGHT 'TIL DAWN—Cassandra Wilson—Blue Note
  - 5 ALL MY TOMORROWS—Grover Washington, Jr.—Columbia
  - 6 SWING KIDS—Soundtrack—Hollywood
  - 7 HEART TO HEART—Diane Schuur/B.B. King—GRP
  - 8 WISH—Joshua Redman—Warner Bros.
  - 9 THE BEST OF THE SONGBOOKS—Ella Fitzgerald—Verve
  - 10 WE'LL BE TOGETHER AGAIN—Lena Horne—Blue Note
  - 11 MYSTERY LADY—Etta James—Private

- 12 I CAN SEE YOUR HOUSE FROM HERE—John Scofield & Pat Metheny—Blue Note
- 13 BILLIE'S BEST—Billie Holiday—Verve
- 14 MOOD SWING—Joshua Redman Quartet—Warner Bros.
- 15 WITH THE TENORS OF OUR TIME—Roy Hargrove Quintet—Verve
- 16 THE BILLIE HOLIDAY SONGBOOK—Terence Blanchard—Columbia
- 17 LIVE AT MONTREUX—Miles Davis & Quincy Jones—Warner Bros.
- 18 A SINGLE WOMAN—Nina Simone—Elektra
- 19 GERSHWIN FOR LOVERS—Marcus Roberts—Columbia
- 20 INVITATION—Joe Sample—Warner Bros.
- 21 LIGHT OUT OF DARKNESS—Shirley Horn—Verve
- 22 SIDE BY SIDE—Perlman/Peterson—Telarc
- 23 SO NEAR, SO FAR—Joe Henderson—Verve
- 24 A TRIBUTE TO MILES DAVIS—Hancock/Shorter/Carter/Raney/Williams—Qwest
- 25 HOMAGE TO DUKE—Dave Grusin—GRP

## COLUMBIA

### Top Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 COLUMBIA (17)
  - 2 VERVE (27)
  - 3 BLUE NOTE (11)
  - 4 WARNER BROS. (6)
  - 5 GRP (11)



TONY BENNETT: Top Jazz Artist. "Steppin' Out" is the Top Jazz Album.

- 6 HOLLYWOOD (1)
- 7 PRIVATE (2)
- 8 TELARC (5)
- 9 ATLANTIC (4)
- 10 ELEKTRA (2)

- 9 CAPITOL (1)
- 10 REPRIS (5)

### Top Combined Jazz Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 ARISTA (3)
  - 2 COLUMBIA (19)
  - 3 WARNER BROS. (18)
  - 4 GRP (31)
  - 5 CAPITOL (17)



### Top Combined Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 ARISTA (3)
  - 2 COLUMBIA (19)
  - 3 GRP (31)
  - 4 WARNER BROS. (15)
  - 5 BLUE NOTE (14)
  - 6 VERVE (27)
  - 7 ATLANTIC (7)
  - 8 MOJAZZ (1)

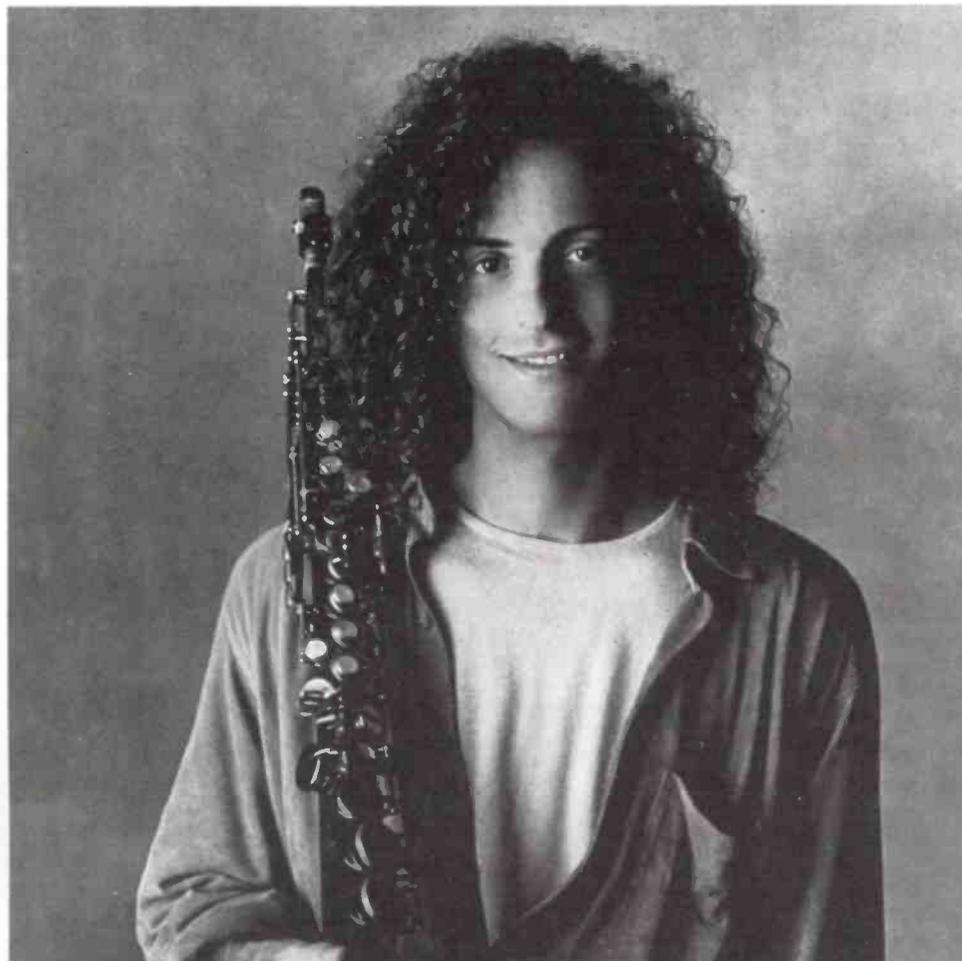


## Top Contemporary Jazz Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 KENNY G (2) Arista
  - 2 FOURPLAY (1) Warner Bros.
  - 3 NORMAN BROWN (1) MoJazz
  - 4 DAVE KOZ (1) Capitol
  - 5 GERALD ALBRIGHT (1) Atlantic
  - 6 AL JARREAU (1) Reprise
  - 7 DAVID SANBORN (2) Elektra (1) Warner Bros.
  - 8 JOHN TESH PROJECT (1) GTS
  - 9 INCOGNITO (1) Verve Forecast
  - 10 PAUL HARDCASTLE (1) JVC

## Top Contemporary Jazz Albums

- Pos. TITLE—Artist—Label
- 1 BREATHLESS—Kenny G—Arista
  - 2 BETWEEN THE SHEETS—Fourplay—Warner Bros.
  - 3 AFTER THE STORM—Norman Brown—MoJazz
  - 4 LUCKY MAN—Dave Koz—Capitol
  - 5 SMOOTH—Gerald Albright—Atlantic
  - 6 TENDERNESS—Al Jarreau—Reprise
  - 7 THE BENOIT/FREEMAN PROJECT—The Benoit/Freeman Project—GRP
  - 8 SAX BY THE FIRE—John Tesh Project—GTS
  - 9 HEARSAY—David Sanborn—Elektra



KENNY G: Top Contemporary Jazz Artist. "Breathless" is the Top Contemporary Jazz Album.

- 10 POSITIVITY—Incognito—Verve Forecast
- 11 MIRACLES: THE HOLIDAY ALBUM—Kenny G—Arista
- 12 HARDCASTLE—Paul Hardcastle—JVC
- 13 RESTLESS—Bob James—Warner Bros.
- 14 BACKBONE—Boney James—Warner Bros.
- 15 A HOME FAR AWAY—George Howard—GRP
- 16 SAX-A-GO-GO—Candy Dulfer—RCA
- 17 EAST RIVER DRIVE—Stanley Clarke—Epic
- 18 COMMON GROUND—Everette Harp—Blue Note
- 19 SAHARA—Russ Freeman & Rippingtons—GRP
- 20 THE QUIET REVOLUTION—Ronny Jordan—4th & Broadway
- 21 LOVE, NANCY—Nancy Wilson—Columbia
- 22 LOVE REMEMBERS—George Benson—Warner Bros.
- 23 GRP CHRISTMAS COLLECTION VOL. III—Various Artists—GRP
- 24 THAT SECRET PLACE—Patti Austin—GRP
- 25 MOVE—Earl Klugh—Warner Bros.



### Top Contemporary Jazz Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 ARISTA (3)
  - 2 GRP (20)
  - 3 WARNER BROS. (9)
  - 4 MOJAZZ (1)
  - 5 CAPITOL (1)
  - 6 REPRIS (4)
  - 7 VERVE FORECAST (5)
  - 8 ATLANTIC (3)
  - 9 JVC (2)
  - 10 ELEKTRA (2)

CONTEMPORARY



# Christian McBride

Verve  
introduces  
the newest member  
of its  
Next Generation

*"He's one of the greatest musicians  
I've ever played with...I don't know if  
I believe in the concept of genius,  
but if genius exists, he definitely has it."*

- Joshua Redman

*"This guy has really got a handle on it,  
and he's...magnificent."*

- Ray Brown

*"I think he's the best out there now.  
He's got everything: the knowledge of the  
instrument, rhythm, everything."*

- Betty Carter

*"He's the newest guy to come out  
who really has the tradition of the past...  
Christian can swing his ass off."*

- Stanley Clarke

*"Christian has the goods to move jazz  
into the 21st century with freshness,  
integrity and innovation."*

- Los Angeles Times

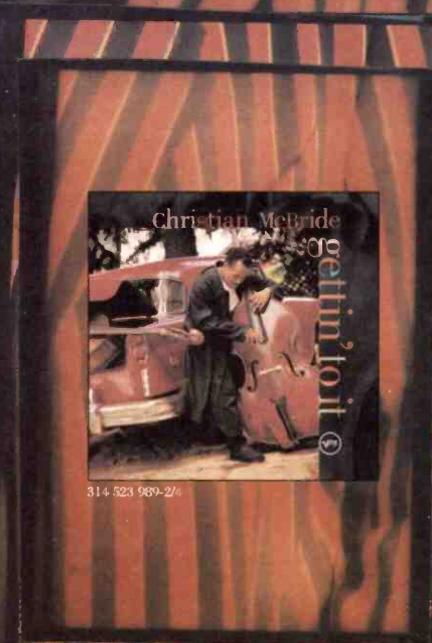
*"The best jazz bassist..."*

- New York Newsday

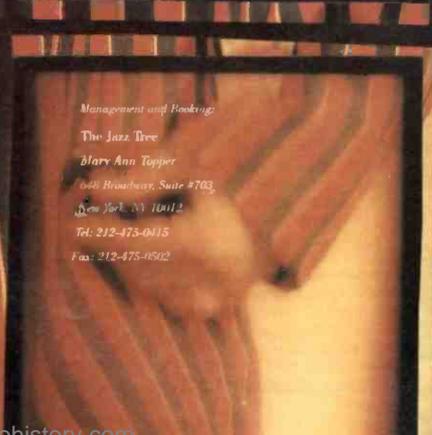
#1 Bass Player Talent Deserving Wider  
Recognition 1994 Down Beat Critic's Poll

Produced by Richard Seidel and Don Sickler

In-store: January 17, 1995



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Tel: 212-475-0415

Fax: 212-475-4502

# Gettin' to it



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# MUSIC

- 5 JAMES GALWAY (7) RCA
- 6 FRANK ZAPPA (1) Barking Pumpkin
- 7 JOSE CARRERAS (1) Teldec  
(1) Sony Classical
- 8 PLACIDO DOMINGO (1) Atlantic  
(1) Angel  
(1) Sony Classical  
(1) EMI Classics
- 9 THE BOSTON POPS ORCHESTRA (4) Sony Classical  
(1) Philips
- 10 CINCINNATI POPS (KUNZEL) (2) Telarc

- 4 PAVAROTTI & FRIENDS—Various Artists—London
- 5 SYMPHONIC MUSIC OF YES—London  
Symphony Orchestra—RCA
- 6 SYMPHONIC ROLLING STONES—London  
Symphony Orchestra—RCA
- 7 YELLOW SHARK—Frank Zappa—Barking  
Pumpkin
- 8 THE STAR WARS TRILOGY—London Symphony  
(Williams)—Arista
- 9 THE WIND BENEATH MY WINGS—James  
Galway—RCA
- 10 UNFORGETTABLE—John Williams & The Boston  
Pops Orchestra—Sony Classical
- 11 HUSH—Yo-Yo Ma/Bobby McFerrin—Sony  
Masterworks
- 12 THE PUCCINI ALBUM—John Bayless—Angel
- 13 GREAT FANTASY ADVENTURE ALBUM—  
Cincinnati Pops (Kunzel)—Telarc
- 14 NIGHT AND DAY—John Williams & The Boston  
Pops Orchestra—Sony Classical
- 15 SHADOWLANDS—LSO/Fenton—Angel

## Top Classical Crossover Albums

- Pos. TITLE—Artist—Label  
1 THE PIANO—Michael Nyman—Virgin



BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS: Top Classical Artists. "Chant" is the Top Classical Album.

## Top Classical Artists

- Pos. ARTIST (No. Of Charted Albums) Label  
1 BENEDICTINE MONKS OF SANTO DOMINGO  
DE SILOS (2) Angel  
2 LUCIANO PAVAROTTI (6) London  
(1) Atlantic  
T3 PLACIDO DOMINGO (1) Atlantic  
(1) London  
T3 JOSE CARRERAS (1) Atlantic  
(1) London  
5 CECILIA BARTOLI (5) London  
T6 ARTIS WODEHOUSE (1) Nonesuch  
T6 GEORGE GERSHWIN (1) Nonesuch  
8 DAVID ZINMAN (3) Nonesuch  
9 ANONYMOUS 4 (3) Harmonia Mundi (France)  
10 NYC BALLET (2) Nonesuch

- 8 ARVO PART: TE DEUM—Tallinn Chamber  
Orchestra (Kaljuste)—ECM
- 9 MY HEART'S DELIGHT—Luciana Pavarotti—  
London
- 10 IF YOU LOVE ME—Cecilia Bartoli—London
- 11 MOZART PORTRAITS—Cecilia Bartoli—London
- 12 THE IMPATIENT LOVER—Bartoli/Schiff—London
- 13 GREAT STUDIO RECORDINGS—Luciano  
Pavarotti—London
- 14 AMORE—Luciano Pavarotti—London
- 15 ON YOOIS NIGHT—Anonymous 4—Harmonia  
Mundi (France)

- 2 SCHINDLER'S LIST—John Williams/Izthak  
Perlman—MCA
- 3 CHRISTMAS IN VIENNA—  
Domingo/Rass/Carreras—Sony Classical



## Top Classical Labels

- Pos. LABEL (No. Of Charted Albums)  
1 ANGEL (3)  
2 ATLANTIC (1)  
3 LONDON (12)  
4 NONESUCH (6)  
5 ECM (2)

## Top Classical Crossover Artists

- Pos. ARTIST (No. Of Charted Albums) Label  
1 MICHAEL NYMAN (1) Virgin  
2 JOHN WILLIAMS (4) Sony Classical  
(1) Arista  
(1) Philips  
(1) MCA  
3 LONDON SYMPHONY ORCHESTRA (3) RCA  
(1) Arista  
(1) DG  
(1) Angel  
4 ITZHAK PERLMAN (1) MCA

## Top Classical Crossover Labels

- Pos. LABEL (No. Of Charted Albums)  
1 VIRGIN (1)  
2 RCA (15)  
3 MCA (1)  
4 SONY CLASSICAL (5)  
5 LONDON (3)

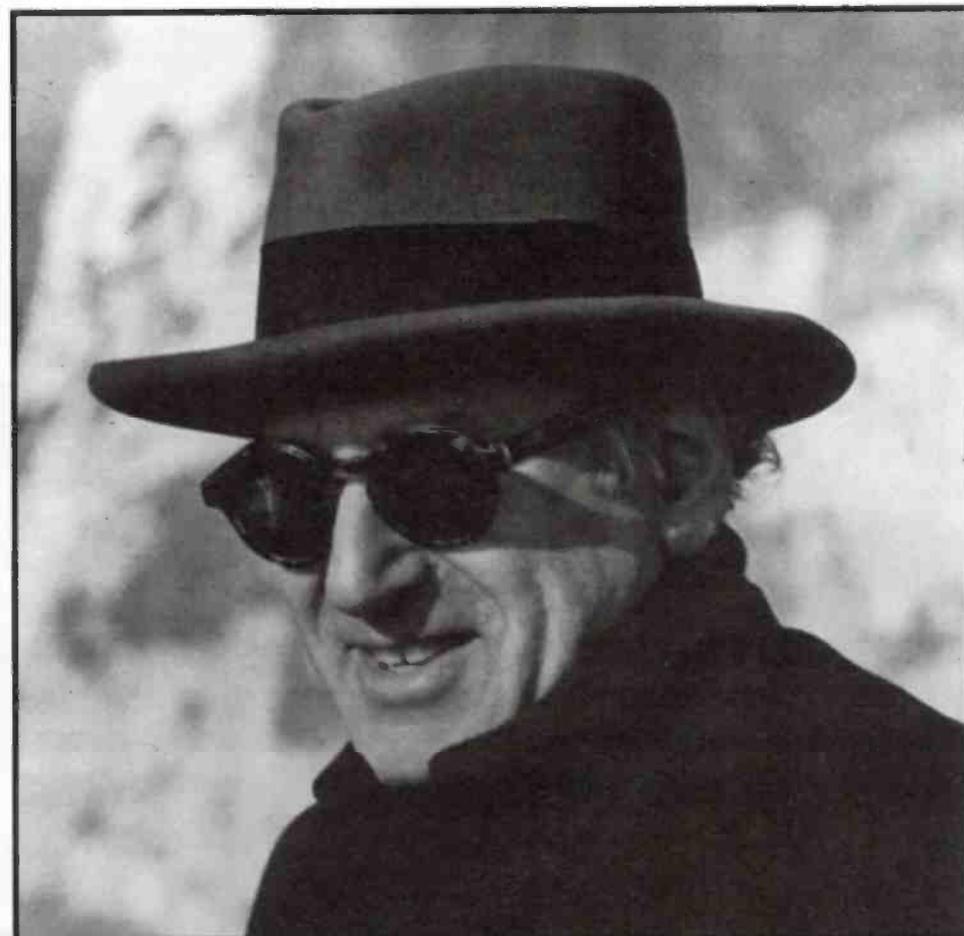
## Top Combined Classical Labels

- Pos. LABEL (No. Of Charted Albums)  
1 ANGEL (9)  
2 ATLANTIC (2)  
3 LONDON (16)  
4 VIRGIN (1)  
5 RCA (48)  
6 INFINITY DIGITAL (29)  
7 SONY CLASSICAL (25)  
8 NONESUCH (7)  
9 MCA (1)  
10 MADACY (25)



## Top Classical Albums

- Pos. TITLE—Artist—Label  
1 CHANT—Benedictine Monks Of Santo Domingo  
De Silos—Angel  
2 THE 3 TENORS IN CONCERT 1994—Carreras,  
Domingo, Pavarotti (Mehta)—Atlantic  
3 IN CONCERT—Carreras, Domingo, Pavarotti  
(Mehta)—London  
4 GERSHWIN PLAYS GERSHWIN—  
Gershwin/Wodehouse—Nonesuch  
5 GORECKI: SYMPHONY NO. 3—  
Upshaw/Zinman—Nonesuch  
6 THE NUTCRACKER—NYC Ballet (Zinman)—  
Nonesuch  
7 TI AMO—Luciano Pavarotti—London



MICHAEL NYMAN: Top Classical Crossover Artist. "The Piano" is the Top Classical Crossover Album.

# CLASSICAL LABEL OF THE YEAR!



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Barney Cohen David Coker Patricia Coleman College Music Video J.D. Considine Matt Constantino

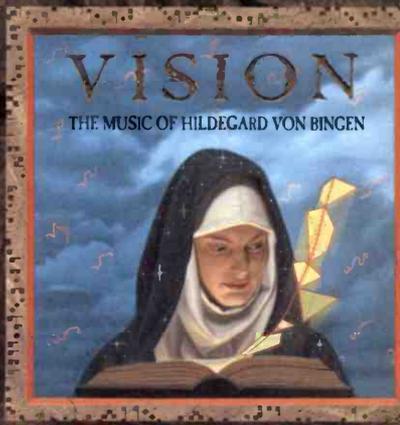
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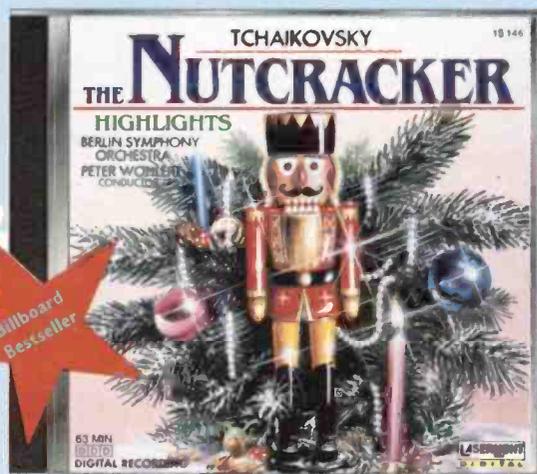
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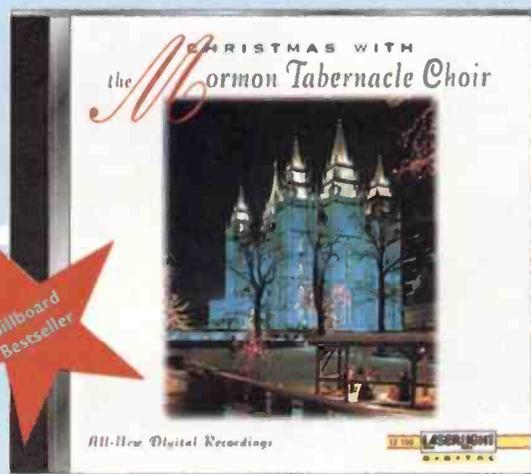
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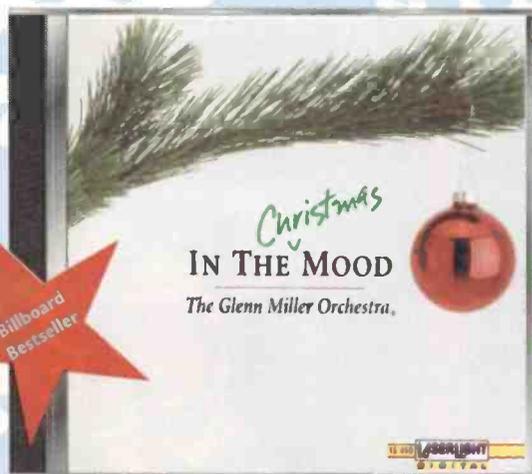
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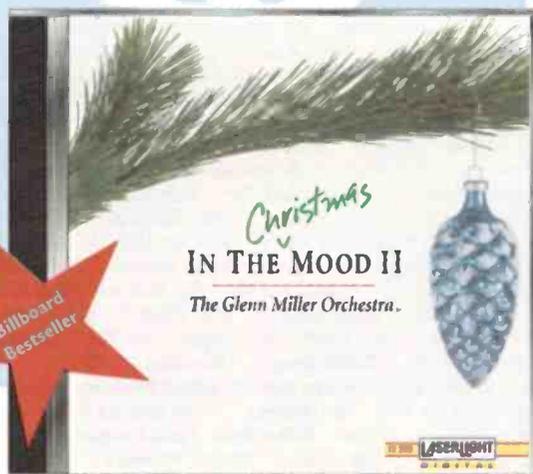
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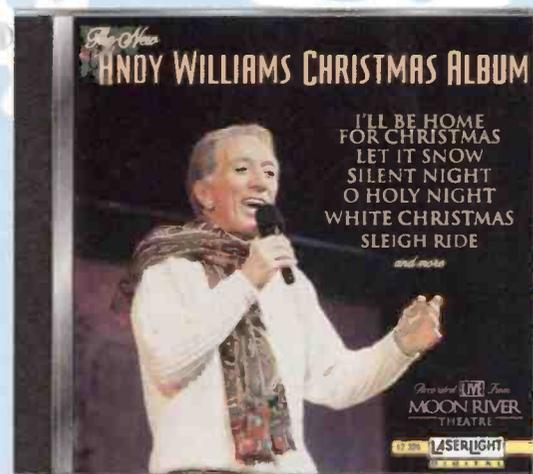
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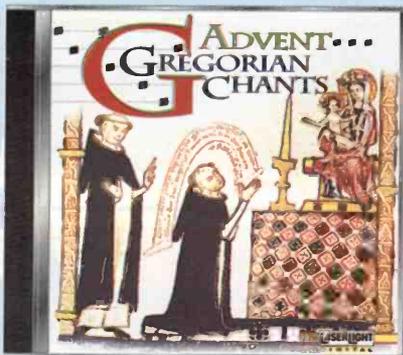
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# The Year in MUSIC



STONE TEMPLE PILOTS: Top Modern Rock Artists

## Hot Modern Rock Tracks Artists

Pos.	ARTIST (No. Of Charted Tracks)	Label
1	STONE TEMPLE PILOTS (5)	Atlantic
2	GREEN DAY (3)	Reprise
3	SOUNDGARDEN (4)	A&M
4	COUNTING CROWS (3)	DGC
5	OFFSPRING (3)	Epitaph
6	LIVE (2)	Radioactive
7	SMASHING PUMPKINS (4)	Virgin
8	TOAD THE WET SPROCKET (2)	Columbia

## Hot Album Rock Tracks Artists

Pos.	ARTIST (No. Of Charted Tracks)	Label
1	STONE TEMPLE PILOTS (5)	Atlantic
2	SOUNDGARDEN (4)	A&M
3	PEARL JAM (9)	Epic
4	PINK FLOYD (4)	Columbia
5	AEROSMITH (4)	Geffen
6	ALICE IN CHAINS (4)	Columbia
7	CANDLEBOX (4)	Maverick/Sire
8	COUNTING CROWS (4)	DGC
9	COLLECTIVE SOUL (2)	Atlantic
10	ROLLING STONES (3)	Virgin

## Hot Album Rock Tracks

Pos.	TITLE—Artist—Label
1	SHINE—Collective Soul—Atlantic
2	BLACK HOLE SUN—Soundgarden—A&M
3	FAR BEHIND—Candlebox—Maverick/Sire
4	NO EXCUSES—Alice In Chains—Columbia
5	BACKWATER—Meat Puppets—London
6	VASOLINE—Stone Temple Pilots—Atlantic
7	DAUGHTER—Pearl Jam—Epic
8	KEEP TALKING—Pink Floyd—Columbia
9	DEUCES ARE WILD—Aerosmith—Geffen
10	BIG EMPTY—Stone Temple Pilots—Atlantic
11	MR. JONES—Counting Crows—DGC
12	INTERSTATE LOVE SONG—Stone Temple Pilots—Atlantic
13	SPOONMAN—Soundgarden—A&M
14	MARY JANE'S LAST DANCE—Tom Petty & The Heartbreakers—MCA

ALBUM



9	NIRVANA (4)	DGC
10	PEARL JAM (6)	Epic

## Hot Modern Rock Tracks

Pos.	TITLE—Artist—Label
1	BLACK HOLE SUN—Soundgarden—A&M
2	COME OUT AND PLAY—Offspring—Epitaph
3	LONGVIEW—Green Day—Reprise
4	BASKET CASE—Green Day—Reprise
5	FALL DOWN—Toad The Wet Sprocket—Columbia
6	SELLING THE DRAMA—Live—Radioactive
7	VASOLINE—Stone Temple Pilots—Atlantic
8	LOSER—Beck—DGC
9	INTERSTATE LOVE SONG—Stone Temple Pilots—Atlantic
10	EINSTEIN ON THE BEACH—Counting Crows—DGC
11	SELF ESTEEM—Offspring—Epitaph
12	CLOSER—Nine Inch Nails—Nothing/TVT
13	SHINE—Collective Soul—Atlantic
14	ALL I WANNA DO—Sheryl Crow—A&M
15	GOD—Tori Amos—Atlantic
16	WHAT'S THE FREQUENCY, KENNETH?—R.E.M.—Warner Bros.
17	MMM MMM MMM MMM—Crash Test Dummies—Arista



STONE TEMPLE PILOTS: Top Album Rock Artists

15	ALL APOLOGIES—Nirvana—DGC
16	CREEP—Stone Temple Pilots—Atlantic
17	BAD THING—Cry Of Love—Columbia
18	COLD FIRE—Rush—Atlantic
19	LOW—Cracker—Virgin
20	FOUND OUT ABOUT YOU—Gin Blossoms—A&M
21	SELLING THE DRAMA—Live—Radioactive
22	LOVE IS STRONG—Rolling Stones—Virgin
23	TAKE IT BACK—Pink Floyd—Columbia
24	I STAY AWAY—Alice In Chains—Columbia
25	DISSIDENT—Pearl Jam—Epic
26	AMAZING—Aerosmith—Geffen
27	FALL DOWN—Toad The Wet Sprocket—Columbia
28	DISARM—Smashing Pumpkins—Virgin
29	YOU—Candlebox—Maverick/Sire

18	FADE INTO YOU—Mazzy Star—Capitol
19	RETURN TO INNOCENCE—Enigma—Virgin
20	UNDONE - THE SWEATER SONG—Weezer—DGC
21	FAR BEHIND—Candlebox—Maverick/Sire
22	FEEL THE PAIN—Dinosaur Jr.—Sire
23	BACKWATER—Meat Puppets—London
24	PRAYER FOR THE DYING—Seal—ZTT/Sire
25	SOMETIMES ALWAYS—The Jesus And Mary Chain—American
26	I ALONE—Live—Radioactive
27	POSSESSION—Sarah McLachlan—Netwerk
28	AM I WRONG—Love Spit Love—Imago
29	DISARM—Smashing Pumpkins—Virgin
30	NO EXCUSES—Alice In Chains—Columbia
31	MR. JONES—Counting Crows—DGC
32	ZOMBIE—The Cranberries—Island
33	THE MORE YOU IGNORE ME, THE CLOSER I GET—Morrissey—Sire
34	ALL APOLOGIES—Nirvana—DGC
35	NIGHT IN MY VEINS—Pretenders—Sire
36	BIG EMPTY—Stone Temple Pilots—Atlantic
37	STAY (I MISSED YOU)—Lisa Loeb & Nine Stories—RCA
38	GIRLS & BOYS—Blur—Food/SBK
39	LAID—James—Fontana
40	ROUND HERE—Counting Crows—DGC



DAVID GEFFEN COMPANY

## Hot Modern Rock Tracks Labels

Pos.	LABEL (No. Of Charted Tracks)
1	DGC (16)
2	ATLANTIC (13)
3	A&M (10)
4	SIRE (13)
5	REPRISE (5)
6	VIRGIN (9)
7	EPIC (13)
8	COLUMBIA (8)

30	HOLD MY HAND—Hootie & The Blowfish—Atlantic
31	WHAT'S THE FREQUENCY, KENNETH?—R.E.M.—Warner Bros.
32	YOU GOT ME ROCKING—Rolling Stones—Virgin
33	COME OUT AND PLAY—Offspring—Epitaph
34	HIGH HOPES—Sammy Hagar—Geffen
35	THE CALLING—Yes—Victory
36	FELL ON BLACK DAYS—Soundgarden—A&M
37	RAIN KING—Counting Crows—DGC
38	MOTHER—Danzig—American
39	PINCUSHION—ZZ Top—RCA
40	WILD NIGHT—John Mellencamp/Me'shell Ndegeocello—Mercury



COLLECTIVE SOUL: "Shine" is the Top Album Rock Track.



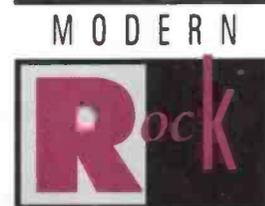
SOUNDGARDEN: "Black Hole Sun" is the Top Modern Rock Track.

9	EPITAPH (4)
10	CAPITOL (9)



## Hot Modern Rock Tracks Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Tracks)
1	ATLANTIC (19)
2	GEFFEN (17)
3	REPRISE (14)
4	WARNER BROS. (16)
5	A&M (10)



## Hot Album Rock Tracks Labels

Pos.	LABEL (No. Of Charted Tracks)
1	ATLANTIC (18)
2	COLUMBIA (17)
3	GEFFEN (22)
4	VIRGIN (15)
5	EPIC (16)
6	A&M (9)
7	DGC (10)
8	REPRISE (8)
9	MCA (7)
10	MERCURY (12)



## Hot Album Rock Tracks Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Tracks)
1	GEFFEN (32)
2	ATLANTIC (21)
3	COLUMBIA (17)
4	VIRGIN (15)
5	EPIC (16)

The Year in

# MUSIC

## Top New Age Artists

Pos. ARTIST (No. of Charted Albums) Label

- 1 ENYA (2) Reprise
- 2 YANNI (2) Private Music
- 3 OTTMAR LIEBERT + LUNA NEGRA (2) Epic  
(1) Higher Octave
- 4 RAY LYNCH (1) Windham Hill
- 5 CRAIG CHAQUICO (2) Higher Octave
- 6 DAVID ARKENSTONE (1) Narada
- 7 TANGERINE DREAM (2) Miramar
- 8 NIGHTNOISE (1) Windham Hill
- 9 CHARO (1) Universal Wave
- 10 DANNY WRIGHT (1) Maulin D'Or

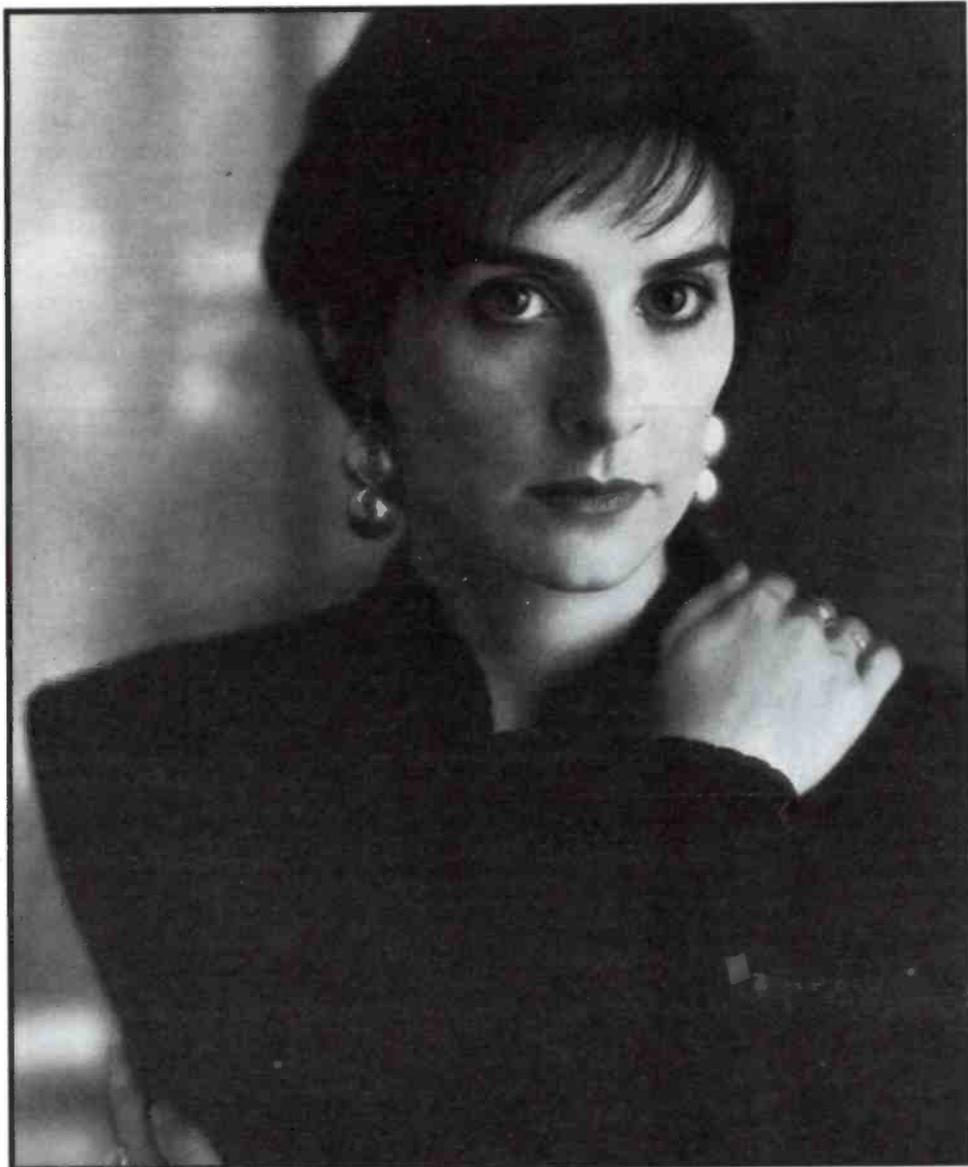
## Top New Age Albums

Pos. TITLE—Artist—Label

- 1 HOURS BETWEEN NIGHT + DAY—Ottmar Liebert + Luna Negra—Epic
- 2 SHEPHERD MOONS—Enya—Reprise
- 3 LIVE AT THE ACROPOLIS—Yanni—Private Music
- 4 NOTHING ABOVE MY SHOULDERS BUT THE EVENING—Ray Lynch—Windham Hill
- 5 ANOTHER STAR IN THE SKY—David Arkenstone—Narada
- 6 WINDHAM HILL SAMPLER '94—Various Artists—Windham Hill

- 7 BRIDGE OF DREAMS—David Lanz And Paul Speer—Narada
- 8 ACOUSTIC HIGHWAY—Craig Chaquico—Higher Octave
- 9 WATERMARK—Enya—Reprise
- 10 TURN OF THE TIDE—Tangerine Dream—Miramar
- 11 IN MY TIME—Yanni—Private Music
- 12 CELTIC TWILIGHT—Various Artists—Hearts Of Space
- 13 SHADOW OF TIME—Nightnoise—Windham Hill
- 14 GUITAR PASSION—Charo—Universal Wave
- 15 A DAY IN THE LIFE—Danny Wright—Maulin D'Or
- 16 NARADA LOTUS ACOUSTIC SAMPLER 5—Various Artists—Narada
- 17 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave

Continued on page YE-66



ENYA: Top New Age Artist

# NARADA

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and to all of our artists for  
an extraordinary 1994*



*We look forward to  
another outstanding year together.*

# HIGHER OCTAVE MUSIC

BILLBOARD'S #1 INDEPENDENT NEW AGE LABEL 1991-1992-1993



**Craig Chaquico "Acoustic Planet"**  
(7070)

"Acoustic Planet is the finest CD of its kind presented to us this year...this is one beautiful piece of music."

-Pat McCoy, The MAC Report

#1 New Age Album-Billboard  
Top 10 Gavin AA  
Top 15 R & R NAC  
Top 5 MAC PAC



**Craig Chaquico "Acoustic Highway"**  
(7050)

Jefferson Starship's former lead guitarist in his stunning solo instrumental debut.

Top 5 New Age Album-Billboard  
#1 New Age Album/ Billboards' 1994  
Indies Spotlight  
Winner 1993 BMMIE (Bay Area Music Award) Best Independent Album of the Year

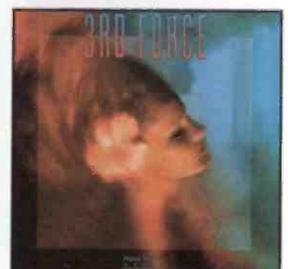


**Cusco "Apurimac II...Return to Ancient America"**  
(7067)

"Through this magical and delightful musical expression, Cusco once again surges to the forefront. Most highly recommended."

-Omega New Age Directory

Top 10 New Age Album-Billboard

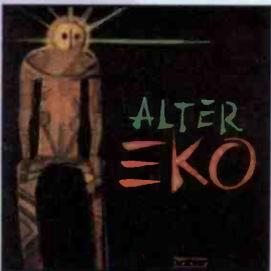


**3RD Force** (7066)

"The textures and grooves are some of the best we've heard all year...As catchy as they are fresh."

-Gavin

Top 15 New Age Album-Billboard  
Top 15 Gavin AA  
Top 10 R & R NAC



**EKO "Alter EKO"** (7063)

"This disc emerges as an unusually harmonious balance between stylistic continuity and diversity."

-CD REVIEW \*\*\*\*\*

Top 10 New Age Album-Billboard

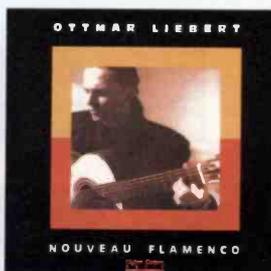


**Shahin & Sepehr "One Thousand & One Nights"**  
(7061)

"Ottmar Liebert meets Dancing Fantasy...A SMASH!"

-Stephanie Stewart-KTNT

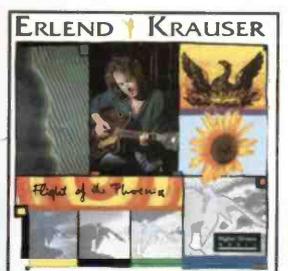
Top 10 New Age Album-Billboard  
Top 25 Gavin AA  
Top 30 R & R NAC  
Top 25 MAC PAC



**Ottmar Liebert "Nouveau Flamenco"**  
(7026)

Certified Gold in United States & Australia  
Certified Platinum in New Zealand

In its 5th year on Billboard's New Age chart  
NARM's best selling New Age recording  
1991, 1992, 1993 & 1994  
Over 1.2 Million units sold Worldwide



**Erlend Krauser "Flight of the Phoenix"**  
(7059)

"Erlend Krauser's splendid remake of the Doors' 'Riders On The Storm' is A-okay."

-Gavin

Top 20 New Age Album-Billboard  
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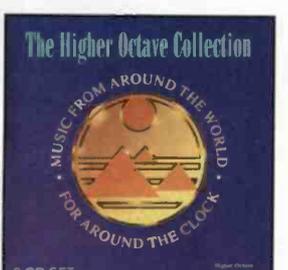
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# MUSIC

**NEW AGE**

Continued from page YE-64

- 18 **FOREST RAIN**—Dean Evenson—Soundings Of The Planet
- 19 **SUNDAY MORNING COFFEE II**—Various Artists—American Gramophone
- 20 **IMPRESSIONS**—Chip Davis—American Gramophone
- 21 **CELTIC ODYSSEY**—Various Artists—Narada
- 22 **WINDHAM HILL PIANO SAMPLER II**—Various Artists—Windham Hill
- 23 **CHRONOLOGIE**—Jean Michel Jarre—Disques Dreyfus
- 24 **ONE THOUSAND & ONE NIGHTS**—Shahin & Sepehr—Higher Octave
- 25 **DECEMBER**—George Winston—Windham Hill



**Top New Age Distributing Labels**

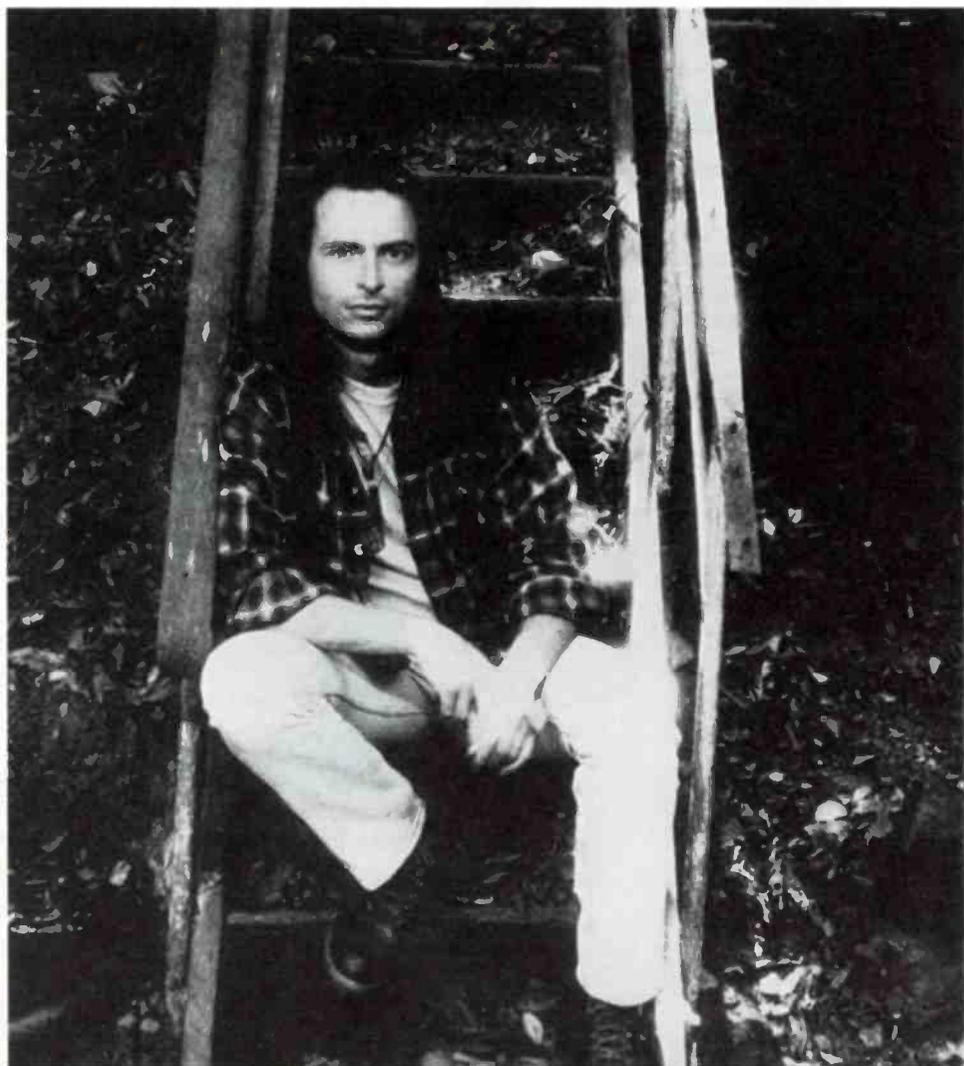
Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 **WINDHAM HILL** (10)
- 2 **NARADA** (12)
- 3 **HIGHER OCTAVE** (10)
- 4 **WARNER BROS.** (5)
- 5 **PRIVATE MUSIC** (2)

**Top New Age Labels**

Pos. LABEL (No. Of Charted Albums)

- 1 **WINDHAM HILL** (10)
- 2 **NARADA** (12)
- 3 **HIGHER OCTAVE** (10)
- 4 **REPRISE** (2)
- 5 **PRIVATE MUSIC** (2)
- 6 **EPIC** (1)
- 7 **HEARTS OF SPACE** (2)
- 8 **MIRAMAR** (2)
- 9 **AMERICAN GRAMOPHONE** (3)
- 10 **UNIVERSAL WAVE** (1)



OTTMAR LIEBERT: "Hours Between Night + Day" is the Top New Age Album.



PATRA: Top Reggae Artist. "Queen Of The Pack" is the Top Reggae Album.

**Top Reggae Artists**

Pos. ARTIST (No. Of Charted Albums) Label

- 1 **PATRA** (1) Epic
- 2 **UB40** (2) Virgin
- 3 **INNER CIRCLE** (2) Big Beat
- 4 **BORN JAMERICANS** (1) Delicious Vinyl/EastWest
- 5 **TERROR FABULOUS** (1) EastWest
- 6 **BOB MARLEY** (1) Tuff Gong (1) Masters
- 7 **BUJU BANTON** (1) Mercury
- 8 **CHAKA DEMUS & PLIERS** (1) Mango
- 9 **SNOW** (1) EastWest
- 10 **DAWN PENN** (1) Big Beat/Atlantic

**Top Reggae Albums**

Pos. TITLE—Artist—Label

- 1 **QUEEN OF THE PACK**—Patra—Epic
- 2 **PROMISES & LIES**—UB40—Virgin
- 3 **COOL RUNNINGS**—Soundtrack—Chaos
- 4 **BAD BOYS**—Inner Circle—Big Beat
- 5 **KIDS FROM FOREIGN**—Born Jamericans—Delicious Vinyl/EastWest
- 6 **YAGA YAGA**—Terror Fabulous—EastWest
- 7 **BIG BLUNTS**—Various Artists—Tommy Boy
- 8 **SONGS OF FREEDOM**—Bob Marley—Tuff Gong
- 9 **VOICE OF JAMAICA**—Buju Banton—Mercury
- 10 **ALL SHE WROTE**—Chaka Demus & Pliers—Mango
- 11 **12 INCHES OF SNOW**—Snow—EastWest
- 12 **REGGAE DANCER**—Inner Circle—Big Beat
- 13 **BEST OF REGGAE**—Various Artists—K-Tel
- 14 **DJ RED ALERT'S PROPMASTER DANCEHALL SHOW**—Various Artists—Epic
- 15 **NO, NO, NO**—Dawn Penn—Big Beat/Atlantic



**Top Reggae Labels**

Pos. LABEL (No. Of Charted Albums)

- 1 **EPIC** (5)
- 2 **VIRGIN** (4)
- 3 **BIG BEAT** (4)
- 4 **CHAOS** (2)
- 5 **EASTWEST** (3)



**Top Reggae Distributing Labels**

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 **ATLANTIC GROUP** (7)
- 2 **EPIC** (5)
- 3 **VIRGIN** (4)
- 4 **COLUMBIA** (5)
- 5 **ISLAND** (2)



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*New Acoustic*

**1979**

*Neo-Classical*

**1981**

*Ambient*

**1983**

*New Age*

**1986**

*Contemporary Jazz*

**1989**

*Adult Alternative*

**1992**

*Windham Hill*

**1994**

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# MUSIC

## Hot Adult Contemporary Artists

Pos. ARTIST (No. Of Charted Singles) Label

- 1 MARIAH CAREY (5) Columbia
- 2 TONI BRAXTON (3) LaFace
- 3 MICHAEL BOLTON (4) Columbia
- 4 RICHARD MARX (3) Capitol
- 5 CELINE DION (4) 550 Music  
(1) Epic Soundtrax
- 6 ACE OF BASE (3) Arista
- 7 BILLY JOEL (3) Columbia
- 8 PHIL COLLINS (2) Atlantic
- 9 BRYAN ADAMS (2) A&M
- 10 ELTON JOHN (2) Hollywood  
(1) MCA
- 11 JOSHUA KADISON (3) SBK
- 12 JON SECADA (3) SBK
- 13 ROD STEWART (2) Warner Bros.  
(1) A&M
- 14 MADONNA (3) Maverick/Sire
- 15 BONNIE RAITT (3) Capitol
- 16 HUEY LEWIS & THE NEWS (2) Elektra  
(1) Shonachie
- 17 MELISSA ETHERIDGE (2) Island
- 18 STING (4) A&M

- 19 BRUCE SPRINGSTEEN (1) Columbia
- 20 JANET JACKSON (3) Virgin
- 21 JIMMY CLIFF (1) Chaos
- 22 10,000 MANIACS (1) Elektra
- 23 ALL-4-ONE (1) Blitzz
- 24 WET WET WET (1) London
- 25 MEAT LOAF (2) MCA

## Hot Adult Contemporary Singles & Tracks

Pos. TITLE—Artist—Label

- 1 EVERYDAY—Phil Collins—Atlantic
- 2 NOW AND FOREVER—Richard Marx—Capitol
- 3 SAID I LOVED YOU...BUT I LIED—Michael Bolton—Columbia
- 4 THE POWER OF LOVE—Celine Dion—550 Music
- 5 PLEASE FORGIVE ME—Bryan Adams—A&M
- 6 IF YOU GO—Jon Secada—SBK
- 7 HERO—Mariah Carey—Columbia
- 8 BREATHE AGAIN—Toni Braxton—LaFace
- 9 CAN YOU FEEL THE LOVE TONIGHT—Elton John—Hollywood



MARIAH CAREY: Top Adult Contemporary Artist



PHIL COLLINS: "Everyday" is the Top Adult Contemporary Single/Track.

ADULT

Contemporary

## Top Soundtrack Albums

Pos. TITLE—Label

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1 THE LION KING—Walt Disney</li> <li>2 THE BODYGUARD—Arista</li> <li>3 FORREST GUMP—Epic Soundtrax</li> <li>4 ABOVE THE RIM—Death Row/Interscope</li> <li>5 REALITY BITES—RCA</li> <li>6 THE CROW—Interscope/Atlantic</li> </ol> | <ol style="list-style-type: none"> <li>7 SLEEPLESS IN SEATTLE—Epic Soundtrax</li> <li>8 PHILADELPHIA—Epic Soundtrax</li> <li>9 MURDER WAS THE CASE—Death Row/Interscope</li> <li>10 PURE COUNTRY—MCA</li> </ol> |
|---|---|



THE LION KING: Top Soundtrack Album

Sound Tracks

- 10 WILD NIGHT—John Mellencamp/Me'shell Ndegeocello—Mercury
- 11 I'LL REMEMBER—Madonna—Maverick/Sire
- 12 THE SIGN—Ace Of Base—Arista
- 13 YOU MEAN THE WORLD TO ME—Toni Braxton—LaFace
- 14 BEAUTIFUL IN MY EYES—Joshua Kadison—SBK
- 15 LOVE SNEAKIN' UP ON YOU—Bonnie Raitt—Capitol
- 16 WITHOUT YOU—Mariah Carey—Columbia
- 17 ALL FOR LOVE—Bryan Adams/Rod Stewart/Sting—A&M
- 18 STREETS OF PHILADELPHIA—Bruce Springsteen—Columbia
- 19 THE RIVER OF DREAMS—Billy Joel—Columbia
- 20 HAVING A PARTY—Rod Stewart—Warner Bras.
- 21 ANYTIME YOU NEED A FRIEND—Mariah Carey—Columbia
- 22 I CAN SEE CLEARLY NOW—Jimmy Cliff—Chaos
- 23 BECAUSE THE NIGHT—10,000 Maniacs—Elektra
- 24 COME TO MY WINDOW—Melissa Etheridge—Island
- 25 I SWEAR—All-4-One—Blitzz
- 26 LOVE IS ALL AROUND—Wet Wet Wet—London
- 27 ALL ABOUT SOUL—Billy Joel—Columbia
- 28 AGAIN—Janet Jackson—Virgin
- 29 JESSIE—Joshua Kadison—SBK
- 30 THE WAY SHE LOVES ME—Richard Marx—Capitol
- 31 BABY I LOVE YOUR WAY—Big Mountain—RCA
- 32 LUCKY ONE—Amy Grant—A&M
- 33 STAY (I MISSED YOU)—Lisa Loeb & Nine Stories—RCA
- 34 DON'T TURN AROUND—Ace Of Base—Arista
- 35 WHAT MIGHT HAVE BEEN—Little Texas—Warner Bros.
- 36 COMPLETELY—Michael Bolton—Columbia
- 37 DREAMLOVER—Mariah Carey—Columbia
- 38 BUT IT'S ALRIGHT—Huey Lewis & The News—Elektra
- 39 SOME KIND OF WONDERFUL—Huey Lewis & The News—Elektra
- 40 CIRCLE OF LIFE—Elton John—Hollywood
- 41 ALL I WANNA DO—Sheryl Crow—A&M
- 42 I'D DO ANYTHING FOR LOVE—Meat Loaf—MCA
- 43 WILL YOU BE THERE (IN THE MORNING)—Heart—Capitol
- 44 REASON TO BELIEVE—Rod Stewart—Warner Bros.
- 45 HOPELESSLY—Rick Astley—RCA
- 46 FIELDS OF GOLD—Sting—A&M
- 47 YOU—Bonnie Raitt—Capitol
- 48 I'LL MAKE LOVE TO YOU—Boyz II Men—Motown

- 49 LULLABY (GOODNIGHT, MY ANGEL)—Billy Joel—Columbia
- 50 ANOTHER SAD LOVE SONG—Toni Braxton—LaFace

## Hot Adult Contemporary Labels

Pos. LABEL (No. Of Charted Singles)

- 1 COLUMBIA (20)
- 2 A&M (11)
- 3 CAPITOL (10)
- 4 SBK (7)
- 5 ARISTA (11)
- 6 LaFACE (3)
- 7 RCA (6)
- 8 ELEKTRA (7)
- 9 550 MUSIC (7)
- 10 ATLANTIC (4)
- 11 WARNER BROS. (3)
- 12 HOLLYWOOD (2)
- 13 MERCURY (6)
- 14 ISLAND (3)
- 15 MCA (5)

COLUMBIA

## Hot Adult Contemporary Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Singles)

- 1 COLUMBIA (20)
- 2 ARISTA (14)
- 3 A&M (13)
- 4 CAPITOL (10)
- 5 WARNER BROS. (8)

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# The Year in

# MUSIC

## Top Gospel Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 MISSISSIPPI MASS CHOIR (1) Malaco
  - 2 KIRK FRANKLIN AND THE FAMILY (1) Gospo-Centric
  - 3 REV. JAMES MOORE (1) Malaco
  - 4 HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR (2) Benson
  - 5 SHIRLEY CAESAR (1) Word
  - 6 YOLANDA ADAMS (1) Tribute
  - 7 HELEN BAYLOR (2) Word
  - 8 RUDOLPH STANFIELD & NEW REVELATION (1) Sound Of Gospel
  - 9 LASHUN PACE (1) Savoy
  - 10 THE CANTON SPIRITUALS (1) Blackberry

## Top Gospel Albums

- Pos. TITLE—Artist—Label
- 1 IT REMAINS TO BE SEEN—Mississippi Mass Choir—Malaco
  - 2 KIRK FRANKLIN & FAMILY—Kirk Franklin And The Family—Gospo-Centric

- 3 I WILL TRUST IN THE LORD—Rev. James Moore—Malaco
- 4 STAND STILL—Shirley Caesar—Word
- 5 SAVE THE WORLD—Yolanda Adams—Tribute
- 6 LIVE AND IN PRAISE II—Rudolph Stanfield & New Revelation—Sound Of Gospel
- 7 SHEKINAH GLORY—Lashun Pace—Savoy
- 8 LIVE IN MEMPHIS—The Canton Spirituals—Blackberry
- 9 NOTHING CAN BE BETTER—Luther Barnes & The Red Budd Gospel Choir—Atlanta International
- 10 THROUGH GOD'S EYES—Rev. Milton Brunson & The Thompson Community Singers—Word
- 11 PLEASE DON'T LEAVE ME—Chicago Mass Choir—CGI
- 12 EXCELLENT—Bishop Norman L. Wagner/Mt. Colvory Concert Choir—Word
- 13 ON MY OWN—Dottie Jones—Bellmark
- 14 LIVE—Dottie Peoples & The Peoples Choice Chorale—Atlanta International
- 15 LIVE IN ATLANTA AT MOREHOUSE COLLEGE—Hezekiah Walker/Fellowship Crusade Choir—Benson
- 16 COLORBLIND—John P. Kee—Tyscot
- 17 START ALL OVER—Helen Baylor—Word

- 18 WE GIVE YOU PRAISE—Chicago Community Choir—Ambassador
- 19 LIVE IN TORONTO—Hezekiah Walker/Fellowship Crusade Choir—Benson
- 20 A HOLY GHOST TAKE-OVER—Ricky Dillard & The New Generation Chorale—Malaco
- 21 IN MY DREAMS—Daryl Coley—Sparrow
- 22 MIRACLES—The Clark Sisters—Sparrow
- 23 MATTERS OF THE HEART—Commissioned—Benson
- 24 LIVE... I'M A WINNER—Calvin Bernard Rhone—CGI
- 25 AFRICA TO AMERICA: THE JOURNEY OF THE DRUM—Sounds Of Blackness—Perspective
- 26 IT'S OUR TIME—GMWA Women Of Worship—Aleho International Music
- 27 WE OFFER CHRIST—Bishop Paul S. Morton, Sr. & Greater St. Stephen Moss Choir—Blackberry
- 28 LAWRENCE MATTHEWS & FRIENDS—Lawrence Matthews & Friends—Gospo-Centric
- 29 I SHALL NOT BE DEFEATED—L.A. Mass Choir—CGI
- 30 LILLY IN THE VALLEY—John P. Kee/VIP Mass Choir—Tyscot
- 31 LIVE—Richard Smallwood—Sparrow
- 32 KINGS & KINGDOMS—Edwin Hawkins—Intersound
- 33 COME THOU ALMIGHTY KING—Timothy Wright And The N.Y. Fellowship Mass Choir—Savoy
- 34 THE LIVE EXPERIENCE—Helen Baylor—Word
- 35 MERCY—Andrae Crouch—Qwest
- 36 "LIVE" WITH THE GEORGIA MASS CHOIR—Dorothy Norwood—Malaco
- 37 SONGS MAMA USED TO SING—Various Artists—Blackberry
- 38 LET'S MAGNIFY THE LORD—North Carolino Mass Choir—CGI
- 39 IN THIS PLACE—The Williams Brothers—Blackberry
- 40 WE NEED A MIRACLE—Timothy Wright—Tribute

## Top Gospel Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 MALACO (9)
  - 2 WORD (10)
  - 3 CGI (13)
  - 4 GOSPO-CENTRIC (4)
  - 5 SAVOY (11)
  - 6 BENSON (6)
  - 7 ATLANTA INTERNATIONAL (6)
  - 8 BLACKBERRY (6)
  - 9 SOUND OF GOSPEL (6)
  - 10 SPARROW (4)



## Top Gospel Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 MALACO (25)
  - 2 CGI (18)
  - 3 SPARROW (10)
  - 4 EPIC (8)
  - 5 ATLANTA INTERNATIONAL (7)



MISSISSIPPI MASS CHOIR: Top Gospel Artists. "It Remains To Be Seen" is the Top Gospel Album.

# ANOTHER GREAT YEAR THANK THE LORD!

*Once again in 1994 we were blessed with the #1 Gospel Label, Malaco; the #1 Distributing Label, Malaco; the #1 Gospel Album, "It Remains To Be Seen"; the #1 Gospel Artist: Mississippi Mass Choir; the #3 Gospel Artist, Rev. James Moore; the #5 Gospel Label, Savoy; the #7 Gospel Album, Shekinah Glory; the #8 Gospel Label, Blackberry; the #8 Gospel Album, "Live in Memphis"; the #9 Gospel Artist, Lashun Pace; the #10 Gospel Artist, The Canton Spirituals; the #20 Gospel Album, "A Holy Ghost Take-over"; the #27 Gospel Album, "We Offer Christ"; the #33 Gospel Album, "Come Thou Almighty"; the #36 Gospel Album, "Live with the Georgia Mass Choir".*

*The entire gospel family at Malaco would like to thank Billboard Magazine and our loyal fans for making all of this possible.*

**THANK YOU FOR ANOTHER GREAT YEAR!**



# MUSIC

## Top Contemporary Christian Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 DC TALK (2) Forefront  
(1) Starsong
- 2 CARMAN (2) Sparrow  
(1) Everland
- 3 MICHAEL W. SMITH (3) Reunion
- 4 TWILA PARIS (4) Starsong
- 5 STEVEN CURTIS CHAPMAN (3) Sparrow
- 6 RON KENOLY (2) Integrity
- 7 RAY BOLTZ (2) Word
- 8 NEWSBOYS (2) Starsong
- 9 SUSAN ASHTON (1) Sparrow
- 10 MICHAEL CARD (3) Sparrow

## Top Contemporary Christian Albums

Pos. TITLE—Artist—Label

- 1 FREE AT LAST—DC Talk—Forefront
- 2 FIRST DECADE 1983-1993—Michael W. Smith—Reunion
- 3 THE STANDARD—Carman—Sparrow
- 4 BEYOND A DREAM—Twila Paris—Starsong
- 5 SONGS FROM THE LOFT—Various Artists—Reunion
- 6 HEAVEN IN THE REAL WORLD—Steven Curtis Chapman—Sparrow
- 7 SUSAN ASHTON—Susan Ashton—Sparrow
- 8 JOY IN THE JOURNEY—Michael Card—Sparrow
- 9 GOD IS ABLE—Ron Kenoly—Integrity
- 10 MICHAEL SWEET—Michael Sweet—Benson
- 11 WAKE-UP CALL—Petra—Word
- 12 POINT OF GRACE—Point Of Grace—Word
- 13 WHERE MERCY BEGINS—Steve Green—Sparrow
- 14 A LITURGY, A LEGACY & A RAGGAMUFFIN BAND—Rich Mullins—Reunion
- 15 ALLEGIANCE—Ray Boltz—Word
- 16 GOING PUBLIC—Newsboys—Starsong
- 17 HOUSE OF LOVE—Amy Grant—Myrrh
- 18 HIGHLANDS—White Heart—Starsong
- 19 EVOLUTION—Geoff Moore & The Distance—Forefront
- 20 HOPE—Michael English—Warner Alliance
- 21 DIAMOND DAYS—Out Of The Grey—Sparrow
- 22 NOT ASHAMED—Newsboys—Starsong
- 23 MOMENTS FOR THE HEART—Ray Boltz—Word
- 24 LIFELINE—Phillips, Craig & Deon—Starsong
- 25 DON'T CENSOR ME—Audio Adrenaline—Forefront
- 26 JOIN THE BAND—Take 6—Warner Alliance
- 27 ALONG THE ROAD—Ashton/Becker/Dente—Sparrow
- 28 KIRK FRANKLIN & FAMILY—Kirk Franklin And The Family—Gospo-Centric
- 29 LIFT HIM UP WITH RON KENOLY—Ron Kenoly—Integrity
- 30 SLOW REVIVAL—Bryan Duncan—Myrrh
- 31 AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES—Various Artists—Brentwood
- 32 MY PLACE IS WITH YOU—Clay Crosse—Reunion
- 33 A BEAUTIFUL PLACE—Wayne Watson—DaySpring
- 34 LIVE ADVENTURE—Steven Curtis Chapman—Sparrow

- 35 THE BASICS OF LIFE—4 Him—Benson
- 36 ACAPELLA HYMNS—Glad—Benson
- 37 THE LIGHT INSIDE—Gary Chapman—Reunion
- 38 THE RIDE—4 Him—Benson
- 39 GOLDIE'S LAST DAY—PFR—Sparrow
- 40 NEW YOUNG MESSIAH—Various Artists—Sparrow

## Top Contemporary Christian Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SPARROW (26)
- 2 REUNION (9)
- 3 STARSONG (14)
- 4 WORD (16)
- 5 FOREFRONT (6)
- 6 BENSON (15)
- 7 MYRRH (8)
- 8 WARNER ALLIANCE (8)
- 9 INTEGRITY (5)
- 10 BRENTWOOD (4)



## Top Contemporary Christian Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 SPARROW (40)
- 2 WORD (33)
- 3 STARSONG (20)
- 4 BENSON (14)
- 5 EPIC (2)

CONTEMPORARY

Christian



DC TALK: Top Contemporary Christian Artists. "Free At Last" is the Top Contemporary Christian Album.

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# The Year in MUSIC



CE CE PENISTON: Top Dance-Music Club-Play Artist

## Hot Dance Music Club Play Artists

- Pos. ARTIST (No. Of Charted Tracks) Label
- 1 CE CE PENISTON (3) A&M
  - 2 M PEOPLE (3) Epic
  - 3 PET SHOP BOYS (3) EMI
  - 4 JULIET ROBERTS (2) Reprise  
(1) Cooltempo
  - 5 CRYSTAL WATERS (2) Mercury
  - 6 CULTURE BEAT (3) 550 Music
  - 7 ULTRA NATE (2) Warner Bros.
  - 8 GLORIA ESTEFAN (1) Epic  
(1) Crescent Moon/Epic Soundtrax
  - 9 BJÖRK (2) Elektra
  - 10 K.D. LANG (2) Sire
  - 11 JODY WATLEY (2) MCA
  - 12 ARETHA FRANKLIN (2) Arista
  - 13 MICHAEL WATFORD (3) EastWest
  - 14 BEAUTIFUL PEOPLE (2) Continuum
  - 15 SOUND FACTORY (2) Logic
  - 16 DAVID MORALES & THE BAD YARD CLUB (2) Mercury
  - 17 SOUNDS OF BLACKNESS (2) Perspective
  - 18 PATRA (2) Epic
  - 19 RIVER OCEAN FEATURING INDIA (1) Rhythm
  - 20 DEEE-LITE (2) Elektra
  - 21 DJ DUKE (2) FFRR
  - 22 THE DAOU (2) Tribal America



CLUB PLAY

- 23 OPUS III (2) EastWest
- 24 GENERAL PUBLIC (1) Epic Soundtrax
- 25 UNCANNY ALLIANCE (2) A&M

## Hot Dance Music Club Play Singles

- Pos. TITLE—Artist—Label
- 1 100% PURE LOVE—Crystal Waters—Mercury
  - 2 MOVING ON UP—M People—Epic
  - 3 ONE NIGHT IN HEAVEN—M People—Epic
  - 4 A DEEPER LOVE (FROM SISTER ACT 2)—Aretha Franklin—Arista
  - 5 LOVE & HAPPINESS—River Ocean Featuring India—Strictly Rhythm
  - 6 I WANT YOU—Juliet Roberts—Reprise
  - 7 SO INTO YOU—Michael Watford—EastWest
  - 8 I WOULDN'T NORMALLY DO THIS KIND OF THING—Pet Shop Boys—EMI
  - 9 I'M NOT OVER YOU—Ce Ce Peniston—A&M
  - 10 I'LL TAKE YOU THERE (FROM THREESOME)—General Public—Epic Soundtrax
  - 11 GOOD TIME—Sound Factory—Logic
  - 12 GOT TO GET IT—Culture Beat—550 Music
  - 13 WORKER MAN—Patra—Epic
  - 14 THE RIGHT KINDA LOVER—Patti LaBelle—MCA
  - 15 I BELIEVE—Sounds Of Blackness—Perspective
  - 16 DO YOU WANNA GET FUNKY—C+C Music Factory—Columbia
  - 17 HOW LONG—Ultra Nate—Warner Bros.
  - 18 BEEN A LONG TIME—The Fog—Columbia
  - 19 AIN'T NOBODY—Jaki Graham—Avex Group
  - 20 I LOVE MUSIC (FROM CARLITO'S WAY)—Rozalla—Epic
  - 21 BRING ME JOY—Meechie—Vibe Music
  - 22 I WANT IT, I NEED IT (REAL LOVE)—Sandra Williams—Boldt Soul

- 23 JOY—Staxx Of Jay Featuring Carol Leeming—Champion/Chaos
- 24 HIT BY LOVE—Ce Ce Peniston—A&M
- 25 I'LL WAIT—Taylor Dayne—Arista
- 26 YOUR LOVE KEEPS WORKING ON ME—Jody Watley—MCA
- 27 LOVE CHANGES—MK Featuring Alana—Virgin
- 28 BIG TIME SENSUALITY—Björk—Elektra
- 29 ANOTHER NIGHT—Real McCoy—Arista
- 30 MISLED—Celine Dion—550 Music
- 31 SHORT DICK MAN—20 Fingers—DJ World
- 32 BRING ME YOUR LOVE—Deee-Lite—Elektra
- 33 LIFTED BY LOVE—k.d. lang—Sire
- 34 SUNE SIGH SAY—House Of Gypsies—Freeze
- 35 CAUGHT IN THE MIDDLE—Juliet Roberts—Reprise
- 36 DON'T GO BREAKING MY HEART—Elton John & RuPaul—MCA
- 37 BEAUTIFUL PEOPLE—Barbara Tucker—Strictly Rhythm
- 38 QUEEN OF THE NIGHT—Whitney Houston—Arista
- 39 ANYTIME YOU NEED A FRIEND—Mariah Carey—Columbia
- 40 SHOW ME—Ultra Nate—Warner Bros.
- 41 DRUNK ON LOVE—Basia—Epic
- 42 WHAT I NEED—Crystal Waters—Mercury
- 43 DOOP—Doop—MCA
- 44 I'M IN THE MOOD—Ce Ce Peniston—A&M
- 45 DREAMER—Livin' Jay—MCA
- 46 TRADICION—Gloria Estefan—Epic
- 47 IN DE GHETTO—David Morales & The Bad Yard Club—Mercury
- 48 TURN THE BEAT AROUND—Gloria Estefan—Crescent Moon/Epic Soundtrax
- 49 RIGHT IN THE NIGHT—Jam & Spoon Featuring Plavka—Epic
- 50 BOMBADIN—808 State—Tommy Boy

## Hot Dance Music Club Play Labels

- Pos. LABEL (No. Of Charted Tracks)
- 1 EPIC (15)
  - 2 MCA (11)
  - 3 COLUMBIA (12)
  - 4 550 MUSIC (9)
  - 5 ARISTA (7)
  - 6 A&M (6)
  - 7 STRICTLY RHYTHM (7)
  - 8 MERCURY (7)
  - 9 WARNER BROS. (7)
  - 10 ELEKTRA (7)
  - 11 SIRE (9)

- 12 EASTWEST (8)
- 13 EMI (4)
- 14 FFRR (8)
- 15 CHAMPION (4)

## Hot Dance Music Club Play Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Tracks)
- 1 EPIC (30)
  - 2 WARNER BROS. (26)
  - 3 MCA (14)
  - 4 COLUMBIA (16)
  - 5 EASTWEST (12)



## Hot Dance Music Labels

- Pos. LABEL (No. Of Charted Singles & Tracks)
- 1 EPIC (27)
  - 2 COLUMBIA (27)
  - 3 ARISTA (18)
  - 4 MCA (18)
  - 5 550 MUSIC (15)
  - 6 MERCURY (14)
  - 7 STRICTLY RHYTHM (12)
  - 8 A&M (10)
  - 9 ELEKTRA (16)
  - 10 EASTWEST (20)
  - 11 JIVE (21)
  - 12 SIRE (14)
  - 13 WARNER BROS. (12)
  - 14 VIRGIN (12)
  - 15 REPRIS (11)

## Hot Dance Music Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Singles & Tracks)
- 1 EPIC (55)
  - 2 WARNER BROS. (46)
  - 3 COLUMBIA (47)
  - 4 ARISTA (24)
  - 5 MCA (29)

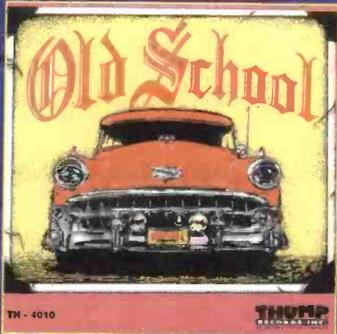


CRYSTAL WATERS: "100% Pure Love" is the Top Dance-Music Club-Play Single.

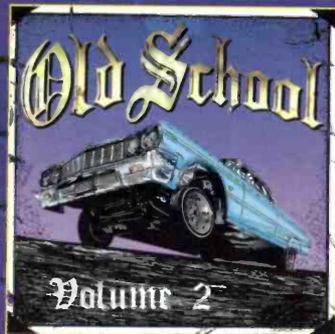
Thanks for making Thump Records the  
True leaders of the Old School in '94

# Old School

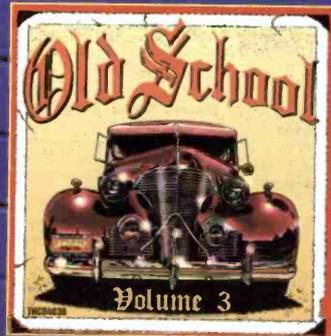
Volume 1



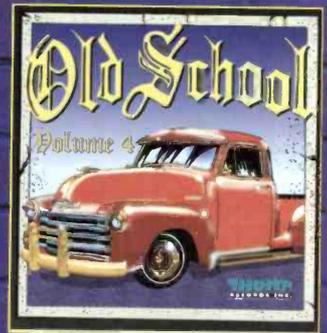
Volume 2



Volume 3



Volume 4

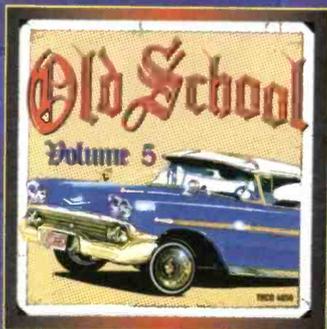


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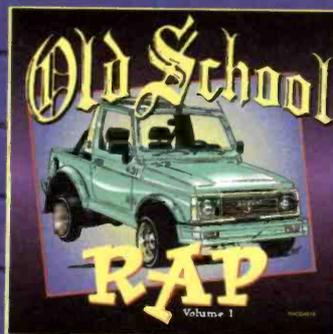
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# The Year in MUSIC

## Hot Dance Music Maxi-Singles Sales Artists

Pos.	ARTIST (No. Of Charted Singles)	Label
1	MAD LION (2)	Weeded (1) Break A Dawn
2	CRAIG MACK (1)	Bad Boy
3	CRYSTAL WATERS (2)	Mercury
4	R. KELLY (4)	Jive
5	DOMINO (2)	Outburst/RAL
6	A TRIBE CALLED QUEST (3)	Jive
7	BLACK MOON (3)	Wreck
8	ZHANE (3)	Illtown (1) Flavor Unit
9	JANET JACKSON (3)	Virgin
10	M PEOPLE (3)	Epic
11	WU-TANG CLAN (3)	Loud
12	AALIYAH (2)	Blackground
13	DOUG E. FRESH (1)	Gee Street
14	FUGEES (TRANZLATOR CREW) (2)	Ruffhouse



15	CE CE PENISTON (3)	A&M
16	GANG STARR (4)	Chrysalis
17	NAS (3)	Columbia
18	SALT-N-PEPA (3)	Next Plateau/London
19	DA BRAT (2)	So So Def
20	ARETHA FRANKLIN (2)	Arista
21	SMIF-N-WESSUN (1)	Wreck
22	SAGAT (1)	Maxi
23	INI KAMOZE (1)	Columbia
24	COOLIO (2)	Tommy Boy
25	THE NOTORIOUS B.I.G. (1)	Bad Boy

## Hot Dance Music Maxi-Singles Sales

Pos.	TITLE—Artist—Label
1	TAKE IT EASY—Mad Lion—Weeded
2	FLAVA IN YA EAR—Craig Mack—Bad Boy
3	100% PURE LOVE—Crystal Waters—Mercury
4	FREAKS/I-IGHT (ALRIGHT)—Doug E. Fresh—Gee Street
5	NAPPY HEADS—Fugees (Tranzlator Crew)—Ruffhouse
6	BUCKTOWN/LET'S GIT IT ON—Smif-N-Wessun—Wreck
7	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)—Wu-Tang Clan—Loud
8	WHY IS IT? (FUK DAT)—Sagat—Maxi
9	HERE COMES THE HOTSTEPPER—Ini Kamoze—Columbia

10	BUMP N' GRIND—R. Kelly—Jive
11	JUICY/UNBELIEVABLE—The Notorious B.I.G.—Bad Boy
12	GETTO JAM—Domino—Outburst/Chaos
13	SHORT DICK MAN—20 Fingers—DJ World
14	BACK & FORTH—Aaliyah—Blackground
15	MOVING ON UP—M People—Epic
16	A DEEPER LOVE (FROM SISTER ACT 2)—Aretha Franklin—Arista
17	FUNKDAFIED—Da Brat—So So Def/Chaos
18	FANTASTIC VOYAGE—Coolio—Tommy Boy
19	GIVE IT UP—The Goodmen—FFRR
20	ANY TIME, ANY PLACE/THROB—Janet Jackson—Virgin

21	ANOTHER NIGHT—Real McCoy—Arista
22	DO YOU WANNA GET FUNKY—C+C Music Factory—Columbia
23	WHAT'S UP—DJ Miko—ZYX
24	GIN AND JUICE—Snoop Doggy Dogg—Death Row/Interscope
25	GROOVE THANG—Zhané—Illtown
26	TOOTSEE ROLL—69 Bayz—Rip-It
27	BUCK EM DOWN—Black Moon—Wreck
28	IT AIN'T HARD TO TELL—NAS—Columbia
29	BOP GUN (ONE NATION)—Ice Cube Featuring George Clinton—Priority
30	MASS APPEAL—Gang Starr—Chrysalis
31	SWEET POTATOE PIE—Domino—Outburst/RAL
32	SHOOP—Salt-N-Pepa—Next Plateau/London
33	MR. VAIN—Culture Beat—550 Music
34	OH MY GOD—A Tribe Called Quest—Jive
35	SHOOT TO KILL—Mad Lion—Weeded
36	ANYTHING (FROM ABOVE THE RIM)—SWV—RCA
37	COME CLEAN—Jeru The Damaja—Payday
38	THIS D.J.—Warren G—Violator/RAL
39	BRING THE PAIN—Method Man—Def Jam/RAL
40	NO GUNS, NO MURDER—Rayvon—VP
41	WORKER MAN—Patra—Epic
42	I'M IN THE MOOD—Ce Ce Peniston—A&M
43	I LIKE TO MOVE IT—Reel 2 Real Featuring The Mad Stuntman—Strictly Rhythm
44	I WANNA BE DOWN—Brandy—Atlantic
45	WHATTA MAN—Salt-N-Pepa Featuring En Vogue—Next Plateau/London
46	EL TRAGO (THE DRINK)—2 In A Room—Cutting
47	ELECTRIC RELAXATION—A Tribe Called Quest—Jive

48	STROKE YOU UP—Changing Faces—Spoiled Rotten/Big Beat
49	I GOT CHA OPIN—Black Moon—Wreck
50	PLAYER'S BALL—Outkast—LaFace



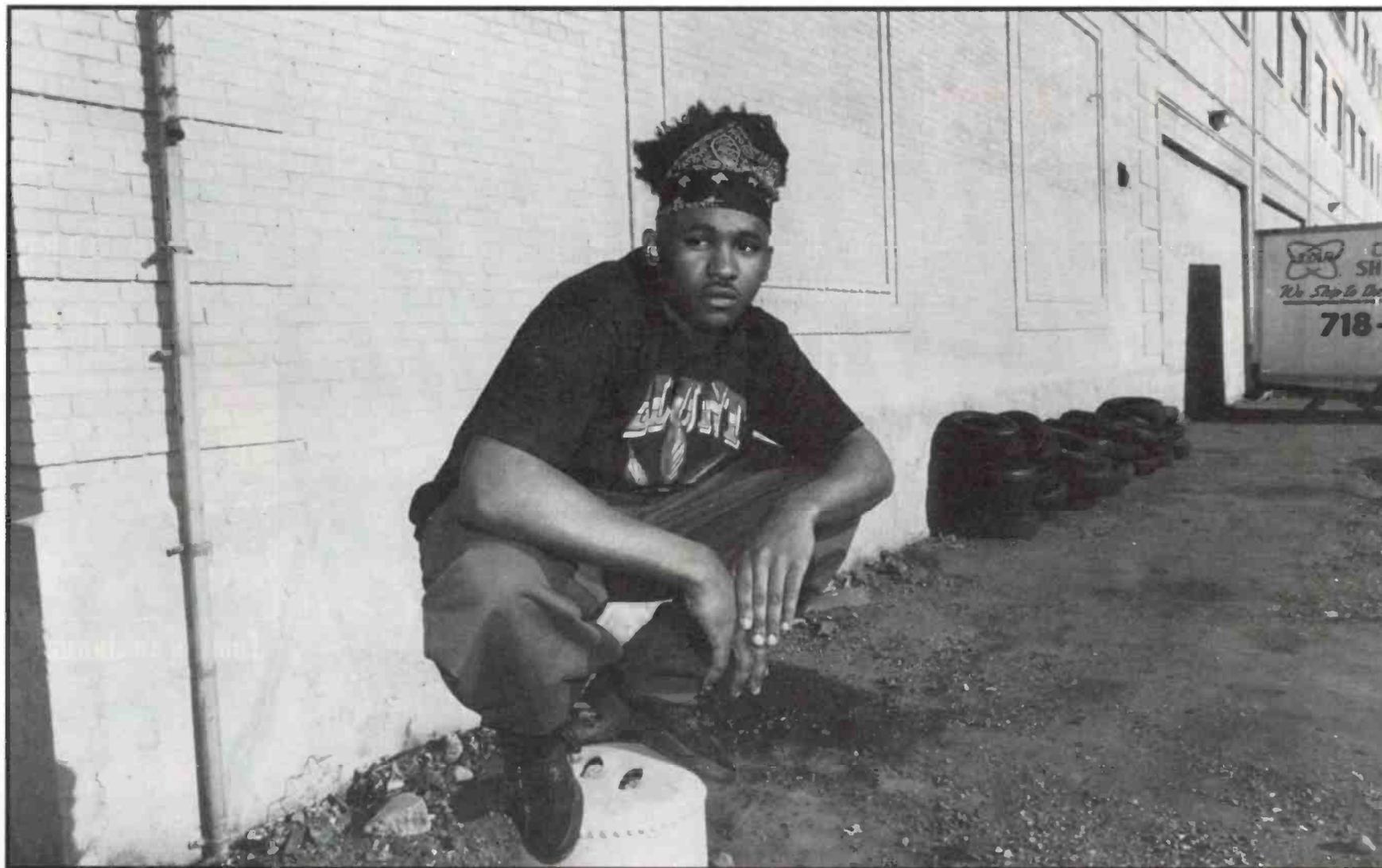
## Hot Dance Music Maxi-Singles Sales Labels

Pos.	LABEL (No. Of Charted Singles)
1	JIVE (19)
2	COLUMBIA (15)
3	ARISTA (11)
4	MERCURY (7)
5	EPIC (12)
6	BAD BOY (2)
7	WEEDD (2)
8	WRECK (4)
9	RAL (13)
10	CHAOS (10)
11	CHRYSLIS (8)
12	ELEKTRA (9)
13	VIRGIN (7)
14	INTERSCOPE (8)
15	BIG BEAT (11)

## COLUMBIA

## Hot Dance Music Maxi-Singles Sales Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Singles)
1	COLUMBIA (31)
2	ARISTA (17)
3	ATLANTIC GROUP (34)
4	ISLAND (23)
5	JIVE (22)



MAD LION: Top Dance-Music Maxi-Single Artist. "Take It Easy" is the Top Dance-Music Maxi-Single (Sales).

**Top Billboard Latin 50 Album Artists**

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 GLORIA ESTEFAN (1) Epic  
(1) Sony
  - 2 GIPSY KINGS (5) Elektra  
(1) Elektra Musician
  - 3 LUIS MIGUEL (4) WEA Latina
  - 4 SELENA (4) EMI Latin
  - 5 MANÁ (2) WEA Latina
  - 6 BRONCO (3) Fonovisa
  - 7 LA MAFIA (3) Sony
  - 8 JULIO IGLESIAS (5) Sony
  - 9 LINDA RONSTADT (3) Elektra
  - 10 LOS BUKIS (2) Fonovisa
  - 11 JERRY RIVERA (3) Sony
  - 12 M. A. SOLÍS Y LOS BUKIS (1) Fonovisa
  - 13 VICENTE FERNÁNDEZ (3) Sony
  - 14 BANDA MACHOS (5) Fonovisa
  - 15 MAZZ (2) EMI Latin
  - 16 JUAN LUIS GUERRA 440 (3) Karen
  - 17 ANA GABRIEL (2) Sony  
(1) Globo
  - 18 RAÚL DI BLASIO (2) Ariola
  - 19 JON SECADA (2) SBK
  - 20 LOS TEMERARIOS (2) AFG Sigma
  - 21 EMILIO NAVAIRA (2) EMI Latin
  - 22 CARLOS VIVES (1) PolyGram Latino
  - 23 FAMA (3) Sony
  - 24 LOS TIGRES DEL NORTE (1) Fonovisa
  - 25 JUAN GABRIEL (1) Ariola

**Top Billboard Latin 50 Albums**

- Pos. TITLE—Artist—Label
- 1 MI TIERRA—Gloria Estefan—Epic
  - 2 SEGUNDO ROMANCE—Luis Miguel—WEA Latina
  - 3 LOVE & LIBERTÉ—Gipsy Kings—Elektra Musician
  - 4 AMOR PROHIBIDO—Selena—EMI Latin
  - 5 DONDE JUGARÁN LOS NIÑOS—Maná—WEA Latina
  - 6 PURA SANGRE—Bronco—Fonovisa
  - 7 GIPSY KINGS—Gipsy Kings—Elektra
  - 8 ROMANCE—Luis Miguel—WEA Latina
  - 9 INALCANZABLE—M. A. Solís Y Los Bukis—Fonovisa
  - 10 VIDA—La Mafia—Sony
  - 11 THE MAMBO KINGS—Soundtrack—Elektra
  - 12 CARA DE NIÑO—Jerry Rivera—Sony
  - 13 CANCIONES DE MI PADRE—Linda Ronstadt—Elektra
  - 14 ARIES—Luis Miguel—WEA Latina
  - 15 QUÉ ESPERABAS—Mazz—EMI Latin
  - 16 PIANO DE AMÉRICA 2—Raúl Di Blasio—Ariola
  - 17 JULIO—Julio Iglesias—Sony
  - 18 LIVE!—Selena—EMI Latin
  - 19 LIVE!—Gipsy Kings—Elektra
  - 20 TU ÚLTIMA CANCIÓN—Los Temerarios—AFG Sigma
  - 21 SOUTHERN EXPOSURE—Emilio Navaira—EMI Latin
  - 22 MOSAIQUE—Gipsy Kings—Elektra
  - 23 CLÁSICOS DE LA PROVINCIA—Carlos Vives—PolyGram Latino
  - 24 LOS DOS PLEBES—Los Tigres Del Norte—Fonovisa
  - 25 LÁSTIMA QUE SEAS AJENA—Vicente Fernández—Sony
  - 26 GRACIAS POR ESPERAR—Juan Gabriel—Ariola
  - 27 EN GRANDE—Fama—Sony
  - 28 LOS MACHOS TAMBIÉN LLORAN—Banda Machos—Fonovisa
  - 29 FOGARATÉ—Juan Luis Guerra 440—Karen
  - 30 ENTRE A MI MUNDO—Selena—EMI Latin
  - 31 LIBERACIÓN—Liberación—Fonovisa
  - 32 ESTE MUNDO—Gipsy Kings—Elektra
  - 33 SI TE VAS—Jon Secada—SBK
  - 34 TE VAS A ACORDAR—Gary Hobbs—EMI Latin
  - 35 LUNA—Ana Gabriel—Sony
  - 36 CORAZÓN DE CRISTAL—Los Palominos—Sony
  - 37 MI MEDIA MITAD—Ray Ruiz—Sony



GLORIA ESTEFAN: Top Latin 50 Album Artist. "Mi Tierra" is the Top Latin 50 Album.

- 38 OTRO DÍA MÁS SIN VERTE—Jon Secada—SBK
- 39 AHORA Y SIEMPRE—La Mafia—Sony
- 40 RECORDANDO A LOS PANCHOS—Vicente Fernández—Sony
- 41 OTRO DÍA—La Tropa F—Manny
- 42 DONDEQUIERA QUE ESTÉS—The Barrio Boyzz—SBK
- 43 CARINO DE MIS CARINOS—Lucero—Melody
- 44 MOMENTS—Julio Iglesias—Sony
- 45 FALTA AMOR—Maná—WEA Latina
- 46 CAMINO DEL ALMA—Cristian—Melody
- 47 DOS MUNDOS—Rick Treviño—Sony
- 48 TODO HISTORIAS—Eros Ramazzotti—Arista
- 49 CULTURE SHOCK—Culturás—Manny
- 50 BACHATA ROSA—Juan Luis Guerra 440—Karen

- 6 FONOVISA (23)
- 7 ELEKTRA MUSICIAN (1)
- 8 ARIOLA (7)
- 9 SBK (3)
- 10 RODVEN (7)

**Sony**  
**DISCOS**

**Top Billboard Latin 50 Album Distributing Labels**

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 SONY (47)
  - 2 ELEKTRA (10)
  - 3 WEA LATINA (12)
  - 4 EMI LATIN (22)
  - 5 FONOVISA (27)

**Top Billboard Latin 50 Album Labels**

- Pos. LABEL (No. Of Charted Albums)
- 1 SONY (35)
  - 2 WEA LATINA (8)
  - 3 EPIC (1)
  - 4 EMI LATIN (18)
  - 5 ELEKTRA (9)

**Latin 50**  
**ALBUMS**

The Year in

# MUSIC

## Top Pop Latin Artists

- Pos. ARTIST (No. Of Charted Albums) Label
- 1 GIPSY KINGS (5) Elektra  
(1) Elektra Musician
  - 2 LUIS MIGUEL (3) WEA Latina
  - 3 MANÁ (2) WEA Latina
  - 4 M. A. SOLÍS Y LOS BUKIS (2) Fonovisa
  - 5 LA MAFIA (1) Sony
  - 6 JULIO IGLESIAS (3) Sony
  - 7 RAÚL DI BLASIO (1) Ariola
  - 8 JON SECADA (2) SBK
  - 9 CARLOS VIVES (1) PolyGram Latino
  - 10 JUAN GABRIEL (1) Ariola

## Top Pop Latin Albums

- Pos. TITLE—Artist—Label
- 1 SEGUNDO ROMANCE—Luis Miguel—WEA Latina
  - 2 LOVE & LIBERTÉ—Gipsy Kings—Elektra Musician
  - 3 DONDE JUGARÁN LOS NIÑOS—Maná—WEA Latina
  - 4 GIPSY KINGS—Gipsy Kings—Elektra
  - 5 ROMANCE —Luis Miguel—WEA Latina
  - 6 INALCANZABLE—M. A. Solís Y Los Bukis—Fonovisa
  - 7 VIDA—La Mafia—Sony
  - 8 PIANO DE AMÉRICA 2—Raúl Di Blasio—Ariola
  - 9 ARIES—Luis Miguel—WEA Latina
  - 10 JULIO—Julio Iglesias—Sony
  - 11 MOSAIQUE—Gipsy Kings—Elektra
  - 12 LIVE—Gipsy Kings—Elektra
  - 13 CLÁSICOS DE LA PROVINCIA—Carlos Vives—PolyGram Latino
  - 14 GRACIAS POR ESPERAR—Juan Gabriel—Ariola
  - 15 SI TE VAS—Jon Secada—SBK

## Top Pop Latin Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 WEA LATINA (5)
  - 2 ELEKTRA (5)
  - 3 ELEKTRA MUSICIAN (1)
  - 4 SONY (8)
  - 5 ARIOLA (2)

**wea**  
Latina

## Top Pop Latin Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)
- 1 WEA LATINA (5)
  - 2 ELEKTRA (6)
  - 3 SONY (9)
  - 4 BMG (3)
  - 5 FONOVISA (3)

**Pop**  
LATIN



GIPSY KINGS: Top Pop Latin Artists



LUIS MIGUEL: "Segundo Romance" is the Top Pop Latin Album.

MIGUEL BOSE

LAURA PAUSINI



MANA



# WEA Latina

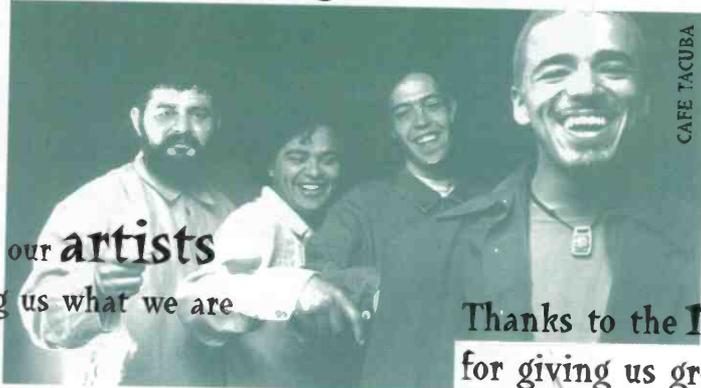
Proud to be Billboard's  
Top Pop Latin Label &  
Top Pop Latin

Distributing Label

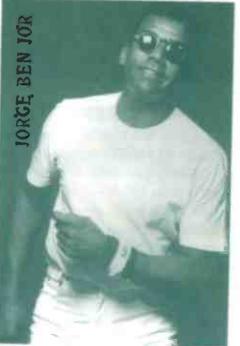
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Thanks to our **artists**  
for making us what we are



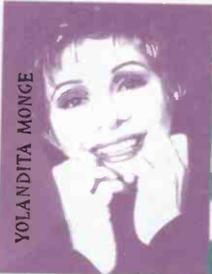
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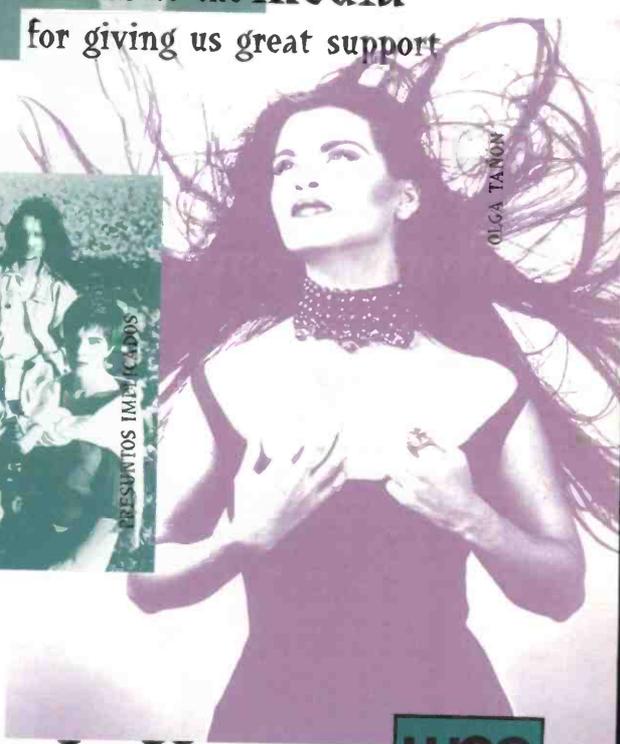
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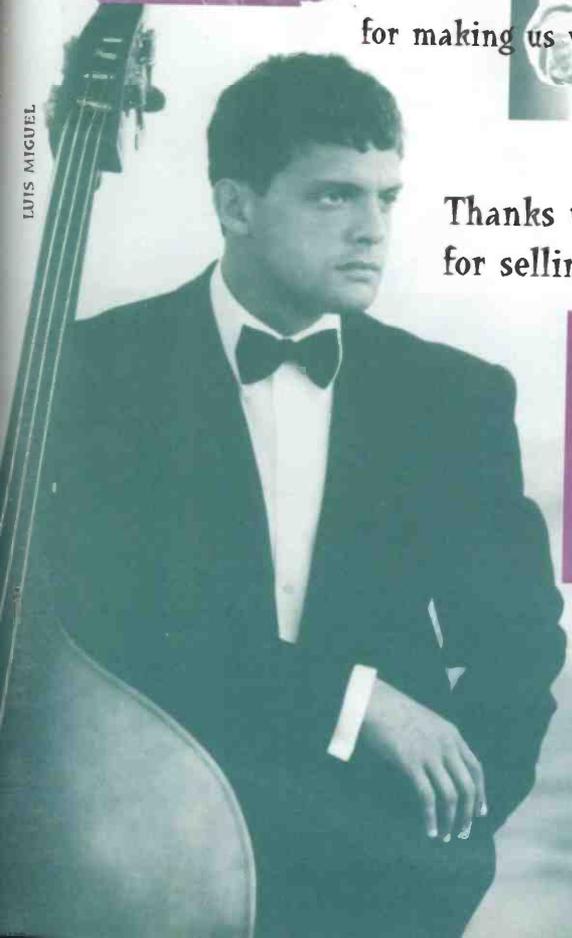


PRESENTOS IMPECCADOS



OLGA TANON

LUIS MIGUEL



## 1994 A GREAT YEAR IN MUSIC



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The Year in

# MUSIC

## Top Tropical/Salsa Latin Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 GLORIA ESTEFAN (1) Epic
- 2 JERRY RIVERA (3) Sony
- 3 JUAN LUIS GUERRA 440 (3) Karen
- 4 REY RUIZ (2) Sony  
(1) Globo
- 5 MARC ANTHONY (1) RMM
- 6 OLGA TAÑÓN (2) WEA Latina
- 7 LINDA RONSTADT (1) Elektra
- 8 CACHAO (1) Crescent Moon
- 9 EL GENERAL (1) RCA
- 10 WILLY CHIRINO (1) Sony

## Top Tropical/Salsa Latin Albums

Pos. TITLE—Artist—Label

- 1 MI TIERRA—Gloria Estefan—Epic
- 2 THE MAMBO KINGS—Soundtrack—Elektra
- 3 CARA DE NIÑO—Jerry Rivera—Sony
- 4 FOGARATÉ—Juan Luis Guerra 440—Karen
- 5 MI MEDIA MITAD—Rey Ruiz—Sony
- 6 BACHATA ROSA—Juan Luis Guerra 440—Karen
- 7 OTRA NOTA—Marc Anthony—RMM
- 8 CUENTA CONMIGO—Jerry Rivera—Sony
- 9 AREÍTO—Juan Luis Guerra 440—Karen
- 10 MUJER DE FUEGO—Olga Tañón—WEA Latina
- 11 FRENESÍ—Linda Ronstadt—Elektra
- 12 MERENGUE EN LA CALLE 8 '94—Various  
Artists—Rodven
- 13 SALSA MAGIC—Various Artists—Sony
- 14 MASTER SESSIONS VOL. 1—Cachao—Crescent  
Moon
- 15 ES MUNDIAL—El General—RCA



## Top Tropical/Salsa Latin Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EPIC (1)
- 2 SONY (13)
- 3 ELEKTRA (2)
- 4 KAREN (4)
- 5 RMM (4)

**Sony**  
DISCOS

## Top Tropical/Salsa Latin Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted  
Albums)

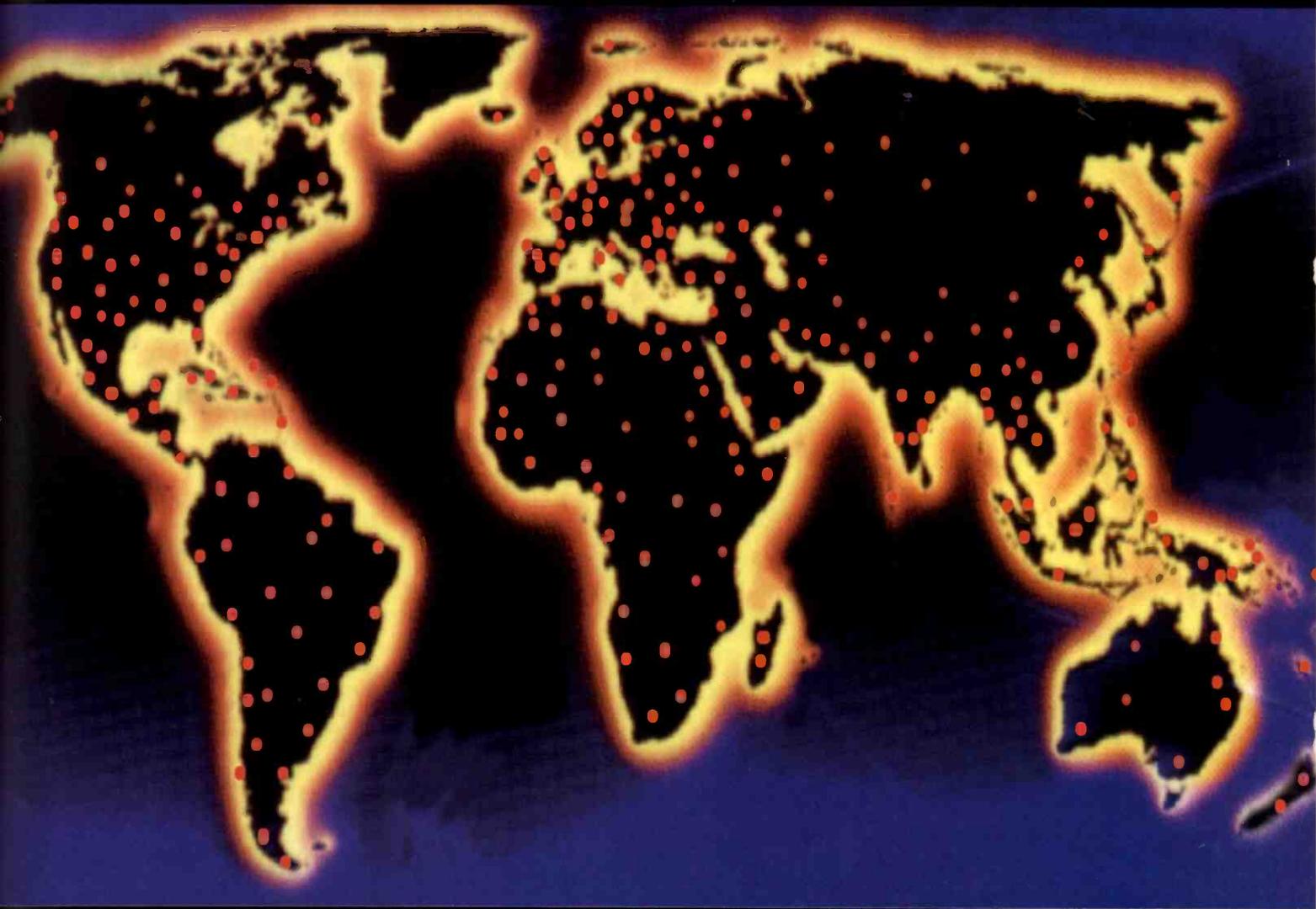
- 1 SONY (29)
- 2 BMG (5)
- 3 ELEKTRA (2)
- 4 WEA LATINA (2)
- 5 RODVEN (2)



GLORIA ESTEFAN: Top Tropical/Salsa Latin Artist. "Mi Tierra" is the Top Tropical/Salsa Latin Album.

**T**ropical  
SALSA

# Billboard Readers Span The Globe



*The Reach of Billboard: 300 cities, 107 countries, 7 continents*

Andorra	Brazil	Czechoslovakia	Gibraltar	Italy	Mexico	Russia	Thailand
Antigua Barbuda	British West Indies	Denmark	Ghana	Jamaica	Muscat & Oman	Saudia Arabia	Trinidad & Tobago
Argentina	BR Virgin Islands	Ecuador	Greece	Japan	Netherland Antilles	Serbia	Turkey
Australia	Brunei	Egypt	Guadeloupe	Jordan	New Zealand	Singapore	U.S.A.
Azores	Bulgaria	Eire	Guatemala	Kenya	Nicaragua	Slovenia	Uruguay
Bahama Islands	Canada	El Salvador	Guyana	Kuwait	Nigeria	South Africa	Venezuela
Bahrain	Canary Islands	England	Holland	Latvia	Norway	South Korea	Winward Islands
Balearic Islands	Cayman Islands	Faroe Islands	Honduras	Leeward Islands	Panama	Spain	Yugoslavia
Barbados	Chile	Fiji Islands	Hong Kong	Luxembourg	Paraguay	Sri Lanka	Zimbabwe
Belize	China	Finland	Hungary	Malaysia	Peru	Sweden	
Belgium	Columbia	France	Iceland	Malta	Philippines	Switzerland	
Bermuda	Costa Rica	French Guiana	Indonesia	Martinique	Poland	Syria	
Bolivia	Croatia	FRW Indies	India	Mauritius	Portugal	Tahiti	
Botswana	Cyprus	Germany	Israel	Monaco	Romania	Taiwan	

**Billboard**

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The Year in

# MUSIC

## Latin Tracks

### Top Regional Mexican Latin Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 SELENA (4) EMI Latin
- 2 BRONCO (3) Fonovisa
- 3 LINDA RONSTADT (2) Elektra
- 4 MAZZ (1) EMI Latin
- 5 VICENTE FERNÁNDEZ (4) Sony
- 6 BANDA MACHOS (5) Fonovisa
- 7 LOS TEMERARIOS (2) AFG Sigma
- 8 EMILIO NAVAIRA (1) EMI Latin
- 9 LOS TIGRES DEL NORTE (1) Fonovisa
- 10 FAMA (3) Sony

### Top Regional Mexican Latin Albums

Pos. TITLE—Artist—Label

- 1 AMOR PROHIBIDO—Selena—EMI Latin
- 2 PURA SANGRE—Bronco—Fonovisa
- 3 CANCIONES DE MI PADRE—Linda Ronstadt—Elektra
- 4 QUÉ ESPERABAS—Mazz—EMI Latin
- 5 LIVE!—Selena—EMI Latin
- 6 TU ÚLTIMA CANCIÓN—Las Temerarias—AFG Sigma
- 7 SOUTHERN EXPOSURE—Emilio Navairo—EMI Latin
- 8 LOS DOS PLEBES—Los Tigres Del Norte—Fonovisa
- 9 EN GRANDE—Fama—Sony
- 10 LOS MACHOS TAMBIÉN LLORAN—Banda Machos—Fonovisa
- 11 LIBERACIÓN—Liberación—Fonovisa
- 12 LÁSTIMA QUE SEAS AJENA—Vicente Fernández—Sony
- 13 TE VAS A ACORDAR—Gary Hobbs—EMI Latin
- 14 RECORDANDO A LOS PANCHOS—Vicente Fernández—Sony
- 15 CARIÑO DE MIS CARIÑOS—Lucero—Melody

### Top Regional Mexican Latin Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EMI LATIN (9)
- 2 FONOVISA (16)
- 3 SONY (13)
- 4 ELEKTRA (2)
- 5 AFG SIGMA (2)



### Top Regional Mexican Latin Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 EMI LATIN (9)
- 2 FONOVISA (17)
- 3 SONY (13)
- 4 ELEKTRA (2)
- 5 AFG SIGMA (2)



SELENA: Top Regional Mexican Latin Artist. "Amor Prohibido" is the Top Regional Mexican Latin Album and the Top Latin Track.



LUIS MIGUEL: Top Latin Tracks Artist

### Hot Latin Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Label

- 1 LUIS MIGUEL (6) WEA Latina
- 2 SELENA (4) EMI Latin
- 3 ANA GABRIEL (4) Sony
- 4 LA MAFIA (4) Sony
- 5 GLORIA ESTEFAN (3) Epic
- 6 LOS FANTASMAS DEL CARIBE (4) Rodven
- 7 PIMPINELA (4) PolyGram Latino
- 8 LOS FUGITIVOS (4) Rodven
- 9 CRISTIAN (4) Melody
- 10 THE BARRIO BOYZZ (3) SBK

### Hot Latin Tracks

Pos. TITLE—Artist—Label

- 1 AMOR PROHIBIDO—Selena—EMI Latin
- 2 VIDA—La Mafia—Sony
- 3 LUNA—Ana Gabriel—Sony
- 4 PERO QUÉ NECESIDAD—Juan Gabriel—Ariola
- 5 SI TE VAS—Jon Secada—SBK
- 6 DONDEQUIERA QUE ESTÉS—The Barrio Boyzz Y Selena—EMI Latin
- 7 BIDI BIDI BOM BOM—Selena—EMI Latin
- 8 QUISIERA—Ricardo Montaner—EMI Latin
- 9 DETRAS DE MI VENTANA—Yuri—Sony
- 10 EL DÍA QUE ME QUIERAS—Luis Miguel—WEA Latina
- 11 MI BUEN AMOR—Gloria Estefan—Epic
- 12 CERCA DE TÍ—The Barrio Boyzz—SBK
- 13 CON UN NUDO EN LA GARGANTA—Pimpinela—PolyGram Latino
- 14 LA NIÑA FRESA—Banda Z—Fonovisa
- 15 BOCA, DULCE BOCA—Jose Luis Rodriguez—Sony
- 16 MAÑANA—Cristian—Melody
- 17 UNA TARDE FUÉ—Las Temerarias—AFG Sigma
- 18 TÚ Y YO—Luis Miguel—WEA Latina
- 19 PENSANDO SIEMPRE EN TÍ—Ednita Nazario—EMI Latin
- 20 HÁBLAME DE FRENTE—Ana Gabriel—Sony
- 21 DIABLO—Los Fugitivos—Rodven
- 22 MÁS Y MÁS—Las Fantasmas Del Caribe—Rodven
- 23 TE CONOZCO—Ricardo Arjona—Sony
- 24 POR UNA LÁGRIMA—Las Fantasmas Del Caribe—Rodven
- 25 QUÉ HAY DE MALO—Jerry Rivera—Sony
- 26 LA LOCA—Los Fugitivos—Rodven
- 27 MISERIA—Vicente Fernández—Sony
- 28 HASTA EL FIN—Luis Miguel—WEA Latina
- 29 AYER—Gloria Estefan—Epic
- 30 ALGO MÁS QUE AMOR—Las Triplets—EMI Latin
- 31 MI LUNA, MI ESTRELLA—Banda Machos—Fonovisa
- 32 UNA NOCHE DE AMOR—The Barrio Boyzz—SBK
- 33 DOS MUJERES UN CAMINO—Bronco—Fonovisa
- 34 EL AMOR NO SE PUEDE OLVIDAR—Pimpinela—PolyGram Latino
- 35 POR AMOR A TÍ—Cristian—Melody
- 36 LA GOTA FRÍA—Carlos Vives—PolyGram Latino
- 37 TÚ LO DECIDISTE—Ana Gabriel—Sony
- 38 ANGEL CAÍDO—Alvaro Torres—EMI Latin
- 39 MI FRACASO—Pandora—EMI Latin
- 40 CÁLIDO Y FRÍO—Franco De Vita—Sony

### Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 SONY (61)
- 2 EMI LATIN (39)
- 3 RODVEN (27)
- 4 FONOVISA (33)
- 5 WEA LATINA (22)
- 6 POLYGRAM LATINO (18)
- 7 SBK (5)
- 8 ARIOLA (7)
- 9 MELODY (8)
- 10 EPIC (3)

### Hot Latin Tracks Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Tracks)

- 1 SONY (79)
- 2 EMI LATIN (46)
- 3 FONOVISA (50)
- 4 RODVEN (27)
- 5 WEA LATINA (23)

Regional Mexican

L A T I N

Sony  
DISCOS

# Music Video

ARTISTS & MUSIC

## New Players In Programming Wars: Major Labels, VH1 (Again), Shopping

**T**HE YEAR DAWNED with news that Warner Music Group, EMI Music, PolyGram Holding Inc., and Sony Software planned to take music video programming into their own hands, creating a 24-hour network they could control. Ticketmaster and BMG signed on, too, but plans to launch the network stalled in late 1994 as the U.S. Justice Department launched an investigation to determine whether the proposed consortium was in violation of antitrust regulations.

**M**ERGER MAYHEM: MTV Networks' music video outlets MTV and VH1 are destined to become ever more ubiquitous in the coming years, thanks to the 1994 deals that saw MTV Nets' parent, Viacom Inc., merge with Paramount Communications in July and with Blockbuster Entertainment Corp.

### THE TOP STORIES

- Five Major-Label Groups Align With Ticketmaster In Quest To Create A New Music Video Network.
- MTV Networks Parent Viacom Merges With Paramount Communications And Blockbuster Entertainment Corp.
- VH1 Is Revamped, Redesigned, And Relaunched With A New Team.
- Direct Marketing Continues To Infiltrate The Musical Airwaves.
- CD-ROM Industry and Music Video Business Begin To Blend.

in September. MTV struck a first-look deal with Paramount for film and TV projects, and linked with the Sony Corp. to launch a new home video line. The pacts mark a significant advance in the distribution of the company's film and television projects, as well as the retail distribution of audio/video and interactive titles.

MTV's Judy McGrath, who began the year as co-president/creative director, advanced to a whole new level in 1994 as she assumed the sole presidency of the network when Sara Levinson, former co-president/business di-

rector, exited for a presidential post at NFL Properties. A major management reorganization ensued. Longtime talent and artist relations staffers Rick Krim, Traci Jordan, and Bruce Gilmer exited the network.

**EVERYTHING OLD IS NEW** Again: VH1 prepared for its 10th anniversary in 1995 by reinventing itself *yet again*

### 1994 \*IN\* REVIEW

in 1994. Industry veteran John Sykes, a member of the development team that launched MTV in 1981, took over as network president in the wake of former president Ed Bennett's exit. Sykes turned to the radio industry to sharpen the video net's focus on contemporary music. Radio pros who made the leap into Sykes' world include Lee Chesnut, Darcy Sanders Fulmer, and Beau Phillips. Other new members of Sykes' VH1 team include Wayne Isaak, Karin Silverstein, and Lauren Zalaznick.

In other staff realignments at VH1, the programming department's Lois Ruben moved to the U.K. to launch VH1 overseas in September, while Juli Davidson took on a new role in business development at the MTV Networks. Norm Schoenfeld left the company as the year closed.

The "new" VH1's zeal to target the active music consumer between the ages of 25 and 40 manifested itself in aggressive campaigns for the Rolling Stones, Melissa Etheridge, Sheryl Crow, and Hootie & the Blowfish, to name just a few.

**CALL NOW TO ORDER:** Music video networks continued to take a cue from the home shopping universe in 1994. The MTV Networks debuted the shopping program "The Goods" in August. Shows targeting fans of Beavis and Butt-head and the Rolling Stones moved CDs, clothes, and other merchandise to MTV/VH1 viewers.

In addition, BET launched its "BET Shop" program, with a sales pitch aimed at African-American females.

Meanwhile, St. Petersburg, Fla.-based direct marketing video network

MOR Music TV underwent a major staff shakeout, seeing the exit of co-founder Peter Forsythe, co-founder/network senior VP Ed Sherman, and secretary/treasurer David Wilcox, as well as programming executives Chris Clark and Cheryl Russell and affiliate relations VP Nancy Kramer.

Network president Ron Harris reorganized MOR and received new financing, exchanged lawsuits with Clark, and assumed the three board positions formerly held by Forsythe, Sherman, and Wilcox.

MOR's Florida neighbor, Video Jukebox Network Inc., which operates the Box, took significant steps toward a home shopping test overseas when it inked a proposal whereby Ticketmaster would acquire a 50% stake in its U.K. subsidiary.

In 1995, U.K.-based viewers of the Box should be able to purchase concert tickets, clothing, music products, and other merchandise when they phone in video requests to the Box.

Stateside, the Box saw some of its own staff changes. Radio veteran Frankie Blue came in as director of programming, while John Robson moved up to a VP post in international.

## THE EYE



by Deborah Russell

**MUSIC VIDEO** entrepreneurs with an eye on the future looked to the burgeoning CD-ROM industry as a viable option to retain relevance in the hi-tech '90s. Propaganda Films, One Heart Productions, Industrial Artists, Oil Factory Films, and the Company were among the production houses to hone in on multimedia this year.

New interactive products using music video as the draw, such as Geffen's "Vid Grid" and Troon's GUMBOvision releases, created additional revenue streams for labels looking to maximize music video's commercial potential.

But that revenue stream has yet to trickle toward directors and producers, who operate under work-for-hire agreements that don't include profit participation in such new-media uses of their creations.

**BILLBOARD'S** 16th annual Music Video Conference & Awards showcased the link between traditional music video applications and CD-ROM technology with panels to explore the creation of multimedia software and the technology's relationship to visual marketing.

November 1994 also saw Billboard launch its first MultiMedia Expo, attracting a number of CD-ROM producers who displayed interactive press kits and music videos, mail-order catalogs, and research tools.

**NEW VIEWS:** April marked the launch of the Austin Music Network, a



**Mock Monks.** The music video format gave a couple of clowns an opportunity to spoof the popularity exhibited by chant music in 1994. Standing, from left, on the set of the Benzedrine Monks' Rhino "Monkumentary" are Brothers Bob Wayne and Don Raymond, director Brent Carpenter, Brothers Marty Kaniger, Jerzy Yergens, Todd Tatum, and Randy Wespiser, and Rhino VP of marketing Garson Fooks. Seated, from left, are cinematographer Peter Pflaifan and writer Dylan Brody. (Photo: Henry Diltz)

Texas-style service... In May, Gaylord Entertainment, which owns country programmers CMT and TNN, acquired a majority interest in contemporary Christian outlet Z Music... The New York-based live video showcase "Sound f/X" debuted on Fox's cable network, f/X, in June... Toronto-based MuchMusic crossed the border and gained U.S. distribution in July via N.Y.-based Rainbow Holdings Inc.... High Five Productions and Tribune Entertainment Co. debuted the syndicated country music/documentary series "The Road" in September... Latin music video gained more exposure via the launch of Newark, N.J.'s "Power Play International," the Box's Spanish-language service El Box, and the burgeoning MTV Latino... Ultra-hip nightclub House Of Blues announced its plans to debut the concert series "Live From The House Of Blues" next year.

International distribution of music video continued to rise, as MTV, VH1, the Box, and CMT stepped up plans for global expansion while Sweden's ZTV, Germany's Viva, and Asia's Channel V gained popularity among their own nations' viewers.

A number of other networks and regional shows ceased production in 1994, including Branson, Mo.'s Americana Television Network, which is to shut down Dec. 31.

**COUNTRY PROGRAMMER** CMT launched an aggressive consumer-awareness campaign in 1994, via movie theater advertising and fair sponsorships. The network also forged deals to program clips in concert venues, and drove its message home using a specially equipped mobile unit.

**BET** stepped up its plans to premiere the new channel BET On Jazz, which network executives hope to unveil in early 1995. The network sponsored a variety of jazz festivals in 1994 and intensified its aggressive community outreach activities.

**ACQUISITIONS ON THE** closed-circuit level saw Seattle-based background music service Muzak Limited Partnership complete an asset purchase of Paramus, N.J.-based closed-circuit programmer Video InStore Presentations/Promo Vision. In addition, Burbank, Calif.-based ET/Video

Link acquired the assets of N.Y.-based closed-circuit programmer Telegenics Music Video Network Inc.

**EYE CANDY:** Video visions in 1994 ranged from the offbeat sensibilities of Spike Jonze's clips for the Beastie Boys, Weezer, and Dinosaur Jr to the hi-tech vision of David Fincher's awe-inspiring shoot for the Rolling Stones. We experienced the indie sass of Norwood Cheek, whose inexpensive Five-Eight and Giant Sand videos outperform their big-budget counterparts, and the sophisticated class of Jean Baptiste Mondino, who blew the lid off Lucas in a clip that was almost too smart for television. Mark Pellington put a wacky spin on the sarcasm and wit of Maggie Estep, while Mark Romanek brought us the twisted torment of Nine Inch Nails. Matthew Rolston buttered up the screen with Salt-N-Pepa and En Vogue; Jake Scott graced the screen with the quiet angst of R.E.M.; and Marty Callner took Aerosmith to new video vistas with a family of clips featuring the nubile actress Alicia Silverstone.

Listed below are the Eye's 1994 favorites:

1. "My Definition," Dream Warriors (unreleased, but viewed repeatedly via Tarsem's director's reel).
2. "Lucas With The Lid Off," Lucas (Big Beat/Atlantic).
3. "Hey, Baby," Maggie Estep (NuYo/Imago).
4. "Karaoke," Five-Eight (Ichiban).
5. "Feel The Pain," Dinosaur Jr (Sire/Reprise).
6. "Come To My Window," Melissa Etheridge (Island).
7. "Sabotage," Beastie Boys (Capitol).
8. "Closer," Nine Inch Nails (Nothing/TNT/Interscope).
9. "Love Is Strong," Rolling Stones (Virgin).
10. "Whatta Man," Salt-N-Pepa with En Vogue (Next Plateau/London).

### FOR THE RECORD

Mark Pellington directed Maggie Estep's NuYo/Imago video "Hey, Baby." Incorrect information was given in "The Eye" in the Dec. 10 issue.



**Good Start.** Pictured at the August launch of the MTV Networks' home shopping show "The Goods" are, from left, Rich Cronin, senior VP/GM, Nick At Nite; Judy McGrath, MTV president; Tom Freston, chairman/CEO MTV Networks; supermodel Cindy Crawford; Mark Rosenthal, MTV Networks executive VP and executive in charge of "The Goods"; John Sykes, VH1 president; and Gerry Laybourne, Nickelodeon president and vice chairman of MTV Networks.

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Stree NE,  
 Washington, D.C. 20018

- 1 TLC, Creep
- 2 Luther Vandross, Always And Forever
- 3 Brownstone, If You Love Me
- 4 Scarface, I Never Seen A Man Cry
- 5 Mary J. Blige, Be Happy
- 6 Janet Jackson, You Want This
- 7 Boyz II Men, On Bended Knee
- 8 Gladys Knight, End Of The Road Medley
- 9 Nuttin' Nycce, Down 4 Whateva
- 10 Jade, Every Day Of The Week
- 11 Zhane, Shame
- 12 Soul For Real, Candy Rain
- 13 Snoop Doggy Dogg, Murder Was The Case
- 14 Ini Kamooze, Here Comes The Hotstepper
- 15 Blackstreet, Before I Let You Go
- 16 Brand New Heavies, Spend Some Time
- 17 Warren G, Do You See
- 18 Nine, Whutcha Want
- 19 Missjones, Where I Wanna Be Boy
- 20 Barry White, Practice What You Preach
- 21 N II U, I Miss You
- 22 Chante Moore, Old School Lovin'
- 23 Fugees (Tranzlator Crew), Vocab
- 24 Redman, Rockafella
- 25 Method Man, Bring The Pain
- 26 Vicious, Nika
- 27 Heavy D & The Boyz, Black Coffee
- 28 K-Ci & Jodeci, If You Think You're...
- 29 Ice Cube, What Can I Do?
- 30 Common Sense, I Used To Love H.E.R.

★ ★ NEW ADDS ★ ★

Craig Mack, Get Down  
 The Notorious B.I.G., Big Poppa  
 Shug N Dap, Anotha Man  
 Y?N-Vee, I'm Going Down  
 Don Jagwarr, Who Do You Fear?  
 Adina Howard, Freak Like Me  
 Shanice, I Wish



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Vince Gill, When Love Finds You
- 2 Pam Tillis, Mi Vida Loca †
- 3 Garth Brooks, The Red Strokes
- 4 The Mavericks, There Goes My Heart
- 5 Tim McGraw, Not A Moment Too Soon
- 6 Lari White, Now I Know
- 7 David Ball, When The Thought Of You...
- 8 Faith Hill, Take Me As I Am
- 9 Clint Black, Untanglin' My Mind

- 10 Randy Travis, This Is Me
- 11 Alan Jackson, Gone Country
- 12 Joe Diffie, Pickup Man
- 13 Reba McEntire, Till You Love Me
- 14 Neal McCoy, For A Change
- 15 Rick Trevino, Doctor Time
- 16 John Berry, You And Only You
- 17 The Tractors, Baby Likes To Rock It
- 18 Jed Zeppelin, Workin' Man Blues †
- 19 Sawyer Brown, This Time †
- 20 George Ducas, Lipstick Promises †
- 21 James House, Little By Little †
- 22 Shenandoah/Alison Krauss, Somewhere In The...
- 23 Mary Chapin Carpenter, Tender When I...
- 24 Kathy Mattea, Maybe She's Human
- 25 Collin Raye, My Kind Of Girl
- 26 Little Texas, Amy's Back In Austin †
- 27 George Jones & Alan Jackson, A Good ... †
- 28 Clay Walker, If I Could Make A Living
- 29 Pirates Of The Mississippi, You Could Do
- 30 Russ Taff, Love Is Not A Thing †
- 31 Mac McAnally, Down The Road
- 32 Alabama, Angels Among Us
- 33 Mark Collie, Hard Lovin' Woman
- 34 Rhett Akins, What They're Talking About
- 35 Billy Ray Cyrus, Storm In The Heartland
- 36 Rodney Foster, The Running Kind
- 37 Wynonna & Michael English, Healing
- 38 Ken Mellons, I Can Bring Her Back
- 39 Noah Gordon, The Blue Pages
- 40 Boy Howdy, True To His Word
- 41 Hank Williams, Jr., I Ain't Goin'...
- 42 Amie Comeau, Who's She To You
- 43 Chely Wright, Till I Was Loved By You
- 44 Aaron Tippin, I Got It Honest
- 45 Red Hot, Teach Your Children
- 46 Eagles, The Girl From Yesterday
- 47 Western Flyer, She Should've Been Mine
- 48 Greg Holland, When I Come Back
- 49 Trisha Yearwood, It Wasn't His Child
- 50 Confederate Railroad, Summer In Dixie

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Bryan White, Look At Me Now  
 Chris LeDoux, Tougher Than The Rest  
 Suzy Bogguss/Chet Atkins, One More For...



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Murder Was The Case
- 2 Ini Kamooze, Here Comes The Hotstepper
- 3 Weezer, Buddy Holly \*\*
- 4 Nirvana, About A Girl
- 5 R.E.M., Bang And Blame \*\*
- 6 Boyz II Men, On Bended Knee
- 7 Green Day, When I Come Around
- 8 Stone Temple Pilots, Interstate Love Song
- 9 The Cranberries, Zombie \*
- 10 Hole, Doll Parts \*
- 11 TLC, Creep

- 12 Tom Petty, You Don't Know How It Feels
- 13 Offspring, Self Esteem
- 14 Veruca Salt, Seether
- 15 Soundgarden, Fell On Black Days
- 16 Live, I Alone
- 17 Bon Jovi, Always
- 18 Eagles, Hotel California
- 19 Madonna, Take A Bow
- 20 Aerosmith, Blind Man
- 21 Real McCoy, Another Night
- 22 Warren G, Do You See
- 23 Urge Overkill, Girl, You'll Be A Woman Soon \*
- 24 Brandy, I Wanna Be Down
- 25 Mariah Carey, All I Want For
- 26 Megadeth, Train Of Consequences
- 27 The Black Crowes, A Conspiracy
- 28 Bon Jovi, Please Come Home For
- 29 Jimmy Page & Robert Plant, Thank You
- 30 Candlebox, Cover Me
- 31 Green Day, Basket Case
- 32 Coolio, I Remember
- 33 Bad Religion, 21st Century (Digital Boy)
- 34 Flaming Lips, She Don't Use Jelly
- 35 4 PM, Sukiyaki
- 36 Salt-N-Pepa, None Of Your Business
- 37 Oasis, Supersonic
- 38 Candlebox, Far Behind
- 39 Smashing Pumpkins, Today
- 40 Offspring, Come Out And Play
- 41 Heavy D & The Boyz, Black Coffee
- 42 Liz Phair, Supernova
- 43 Blackstreet, Before I Let You Go
- 44 Salt-N-Pepa, Shoop
- 45 Warren G & Nate Dogg, Regulate
- 46 Boyz II Men, I'll Make Love To You
- 47 Des'ree, You Gotta Be
- 48 Crystal Waters, 100% Pure Love
- 49 Soul Asylum, Can't Even Tell
- 50 Shaquille O'Neal, Biological Didn't Boin

★ ★ NEW ADDS ★ ★

No New Adds This Week



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Lari White, Now I Know
- 2 Garth Brooks, The Red Strokes
- 3 The Tractors, Baby Likes To Rock It
- 4 David Ball, When The Thought Of You...
- 5 Faith Hill, Take Me As I Am
- 6 Joe Diffie, Pickup Man
- 7 Tim McGraw, Not A Moment Too Soon
- 8 Mark Collie, Hard Lovin' Woman
- 9 Marty Stuart, That's What Love's About
- 10 Clint Black, Untanglin' My Mind
- 11 Clay Walker, If I Could Make A Living
- 12 The Mavericks, There Goes My Heart

- 13 Aaron Tippin, I Got It Honest
- 14 Vince Gill, When Love Finds You
- 15 Billy Ray Cyrus, Storm In The Heartland
- 16 Randy Travis, This Is Me
- 17 Doug Stone, Little Houses
- 18 Reba McEntire, Till You Love Me
- 19 Patty Loveless, Here I Am
- 20 George Jones & Alan Jackson, A Good Year
- 21 Kathy Mattea, Maybe She's Human
- 22 Pam Tillis, Mi Vida Loca
- 23 Pirates Of The Mississippi, You Could Do
- 24 Alabama, Angels Among Us
- 25 Alan Jackson, Gone Country
- 26 Jed Zeppelin, Workin' Man Blues
- 27 Sawyer Brown, This Time
- 28 Archer/Park, We Got A Lot In Common
- 29 Sammy Kershaw, Southbound
- 30 Shenandoah, Somewhere In The Vicinity...

★ ★ NEW ADDS ★ ★

Little Texas, Amy's Back In Austin  
 Hank Williams, Jr., I Ain't Goin' Peacefully



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Tom Petty, You Don't Know How It Feels
- 2 Des'ree, You Gotta Be
- 3 Melissa Etheridge, I'm The Only One
- 4 Madonna, Take A Bow
- 5 John Mellencamp, Dance Naked
- 6 R.E.M., What's The Frequency, Kenneth?
- 7 Boyz II Men, On Bended Knee
- 8 Sting, When We Dance
- 9 Hootie & The Blowfish, Hold My Hand
- 10 Gloria Estefan, Turn The Beat Around
- 11 Mariah Carey, All I Want For
- 12 Ace Of Base, Living In Danger
- 13 Kenny G, Have Yourself A Merry
- 14 Madonna, Secret
- 15 Pretenders, I'll Stand By You
- 16 Urge Overkill, Girl, You'll Be A Woman Soon
- 17 Eagles, Hotel California
- 18 Vanessa Williams, The Sweetest Days
- 19 Bob Seger, Night Mov
- 20 Toad The Wet Sprocket, Something's Always
- 21 Boyz II Men, I'll Make Love To You
- 22 Jon Secada, Mental Picture
- 23 Amy Grant/Wince Gill, House Of Love
- 24 Gin Blossoms, Allison Road
- 25 Tom Jones, If I Only Knew
- 26 Melissa Etheridge, Come To My Window
- 27 Bon Jovi, Always
- 28 John Mellencamp, Wild Night
- 29 Melissa Etheridge, Happy Xmas
- 30 Jon Secada, If You Go

★ ★ NEW ADDS ★ ★

Andru Donalds, Mishale  
 Brownstone, If You Love Me  
 Mariah Carey, Miss You Most

## Artists & Music

### KEEPING SCORE

(Continued from page 60)

portant American repertoire and ensembles that may not have hit the big time—the Seattle Symphony and its Hanson series (Delos), Musicmasters and its Stravinsky series, and New World Records, which recorded the seminal Hugo Weisgall opera, "Six Characters In Search Of An Author."

**MUSICAL CHAIRS:** New folks are calling the shots at some big labels: Christopher Robert became president of PolyGram Classics and Jazz this year, while David Weyner, late of that job, found a berth at Sony Classics USA as VP of marketing and product management. Laraine Perri, longtime marketing expert at Sony, leaves the company at the end of 1994. Alec Treuhart, formerly of Colum-

bia Artists Management, has joined BMG Classics to do A&R. Some organizational changes, not yet final, are also likely in the classical corners of Warner Music (Teldec, Erato, and Nonesuch) as a result of the high-level shifts there.

**SO NEXT YEAR:** What will it be? Classical program notes on CD-ROM? Trombone repertoire comes into its own? Music teachers return to the classroom, and inspire the third-graders across the nation to start playing string quartets? Well, why not? In the meantime, happy holidays, and for a lively sendoff to 1994, check out the Baltimore Consort's "Bright Day Star" (Dorian), a cheerful compilation of Yuletide cheer sung to the accompaniment of rebec, viols, lutes, and of course, pennywhistle.

### DANCE TRAX

(Continued from page 36)

Although K-Klass failed to set the world ablaze with a worldwide hit from its revelatory album "Universal," the English act became the production team to beat with a stream of remixes that captured the dramatic essence of the disco era, while kicking modern beats that were anything but retro. Later in the year, compatriots Love To Infinity would fill the void left by K-Klass' decision to devote its full time and energy on its own material. LTI brings a decidedly bent sense of humor to its work. It, too, will soon begin concentrating on original recordings and compositions. Stars in the making.

Phillip Damien made a controversial splash in May with a remix of Sade's "Pearls" that was eventually bootlegged by distributors around the country. The ensuing rush of interest was maintained through the end of '94.

Chicago's Eric "E-Smoove" Miller brought an increasingly soulful tone to his ever-growing discography of remixes. He rarely failed to thoroughly please. If there was any disappointment from Miller, it was the lack of attention placed on his own budding act, New Soul, which features star-powered vocals from newcomer Charlene Hines. A slammin' demo of house and hip-hop jams was recorded but quietly worked to labels. Time to focus.

Among the other producers who showed notable maturity or promise this year were New York housemeister Bobby D'Ambrosio; DJ Ronnie Ventura, who transformed "The Place Where You Belong" by Shai into a sweeping journey; British mainstay Phil Kelsey; Los Angeles-headquartered Mark Lewis, whose dark bass etchings add new depth to the term hard-core trance; and Chicago's Teri Bristol and Mark Picchiotti, a high-voltage team that deftly blurs the lines dividing rave, house, and tribal.

And, of course, where would we be without pioneers like Arthur Baker and Tom Moulton to remind us of the basics—in and out of the studio. Both have remained active, vital, and acutely plugged into current underground motion. A review of either man's illustrious history will easily squash the bravado of young turks who believe a few

spins at a hot local club equals stardom.

**IN 1994,** compilations blossomed from a plush li'l cottage industry for rave toss-offs into a steamrolling multiformat movement. Every label had one, even if the growing prominence of illegal mix tapes threatened the presence of compilations at the mom-and-pop retail level (Billboard, Nov. 5).

Dueling West Coast indies Moonshine and Planet Earth refined the marketing of compilations to a virtual science. They steadily issued high-quality collections that ranged in style from acid jazz and jungle to German rave and pop/house, and often racked up SoundScan-sales reports in the ballpark of 10,000-20,000 units per album.

**ONE OF THE JOYS** of a column like this is having a forum to expose artists and music that do not have the benefit of major-label promotional dollars, or an alliance with a top-shelf indie. While we are honored perhaps to have played a tiny part in the lifespan of a successful record, the occasional pangs of frustration over the gem that got away can be painful. With that in mind, here is a second look at some of the true buried treasures of '94. We encourage you to break from the herd of sheep, and give any (or all) of 'em a shot.

• "Save Me From Myself" by Tara (ZTT, U.K.): A trance/disco rumbler with enchanting, Ofra Haza-styled incantations from the daughter of Joan Collins and Anthony Newley.

• "Voy Por Ti" by Paco Arango (Elephant, Los Angeles): World-beat percussion merges with Spanish guitars and chants to electric tribal effect.

• "When Everyone" by Kathy Talbot (Vynilla, New York): When was the last time you heard a deep-house track with both a Spanish guitar and an accordion solo—and it worked? So did the lovely and jazz-leaning Talbot.

• "Joy" by Janet Rushmore (Choice, New York): Newcomer Rushmore has a field day with a contagious pop/house song produced by Kerri Chandler and the Smack posse.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 24, 1994.



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### BOX TOPS

- N II U, I Miss You
- Bone Thugs N Harmony, Thuggish Ruggish...
- Ice Cube, What Can I Do
- K-Ci Of Jodeci, If You Think You're Lonely Now
- Dr. Dre/Ice Cube, Natural Born Killaz
- Nuttin' Nycce, Down 4 Whateva
- Changing Faces, Foolin' Around
- Blackstreet, Before I Let You Go
- Toni Braxton, How Many Ways
- Outkast, Git Up, Git Out
- Dana Dane, Record Jack
- TLC, Creep
- Method Man, Bring The Pain
- Thuglife, Cradle To The Grave
- Coolio, Mama I'm In Love
- Scarface, I Never Seen A Man Cry
- Too Short, C\*\*kates
- 20 Fingers, Short Short Man
- Boyz II Men, On Bended Knee
- Dru Down, Mack Of The Year
- 69 Boyz, Kitty Kitty
- Spice 1, Strap On The Side
- Ace Of Base, Living In Danger
- Snoop Doggy Dogg, Murder Was The Case
- Common Sense, I Used To Love Her
- Immature, Constantly
- Mary J. Blige, Be Happy

### ADDS

- Anita Baker, I Apologize
- Bob Seger, Night Moves
- C+C Music Factory, Take A Toke
- Delon Sanders, Must Be The Money
- Flaming Lips, She Don't Use Jelly
- Kenny G, Have Yourself A Merry...
- Raekwon, Heaven & Hell
- Raja-Nee, Turn It Up (Re-Mix)
- Rottin Razikals, Oh Yeah
- Soul For Real, Candy Rain



Continuous programming  
 11500 9th St N  
 St Petersburg, FL 33716

- Melissa Etheridge, I'm The Only One
- Boyz II Men, On Bended Knee
- Kashrin, Akua Tuta
- Dionne Ferris, I Know
- Kenny G, Have Yourself A Merry...
- Mary Chapin Carpenter, Tender When I...
- Alan Jackson, Gone Country
- Rolling Stones, Out Of Tears
- Eagles, Hotel California
- Beattles, All My Loving
- Billy Ray Cyrus, Storm In The Heartland
- Sade, Cherish The Day
- Bob Seger, Night Moves
- Vanessa Williams, The Sweetest Days
- Nell Young, Prime Of Life
- Barry Manilow, I Can't Get Started
- Barbra Streisand, Evergreen
- Three Tenors, La Donna e' Mobile
- The Tractors, Baby Likes To Rock It
- Steve Perry, Missing You



Continuous programming  
 P O BOX 398  
 Branson, MO 65616

- Sandi Patti, Carry On
- Alabama, Angels Among Us
- Luther Vandross, Always And Forever
- Trisha Yearwood, It Wasn't His Child
- America, Hope
- Cleve Francis/Patti Austin, We Fell...
- The Bishops, God Has Provided A Lamb
- Santana, Luz Amor Y Vida
- Bob Seger, Night Moves
- Alan Jackson/Alison Krauss, The Angels Cried
- Eagles, Girl From Yesterday
- Sammy Kershaw, Southbound
- Kathy Mattea, Mary, Did You Know
- Nikki Harris/Peter Cox, I Only...
- Larnelle Harris, Childlike Faith
- Shawn Colvin, One Cool Remove

Shenandoah/Alison Krauss, Somewhere In The...  
 Dixie Melody Boys, I'll Be Living That Way  
 Russ Taff, Love Is Not A Thing



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Bon Jovi, Always
- Nirvana, About A Girl
- Caifanes, Aqui No Es Asi
- Aerosmith, Blind Man
- Sting, When We Dance
- Pato Banton, Baby Come Back
- Rolling Stones, Out Of Tears
- Diego Torres, Tratar De Estar Mejor
- Madonna, Secret
- Offspring, Self Esteem
- Los Pericos, Mucha Experiencia
- The Cranberries, Zombie
- Santana, Luz Amor Y Vida
- Seal, Kiss From A Rose
- Sheryl Crow, All I Wanna Do
- Ace Of Base, Living In Danger
- Boyz II Men, I'll Make Love To You
- Los Enanitos Verdes, Lamento Beliviano
- INXS, The Strangest Party
- Cyndi Lauper, (Hey Now) Girls Just Wanna...



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- Out Of Grey, All We Need
- Sounds Of Blackness, Everything
- Kathy Troccoli, Mission Of Love
- Commissioned, Love Is The Way
- Michael Sweet, Cross Of Gold
- DC Talk, Walls
- DC Talk, Jesus Is Just Alright
- DC Talk, Luv Is A Verb
- DC Talk, The Hard Way
- DC Talk, Nu Thang
- Rich Mullins, Here In America

Rich Mullins, The Color Green  
 Rich Mullins, Creed  
 Rich Mullins, Other Side  
 Rich Mullins, Hold Me Jesus



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Oasis, Supersonic
- Aimee Mann, That's Just...
- Gilby Clarke, Tijuana Jail
- Tevin Campbell, Don't Say Goodbye
- Hole, Doll Parts
- Black Crowes, A Conspiracy
- Bad Religion, 21st Century...
- Spell, Superstar
- Andru Donalds, Mishale
- Bjork, Violently Happy
- Dada, All I Am
- Sponge, Plowed
- Dionne Ferris, I Know
- Sting, When We Dance
- Shanice, I Wish
- Soul Coughing, Screenwriters Blues
- Pearl Jam, Spin The Black Circle
- Dead Eye Dick, New Age Girl
- Magna Pop, Lay It Down
- Deep Forest, Deep Forest



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- TLC, Creep
- 69 Boyz, Tootsee Roll
- K-Ci Of Jodeci, If You Think You're Lonely Now
- Rappin' 4-Tay, Playaz Club
- Ini Kamooze, Here Comes The Hotstepper
- Boyz II Men, On Bended Knee
- Blackstreet, Before I Let You Go
- N2Deep, Deep N2 The Game
- Changing Faces, Foolin' Around
- Brandy, I Wanna Be Down



**Towering Tenors.** Atlantic Records, A\*Vision Entertainment, and Tower Records erected 24-foot likenesses of the Three Tenors (José Carreras, Plácido Domingo, and Luciano Pavarotti) and conductor Zubin Mehta, which towered over miniature orchestra members and the Tower store on Sunset Boulevard in Los Angeles to promote the group's reunion concert in L.A. this year. The album, "The 3 Tenors in Concert 1994," was one of two 1994 titles with a \$19.98 CD list price.

## Lowball Pricing Divides Retailers, Labels In 1994

■ BY DON JEFFREY

**NEW YORK**—With used CDs and product returns practically nonissues in 1994, the biggest contention among retailers and labels was pricing.

But the battle was different this year. Rather than complain about record companies' moves to raise prices, retailers mostly griped about their competitors' efforts to lower them.

Aggressive pricing by chains like Best Buy, Circuit City, and Media Play—as well as by mass merchan-

### 1994 \*IN\* REVIEW

disers such as Wal-Mart and Kmart—have squeezed music retailers' profit margins as thin as discs. Moreover, merchants cannot make up for the margin reduction through higher volumes because there are just too many stores out there selling music. Fear of a nationwide price war was the main topic at the March NARM convention in San Francisco, where many retailers put pressure on the majors to, in effect, save them from themselves.

One record company got the message and took strong action. In August, PolyGram Group Distribution came down with the policy that retailers selling front-line PGD products at less than the wholesale box-lot price stop getting serviced by PGD. That got the low-pricers in line, at least on PGD releases. But the other five majors, looking to avoid legal wrangles, did not follow suit.

Meanwhile, manufacturers' prices on CDs and cassettes continued to climb upward during the year. WEA was the first to boost wholesale prices: by 5 cents and 10 cents in January. It was also the first major to distribute front-line superstar product at the \$19.98 list price, on the Three Tenors and Jimmy Page/Robert Plant releases on Atlantic. Other labels moved superstar product up \$1 to the \$17.98 price

level. In May, Tommy Boy Records began issuing front-line cassettes at a list price of \$11.98, the first time regular tapes were released at that price point.

Mostly, the majors tried to soften their price increases, coupling them with either better terms on dating or bigger discounts on initial orders.

PolyGram and Sony launched promotions aimed at boosting sales of catalog product by allowing retailers almost a year to pay for their purchases. WEA later did the same. Mercury Records raised the list price on developing artists to \$15.98 from \$13.98, but offset the increase with a 12% discount and an extra 120 days dating.

Cema announced sweeping changes in March that included extending discount deals on new releases, offering customized discounts on breaking-artist programs, restructuring rebates on catalog, increasing return penalties and purchase credits, and offering markdowns on albums overshipped into the market.

But Cema lost some of the goodwill it generated from those moves when it joined the McDonald's burger chain in a September promotion. Special CDs by Garth Brooks, Tina Turner, and others were sold for \$5.99 each (cassettes for \$3.99) with the purchase of a meal. The promotion took in \$10 million for McDonald's, Cema, and charity, but retailers called it unfair competition. They were especially galled that the deal included coupons good for discounts on regular product by the participating Cema artists at Musicland stores only.

When the major distributors and label sales teams were not making changes in their pricing and returns policies, they were busily restructuring their own operations.

Uni reorganized five branches into three regional divisions, each with a sales manager and a marketing manager. Cema revamped its branch system, creating four regional territories (Continued on page 66)

## Consolidations Quieter, Still Active Strawberries Move Was Biggest In A Busy Year

■ BY ED CHRISTMAN

1994 \*IN\* REVIEW

**NEW YORK**—Although the mega-acquisitions that dominated music retail news for the last five years were absent during 1994, the beat of consolidation pounded steadily throughout the year.

After seeing some 9% of the market change hands in 1993—when Blockbuster Music acquired the Super Club chain and Investcorp bought Camelot Music—the largest retail deal in 1994 saw Strawberries' management and a white-knight investor, in the form of financial outfit Castle Harlan, acquire the 155-store chain from LIVE Entertainment in a deal valued at \$40 million.

In financing the August deal, Castle Harlan brought \$13 million in cash to the table, raised \$20 million through sale of debentures to the private placement market, tapped \$2 million from a new revolving credit facility, and agreed to assume \$5 million in mortgage debt on the chain's headquarters in Milford, Mass.

At the chain's convention, Strawberries president Ivan Lipton—who, along with 15 others in management, participated in the buyout—announced that the company will spend \$20 million over the next four years building new stores, refurbishing existing stores, and making other capital improvements. The company plans to open stores at the pace of 25 a year, he said.

The biggest news on the account side, however, was Anderson News' acquisition of Western Merchandisers, the giant rackjobbing operation formerly owned by Wal-Mart. After acquiring the company, Anderson News changed its name to Anderson Merchandising.

As a result of that acquisition, Hastings Books, Music & Video, which shared the Western Merchandisers infrastructure, moved to become a separate company. It rented a 133,000-square-foot headquarters and designated \$3 million to put together a new management information system.

The rest of the acquisitions that took place during 1994 all involved chains of 16 stores or less. For example, in January, North Canton, Ohio-based Camelot acquired 16 stores from Amarillo, Texas-based Hastings. Camelot, which was acquired by Investcorp in the fall of 1993, spent the rest of 1994 reshaping the company to Investcorp specifications.

Also during that month, Al Carter, who heads up K.W.C. management, agreed to acquire Atlanta-based One-Stop Record House, which consists of the 13-unit Peppermint chain and a wholesale division. That deal was completed in April, with Carter saying he will expand both businesses.

Out in the Midwest in May, Omaha,

December, sources were suggesting that if Spec's is going to be sold, it likely will be to a financial company rather than a strategic buyer. Spec president Ann Lieff declined to comment.

Title Wave, another publicly traded company, put itself up for sale in October, according to informed sources, but chain president Lew Kennedy denies that.

While those chains were looking for suitors, two other webs ran out of options. In February, the 12-unit, Buffalo, N.Y.-based Cavages chain closed all of its stores and went out of business. Last month, the same fate befell Milwaukee-based Mainstream, which shut its doors after a steady downward spiral.

Blockbuster Music—the main force driving consolidation over the last three years—was quiet in 1994, with nary a single acquisition. However, the company spent '94 consolidating its previous acquisitions, Sound Warehouse, Music Plus, Record Bar, and Turtle's, into one chain. It changed all of the stores' logos to Blockbuster Music; set up listening bars in all of them; and continued to eliminate video rentals from the chain's offerings.

Blockbuster Music's sister company, Virgin Retail, continued to sign superstore deals in the U.S. Other superstore players also were active, including the Musicland Group, which was expected to close 1994 with 43 Media Plays; Tower, which, in addition to opening new stores, agreed to form a joint venture with the Good Guys to open a superstore for music and electronic hardware; and HMV, which expanded its trade area beyond New York and Boston up and down the East Coast.

While those companies were pursuing superstore strategies, Alan Levenson and Joe Martin, two former Turtle's executives, threw their hats back into the retail arena with Back Stage Discount Music, a concept they termed a neighborhood store specializing in selling budget product, cutouts, used CDs, and front-line titles.

On the wholesale side, Alliance Entertainment Corp. continued to drive (Continued on page 67)



LIEFF

### THE TOP STORIES

- Anderson News Buys Western Merchandisers From Wal-Mart; Company Renamed Anderson Merchandisers.
- Strawberries' Management, Castle Harlan Buy Chain From LIVE Entertainment.
- PolyGram Denies Product To Retailers Selling Front-line Titles Below Wholesale.
- FTC Continues To Investigate Industry, Subpoenas Heads Of Major Distributors.
- Four Majors Settle Class-Action Suit By Retailers Over Labels' Cutoff Of Ad Money to Accounts Selling Used CDs.

Neb.-based, five-unit Homer's agreed to buy the Lincoln, Neb.-based, 6-unit Pickles chain.

In the fall, Ann Arbor, Mich.-based Borders-Walden Inc. acquired Durham, N.C.-based CD Superstore, which ran five smaller stores under the company name and two superstores under the Planet Music logo. Borders plans to build Planet Music into a superstore juggernaut, with some 30 outlets planned for 1995.

The biggest force behind consolidation during 1994 was financial troubles. In February, 51-unit, Chicago-based Rose Records began a strategy that saw it lay off employees, close 11 stores, and put itself on the block. By August, after the chain failed to attract any buyers, Rose was down to five stores, which were split among the chain's principals.

In November, Miami-based Spec's Music put itself up for sale, hiring Paine Webber as its investment banker. As of

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## Price War Should Lead To More Efficient Retailing

**ONLY THE STRONG SURVIVE:** 1994 may long be remembered as the year when retailers finally got what they have been asking for since the 1983 introduction of the compact disc: the \$10 CD. Unfortunately for merchants, the low price of CDs hasn't come from the benevolence of manufacturers, but rather from an intense price war that has been raging across the U.S. for the last year.

The price war has left the music retail industry at an odd juncture in its evolution. On the one hand, it is forcing consolidation, as weaker players that have not changed the look of their stores are now threatened with extinction. (A couple of regional chains are straddling that abyss now, and more bankruptcy filings are expected soon.

On the other hand, it has left consolidation in a state of suspended animation, because many of the predators that previously had been gobbling up chains have pulled back from the acquisition mode.

Those predators have moved away from the dinner table because they have their own problems caused by the price war, and they figure it may be cheaper to wait for their competition to succumb to marketplace pressures instead of buying them out. In any event, the price war has created what economists call an inefficient market—plenty of sellers and no buyers.

But even as the price war erodes the infrastructure of the retail sector, it also should be generating stronger survivors. Like the recession of 1991-1992, the price war has cast a long shadow of self-doubt among merchants. But good merchants typically use periods of introspection to question the way they do business, which generally results in positive changes.

During the recession, merchants scrutinized operations and distribution to find more efficient ways of doing business. Now merchants are focusing inside their stores, and, in addition to price, shoppers now are likely to find larger outlets with more selection and multiple listening stations, which makes for a better shopping experience than they had just a couple of years ago.

While shoppers now can more easily find what they are looking for inside the record store, many of the questions raised by the price war are likely to be answered in 1995, all of which leads Track to its favorite slogan: Stay tuned to this space in the new year.

**A GOOD IDEA:** When Tower president Russ Solomon came to New York for the chain's Christmas party, he took time to shed some light on the joint venture his company is entering with the Good Guys electronics chain (Billboard, Dec. 3). Solomon reports that the 60,000-square-foot store planned by the two companies will be

built in Las Vegas, on the west side of town. The store will contain about 25,000 square feet of software, including music, video, CD-ROM, and books. While there won't be walls separating the product lines, he says the store will have separate environments.

The intention is to make the store look like a "high-class Best Buy," Solomon says.

As noted previously, Solomon sits on the board of directors of the Good Guys chain, and the two companies like to share real estate (having done so at least 20 times already) where they will either be next door to each other or separated only by a flight of stairs. "The Las Vegas store will carry that strategy one step further," Solomon says. The store is scheduled to open in mid-1995, and if it proves successful, more will be rolled out, he adds.

**ALL ABOARD:** Tom Carrabba, VP of sales and marketing for Jive Records, has spent the last few months putting

together the label's first regional sales staff. The West Coast regional manager slot has been filled by Julia Dillon, who formerly was a regional sales manager with RCA. David Sanders, formerly in regional sales with Hollywood Records, has been named Southeast regional manager. Linda Finke, formerly in regional sales with Capitol, has been named Midwest regional manager, and Mark Flaherty, previously a BMG sales representative, has been named the Northeast manager. Previously, Jive's sales efforts were handled by RCA through a shared-services arrangement, but that agreement ends Dec. 31.

**MAKING TRACKS:** Ron Stricker, former director of field product development at RCA Nashville, is seeking opportunities and can be reached at 615-791-7889. Also, Bernie Horowitz, formerly a director of sales for BMG KIDZ, is seeking opportunities and can be reached at 908-602-1763.

**OLDEST YET?** Track recently received a letter from Spillers Records in Cardiff, U.K. The store is bidding to be dubbed the oldest record store in the world. The store's stationery carries the line "1894—100 years—1994." According to a note from one of the store's employees, Conan Woodliffe, Spillers opened in October 1894 and sold sheet music, wax phonograph cylinders, and 16 and 78 rpm shellac records. Today it claims a thriving retail and mail-order business.

Any music merchants out there wishing to contest Spillers' claim as oldest record store can contact them at 36, The Hayes, Cardiff, Cfl 2AJ, United Kingdom.

**FINALLY,** Track will sign off by wishing all a happy and prosperous new year.

# RETAIL TRACK

by Ed Christman



1994 \* IN \* REVIEW

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**A Pioneer Departs.** During the year, the industry lost one of its retail pioneers when Carl Thom, founder of the 37-unit Harmony House music retail chain, died July 31 at age 66 after a long illness. Thom is pictured in front of his store circa 1947, when the chain started.

### LOWBALL PRICING

(Continued from page 63)

and a national account team. These changes were due in part to consolidation of retail accounts.

At the label level, the biggest restructuring occurred within PolyGram, which disbanded its PolyGram Label Group marketing and sales unit and re-established Island Records as a fully staffed label.

As for the big issue of 1993—used CDs—it quietly died out this year, after the majors reached a settlement with independent retailers of a class-action suit the indies filed after the majors cut off their co-op advertising funds for selling used CDs. Four majors named in the suit agreed to compensate the retailers for the lost co-op ad dollars.

The labels probably had good reason not to fight it out with their accounts over used CDs. The Federal Trade Commission had begun issuing subpoenas to the heads of the major distributors as part of a probe into such matters as minimum-advertised pricing policies, the allocation of co-op advertising dollars and free goods to accounts, and the possibility of communication between the majors on pricing. This investigation may be one of the biggest industry stories of 1995.

As for the big issue of 1992—anti-theft tags on product in stores or at the source (the manufacturer)—nothing much happened during 1994. The National Association of Recording Merchandisers held fast on its recommendation of acousto-magnetic electronic surveillance technology, while the record companies stuck to their guns in charging that acousto-magnetic tags degraded sound quality of cassettes. The stalemate continues as 1995 approaches.

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. MANDALA KITARO DOMO
17. WINDHAM HILL SAMPLER '94 VARIOUS WINDHAM HILL
18. MONTEREY NIGHTS JOHN TESH GTS
19. WINDHAM HILL PIANO SAMPLER II VARIOUS WINDHAM HILL
20. NARADA DECADE VARIOUS NARADA
21. SUNDAY MORNING COFFEE II VARIOUS AMERICAN GRAMAPHONE
22. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
23. PASSION MUSIC FOR GUITAR VARIOUS NARADA
24. IMPRESSIONS CHIP DAVIS AMERICAN GRAMAPHONE
25. ACOUSTIC HIGHWAY CRAIG CHAQUICO HIGHER OCTAVE

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	6	DESTINATION BROOKLYN EPIC 57857*	VICIOUS
2	3	47	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
3	7	47	SONGS OF FREEDOM ▲ TUFF GONG 512 280*/ISLAND	BOB MARLEY
4	2	47	QUEEN OF THE PACK ● EPIC 53763*	PATRA
5	5	47	PROMISES & LIES VIRGIN 88229	UB40
6	6	47	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
7	4	9	STIR IT UP COLUMBIA 57511	VARIOUS ARTISTS
8	10	15	REGGAE DANCER BIG BEAT 92408/AG	INNER CIRCLE
9	8	25	YAGA YAGA EASTWEST 92327*/AG	TERROR FABULOUS
10	9	27	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
11	12	11	VEX MCA 11114	STEEL PULSE
12	NEW		A VERY REGGAE CHRISTMAS ATLG 82713/	KOFI
13	11	18	REGGAE GOLD 94 VP 1369	VARIOUS ARTISTS
14	NEW		REGGAE CHRISTMAS FROM STUDIO ONE HEARTBEAT 118/HEARTBEAT MUSIC	VARIOUS ARTISTS
15	NEW		REGGAE UNDER COVER RELATIVITY 1198	VARIOUS ARTISTS

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	4	THE MASK AND MIRROR WARNER BROS. 45420	LOREENA MCKENNITT
2	3	54	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
3	2	4	ALEGRIA RCA VICTOR 62701	CIRQUE DU SOLEIL
4	4	55	BANBA ATLANTIC 82503/AG	CLANNAD
5	RE-ENTRY		PROSE COMBAT COHIBA 124 013/ISLAND	MC SOLAAR
6	5	35	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
7	6	4	CELTIC ODYSSEY MCA 63912	NARADA COLLECTION
8	8	4	L'ECHO RHINO 71808/ATLANTIC	BEAUSOLEIL
9	7	4	GUIDE COLUMBIA 53828	YOUSOU N'DOUR
10	11	3	LULLABY MUSIC FOR LITTLE PEOPLE 42565/WARNER BROS.	VARIOUS ARTISTS
11	9	4	MYSTERE RCA VICTOR 62686	CIRQUE DU SOLEIL
12	15	22	GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
13	13	4	MAGICAL RING RCA 66305	CLANNAD
14	RE-ENTRY		WOODEN BOAT DANCING CAT 08022-38024/WINDHAM HILL	KEOLA BEAMER
15	NEW		LED LIVE SOLO DANCING CAT 38008/WINDHAM HILL	LEDWARD KAAPANA

## TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	39	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
2	2	7	FOREST WINDHAM HILL 11157	GEORGE WINSTON
3	3	4	A FAMILY CHRISTMAS GTS 4575	JOHN TESH
4	4	159	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
5	6	87	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
6	5	4	CHRISTMAS EVE [ES] NARADA 61046	DAVID LANZ
7	7	4	THE GIFT [ES] WINDHAM HILL 11151	LIZ STORY
8	8	13	IN SEARCH OF ANGELS WINDHAM HILL 11153	VARIOUS ARTISTS
9	9	9	ACOUSTIC PLANET HIGHER OCTAVE 7070	CRAIG CHAQUICO
10	11	237	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	12	15	TO RUSSIA WITH LOVE AMERICAN GRAMAPHONE 3094	MANNHEIM STEAMROLLER
12	10	4	MERRY CHRISTMAS MOULIN D'OR 947	DANNY WRIGHT
13	15	19	WINTER SONG GTS 4572	JOHN TESH
14	14	67	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
15	13	4	STAR OF WONDER NARADA 61043	TINGSTAD & RUMBEL

○Albums with the greatest sales gain 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. \*Astensik indicates vinyl available. © 1994, Billboard/BPI Communications. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.

# Indies Upped The Sales Ante In 1994

## Rock, Rap, Disney Hits Advanced Market Share

**IT'S A WRAP:** For some of us, 1994 began with the great Northridge earthquake, but it was the independents that were rocking the world by the end of the year.

The sensational figures were staring us in the face two weeks ago: In a survey of overall distribution market share for the first nine months of the year, the independents tied for second, behind traditional powerhouse WEA and neck-and-neck with Sony, with a whopping 15.5% slice of the business. The indies were in fourth place overall at midyear, at 13.8%.

Some of the impetus behind the indies' burgeoning stature was visible near the top of The Billboard 200 last

And, of course, rap was still there to stoke the indie fires this year: Priority's genre perennial Ice Cube fed sales with his late-'93 release "Lethal Injection" and made a healthy entrance with "Bootlegs & B-Sides" late this year, while Ruthless' rising stars **Bone Thugs N Harmony's** platinum debut EP bade well for the future.

While it might be tempting for indie distributors to lean back and enjoy the sales, events of the past year proved that established entities in the business, both national and regional, continue to consider methods geared to maintaining their edge and expanding their horizons.

The growing East Coast giant Alliance Entertainment extended its reach in '94, acquiring a variety of domestic and foreign concerns, including the established Santa Ana, Calif. one-stop Abbey Road. While still positioning itself as a regional independent, Hanover Park, Ill.-based M.S. Distributing contemplated the purchase of Twinbrook Music in New York and Select-O-Hits in Memphis; while neither of these acquisitions came to pass, the Chicago-area company still found itself expanding in the East and West.

Even though '94 witnessed no cataclysmic closures or unforeseen new alliances, one distribution divorce took some observers by surprise. Rounder sold out its share in the Minneapolis-based REP Co. and took its label product back to its own Cambridge, Mass., operation Distribution North America (thus supplying a healthy infusion of volume for the DNA-Valley Record Distributors axis, now up and running).

Some companies adjusted to the times with internal reorganization: Caroline Records in New York, for one, rearranged its distribution and label entities under a triumvirate of executives.

And it was heartening, in the face of the prevailing conventional wisdom that national distribution is the only way to go, to hear about the establishment of Burnside Distribution Corp., the Portland, Ore.-based firm set up by the operator of retailer Music Millennium and label Burnside Records to handle regional product in the Pacific Northwest.

At the label end, the indies remained an attractive fishing pond for the majors. RCA and BMG scouted out San Diego's Cargo Records and Atlanta's Ichiban Records for potential talent sources, while DGC

snapped up Veruca Salt days after the co-ed group released its debut album on Chicago's Minty Fresh Records. As noted in these pages just last week, Epic secured the services of Epitaph's Rancid even as an indie single by the band began to blow up at modern rock radio.

(Continued on next page)

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DECLARATIONS OF INDEPENDENTS™  
by Chris Morris  
1994 \*IN\* REVIEW

week, as "Smash" by Epitaph's Offspring and Disney's latest movie-driven mega-hit, "The Lion King," held in the top 10, logging their 29th and 27th weeks on the chart, respectively. (Only one other album in the top 10, Green Day's "Dookie," has spent more time on the chart.) "The Lion King" has already been certified sextuple-platinum, while "Smash" has now sold more than 2 million units, according to SoundScan.

If a further measure of the impression these records made this year is required, turn to "The Year In Music" in our current issue: You'll find "The Lion King" at No. 4 among Top Billboard 200 Albums, with "Smash" resting very comfortably at No. 37. And both records are still going strong.

The long-term success of these two albums demonstrates that, generically speaking, the indie side shouldn't be considered a one-trick pony. While in recent years the rap sector has been responsible for any number of major sales hits for the independents, '94 saw a soundtrack and—for the first time in many a moon—a major rock record collecting a large percentage of the indies' take.

### CONSOLIDATIONS QUIETER, STILL ACTIVE

(Continued from page 63)

consolidation. During the year, it acquired Abbey Road Distributors for \$36 million. After that acquisition, it shifted gears away from acquiring U.S. music wholesalers to buying catalog labels and Latin music wholesalers. During the summer, it acquired Castle Communications for \$37 million, and in early December it completed its acquisition of Concord Jazz. Terms of the latter deal were not revealed, although sources said the company changed

hands for about \$6 million.

In the Latin music market, the company acquired Brazilian wholesaler Disque Music and San Diego-based Fiebra Latina. During the year, the company finally completed its long-contemplated acquisition of Premier Artists Services, a management company.

In June, rumors began to emerge that Image Investments supposedly wanted to duplicate the Alliance strat-

(Continued on next page)

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M I L E S A H E A D I N R E G G A E M U S I C

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

But, as chartworthy albums by Rykodisc's Sugar and Ichiban's Deadeye Dick proved, the indies can do it by themselves just fine, thank you.

The aforementioned Rykodisc in Salem, Mass., proved to be one of the feistiest and most ambitious indie labels of the year, as it acquired the late Frank Zappa's catalog (thanks

to a fresh infusion of capital) and bought the interests of the noted jazz label Gramavision.

Indie labels continued to be a prescient home for new trends in music. As we noted in a Billboard Report back in April, the indies were riding a wave of instrumental surf music months before the "Pulp Fiction" soundtrack brought the music to commercial prominence. And the indies had the so-called "cocktail music" phenomenon (exemplified by Bar None Records' hot-selling Esquivel compilation) cornered.

In the end, it's the talent that blossoms on independent labels—and, in some cases, the established talent that re-emerges on the indies—that makes DI's job fulfilling, and we'd like to again thank the more than 40 artists profiled in this space in 1994 for enriching our world.

## CONSOLIDATIONS

(Continued from preceding page)

egy by buying Pacific Coast, Valley Distributors, and Universal One-Stop, the largest remaining independent one-stops. But that talk proved to be a figment of someone's imagination.

While Anderson Merchandisers was emerging, Handleman Co., the largest rackjobber, didn't stand still. It formed a joint venture with Grupo VideoVisa to provide rack services in Mexico. It also acquired a budget video manufacturer, Starmaker, and announced plans to firm up its audio manufacturing capabilities. Similarly, Musicland formed a label during the year.

On the people front, there were some significant shifts in retail. In August, the industry lost one of its pioneers when Carl Thom, the founder of the Troy, Mich.-based Harmony House chain, passed away after a two-year illness. In Minneapolis Aug. 31, Frank Vinopal, senior VP of operations at Suncoast Motion Picture Co., died as the result of injuries suffered in a motorcycle accident.

In Albany, Trans World Entertainment chairman Bob Higgins revamped his senior management team, hiring



HIGGINS

Robert Helpert as executive VP/chief administrative officer and John Whitehead as senior VP of merchandising and marketing, and promoting Ed Marshall to executive VP.

At Blockbuster Music, Gerry Weber was named president of the chain and Mike Greene, a longtime label sales and distribution executive, joined the company as VP of purchasing. Meanwhile, Joe Malone, a veteran of Sound Warehouse, left the chain, among other personnel departures. In Minneapolis, the Musicland Group lost Arnie Bernstein, who resigned as president; he was replaced by Keith Benson.

In a surprise move in the wholesale arena, Alan Meltzer resigned as president of Alliance Entertainment Corp. and was replaced by Jerry Bassin. In independent distribution, George Houghton left as INDI chairman to retire to the good life, and plans to dabble in producing jazz music.

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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	★★★ NO. 1 ★★★ MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM 4 week at No. 1	31
2	2	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	31
3	3	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	6
4	4	BOYZ II MEN ▲ MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	6
5	5	AMY GRANT ▲ A&M 0001 (10.98/15.98)	HOME FOR CHRISTMAS	14
6	6	VINCE GILL ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	6
7	7	VARIOUS ARTISTS ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	12
8	8	VARIOUS ARTISTS ▲ A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	27
9	9	BARBRA STREISAND ▲ COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	24
10	11	NAT KING COLE ● CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	27
11	12	AARON NEVILLE A&M 0127 (10.98/16.98)	SOULFUL CHRISTMAS	3
12	10	CROSBY/SINATRA/COLE LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	19
13	13	GLORIA ESTEFAN ▲ EPIC 57657 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	3
14	16	NEIL DIAMOND ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	12
15	17	GARTH BROOKS ▲ LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	15
16	15	THE CARPENTERS ● A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	24
17	18	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	5
18	14	THE MORMON TABERNACLE CHOIR LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	3
19	19	BILLBOARD'S GREATEST CHRISTMAS HITS RHINO 70636 (6.98/9.98)	1955-PRESENT	16
20	20	TONY BENNETT COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	4
21	25	VARIOUS ARTISTS WINDHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE VOLUME 4	5
22	35	JINGLE CATS JINGLE CATS 41226 (7.98/13.98)	MEOWY CHRISTMAS	2
23	27	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	14
24	26	BING CROSBY LASERLIGHT 15444 (2.98/6.98)	WHITE CHRISTMAS	7
25	21	CARRERAS-DOMINGO-PAVARETTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES	3
26	22	ELVIS PRESLEY ▲ RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	9
27	34	THE TEMPTATIONS ● MOTOWN 5279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS	10
28	30	GEORGE WINSTON ▲ WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	29
29	32	JOHNNY MATHIS ▲ COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	20
30	23	GEORGE STRAIT ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	12
31	41	EAGLES ▲ ELEKTRA 105* (10.98/15.98)	GREATEST HITS 1971-1975	188
32	28	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	66
33	29	BOYZ II MEN ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY	3
34	33	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	188
35	36	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	185
36	31	JOHN TESH ● GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	10
37	44	AMY GRANT REUNION 66259/RCA (9.98/15.98)	CHRISTMAS COLLECTION	7
38	46	THE GLENN MILLER ORCHESTRA LASERLIGHT 12200 (2.98/6.98)	IN THE CHRISTMAS MOOD II	2
39	39	BING CROSBY ● MCA 15024 (2.98/4.98)	MERRY CHRISTMAS	16
40	48	BERLIN SYMPHONY ORCH. LASERLIGHT 15146 (2.98/4.98)	NUTCRACKER HIGHLIGHTS	3
41	47	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	188
42	38	THE GLENN MILLER ORCHESTRA LASERLIGHT 15418 (4.98/6.98)	IN THE CHRISTMAS MOOD	8
43	40	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	188
44	24	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	9
45	43	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	12
46	—	BOB RIVERS COMEDY GROUP ATLANTIC 90671/AG (8.98/15.98)	TWISTED CHRISTMAS	4
47	—	BILLY JOEL ▲ COLUMBIA 40121 (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	187
48	—	JOHNNY MATHIS COLUMBIA 40447 (5.98 EQ/9.98)	CHRISTMAS EVE WITH JOHNNY MATHIS	1
49	45	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*ISLAND (10.98/16.98)	LEGEND	177
50	37	DOLLY PARTON COLUMBIA 46796 (5.98 EQ/9.98)	HOME FOR CHRISTMAS	2

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. ■ Indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

# Acts Migrate Back To Indies In Kids' Music's Biggest Year

*Plus ça change, plus c'est la même chose.* That well-worn phrase uncontestedly applies, as it does to so much of life, to children's entertainment.

Especially, it seemed, in 1994—especially in the area of children's music. This was the year the kids' audio business settled one and (so it appears) for all back into the way things were five years ago, in terms of artist-label orientation. Major labels became the domain of licensed-character product, while kids' singer/songwriters returned to the indie fold.

Of course, the numbers are much bigger than ever before. Walt Disney Records' soundtrack to "The Lion King" hit No. 1—the first time a children's record had accomplished such a



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feat since the "Mary Poppins" soundtrack in the mid-'60s—has been certified sextuple-platinum, and now sits comfortably in Billboard's top 10. "The Lion King Sing-Along" EP, a platinum package itself, is also still on The Billboard 200. A pair of major-label kids' albums—"Barney's Favorites Vol. II" (EMI) and Kenny Loggins' "Return To Pooh Corner" (Sony Wonder)—went gold this year, both shortly after their respective releases (both are still ensconced in The Billboard 200). Plus, the newly formed Time Warner Audio children's label, TW Kids, made major

waves of sales of its Mighty Morphin Power Rangers audio line. Then there are Heatseekers chart fixtures Mary-Kate and Ashley Olsen, who at press time had both their albums—new release "Give Us A Mystery" and 1993's "I Am The Cute One"—on that chart.

At a time when the conventional wisdom is that big-league labels are more committed to kids' video than audio, it was encouraging to witness the TW Kids debut, and a trio of audio labels formed by Handleman-owned Video Treasures: Backyard Audio, Strand Music, and Quality Family Music.

Back on the audio side, there were many positive developments, even as the kids' biz's most high-profile major-label alliance dissolved when BMG Kidz absorbed its joint ventures, Discovery Music and Zoom Express, and divested itself of its live artists except for Discovery's Joanie Bartels and Zoom's Olsen twins. This left A&M as the sole major label with a full roster of kids' singer/songwriters—just as things were three years ago, before other majors made their plays for the children's market. "There are only about a dozen live artists left on the majors, down from a high of 32 in 1992," says New York-based entertainment attorney Howard Leib, who predicted as much over a year ago.

So much for the bad news. The kids' industry got a major shot in the arm with the formation of independent children's record promotion firm Rock'N'Baby Boomers, based in Las Vegas and New York. Principals Pamela Benjamin and Luisa Riano have been working a variety of product—including independent—and getting results. They had plenty of radio outlets to promote to. In addition to the Children's Satellite Network/"Radio AAHS," there was Seattle-based Kid-

## 1994 ★ N★REVIEW



by *Moira McCormick*

Star network, which announced plans to go national in '95—and an ever-growing number of children's programs on stations around the country.

The second annual Kids' Music Seminar was held in New York in mid-July, expanded to two days and including a showcase held at Carnegie Hall's Weill Recital Hall. Artists including Sooz, Lenny Graf, Red Grammer, Caren Glasser—and especially the multititled Lou Del Bianco—played to a receptive crowd. KMS organizer Leib says 1995's conclave will be renamed the Kids' Entertainment Seminar, since it brings in the video and interactive industries, and since the event is no longer piggybacked on the New Music Seminar. (Leib is, in fact, suing NMS for approximately \$10,000 owed to his organization.) KES will take place July 14-15, says Leib, bracketed by a series of concerts and receptions; one confirmed sponsor is indoor-play franchise Wonder Camp. Leib says he is looking to make KES "the kids' equivalent of an event like the JVC Jazz Fest." The Leib-founded trade group Children's Entertainment Assn. added two new chapters this year, in New York and Boston, and Leib says, "We're hoping to add a Southern chapter by first-quarter '95."

This year saw first-rate new releases from the genre's biggest names, including Raffi, Sharon, Lois & Bram (on their new label Drive Entertainment), Fred Penner, and Joe Scruggs. Music For Little People divested itself of its wholesale business (which was bought by Rounder and renamed Rounder Kids) to concentrate on being a label—which, according to co-founder Leib Ostrow, is what it does best. MFLP's kids' albums by grownup music celebrities yielded such treats as Buckwheat Zydeco's "Choo Choo Boogaloo" (a Los Lobos set is in the final stages of production). A late-year MFLP release, "Lullaby: A Collection," was one of a quartet of stunningly gorgeous lullaby albums released in '94; the others were Linda Arnold's "Lullaby Land" (ATM), Ched & Terri Sigafus' "The Bravest Little Cowboy" (Teeter-Tot Records), and Tanja Skolnik's "From Generation To Generation: A Legacy Of Lullabies" (DreamSong Recordings).

Probably the most delightful surprise of the year was actress Jessica Harper's debut children's album, "A Wonderful Life," on Alacazam/Alacazar, label arm of wholesaler Silo Inc. of Waterbury, Vt. (which, along with the former Music For Little People Distribution, is the country's largest distributor of children's product). Other top-notch releases included Bob McGrath's "Everyone Asked About You," Sooz's "Every One Of Us," the Manhattan Transfer's "Tubby The

Tuba," Chic Street Man's "Everybody Be Yo Self," and too many others to mention.

A number of artists benefited from multi-act touring packages, including Kids Jam USA, produced by New York-based William Derella in partnership with First Global Management, and featuring Sharon, Lois & Bram, Sam Wright, and "Bobby's World" Live; and Kids Jamboree, presented by the New York-based Brad Simon Organization and featuring various combinations of appearances by "Shining Time Station" Live, Fred Penner, Craig 'n Company, McGrath, Frank Cappelli, and Alvin & the Chipmunks. For the third year in a row, Child's Play had the pleasure of catching

the children's concert series at the Chicago area's Ravinia Festival, taking in shows by the incomparable Ella Jenkins (who celebrated her 70th birthday there, as well as her 25th year at Ravinia), McGrath, Penner, and others.

The children's music business in 1994 "returned to the status quo, but in better shape" than previous incarnations, in Howard Leib's opinion. "We've got more people forming aggressive independent companies, who are willing to spend the time and do the work it takes to be successful in this business."

*Kids' video year in review will appear in next week's "Childs Play" in the Home Video section.*

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## LIFEbeat Raises Funds Over The Counter

LIFEbeat's third annual Counter AID fund-raising effort drew music and TV stars and thousands of their fans to record stores in New York and Los Angeles. The artists helped ring up purchases and encouraged customers to donate spare change to the cause of helping those with AIDS and HIV.



Pictured above at a Sam Goody's in New York, in the back row from left, are Thomas Allcock, project manager, LIFEbeat; Tim Rosta, executive director, LIFEbeat; Kennedy, the MTV VJ who served as the official Counter AID spokeswoman; Daniel Glass, president and co-founder of LIFEbeat; Michele Posner, project manager, LIFEbeat; model Veronica Webb; and Atlantic recording artist Brandy. In the front row, from left, are Sean Glass, son of Daniel Glass, and Joey DiPaolo, a 15-year-old AIDS spokesman who lives with HIV.



Illtown act Rottin Razkals greeted fans at a Nobody Beats The Wiz outlet in New York. Pictured, from left, are Diesel, Chap, and Fam.

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# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## For Entertainment Biz, It Was Year Of The Morph

BY MARILYN A. GILLEN

NEW YORK—In a case of the medium bearing out the message, the simple existence of this page in Billboard says something about "multimedia" in 1994. It didn't just come to the entertainment industry; the entertainment industry came to it.

Neither likely will ever be the same. With Disney's late-year entry, all the major film studios now have launched interactive divisions, as have all the major record labels. This year saw the release of several games and CD-

ROMs from these fledgling entertainment-industry new-media units, and 1995 promises to see a full-scale assault on the marketplace.

Record stores and home-video retailers, for their part, now also offer CD-ROMs and video games to rent or

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purchase. Video games, meanwhile, are beginning to sound more like records and look more like big-budget films, right down to their star-flecked Hollywood casts and top-drawer musical soundtracks.

"Enhanced" albums, in turn, are proving they can mimic music videos, while music videos are beginning to be used in, or as, games. It's hard even to say what some of these hybrid audio/visual/gaming products are exactly, except that they are highly entertaining. Where to sell them? Possibly in an-

other hybrid—"entertainment" megastores, a retailing idea whose time may have truly come.

Hardware is undergoing a similar multimorph. Personal computers can and do function as game machines and CD players, and CD players are adapting to a diet of CD-ROM-based discs. CD-i and video-CD decks play audio CDs, but also feature films *à la* VCRs, except that the films are on 5-inch discs. Computers decked with MPEG boards are becoming screening rooms, too.

Multimedia PCs—as the online gateways to "cyberspace"—also function as virtual record stores, radio stations, and music-video channels. They're virtual auditoriums, too, in which musicians can stage live concerts for a worldwide web of fans. And they're actual post offices, where record labels and film and video-game companies can deliver the latest promotional news, content previews, and reviews directly to fans.

"Synergy," the word *du jour*, has been a natural business outgrowth of this product morphing. Content, in the digital age, truly is king—and a highly malleable one. Multitiered entertainment companies are increasingly thinking from the get-go about multiple uses for content—music on games, for instance, or music videos on albums, films spun off of, or co-developed with, video games, and CD-ROMs

launched with companion books.

Marketing efforts, too, are being merged by piggybacking home-video releases with game releases, for instance, or releasing a separate audio soundtrack at the same time as a game.

It has been a dizzying year of the new and the newer, and things are only beginning to come into focus. It's a multimorph world out there. What it eventually becomes is still anyone's guess.

### NEWS TO WATCH FOR IN 1995

1. Release of first "CD Plus" albums from major labels.
2. Rollout of new video game systems from Sony, Sega, Nintendo.
3. Establishment of CD-ROM packaging standard.
4. Game makers tapping untapped markets: girls & women.
5. Secure Mosaic: Floodgates open for sales on Internet.
6. Censorship issues heat up as online goes mainstream.
7. Hot music CD-ROMs: Sting, the Cranberries, Bob Dylan.
8. Hot PC games: "The 11th Hour," "Phantasmagoria," "Planetfall."
9. Hot Shareware Game: "Quake."
10. Hot Cartridge Game: "Mortal Kombat III."

### THE TOP STORIES

- MGM/Sega Sign Production Pact For Games, Films
- Major Film Studios, Record Labels All Launch Interactive Divisions
- Sony Entering Video Game Hardware Market
- IDSA Proposes Rating System For Video Games
- Nintendo Reverses Stand On Video Game Rental
- CES Cancels 1st Attempt At Interactive Show; E Cube On Tap
- "CD Plus" Sounds Good To Music Business

## 1994: Majors, Indies Plug In, Turn On & Go Online

BY MARILYN A. GILLEN

NEW YORK—It was the year's hipness tip-off, the acid test of trendy: "Are you online?" No lie: The chic are into E-mail. And an Internet address is fashionable real estate.

Big and small record labels alike

made the grade in 1994—plugging in, turning on, and powering up in increasing force as the year wound down. They have begun to mold the nascent online arena to serve a variety of promotional goals and have taken some very tentative, but potentially ground-shaking, steps in online sales and distribution.

The flowering of the World Wide Web arena on the Internet—an eminently user-friendly setup—and the blossoming of equally nontechnie-friendly Mosaic browsing software have sparked this flourishing scene.

Many labels, like American, Geffen, Warner Bros., and Sony Music, have already established sites on commercial services and/or the Internet, spotlighting a changing lineup of artists and new releases with everything from online artist interviews to contests and giveaways, as well as a variety of audio and videoclips.

PolyGram, for its part, is grouping its family of labels under a common "PGD" banner, under which individual labels will set up camp. And still others have thus far taken an artist-specific or event-driven approach to establishing such sites.

Capitol, in an example of the latter, set up a visually ambitious site dubbed "Megadeth, Arizona," centered around the release of a new Megadeth album this fall. Atlantic similarly has established a site centered on the highly anticipated, recently released Jimmy Page/Robert Plant "No Quarter" album, which offered, among other things, short audioclips of all the album's tracks in advance of its retail release.

The "sneak-preview" or exclusivity concept was solidified at Warner Bros. earlier this fall, when it kicked off an online new-release preview program with nine of its fourth-quarter albums. Fans could, for instance, hear a snippet of a new Madonna single before it went to radio, and eyeball a piece of a Madonna music video before it aired on MTV.

EastWest took the same preview approach with singles from Dream Theater's album, "Awake." In addition to single and video previews, labels increasingly are posting band information, photographs, artwork, and video footage that can't be found anywhere else, as an enticement for 'netsurfers to stop by, and stop by often.

Radio interviews, on-the-fly audio and videotapes of live concert perform-

## Multimedia Is All The Rage For Music Labels Exploring New Outlets For Their Acts

NEW YORK—Multimedia took on new meaning for the music industry in 1994, with the fleshed-out "multiple media" being perhaps the better phrase to describe the wide range of activities in which the business and its artists had a hand.

Video games became a viable new outlet for musicians as game publishers put a stronger emphasis on supplying top-rate soundtracks for their CD-based game titles. These came both from a new breed of composers—game-music scorers—and from licensing of existing music.

In one of the highest-profile examples of the latter this year, "Road Rash," for the 3DO game platform, saw a partnership forged between A&M Records and Electronic Arts for the inclusion of a heavy-hitting lineup of alternative artists, and several of their music videos, on the popular racing game. A separate audio CD of the music was packed with the game.

The soundtracks aren't always bundled as a premium, though. Increasingly, they are being released in the manner of film soundtracks, as stand-alone products. Capitol Records and Virgin's Vernon Yard imprint were among the labels releasing game soundtracks and game-related music this year, with "Virgin Games Greatest Hits/Volume I" and "Mortal Kombat," respectively. Hyperbole Studios, this fall, launched the soundtrack to CD-ROM game "The Vortex," featuring original "interactive" music com-



posed by Candice Pacheco, and Philips Media plans to include previously unreleased music from top acts on some of its upcoming games.

More directly, music can sometimes be the game, as Geffen Records showed with its debut in-house multimedia title, "Vid Grid." In the CD-ROM, music videos from a variety of top acts (from a number of different labels) become puzzles that gamers must arrange before the songs come to a close.

Other music-based CD-ROM projects this year fell into the artist-based retrospective genre, among them

"Xplora 1" from Peter Gabriel, "Jump" from David Bowie, "[Prince] Interactive," "Yes Interactive," "Heart: 20 Years Of Rock & Roll," and the Residents' "Gingerbread Man."

A separate area of music-based CD-ROM development was still in some flux as 1994 came to a close. Generally called "CD Plus" for the moment, these new multisession "enhanced" CDs are like traditional albums—both in price and music content—but with a multimedia spin: When played back on multimedia computers, they offer such bonuses as liner notes, band biographies, music videos, and photographs.

The first such albums are expected to hit retail shelves in the first quarter of 1995, pending resolution of standards for their production.

In the meantime, there were a variety of "track one" albums from CD-ROM publishers on shelves this year, similar to the forthcoming "CD Plus" titles, but with their computer data stored on the first track of the disc. The end result for consumers is that they must manually skip over the first track when playing back the discs on existing CD decks. The possibility of consumers accidentally playing the first data track on CD players, and hearing a loud, possibly harmful squawk, has made major labels skittish on this technology. Thus the move toward "multisession," which eliminates the need to skip track one. MARILYN A. GILLEN



A Capitol site screened Megadeth videoclips.

ances, band members' home movies, personal letters—all have been spotted in various label sites over the last few months.

Some of the more interesting online activities have come from independent arenas. The Internet Underground Music Archive, which was established late in 1993 but really blossomed this year, offers an "open mike" of sorts to unsigned bands who wish to showcase their music and videos. The site, and others like it, recently have attracted growing attention from major labels, who are using them both as outlets for their own alternative bands and as an A&R resource, something to watch for in 1995.

SonicNet, which went up in June, also is designed to be a home for independent-label releases and up-and-

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Next Issue: The Year In Games

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS™

By Seth Goldstein



**AW SHUCKS, JACK:** No sooner had he sold SuperComm (Billboard, Dec. 17) than founder Jack Silverman was off looking for another buyer. So it goes for probably the shrewdest aw-shucks trader in the business.

This time, the target of opportunity is his Supercenter Entertainment, forged from the remains of Cevax, which traced its beginnings to 1986 when Southland Corp. attempted to bring video rentals to 7-Eleven stores. Silverman has upgraded the concept to include SuperComm technology in the 120 Wal-Mart and Kmart supercenters he expects to occupy by the end of 1995.

"We're the only guys in both," he says—nice work if you can get it. A year from now, Silverman adds blithely, Supercenter will be "one of the largest retailers in the country." Meanwhile, the trade fans rumors that other mass merchants have designs on supercenters. Target Stores reportedly will open four or five in the next year, and the chain could bring in rental to supplement a strong sell-through business.

There isn't much more to say about Disney's plans for SuperComm in supermarkets, except to sift through the speculation. We're told that SuperComm got some phone calls from studios displaying renewed interest in revenue sharing immediately following notice of the acquisition.

You might think SuperComm is pursuing the Hollywood crowd aggressively, but you might be wrong, according to sources. Instead, SuperComm wants to pick and choose titles that will serve two purposes: adding clout to a video section sharply limited in size, and bringing in customers for movies not part of the revenue-sharing system.

Disney's pitch will be that to expand grocery rentals, "it's secondary who owns the technology," says one exec. "[SuperComm] is a catalyst." Furthermore, SuperComm can afford "to hide its light under a bushel" because the company will be focusing on 50-60 grocery accounts, not thousands of video stores (though that could come later).

Disney is said to have big plans overseas for SuperComm. It's reported that Warner has given its blessing to an Australia-New Zealand trial, and SuperComm has also made inroads in the U.K.

## The Highs And Lows Of Sell-Through Sales Soared In '94, But Margins Plummeted

BY EILEEN FITZPATRICK

LOS ANGELES—Prosperity has its down side, as distributors discovered this year. Sales soared to record heights, while margins on hit titles went further south than ever.

With the explosion of sell-through re-

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leases this year, the strains on distribution were great, both in terms of warehousing massive amounts of product and delivering it to retailers efficiently. But, overall, distributors have reason to count their blessings this holiday season.

Wholesalers shipped significantly more tapes in 1994 than they did in 1993. WaxWorks/VideoWorks, the Owensboro, Ky., regional, did 10 times

### THE TOP STORIES

- Rank Retail Ceases Operations
- David Ingram Heads Ingram Entertainment; John Taylor Departs
- Wal-Mart Seeks More Direct Sales
- "Jurassic" Sparks Dino-Sized Controversy; Street Date Violations Were Rule, Not Exception
- Disney Buys Vid Distrib SuperComm

the volume, says VP Kirk Kirkpatrick. For the first three quarters of 1994, members' gross sales were 20.3% ahead of last year, according to the National Assn. of Video Distributors.



"You say you're a retailer, and you had 'Jurassic Park' on sale before the Oct. 4 street date for under \$10—and you agreed with Jeff Katzenberg that McDonald's should be video-free? Martha, skip the take-out. Dinner's here."

"Jurassic Park" and "Snow White And The Seven Dwarfs" delivered nearly 50 million units in the fourth quarter, adding still more to NAVD's year-end figure due in March. By then, distributors will be contemplating the direct-to-sell-through results for early 1995 entries like "The Mask," "Forrest Gump," "The Swan Princess," and "The Lion King."

However, in addition to increased product volume, distributors battled intense competition from price-gouging warehouse clubs and saw profits slide and shipping costs rise. At the same time, distributors needed to increase customer service to keep accounts from jumping to competitors offering a better deal.

"Every day we look for ways to run our business cheapest," says Sacramento, Calif.-based Video Products Distributors president Tim Shannahan. "When a title goes from being a 400,000-unit rental to a 7 million-unit sell-through release, the billing and profit doesn't go up, but freight costs do."

For about two years, NAVD members have promoted a common Tuesday street to consolidate shipping costs. Most studios have come on board, but massive street-date violations on "Jurassic Park" put the policy into a tail-spin. The compromise, drafted by a Video Software Dealers Assn. task force, now establishes the Thursday following the Monday warehouse shipment as the common street date for all major sell-through releases. Rental and non-theatrical titles such as "Mighty Morphin Power Rangers" and "The Little Rascals" continue to arrive on Tuesday.

As logistical systems were put to the test, so credit lines were stretched to the max. Retailers often don't pay in



"OK, guys, we need a fix on how 'Snow White' is doing. Doc, check with the mass merchants, Grumpy, the supermarkets, and Sleepy, the video chains, if you can stay awake. Remember, we're pushing 27 million units, and we don't want this to become Returns City. And can the whistling—it's driving me crazy."

full until three months after street date. "Before one piece of product is even sold at retail, that money is still due the suppliers," says one distributor who asked not to be identified. "The retailer won't pay you until they're clean, so that means you get a check when they

(Continued on page 73)

## Tape Market Flouts Analysts' Dire Predictions

BY SETH GOLDSTEIN

NEW YORK—For blank tape suppliers and duplicators, 1994 seemed to defy the odds posted by Wall Street analysts who have spent much of the past two years prophesying the doom of prerecorded video.

The first 100 miles of video's much-discussed replacement, the information superhighway, are yet to be laid, however. So, while awaiting the future, consumers bought record numbers of movies, children's programs, and special-interest titles on cassette, and there is every indication that they will do the same in 1995.

Movies, representing the biggest chunk of sell-through, surged 20%-30%, according to data presented at the Nov. 22 Update Seminar in New York, (Continued on page 73)

## 'TIS THE REASON TO BE JOLLY.



Stuff their stockings with fun – the newest hits from Playboy Home Video. Naughty or nice, we've got something for everyone to give... and to receive. So make their holidays merry and bright with the gift that's sure to delight!

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## MGM/UA Marketing Team Expanded For New Titles

**RISE** LION: The re-emergence of MGM/UA Entertainment has prompted the video division to begin strengthening its marketing department to handle the increased slate of movies.

Newly arrived at MGM/UA Home Video is former Video Products Distributors executive Robert Wittenberg, who will work closely with the Warner Home Video sales force to increase MGM/UA's retail presence (Billboard, Dec. 17).

In addition to Wittenberg, MGM/UA will bring on board a yet-to-be-named senior VP of marketing and two field marketing representatives, says president Richard Cohen.

"We think the burden of improving marketing is on MGM, not on Warner," says Cohen. "We have more product coming out next year, and it's our job to market it better."

Warner has handled MGM/UA product since late 1990, when parent Time Warner bought rights from Pathe Communications. Following the transaction, 110 home video employees were laid off (Billboard, Nov. 24, 1990). Since 1992, the division has been rebuilding with the appointments of Cohen, who helped establish Buena Vista Home Video, and David Bishop, previously president of LIVE Home Video.

Cohen dispels industry ruminations that MGM isn't satisfied with Warner's sales performance, citing a 40% increase in gross revenue from 1993 to 1994. He predicts an 80% gain next year.

"We are in no way moving away from or severing our relationship with Warner," Cohen says. "The relationship is excellent."

Cohen adds that he plans to collaborate with Warner on a number of catalog cross-promotions. The two suppliers used the strategy for a fall rental promotion of "Blown Away" from MGM/UA and Warner's "Wyatt Earp," "Maverick," and "The Client."

MGM/UA's current executive marketing staff comprises sales VP Mindy Phillips and marketing VP Kim Wertz. The video staff now totals 35-40. "We think very highly of Mindy and Kim, but the job is getting to be too much for two people," says Cohen.

The division's 1995 release schedule will nearly double the 1994 list. Titles for next year include the upcoming romantic comedy "Speechless," as well as "Wild Bill," "Rob Roy," "Speechless," "Tank Girl," "Fluke," "Lord of Illusion," and the animated feature "The Pebble And The Penguin."

Meanwhile, Marty Jorgensen, who joins Video Products Distributors as senior VP of marketing and purchasing, replacing Wittenberg, will concentrate on increasing the distributor's presence with East Coast accounts, says VPD CEO Tim Shan-

nahan.

"Marketing had been a big area for us, but we've done less in the last 12 months," says Shannahan, who first hired Jorgensen back in 1982 to join him at Commtron.

The distributor has done less marketing because it has been preoccupied with expansion, taking over Artec's Burlington, Vt., offices, as well as opening another in the New York metro area over the past year.

Ingram president David Ingram says the company is undecided about replacing Jorgensen. His duties will

be split between VP of marketing and advertising Carol Weil and assistant VP of marketing Beth de Voe.

## SHELF TALK

by Eileen Fitzpatrick



### CHOICE

Moves: Choices Entertainment Corp. has signed letters of intent to acquire nine chains encompassing 154 stores. If the deals go through, the Morrisville, Pa.-based chain will operate 165 outlets in about a dozen states.

The purchase comes on the heels of Choices' merger with Los Angeles-based JD Store Equipment last month (Billboard, Nov. 26).

JD Store senior VP Donald Ross says the company isn't putting a cap on the number of stores it wants. "We're talking to other chains, and our goal is to become one of the largest retailers, second only to Blockbuster," he says.

The chains about to fall under the Choices umbrella include 20/20 Video, one of the few surviving independents in Southern California. Over the past two years, the 13-store venture had been hurt by the L.A. riots and the Northridge earthquake.

Other retailers include Video Junction, a five-store chain based in Rhode Island; Video Outlet, five stores headquartered in Illinois; Video Vault, 14 stores, based in Kentucky; Movies To Go, 18 stores, headquartered in Iowa; Super Video, with 12 stores in New Jersey; Video Land, operating 27 stores in Oregon and Washington; Box Office Video, operating 27 stores in Indiana; and First Row Video/Video Game Trader, with 33 stores in Ohio and western Pennsylvania.

Ross says the acquisitions will continue to operate under their own names until Choices determines a corporate identity program.

**TRAILSIDE ADVENTURE:** ABC Video has pulled in seven corporate sponsors to promote its 13-tape outdoor sports series, "Trailside."

The focus of the promotion is a sweepstakes that will award consumers more than \$60,000 in prizes, including a Chevy Blazer truck, two trips to New Zealand, mountain bike packages, kayaks, hiking boots, and, of course, "Trailside" videos.

Backpacker magazine will advertise the sweepstakes. Entrants have

(Continued on next page)

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	2	4	SPEED	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
2	1	7	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
3	3	10	JURASSIC PARK ◊	AmbIn Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
4	5	11	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
5	4	5	THE FLINTSTONES	AmbIn Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
6	6	4	NIRVANA: LIVE! TONIGHT! SOLD OUT!!	Geffen Home Video 39541	Nirvana	1994	NR	24.98
7	7	4	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
8	24	38	HOW THE GRINCH STOLE CHRISTMAS!	Metro-Goldwyn-Mayer MGM/UA Home Video M201011	Animated	1966	NR	14.95
9	8	14	THE 3 TENORS IN CONCERT 1994 ▲	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
10	10	3	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
11	12	3	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
12	9	5	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
13	21	2	WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
14	11	13	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
15	17	39	YANNI: LIVE AT THE ACROPOLIS ▲	Private Music BMG Video 82163	Yanni	1994	NR	19.98
16	22	2	EAGLES: HELL FREEZES OVER	Geffen Home Video 39548	Eagles	1994	NR	24.98
17	33	7	A CHRISTMAS STORY	Metro-Goldwyn-Mayer MGM/UA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
18	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
19	27	6	GEORGE BALANCHINE'S THE NUTCRACKER	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
20	18	6	DEAD CAN DANCE: TOWARD THE WITHIN	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
21	14	35	AN AFFAIR TO REMEMBER	Twentieth Century Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
22	RE-ENTRY		A CHARLIE BROWN CHRISTMAS	Paramount Pictures Paramount Home Video 15265	Animated	1990	NR	16.95
23	29	3	PLAYBOY: SECRETS OF MAKING LOVE, VOL. II	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
24	20	10	BARBRA STREISAND: BARBRA-IN CONCERT ▲	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
25	RE-ENTRY		MIRACLE ON 34TH STREET	Twentieth Century Fox FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
26	16	37	MY FAIR LADY: 30TH ANNIVERSARY ◊	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
27	19	17	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
28	37	2	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
29	38	2	WINNIE THE POOH AND CHRISTMAS TOO	Walt Disney Home Video	Animated	1994	NR	14.99
30	RE-ENTRY		GRUMPY OLD MEN	Warner Bros. Inc. Warner Home Video 13050	Jack Lemmon Walter Matthau	1993	PG-13	19.98
31	28	10	THE CASE OF THE LOGICAL I RANCH ▲	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
32	30	15	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
33	RE-ENTRY		FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	12.98
34	RE-ENTRY		IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
35	32	4	THE GATE TO THE MIND'S EYE	Miramir Images Inc. BMG Home Video 80101-3	Thomas Dolby	1994	NR	19.98
36	26	3	JANET JACKSON: JANET	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
37	35	17	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
38	25	11	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
39	23	6	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
40	40	9	PLAN 9 FROM OUTER SPACE	Rhino Video A*Vision Entertainment 2173	Bela Lugosi Tor Johnson	1959	NR	9.95

● 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.

**SELL-THROUGH BOOM**

(Continued from page 71)

send back their returns."

To compensate, this distributor says it has encouraged dealers to be conservative on initial orders and stage arrivals of product as needed. "It really becomes an issue of how much product is placed at retail," he says. "You can be conservative, or run the other way and become a victim to the hype."

Yet despite low-profit margins, no one seems to be complaining about sell-through. "It's really an old story," says ETD president Ron Eisenberg. "You make it up in volume."

Eisenberg says it's difficult to measure how much profit is lost or gained on multimillion-unit sellers. "It can't accurately be measured from one title to the next," he says. "But when you are shipping millions of units, I think it's bounces [back to being profitable]."

Others say the increase in sell-  
(Continued on page 75)



There was no joy in Mudville when the majors went on strike/But Turner had a program it knew the fans would like/A million "Baseball" tapes then told a simple truth/That no one sells them better than old George Herman Ruth.

**SHELF TALK**

(Continued from preceding page)

until Dec. 22 to register at participating retailers. A radio promotion conducted on 167 stations will also tout the sweepstakes. Meanwhile, a separate contest will be held for retailers vying for the grand prize trip to New Zealand.

"Trailside" videos are priced at \$19.98 and cover a wide range of outdoor sports, such as camping, hiking, biking, and boating.

**MA, PA, & LITTLE RASCALS:** MCA/Universal Home Video will support the Feb. 17 release of "The Little Rascals" with a \$5 rebate with purchases of the title and any one of seven "Ma & Pa Kettle" titles. "The Little Rascals" lists for \$24.98.

Other marketing elements—included inside "Rascal" copies—are a \$75 discount on a Hilton Hotels family vacation package and a \$20 discount on a Superflora gift basket. The rebate runs from street date until July 31.

**DISTRIBUTION MOVES:** Game supplier Acclaim Entertainment has signed Video International & Associates to handle shipping and fulfillment services to video stores.

The long-term agreement augments Acclaim's internal distribution system, which reaches approximately 50,000 outlets worldwide.

**HOG WILD!**

**Hard Hitting Action for Your Toughest Customers**

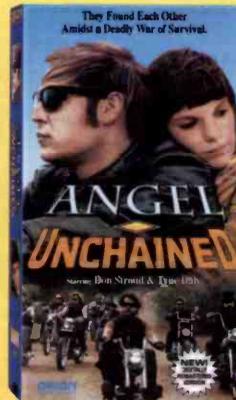
Rev up sales with these star-studded action classics! Peter Fonda, Nancy Sinatra, Bruce Dern, Tyne Daly, Marvin Gaye and Diane Ladd gang up with other favorites as the baddest bikers you've ever seen tearing up the big screen! Now available on video-cassette for a price that leaves others in the dust.

**\$9.98<sup>\*</sup> EACH EP**    **\$14.98<sup>\*</sup> EACH SP**

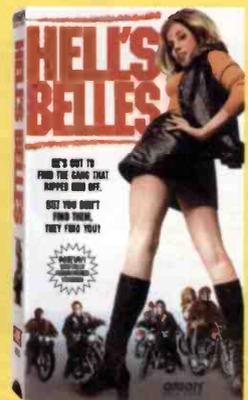
**Order Cut-Off:**  
**January 4, 1995**

**Street Date:**  
**January 24, 1995**

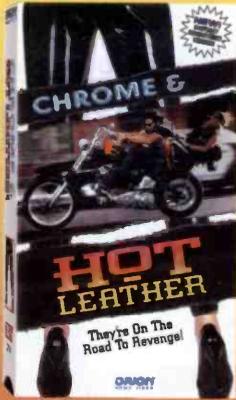
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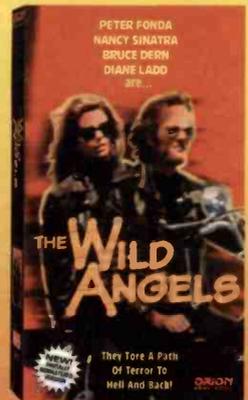
Catalog Number 7019 Not Rated



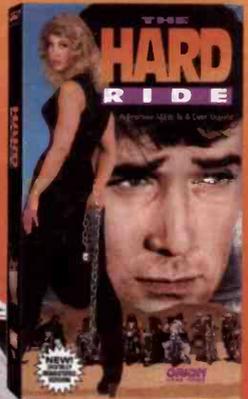
Catalog Number 6903 Rated M



Catalog Number 7114 Rated GP



Catalog Number 6611 Rated PG



Catalog Number 7105 Rated GP

**ORION**  
HOME VIDEO

Suggested Retail Price  
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**SELL-THROUGH BOOM***(Continued from page 73)*

through has opened up increased category opportunities.

"Basically, we look at sell-through as four separate categories," says Sight And Sound Distributors president Larry DeVuono. "And we tell our customers to treat it separately, and to develop consumer-driven marketing plans."

St. Louis-based Sight And Sound has divided sell-through into event releases such as "Jurassic Park"; permanent year-round sell-through, such as classics; in and out holiday product; and reprinted rental. In order to be successful, retailers must stock all four, DeVuono says.

"If you stare at the profit margin for 'Speed,' you're not going to make it work," he says. DeVuono increased the size of the Philadelphia, Louisville, and Minneapolis warehouses this year to handle the additional inventory.

Distributors, Sight And Sound included, concentrated on special orders, such as "Ken Burns' Baseball," and catalog to make up lost margins. The idea is nothing new, but retailers are finally beginning to catch on, and specialty and holiday-themed titles were up significantly over the Thanksgiving weekend.

Besides convincing retail accounts on the profitability of sell-through, distributors have added or improved their game-buying departments in the past year. "The game business is about who has the information," says one sales rep. "It's not something where you can sit back and take orders."

Most retailers say that video game rentals account for 15%-20% of their gross revenues. For distributors, it's about 6%-7%, due to the fact many only added the category in 1994. "We'll see our game sales up 150% to 200% this year," WaxWorks' Kirkpatrick. "It's still an unsophisticated business, but it's brought a new life to video stores."

But increasing game activity hasn't translated into a growth area for every distributor. "We've made investments in games, but retailers seem to be buying them elsewhere," says VPD's Shanahan. "It's a terrible business, but you've got to be in it."

However, others contacted by Billboard agreed that customers were buying games from them instead of a game wholesaler. "Sometimes we'll even say to a retailer, 'Give us your game business instead of your video business,'" one rep says.

Games may help cancel out a trend disturbing to distributors. Suppliers continue to cement direct selling relationships with mass merchandisers and warehouse clubs. Buena Vista Home Video led the way, and the competition has followed suit to ensure shelf space.

But few wholesalers say they've lost accounts because of a direct-sale relationship. "There are only a certain amount of accounts that can be sold direct," says a distribution exec. "There are a ton of 15- to 20-store chains that will always need a distributor, and the services we provide are not something a supplier isn't ready to give up."

In the year ahead, distributors will be expanding into more grocery accounts and eyeing further consolidation among the specialists. But the upheavals that rocked distribution over the last two years are probably over.

"I think it pretty much stabilized," says DeVuono. "The bunch that's left are pretty healthy and here to stay."

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- **UAV Gold's newest title!**
- **Toy surprise in each package!**
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## Laserdisc Thrives As Digital Competitors Fail To Materialize

BY CHRIS MCGOWAN

LOS ANGELES—The laserdisc format defied its critics in 1994, with double-digit growth in software sales and by far its best year ever.

The year had opened with some bad omens. The Jan. 17 Northridge earthquake pounded Image Entertainment's warehouses and temporarily paralyzed most of the company's inventory—no small matter, since Image markets some one-third of all laserdiscs in the U.S.

And public relations temblors were triggered by industry pundits who swallowed too much hi-tech hype, proclaiming that movies on five-inch CDs were about to sweep the public, and that laserdisc was as good as dead and buried.

Yet such conclusions were indeed premature. Image recovered, and the industry as a whole thrived this year, thanks in large part to numerous blockbuster releases, a variety of superb special-edition releases, and

the tremendous popularity of "THX" discs.

Movies will surely be delivered one day on five-inch CDs, but the current MPEG-1 video compression standard is inferior to VHS quality, which in turn suffers in comparison to laser's 400 lines of resolution. MPEG-

### 1994 IN REVIEW

2 and/or multi-gigabyte Video CDs should ameliorate the situation—but only several years down the road, when such technology is feasible, affordable, and accepted by consumers.

In the meantime, laserdisc is here and threatening to break out of its niche status. Software sales were up 9.7% in units sold and 18.1% in dollar volume for the first three quarters of 1994, as compared to the same period last year, according to the Santa Monica, Calif.-based Laser Disc Assn. That comes on the heels of

1993 sales, which were up 13.5% in dollar volume over 1992.

The third quarter of this year was especially dynamic, jumping 15.2% in units and 19.6% in dollars compared with '93, and the fourth quarter could achieve even higher increases due to 12-inch megahits such as MCA/Universal's "Jurassic Park" disc. Indeed, the Steven Spielberg dinosaur epic looks set to become the first laser title to sell 400,000 units, ready to surpass "Terminator 2: Judgment Day" as the all-time No. 1 disc. "T2" was itself a record-breaker, and this year it became the first disc to hit 300,000 cumulative units sold.

Behind "Jurassic" are clustered several other major titles launched in 1994. Disney's "Snow White" and "Aladdin" and FoxVideo's "Speed," all distributed by Image, should move 200,000-400,000 copies apiece. Following them are many '94 laser titles destined for the 100,000-200,000 range—not insignificant numbers, keeping in mind that a "gold record"

for a music album is 500,000 units sold.

Laserdisc has been something of a "stealth" format in the '90s, appreciated mainly by videophiles and home-theater enthusiasts. But it may soon break out of its low-key, albeit profitable, niche. One indication is that more than 8,200 titles are currently available (including more than 1,000 widescreen movies), as tabulated by NewVisions' Laser Video File catalog.

Despite a generally low level of public awareness about the format, laserdisc's high quality and multitude of bells and whistles continue to attract new consumers. Voyager, Pioneer, Image, FoxVideo, MGM/UA,

Disney, Warner, LumiVision, Columbia TriStar, and MCA/Universal have all done outstanding work in creating value-added special-edition and boxed-set laserdiscs.

And discs bearing the "THX" logo (which means they participated in Lucasfilm's THX quality-control program) enjoyed sales spikes, were acclaimed by consumers and critics, and captured 32 nominations for the third annual Consumer Laser Disc Awards.

Total software sales (including karaoke discs) have climbed steadily this decade, jumping from \$150.4 million in retail dollar volume in 1990 to \$285.5 million last year, according to the (Continued on page 78)

Billboard

FOR WEEK ENDING DECEMBER 24, 1994

## Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	2	9	<b>BASEBALL: A FILM BY KEN BURNS</b> Turner Home Entertainment B5318	179.98
2	1	9	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> PolyGram Video 8006319053	19.95
3	5	3	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> PolyGram Video 8006331153	19.95
4	6	53	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
5	7	25	<b>THE TOP 50 WORLD CUP GOALS</b> PolyGram Video 8006315333	14.95
6	3	7	<b>BEST OF ABC'S MONDAY NIGHT FOOTBALL</b> PolyGram Video 8006319073	19.95
7	8	55	<b>SHAQ ATTACK: IN YOUR FACE</b> Parade Video 530	19.98
8	12	21	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95
9	10	21	<b>1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS</b> ABC Video 44039	19.95
10	11	29	<b>NBA GUTS &amp; GLORY</b> FoxVideo (CBS/Fox) 5981	14.98
11	15	47	<b>NFL ROCKS-EXTREME FOOTBALL</b> PolyGram Video 4400876853	19.95
12	16	15	<b>DREAM TEAM II</b> FoxVideo (CBS/Fox) 8133	14.98
13	RE-ENTRY		<b>1994 WINTER OLYMPIC FIGURE SKATING HLTS.</b> FoxVideo (CBS Video) 8117	19.98
14	RE-ENTRY		<b>THE JOE MONTANA STORY</b> PolyGram Video 4400881953	19.95
15	9	13	<b>THE STORY OF WORLD CUP USA '94</b> PolyGram Video 8006315633	14.95
16	4	7	<b>NBA REWIND: THE FUNNIEST &amp; FINEST PLAYS</b> FoxVideo (CBS/Fox) 8158	14.98
17	13	33	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98
18	RE-ENTRY		<b>NBA SUPERSTARS 2</b> FoxVideo (CBS/Fox) 5558	16.98
19	RE-ENTRY		<b>WRESTLEMANIA VII</b> Coliseum Video WF090	39.95
20	18	130	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244	14.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	2	11	<b>KATHY SMITH'S NEW YOGA</b> A*Vision Entertainment 50570-3	19.95
2	1	33	<b>STEP REEBOK: THE POWER WORKOUT</b> PolyGram Video 4400877673	19.95
3	RE-ENTRY		<b>ANGELA LANSBURY: POSITIVE MOVES</b> Wood Knapp Video WK1016	14.95
4	11	9	<b>STEP REEBOK: CIRCUIT CHALLENGE</b> PolyGram Video 8006319013	19.95
5	3	35	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
6	12	59	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
7	7	3	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
8	10	139	<b>ABS OF STEEL WITH TAMILEE WEBB</b> A*Vision Entertainment 132	9.95
9	4	99	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
10	6	55	<b>BOXOUT WITH SUGAR RAY LEONARD</b> PolyGram Video 4400877493	19.95
11	5	11	<b>KATHIE LEE'S FEEL FIT &amp; FABULOUS WORKOUT</b> Video Treasures 9759	19.98
12	NEW▶		<b>REEBOK WINNING BODY WORKOUT</b> PolyGram Video 8006330553	19.95
13	18	21	<b>DENISE AUSTIN: TRIMWALK</b> Parade Video 1483	19.98
14	13	13	<b>T'AI CHI FOR HEALTH</b> Healing Arts 1044	29.98
15	RE-ENTRY		<b>JANE FONDA'S YOGA EXERCISE WORKOUT</b> A*Vision Entertainment 55021-3	19.98
16	NEW▶		<b>HOLLYWOOD LEGS BY MARTIN HENRY</b> Wood Knapp Video WK1224	12.98
17	14	129	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> A*Vision Entertainment 133	9.95
18	17	7	<b>BUNS OF STEEL 2000 WITH TAMILEE WEBB</b> A*Vision Entertainment 226	14.95
19	15	19	<b>T'AI CHI: FUNDAMENTALS</b> Video Treasures 9652	14.98
20	19	3	<b>KATHY IRELAND: TOTAL FITNESS VIDEO</b> UAV Entertainment 1994	19.99

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Billboard

FOR WEEK ENDING DECEMBER 24, 1994

## Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	1	7	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Pictures/Walt Disney Home Video 1514	1937	26.99
2	3	63	<b>ALADDIN</b> Walt Disney Pictures/Walt Disney Home Video 1662	1992	24.99
3	5	19	<b>THUMBELINA</b> Warner Bros. Inc./Warner Home Video 24000	1994	24.96
4	9	11	<b>MARY-KATE &amp; ASHLEY OLSEN: LOGICAL I RANCH</b> ▲ Dualstar Video/BMG Kidz 30051-3	1994	12.98
5	2	29	<b>THE RETURN OF JAFAR</b> Walt Disney Pictures/Walt Disney Home Video 2237	1994	22.99
6	7	5	<b>MUPPET CLASSIC THEATER</b> Jim Henson Video/Buena Vista Home Video 5810	1994	19.95
7	13	7	<b>THE STORY OF CHRISTMAS</b> Hemdale Pictures Corp./Hemdale Home Video 7096	1994	14.95
8	24	61	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> Metro-Goldwyn-Mayer/MGM/UA Home Video M201011	1966	14.95
9	10	15	<b>THE PRINCESS AND THE GOBLIN</b> Hemdale Pictures Corp./Hemdale Home Video 7113	1994	24.95
10	11	39	<b>THE FOX AND THE HOUND</b> Walt Disney Pictures/Walt Disney Home Video 2141	1981	24.99
11	22	422	<b>DUMBO</b> ♦ Walt Disney Pictures/Walt Disney Home Video 24	1941	24.99
12	14	11	<b>MARY-KATE &amp; ASHLEY OLSEN: THORN MANSION</b> ▲ Dualstar Video/BMG Kidz 30050-3	1994	12.98
13	4	9	<b>BARNEY'S IMAGINATION ISLAND</b> The Lyons Group 2003	1994	14.95
14	18	7	<b>MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS</b> Saban Entertainment/A*Vision Entertainment 42014-3	1994	12.95
15	19	7	<b>BARNEY: WAITING FOR SANTA</b> The Lyons Group 98041	1992	14.95
16	8	262	<b>PINOCCHIO</b> ♦ Walt Disney Pictures/Walt Disney Home Video 239	1940	24.99
17	RE-ENTRY		<b>RUDOLPH THE RED NOSED REINDEER</b> Family Home Entertainment 27309	1989	12.98
18	RE-ENTRY		<b>SANTA CLAUS IS COMING TO TOWN</b> Family Home Entertainment 27312	1989	12.98
19	12	111	<b>BEAUTY AND THE BEAST</b> Walt Disney Pictures/Walt Disney Home Video 1325	1991	24.99
20	21	19	<b>MY NEIGHBOR TOTORO</b> Tokuma Publishing/FoxVideo 4276	1988	19.98
21	23	133	<b>101 DALMATIANS</b> Walt Disney Pictures/Walt Disney Home Video 1263	1961	24.99
22	RE-ENTRY		<b>FROSTY THE SNOWMAN</b> Family Home Entertainment 27311	1989	12.98
23	17	17	<b>BARNEY: LIVE IN NEW YORK CITY</b> The Lyons Group 2002	1994	19.99
24	NEW▶		<b>WINNIE THE POOH AND CHRISTMAS TOO</b> Walt Disney Home Video	1994	14.99
25	16	39	<b>THERE GOES A BULLDOZER!</b> ♦ Kidvision/A*Vision Entertainment 50701	1994	12.95

♦ 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.

## GOING ONLINE

(Continued from page 70)

coming bands. Among the earlier labels online were New York-based Matador, whose artists include Pavement and Liz Phair, and fellow New Yorker Caroline, which used the network to premiere a track from the band Future Sounds Of London, from its Astralwerks imprint.

The IUMA and SonicNet also intend to function as a distribution and sales mechanism for indie music, an area that saw much posturing and positioning but little substantive activity in 1994. SonicNet's earliest sales steps included selling tickets to local New York clubs online—to be delivered as E-mail and printed out for presentation at the door. Caroline also is offering direct online record sales through the mail-order distribution company Semi Automatic, while mail-order company Insomnia Records is online with its catalog of some 350,000 indie-label titles.

## FOR SALE?

Among larger labels, Geffen Records, by year's end, will have instituted a hyperlink in its World Wide Web site to speed visitors into an online "record store." After being primed with music and videoclips from a hot new album, like Veruca Salt's "American Thighs," Geffen visitors can click on an icon reading "I Want This Album Now!"—and be automatically transferred into CDNow!, an Internet "music store" that went up in August. From there, they can order any of the more than 140,000 albums in stock from a variety of labels. Purchases are delivered by mail at prices designed to beat list, even with the addition of nominal mailing charges.

Online distribution—actually delivering that album order not through the mail but as digital bits down telephone or cable wires—is still pretty much in the "wouldn't it be neat?" stages as the year closes, with hot-button issues like rights and royalties still to be addressed, not to mention such technical hurdles as improved data compression and means of end-user download. The debut within the next few months of several CD-R hardware decks designed to be used as adjuncts to multimedia PCs may crack open this intriguing "virtual retail" door.

In one of several real-world experiments in digital music delivery, Geffen offered a never-before-released Aerosmith song free for download—but getting it took more time than it would have to catch a bus to the local record store (connect-time charges were, however, waived for the promotion).

Retail wasn't completely forgotten in all this activity. There were retail album coupons posted online (to be printed out for presentation at participating record stores featuring the albums), and other tie-ins to record outlets.

Other online intrigues in 1994 were equal measures impressive and indicative of challenges still to be met. The debut online audio/video "concerts" by Seattle indie band Sky Cries Mary and Virgin act the Rolling Stones, for instance, made headlines more for the "first-ever" attempt than for the execution. The concerts could only be accessed by a select number of high-end computers, and delivered at relatively low audio and video quality.

Still, it *was* done when no one was sure it could be, and it surely will be done again in better and better forms.



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**\$125,000,000 box office smash!**

**OVER \$10,000,000 IN PROMOTION AND ADVERTISING SUPPORT AND GET A \$3.00 REBATE!**

HOPE SPRINGS INSIDE THE MASK.

**"THE MASK IS PURE MOVIE MAGIC!  
Jim Carrey is funnier than ever in one hilarious film!"**

-George Pennachio, CBS-TV San Diego

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- A s-s-s-smokin' hot franchise, with over 50 licensees producing *The Mask* merchandise that all of America is buying!
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\*SOURCE: NRG Research Group Inc. & New Line Home Video Proprietary Research

†† Independent Media Services Figure

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NEW LINE HOME VIDEO TURNER HOME ENTERTAINMENT

## TAPE MARKET FLOUTS ANALYSTS' PREDICTIONS

(Continued from page 71)

sponsored by ITA, a trade association representing manufacturers of magnetic media. Even hardened veterans like Doug Booth, national industrial sales manager for TDK, were impressed with the results.

"The video software industry continues to explode," Booth told ITA attendees. "Every year, industry futurists predict a fall-off of prerecorded video . . . Yet, every year new records are set." His analysis indicated that prerecorded volume advanced 30% in 1994, "with some duplicators seeing increases of as much as 50% over 1993," Booth said. The tally is well ahead of the moderate growth anticipated at ITA a year earlier, before Hollywood decided to commit most major titles to sell-through.

Booth chided the new-media mavens who foresee the "rapid demise" of VHS tape. "Look around, see the numbers, and remember the consumer," he suggested. "He is happy, he is satisfied, he feels he is getting a bargain in entertainment. And he is buying the bebezers out of 1/4-inch prerecorded video."

Dubbers aren't quite as happy because of the pressure they're under to lower the prices they charge. At the same time, raw material costs are rising. "I am not prepared today to offer a solution to this dilemma I attribute to the mass-merchant mindset of cheaper, cheaper, cheaper—pick any two," said James Merkle, president of duplicator Allied Film & Video.

Nevertheless, no one's turning back on accelerating demand. Merkle translated buyers' enthusiasm into 235 million-260 million copies of movies on tape, approximately 25% ahead of last year's 198 million. Movies accounted for close to 50% of the grand total of 533 million-602 million tapes, compiled from Allied's survey of duplicators and other sources. (Rental releases are included, of course, but the volume for those titles has stabilized at 50 million-60 million cassettes annually.)

Other home video genres, while strong, don't have the movies' muscle. Merkle placed nonfeature children's output at 90 million—18% ahead of 1993, but even with 1992. Special interest skidded from 89 million cassettes in 1992 to 72 million last year, before rebounding to

between 74 million and 90 million in 1994, according to his statistics.

Premiums are showing strength, vaulting from 45 million in 1992 to 61 million in 1993, and to between 68 million and 80 million in 1994. Duplicators have waited for several years for throwaway videos to develop into a market force, and by all indications, their patience is being rewarded. Merkle noted several examples: a U.S. Postal Service direct-mail campaign that could have "a major impact"; 2 million cassettes given away to promote a new Nintendo game; and Gannett's decision to stuff cassettes in the newspaper chain's Sunday editions.

Merkle said his survey indicated that duplicators were prepared to turn out 578 million-690 million finished cassettes in 1995, a 15% gain. That prompted him to wonder if VHS has discovered the Fountain of Youth.

"Most economic theory supports the premise that a product is in the mature phase of its life when annual growth is below 15% a year, as was the case for 1992-1993," Merkle suggested to ITA. "I would pose the question—are we seeing a new pattern emerge, and is the VHS system entering a second growth phase, as borne out by the 1994 numbers and 1995 projections?"

Merkle had no ready answer, but duplicators could use added business, if only to offset the almost unceasing onslaught on margins.

Except for a brief respite late this year, when—"as if by some divine intervention"—there was more business than most could handle, Merkle claimed that dubbers are being squeezed by rising raw material prices and studio demands that costs be cut in the face of increasingly elaborate packaging requirements that don't lend themselves to automation.

The result, he said, is that "revenue has been declining at a much faster rate than material offsets . . . One has to wonder how much longer this decline can go on." The signs are not propitious.

Merkle said he had heard "some rumblings" that paperboard, used for cassette sleeves, "were headed up." He added, "There seems to be some serious inflationary pressures on the industry."

year. In 1995, Pioneer Electronics plans to launch a new generation featuring five channels of CD-quality digital sound, plus a subwoofer.

It's fair to say the format is not rolling over and playing dead just yet. The 12-inch laserdisc probably will flourish as a high-end category into the next millennium.

# Billboard spotlights

# PRO TAPE

## MORE THAN A FORMAT...

Audio or video, mastering or duplication: The fortunes of the music and home video industries have been inextricably tied to magnetic media - and will be into the foreseeable future. A state-of-the-technology report will be featured as part of BILLBOARD'S MARCH 11 PRO TAPE SPOTLIGHT.

Anchoring the spotlight will be the ITA's 25th Anniversary celebration-in-print. In the tradition of its 10th and 20th anniversaries, Billboard will showcase 25 years of ITA excellence in advancing the interests of its diverse membership of magnetic and optic professionals.

Please join us in this very special March 11 edition of Billboard. Ad closing is February 14. And of course, there will be bonus distribution at the ITA's Palm Springs convention.

ISSUE DATE: MARCH 11  
AD CLOSING: FEBRUARY 14

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## LASER SCANS

(Continued from page 76)

LDA, which conducted the industry's first comprehensive software sales survey with data tabulated by Ernst & Young. This year should finish at \$320 million-\$350 million.

As for hardware, the Electronic Industries Assn. predicts that some 305,000 players will be sold in 1994, an increase of some 6% over the previous

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## Integration Is The Byword As Digital Comes Of Age

■ BY PAUL VERNA

NEW YORK—This year, the spectacular evolution of studio technology brought industry leaders to an inevitable crossroads: if they didn't learn to get along, they would risk becoming victims of their own success.

Fortunately for the future of recording, they have taken the high road on the information superhighway, forging strategic links that will benefit end users in the short run and the industry as a whole in the long run.

The tenor of the times was palpable at the 97th Audio Engineering Society Convention, held Nov. 10-14 in San Francisco.

It was there that Sony unveiled

plans to manufacture a modular, digital 8-track recorder that uses DTRS technology, also employed by Tascam in its popular DA-88 deck.

AES was also the platform for Tascam's main rival, ADAT inventor Alesis, to announce that it has joined forces with Panasonic in a deal that will ultimately increase the market presence of the already popular ADAT format.

Also at AES, British analog console giant Solid State Logic introduced its Axiom Digital board and DiskTrack random-access editing system, which are bound to position the company as a leader in digital recording, mixing, and editing. SSL's digital milestone comes just months after its 1,000th analog console was installed at London's Town House studio.

Digital video systems pioneer Avid Technology Inc. used the AES gathering to announce its merger with Digidesign, the audio software company responsible for the industry-standard ProTools system. Avid, for its part, promised increased hardware and software integration with Yamaha.

But even before pro audio manufacturers and end users convened in San Francisco, words like "connectivity," "compatibility," and "integration" were being used to describe the mood of the industry.

Multipronged giant Harman set the tone early in the year by acquiring the Studer portion of Studer Revox, thereby rounding out an already impressive stable of properties that includes JBL, Turbosound, Lexicon, DOD, BSS, Dbx, Urei, Soundcraft, Allen & Heath, Amek, and AKG.

Then, cassette and CD manufacturer HMG merged with film video duplicator Allied Technologies, delineating a trend toward consolidation in the replication arena. There were other, similar moves in this area in 1994, most notably the joint venture between prominent CD manufacturer Sanyo Laser Products and computer diskette specialist Verba-

### 1994 \* J \* N \* REVIEW

tim Corp.

These deals illustrate the degree to which the audio, video, and computer software markets have fused. Hardly any CD replicators remain that are not also in the CD-ROM, CD-i, and even CD-video business.

While the manufacturing industry was once segmented into cassette duplicators, vinyl pressing plants, and CD replicators, today companies that manufacture prerecorded music and video products view themselves as broad-based information providers. That means they can supply products ranging from CDs to CD-ROMs to audiocassettes to computer discs to videotapes to laserdiscs.

The same melding of the aural and visual worlds exists at the studio level. More and more high-end facilities are taking on film-scoring work, partly to compensate for the falloff in conventional music recording resulting from the growth of the project studio sector, and partly because the digitization of audio and video has brought the two media closer to-

gether in the minds of creative professionals.

To wit, in Los Angeles—where the music and film worlds are more interdependent than anywhere else—Record Plant chairman Rick Stevens formed the Digital Media



Veteran engineer Bob Clearmountain, who this year opened a high-end mixing studio in his home.

Group, an umbrella company whose mission is to acquire multimedia concerns. DMG's first purchase, intended to position Stevens and the Record Plant as multimedia players rather than just music specialists, was audio/video post-production house EFX Systems.

Manufacturers have responded to

their users' multimedia needs by designing tools that provide maximum flexibility. For instance, AT&T debuted its Disq Digital Mixer Core, a machine that effectively converts Neve and SSL analog consoles into digital boards. Used exclusively at Masterfonics in Nashville, the Disq Digital Mixer Core gives engineers the best of both worlds: the familiarity of an analog control surface and the reliability of digital sound.

Conversely, the Euphonix CS2000—winner of Mix magazine's Technical Excellence and Creativity Award for large-format console technology—is a digitally controlled analog system. It also offers the luxury of both formats.

The success of the AT&T and Euphonix devices suggests that the audio community has stopped fighting over which format is better and is using analog and digital for different purposes. Certainly, advances in digital technology have made that medium more palatable to sound professionals who used to complain about its brittle high end and lack of "warmth."

Bruce Jackson, president and  
(Continued on next page)

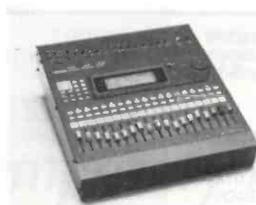
### THE • TOP • STORIES

- Greenpeace Records All-Star Benefit Concert Using Solar Power
- Harman Adds Studer To Portfolio
- Yamaha Develops Wave-Guide Synthesis Technology For Synthesizer Of The Future
- Renowned Mixing Engineer Bob Clearmountain Builds High-End Studio At Home
- AT&T Disq Digital Mixer Core Debuts At Masterfonics
- Apogee's UV-22 Bit-Reduction System Takes Mastering World By Storm
- Projects Recorded On Alesis ADAT Top The Charts
- SPARS Celebrates Its 15th Anniversary
- "Integration" And "Compatibility" Key Words At AES
- SSL Goes Digital

### PRODUCT HIGHLIGHTS OF '94

YAMAHA'S PRO-MIX 01 was introduced in May as a low-cost (\$2,000), 16-channel, fully programmable digital mixer intended for live productions and studio applications. Yamaha was able to break the price barrier by using a new digital signal processing chip that uses parallel microcode instead of serial microcode, reducing the program-change time by a factor of four, according to Yamaha's marketing manager for professional audio products, Mi-

chael MacDonald. One of the many enthusiastic supporters of the Pro-Mix is Stanford University studio engineer Jay Kadis, who told Billboard, "The Pro-Mix is phenomenal. To get 20-bit in and out and 16 channels of automation for \$1,999 is incredible."



Yamaha's Pro-Mix 01 digital mixer made waves this year for its low cost, versatility, portability, and high audio quality.

chael MacDonald. One of the many enthusiastic supporters of the Pro-Mix is Stanford University studio engineer Jay Kadis, who told Billboard, "The Pro-Mix is phenomenal. To get 20-bit in and out and 16 channels of automation for \$1,999 is incredible."

U.K. ANALOG CONSOLE giant Solid State Logic broke digital ground late this year with its Axiom Digital console and DiskTrack hard-disc system, which permits a disc to be read and written simultaneously. Calling Axiom "a landmark product," SSL marketing director Colin Pringle told Billboard, "It is the industry's first opportunity to have a digital audio production system built to order, according to the application. The inclusion of hard-disc storage and editing differentiates the Axiom from other digital consoles."

OTARI UNVEILED THE RADAR (Random Access Digital Audio Recorder) at the AES show. A rack-mountable unit configured for 8, 16, or 24 tracks, RADAR retails for less than \$1,000 per track. Among its most attractive features is random-access recording, which allows users to instantaneously access any point in the recording without rewind-

ing or fast-forwarding. The unit supports five sampling rates, from 32 kHz to 48 kHz, and is digitally compatible with ADAT. RADAR was developed by Creation Technologies of Vancouver, which early this year signed an exclusive marketing and distribution contract with Otari for the system.



Solid State Logic's Axiom Digital board, the company's first foray into the digital recording, mixing, and editing.

THIS YEAR, the much-heralded AT&T Disq Digital Mixer Core made its official debut at Masterfonics in Nashville. The unit—developed by AT&T's Bell Labs, Gotham Audio, and George Massenburg Labs—effectively transforms an analog board into a "virtual" digital console, allowing an engineer to mix digitally while working on a familiar analog control surface. Producer Tony Brown, who is also president of MCA Nashville, has officially endorsed the product, saying, "Our artists love it. I love it. The improvement in sound is dramatic."



SPARS' Sweet 15. The Society of Professional Audio Recording Services, better known as SPARS, celebrated its 15th anniversary this year. Shown at the birthday festivities, from left, are SPARS veterans Chris Stone, Pete Caldwell, Joe Tarsia, Guy Costa, Murray Allen, Dave Porter, Dick Trump, Nick Collier, Howard Schwartz, and newly elected SPARS president Steve Lawson.

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Billboard HOT DANCE MUSIC/Club Play

**Warren G and Nate Dogg "Regulate"**  
Billboard Hot Rap Singles

**Lisa Loeb & Nine Stories "Stay (I Missed You)"**  
Billboard HOT 100 SINGLES

**Deee-Lite "Bring Me Your Love"**  
Billboard HOT DANCE MUSIC/Club Play

**Brandy "I Wanna Be Down"**  
Billboard HOT R&B SINGLES

**Method Man "Bring The Pain"**  
Billboard HOT DANCE MUSIC/Maxi-Singles Sales



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## Pro Audio

### INTEGRATION IS THE BYWORD AS DIGITAL COMES OF AGE

(Continued from preceding page)

chief engineer of Apogee Electronics in Santa Monica, Calif., recently told Billboard, "Digital is finally living up to the warm, natural sound of analog that we know and love. Though it definitely wasn't in the beginning, the quality that the consumer gets on CD now is quite amazing. The sound of digital has become very satisfying."

Jackson should know. Apogee's UV22 bit-reduction system virtually revolutionized the mastering industry this year, winning the praise of engineers from Bernie Grundman in Los Angeles to Bob Ludwig in Portland, Maine. Apogee also made headlines—and won a TEC Award—for its A/D and D/A converters, the building blocks of all digital audio systems.

The success of a small company like Apogee proves that, in the pro audio business, giants and neophytes can play on the same field. Another David who flourished among Goliaths this year was Alesis, whose ADAT system was used to record chart-toppers like Lisa Loeb's "Stay (I Missed You)" and Warren G's "Regulate."

Alesis and Tascam had a virtual stranglehold on the modular digital multitrack market—the nerve center of home and project studios. But that could change when Sony begins shipping its new PCM-800 unit, an 8-track digital system that works on the same DTRS technology used on Tascam's DA-88.

A telling sign of the times is that Sony's decision to incorporate an ex-

isting format into the PCM-800—rather than develop a new one—was based partially on the company's aim to avert further format clutter.

Courtney Spencer, VP of professional audio for Sony Electronics Inc.'s business and professional products group, told Billboard, "There are already two formats in the market which are incompatible with each other... so we ultimately concluded that we would serve ourselves and the market best by not introducing yet another format."

As Spencer's comment suggests, the pro audio industry flourished this year because manufacturers listened to their customers and responded by providing the best products that technology allows.

Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 17, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES	ALBUM ROCK
TITLE Artist/ Producer (Label)	HERE COMES THE HOTSTEPPER Ini Kamoze/ S. Remi (Columbia)	CREEP TLC/ D. Austin (Laface/Arista)	PICKUP MAN Joe Diffie/ J. Slate J. Diffie (Epic)	EXCITED M People/ M People (Epic)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	PALM TREES/ THE CRIB (New York) Salaam Remi	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	SOUNDSHOP (Nashville) Mike Bradley John Dickson	STRONG ROOM (London, ENGLAND) James Reynolds	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	Trident Series 65B	SSL 6056E/G	Sony 3348	Neve V3 with Flying Faders	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Tascam ATR-80	Otari MTR-100	Studer A827	Otari MTR-90	Studer A800 Studer A827
STUDIO MONITOR(S)	Westlake BBS-M10 Yamaha NS10M	Custom TAD	Westlake BBSM 15 Yamaha NS10	Neil Grant Boxer 5 System	Yamaha NS10
MASTER TAPE	Ampex 456	3M 996	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	SOUNDWORKS (New York) Gary "Mon" Noble	D.A.R.P. (Atlanta, GA) Alvin Speights	SOUNDSHOP (Nashville) Mike Bradley John Dickson	UNIQUE (New York) Marc "MK" Kinschen	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	SSL 4000E G Comp.	SSL 4056G	Trident Vector 432	SSL 4000	SSL 4040G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Otari MTR-90	Studer A827	Studer A820	Studer A800 MKIII	Studer A827
STUDIO MONITOR(S)	Yamaha NS10M UREI 813	Custom TAD	Westlake BBSM 15 Yamaha NS10	Genelec Yamaha NS10	Yamaha NS10 Augsperger
MASTER TAPE	Ampex 456	3M 996	Ampex 499	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY MASTERING Carlton Batts	HIT FACTORY MASTERING Herb Powers	GEORGETOWN MASTERS Denny Purcell	SONY MASTERING Vlado Meller	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	DADC	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sonopress	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing

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Billboard  
1994 STUDIO  
ACTION

PRODUCTION CREDITS FOR  
BILLBOARD'S No. 1 SINGLES

CATEGORY	Produced on SSL consoles
HOT 100	84%
ALBUM ROCK	79%
COUNTRY SINGLES	76%
DANCE CLUB	67%
R&B SINGLES	66%
RAP SINGLES	61%
DANCE SALES	56%
MODERN ROCK	50%

Figures derived from charts published in Billboard during 1994

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(Continued on page 86)

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# Update

## 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.

### 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. 10-11, NARM Technical Conference, Ft. Lauderdale Marina Marriott, Ft. Lauderdale, Fla. 609-596-2221.

Jan. 12-15, Performance Magazine's 15th Annual Summit Conference, Doral Resort and Country Club, Miami. Shelly Watkins. 817-338-9444.

Jan. 13-16, MILIA Convention, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18-20, Billboard Dance Music Summit, ANA Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 24, New York NARAS A&R/Producers Luncheon Honoring Mike Berniker, Dave Grusin, Larry Rosen, Richard Mohr, and Bruce Lundvall, the Supper Club, New York. Jon Marcus, 212-245-5440.

Jan. 24-27, ITA Information Superhighway Conference, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

Jan. 30-Feb. 3, MIDEM Convention, Palais des Festivals, Cannes, France. 212-689-4220.

### FEBRUARY

Feb. 15-18, Gavin Seminar, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 15-19, Urban Network Power-Jam, Riviera Resort and Racquet Club, Palm Springs, Ca.

## FOR THE RECORD

Due to a production error in the Dec. 17 issue, the "Ready To Wear" soundtrack album review ran with the incorrect artwork. The correct album cover and review are seen below.

### SPOTLIGHT



VARIOUS ARTISTS  
Music From The Motion Picture Ready To Wear (Prêt-A-Porter)  
PRODUCERS: Various  
Columbia 66791

Soundtrack to Robert Altman flick about the Paris fashion shows is as vibrant as next year's spring collection. From dancehall sensation Ini Kamoze's No.1 hit "Here Comes The Hotstepper" to Sam Phillips' take on "These Boots Are Made For Walkin'," the album overflows with eclecticism. Its highlights are previously unreleased originals, covers, and remixes by the likes Salt-N-Pepa, M People, Janet Jackson (whose "70's Love Groove" is an R&B chart hit), the Rolling Stones, the Brand New Heavies, Terence Trent D'Arby, U2, and members of Deep Forest. Ready to play.

lif. 818-843-5800.

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 13, Soul Train Music Awards, location to be announced, 310-858-8232.

### APRIL

April 27, Gospel Music Assn. Dove Awards, Grand Ole Opry, Nashville. 615-242-0303.

### MAY

May 10-14, NAIRD Convention, Hyatt Regency, San Francisco. 606-633-0946.

May 21-24, VSDA Convention, location to be announced. 818-385-1500.



Congratulations! Dr. Billy Taylor receives the Arnold Gingrich Outstanding Artist Achievement Award at the 30th annual Encore Awards Luncheon of the Arts & Business Counsel. Shown, from left, are Sandra Trim-DaCosta, GRP director of marketing; recording artist Lena Horne; Taylor; and recording artist Diana Krall.

## GOOD WORKS

**SUPER FUND RAISER:** Vocal superstar Mariah Carey helped raise \$700,000 for the Fresh Air Fund with a Dec. 8 concert at the Cathedral of St. John The Divine in New York. The monies are a portion of the \$1 million she has pledged to raise for the five Fresh Air Fund Camps for disadvantaged New York City children in Fishkill, N.Y. Carey says she will spend time at one of the camps, Career Awareness, setting up recording equipment and producing demos with some campers. In her honor, the camp will change its name to Camp Mariah.

**GUEST HOST:** Children's performer Shari Lewis will be guest hosting the Easter Seals Network, airing Saturday and Sunday, March 4-5, at the Pasadena Civic Auditorium.

She has been a guest on the show over the past decade. The National Easter Seal Society, a nonprofit health care organization, was founded in 1919 to help people with disabilities. Lewis also will host her own special segment that will focus on children in the audience as she introduces guests while performing. The show, to be broadcast nationwide in 130 markets, will feature local segments throughout and will be seen by more than 60 million viewers. For more info, contact Dick Gersh at 212-757-1101.

**IN MEMORY OF Mildred Berman,** who died Dec. 2 of ovarian cancer at age 72, her family has requested that donations be sent in lieu of flowers to P.B.C.C. South Campus Foundation, Palm Beach

Community College-Continuing Studies, 3000 St. Lucie Ave., Boca Raton, Fla. 33431; attention Judith Gummere. Berman was the mother of Maxyne Lange, president of Williamson Music, and she taught in the school's continuing studies program until her death. Besides Lang, she is survived by her husband, David; another daughter, Anitra Labert; and grandchildren.

**EARTH DAY'S 25TH:** Concerts For The Environment, the nonprofit group based in Minneapolis that works with the music industry on social-change issues, is planning a 25th anniversary of Earth Day April 22 on the Mall in Washington, D.C. The event, which is to be realized by the unification of leading environmental groups, will feature a lineup of yet-to-be-named artists that will comprise what is said to be the first-ever multi-artist concert event on the Mall. The event also has the support of Vice President Al Gore, Secretary of the Interior Bruce Babbitt, and Gaylord Nelson, founder of Earth Day. For more info, call Michael Martin, CFE's executive director, at 612-338-5485; fax is 612-338-7154.

## LIFELINES

Girl, Alexa, to Mark and Amy Ballard, Nov. 13 in Troy, Mich. She is a retail sales clerk at Harmony House Store No. 11 there.

Girl, Emily Marie, to Emilio and Gloria Estefan, Dec. 5 in Miami. She is an Epic recording artist.

Kevin P. Kipp to Mary Beth Burichin, Nov. 26 in Frisco, Colo. He is personal manager for Michael Martin Murphey and owner of Shifting Sands Productions.

### DEATHS

Eric Thompson, 34, of a heart attack, Dec. 4 in Miami. Thompson was front man for the Miami-based band Erotic Exotic, which had local success in the late '80s with the dance singles "Take Me As I Am" and "L.O.V.E." The band had recently completed a demo for a harder-edged rock album. Donations are being requested to assist the family with court and funeral costs and may be sent to Thompson's sister, Rachel Tallman, P.O. Box 16-1404, Miami, Fla. 33116-1404.

### MARRIAGES

Bob Musial to Carol Brown, Nov. 5 in Chicago. He is lead singer and guitarist for the Scapegoats, a band on San Jacinto Records. She is community research coordinator for Borders Books And Music.

Billy Mann to Rema Hort, Nov. 6 in Tarrytown, N.Y. He is a singer/songwriter with publishing company W&R Group. She is licensing manager for Cablevision.

Ted Simmons to Kelly June Griffin, Nov. 20 in Pacific Palisades, Calif. He is a personal appearance agent for APA.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## FOR THE RECORD

In the Dec. 10 issue, a review of "Hi-Bop Ska" by the Skatalites gave the wrong production credit. The album was produced by Joe Ferry and Tommy McCook.

The home office of Jon Klein Sr., director of video promotion of Arista Records, was incorrectly noted in last week's Births section of Lifelines. He works out of New York.

Kevin Carroll, Relativity VP of promotion, is based in New York. His location was given incorrectly in the Dec. 17 Executive Turntable.



THA BAKA BOYZ

## Baka Boyz, Jed The Fish Turn '94 Into A Royal Flush

This article was compiled by Phyllis Stark and Eric Boehlert in New York and Brett Atwood and Carrie Borzillo in Los Angeles.

Once again the radio industry distinguished itself this year with an assortment of pranks, cranks, and baffling oddities. Here, then, are the winners in our third annual dubious distinction awards.

• **The You'd Be Depressed, Too Award.** In January, Chicago attorney and radio talent agent Saul Foss failed to show up to face the creditors he bilked out of about \$10 million. A doctor's note presented by his lawyer declared Foss "clinically depressed."

• **The Overexposed Award.** KPWR (Power 106) Los Angeles morning duo Tha Baka Boyz were pictured sitting naked on a toilet in one of a series of raunchy billboards that caused controversy earlier this year. They flushed, we flushed.

• **The Show Off Your Assets Award.** Speaking of billboards, WIOQ (Q102) Philadelphia's latest campaign features the tacky slogan "Party Uranus Off."

• **Cliché Of The Year Award.** This year's most overused, meaningless quote is the radio-as-parking-garage metaphor "I'm going to take this station to the next level." Sadly, it's been picked as the theme of 1995's Country Radio Seminar.

• **Best Band Name Award.** Veruca Salt. We predict next year all the Willie Wonka kids will have bands named after them. Next up: Augustus Glut.

• **Most Tasteless Convention Prank Award.** KROQ (Los Angeles) Jed the Fish rigged a wireless microphone into the sound system at a convention and turned it on while he was urinating in the bathroom during an Arbitron presentation.

• **The Twitchy Award.** A television spot for CFNY Toronto's morning team that featured one of the jocks talking about writing the Lord's Prayer on an Etch-A-Sketch was banned by the Telecaster Committee of Canada, which labeled it "too sensitive." We wonder who's really too sensitive.

• **The Paging Dr. Kevorkian Award.** WXRZ Pittsburgh backed off its "dying days" contest after it could not secure a life-insurance policy for its contestant. The station was

set to purchase a 30-day, \$100,000 policy, select the "most unhealthy listener" it could find, and then award the cash settlement to the sick contestant (or more accurately, his beneficiary) if he died within 30 days. WXRZ, which insisted the stunt was on the up-and-up, found a heavy smoker with three tumors, but in the end could not land the policy.

• **The Cancel The Fall Book Award.** Through his three books and national radio show, Family Radio president/GM Harold Camping convinced some of his followers that the world would end in September, with "the saved" rising up and "the unsaved" condemned to everlasting damnation. Evangelical scholars dismissed Camping's prediction as a "screwball interpretation" of the Bible.

• **The Mission Impossible Award.** Complaining about syndicated host Larry King's frequent absences, WWRC Washington, D.C., jocks hosted a "Where's Larry?" manhunt through the city that included a stop at a marriage-license bureau, among other locations, all while the "Mission Impossible" theme song played. The stunt may have expedited King's departure from radio shortly thereafter.



KING

• **The "All Things Re-Considered" Award.** National Public Radio nixed its plans to have convicted cop killer and death-row inmate Mumia Abu-Jamal become a commentator on its "All Things Considered." As an afterthought, NPR decided not to air the commentaries due to what it called "serious misgivings about the appropriateness of using as a commentator a convicted murder seeking a new trial."

• **The Loose Lips Award.** WBBM-FM (B96) Chicago morning men Ed Volkman and Joe Bohannon were fired after they leaked to the Chicago Sun-Times confidential details of the settlement of an \$8 million defamation lawsuit brought against them by a local television personality.

• **The Kinder and Gentler Award.** (Continued on page 94)

## '94 Marked By Station Consolidation Modern Rock, Revenues Soar In Record Year

BY PHYLLIS STARK

### 1994 IN REVIEW

NEW YORK—In his keynote speech at the Billboard/Arbitron Radio Seminar in September, Mel Karmazin, president/CEO of Infinity Broadcasting and Westwood One, called 1994 "the most incredible year the radio industry has ever experienced." He cited record-high listening and burgeoning ad sales as evidence of his claim.

On the sales side, year-to-date radio revenue figures through October (the most recent figures available) show combined local and national revenues up 12% over the same period last year, according to the Radio Advertising Bureau. That kind of growth was spurred by the industry's continued trend toward consolidation, in which the major players bought up rivals in droves.



KARMAZIN

That consolidation started up in January with the year's first \$100 million deal, when NewMarket Media announced plans to sell 11 stations to Radio Equity Partners. The deals haven't slowed since then.

Among the year's major announcements (some deals have not yet closed):

• Paxson acquired 68% of the American Network Group's common stock and merged ANG into Paxson.

• Liberty Broadcasting acquired Beck-Ross Communications for \$35 million.

• American Media sold its 11 radio stations to MBD Broadcasting and Chancellor Communications for \$150 million.

• Summit Communications agreed to sell off its seven radio stations, spinning six to Granum Communications for \$130 million and one to Emmis Broadcasting for \$68 million.

• Liberty Broadcasting and Merv Griffin's Griffin Group merged, leaving Liberty as the surviving entity.

• Private newspaper chain Morris Communications acquired Stauffer Communications and its four radio stations for approximately \$283 million.

• Both American Company and Broadcast Alchemy L.P. completed the merger of the two groups' major-market stations into new entity, Secret Communications.

• Southern Starr Broadcasting was acquired by Multi-Market Radio in a deal valued at more than \$25 million.

• Sunbrook Communications was acquired by Fisher Broadcasting Inc. for an undisclosed price.

• Park Communications was sold to a private investment firm for more than \$71 million.

### MODERN ROCK'S EXPLOSIVE GROWTH

On the programming side, modern rock enjoyed its greatest success this year. The format not only added a significant number of new outlets, but many of those outlets also scored impressive ratings. So successful was modern rock that it began fragmenting into different niche versions, and,

### THE TOP STORIES

- Industry Maintains Healthy Growth, Experiences More Consolidation
- Modern Rock Has Breakthrough Year
- '70s Music Continues To Gain Popularity
- Arbitron Has Troubled Year; Scores Some Gains
- Ness, Chong Sworn In As New FCC Commissioners

spurred by the success of WHZZ (Z100) New York, more top 40s spiked modern rock records into their programming mix.

The modern rock and album alternative formats had a combined total of 161 commercial outlets as of Dec. 13, according to M Street Journal figures. That is up from a combined total of 104 outlets last year. New modern rock converts included WMMS Cleveland and KZFX (now KRQT) Houston. Also, Los Angeles got its first album alternative station, KSCA, July 1.

The year's other hot format, '70s oldies, grew to about 65 outlets this year, according to the M Street Journal. That format was divided into two distinct camps. Approximately 35 stations chose to play the pop hits version of the format, while 30 stations are programming the classic rock-leaning version.



STERN

Adult contemporary stations also embraced '70s music, playing more records like the Bee Gees' "Stayin' Alive" and Sister Sledge's "We Are Family" alongside more traditional AC fare. Nevertheless, the format continued all year to lose outlets at a rate of about 20 a month.

Country rivalries became an issue of real concern to the industry, as "dirty tricks" became more commonplace due to a swelling number of new country sign-ons. Country also had to deal with a glut of new labels, up from nine in 1989 to 16 this year, plus a handful of upstart independents.

### ARBITRON'S YEAR OF WOE

Arbitron's yearlong troubles began in February, when it retracted the Akron, Ohio, fall book due to an "administrative error." Next up was the spring Louisville, Ky., book, which was reissued because of another "administrative error" that left off audience estimates for WQLL.

A total of six errors discovered in the spring ratings period forced Arbitron to reissue books for nine markets, including Norfolk, Va., and Hartford, Conn.

Just after the dust settled on that,

the first batch of New York Arbitrends showed WPLJ at No. 1 with a quarter-hour share that was bigger than its came—a statistical impossibility—and a 12-to-24-year-old male audience that shot up from 7.4 to 39.1. After Arbitron discovered the error that caused the fluctuations, it delayed the release of the New York and Long Island trends by 24 hours.

In October, Arbitron reissued the Albany, N.Y., summer book following discovery of incorrectly credited diaries. The following month, the ratings company announced that it would hold up the scheduled release of the phase-one fall trends for one week after it identified an error caused by new internal processing software.

On the positive side, Arbitron added nearly 100 markets to its increased



LIMBAUGH

sample-size plan, and in March got aggressive about increasing response rates with new initiatives, including faster placement of diaries after recruitment and special, attention-grabbing diary packages for large households. The result of those initiatives was healthy response-rate gains in the winter, spring, and summer ratings.

In September, Arbitron unveiled an impressive new hi-tech, computer imaging-based diary storage and review system, and in November Arbitron and Scarborough announced plans for a new joint venture to offer comprehensive research and qualitative information to clients.

### TALKERS STIR CONTROVERSY

Syndicated morning man Howard Stern turned to politics with a run for governor of New York on the Libertarian ticket. However, his candidacy was scrapped Aug. 4 over the campaign financial disclosure rule, which requires candidates to reveal their incomes and net worth.

Stern also continued to run afoul of the FCC, which added two new commissioners this year, Susan Ness and Rachelle Chong.

For WABC New York talker Bob Grant, the troubles began in June when Illinois Sen. Paul Simon inserted into the Congressional Record a column by Jeff Cohen of Fairness And Accuracy In Reporting that asked "why black leaders are frequently attacked for allegedly racist comments but ... Grant is largely left alone."

All that ended in October, when advertisers boycotted Grant's show after he was featured on the cover of New York magazine above the tag "Why He Hates Blacks." Supporting or not supporting Grant became a campaign issue in the local elections.

Syndicated talker Rush Limbaugh also came under fire from FAIR and other groups which detailed alleged inaccuracies among the items Limbaugh has presented as facts on his show. In April, a Florida state senate committee

(Continued on page 94)

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Billboard®

FOR WEEK ENDING DECEMBER 24, 1994

## 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. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	3	3	17	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN 1 week at No. 1
2	2	2	12	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
3	1	1	16	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
4	6	6	14	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
5	4	5	13	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
6	5	4	18	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
7	7	7	31	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
8	13	15	8	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
9	8	8	34	IF YOU GO SBK 58165/EMI	◆ JON SECADA
10	12	17	5	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
11	11	14	11	ALWAYS MERCURY 856 227	◆ BON JOVI
12	14	11	20	LUCKY ONE A&M 0724	◆ AMY GRANT
13	10	9	35	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
14	9	10	22	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
15	15	13	9	WHEN WE DANCE A&M 0846	◆ STING
16	16	18	10	PICTURE POSTCARDS FROM L.A. SBK 58235/EMI	◆ JOSHUA KADISON
				★★★ AIRPOWER ★★★	
17	22	24	5	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
18	18	16	32	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
19	17	19	9	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	19	12	19	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
				★★★ AIRPOWER ★★★	
21	27	34	4	IN THE HOUSE OF STONE AND LIGHT MERCURY 856 940	◆ MARTIN PAGE
22	23	25	5	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
23	21	23	16	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
24	25	27	5	MISSING YOU COLUMBIA 77760	◆ STEVE PERRY
25	33	—	2	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	EAGLES
26	30	31	4	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
27	24	21	22	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
28	34	—	2	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
29	29	26	17	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
30	31	28	7	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
				★★★ HOT SHOT DEBUT ★★★	
31	NEW ▶	1	1	ALL I WANT FOR CHRISTMAS IS YOU COLUMBIA ALBUM CUT	◆ MARIAH CAREY
32	26	22	11	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
33	28	30	17	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
34	35	35	21	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
35	NEW ▶	1	1	LIVING IN DANGER ARISTA 1-2754	◆ ACE OF BASE
36	37	38	3	SUN'S GONNA RISE IMPACT 54970/MCA	SASS JORDAN
37	NEW ▶	1	1	SUKIYAKI NEXT PLATEAU/LONDON 857 687/ISLAND	◆ 4 P.M.
38	NEW ▶	1	1	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
39	NEW ▶	1	1	ALLISON ROAD A&M ALBUM CUT	◆ GIN BLOSSOMS
40	40	—	6	DANCE NAKED MERCURY 856 346	◆ JOHN MELLENCAMP

○ 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 RECURRENT

1	—	—	1	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
2	1	1	3	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
3	2	2	4	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
4	3	3	8	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
5	6	6	7	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
6	—	—	1	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
7	4	4	11	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
8	9	9	9	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
9	5	—	2	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
10	7	7	14	THE SIGN ARISTA 1-2653	◆ ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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# Xmas Concert Clashes, Military Vehicles Topped Promo News

LOS ANGELES—The fierce competition for artists to perform at the larger-than-life modern rock Christmas concerts; new station vehicles; the use of the information superhighway among radio promotion executives; and, as usual, crazy stunts made waves in the radio promotion and marketing arena in 1994.

The Christmas concert drama even resulted in top 40 WHTZ (Z100) New York issuing a cease-and-desist order

against modern rock WDRE Long Island, N.Y., over use of the phrase "acoustic Christmas," which is used in the title of many stations' shows of this sort.

These benefit holiday shows grew to such importance this year that some stations had to pull serious strings to get the top-notch talent they wanted, while others were angry that powerhouse KROQ Los Angeles landed many of the best acts.

In other news, as an attempt to find station vehicles with more attention-grabbing appeal, several stations tried out new cars and trucks this year. At least four stations began using the military Hum-Vee (aka the hummer), which was used in the Persian Gulf War.

Another handful of stations began using a movable, fully equipped diner provided by Measured Marketing and Airstream Inc. Still others, like

KKBT (the Beat) Los Angeles, customized their station vehicles to the music they play and the audiences they serve. R&B KKBT, for example, uses a 1964 Impala low rider.

Like virtually every part of the entertainment industry, radio promotion and marketing directors turned to the information superhighway in various ways.

KMPS Seattle set up several files on CompuServe, including a forum to

sell CDs and cassettes that pegs a retailer, as well as forums to conduct contests and inform listeners about the station and its music.

Also driving down the information superhighway is Joy Melendy, former director of marketing at KHKS Dallas, who set up the Promo-Board Idea Sharing Network for promotion and marketing execs to network with ideas and contacts.

Computer screen savers became a hot item for radio stations, with some calling them the "bumper sticker for the information superhighway." With the help of Fardella Engineering Enterprises' "Contest Lottery/Money Machine," many stations, such as KIXQ Joplin, Mo., and KWFS Wichita Falls, Texas, opted for interactive contest kiosks at retail sites to conduct hi-tech contesting and build databases in a fun, visible way.

Impact Target Marketing expanded its interactive "Get On The Phone" campaign into 15 new markets this year. The campaign was launched on WSTR (Star 94) Atlanta in 1993.



Nothing melts away the winter blues like Billboard's Miami Spotlight. Our February 11th issue promises to take the chill out of winter by exposing you to the hottest spots on the Miami music scene. From clubs to production facilities, we'll take an in-depth look at the latest trends, acts and musical genres that keep this music market sizzling.

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by Carrie Borzillo

## 1994 \*IN\* REVIEW

A few of the stunts to gain national attention included Howard Stern's run for governor of New York and KYNG (Young Country) Dallas' money-in-the-library-books catastrophe.

KYNG told listeners there was \$10,000 hidden in books in the Fort Worth, Texas, Central Library. In the ensuing melee, 3,000-4,000 books were pulled off the shelves by enthusiastic fortune hunters and some library materials were damaged. The station paid for damages and cleanup and also donated \$10,000 to the library.

Block group coding made a name for itself this year, as some radio marketers threw away the Zip-code system in lieu of this method, which narrows down groups of people by neighborhoods instead of Zip codes.

Some other great ideas this year included KSHE St. Louis' "KSHE Real Rock Cafe," a full-service restaurant and bar capitalizing on the station's 25-year history; WMMO Orlando, Fla.'s venture with 11 Target stores in Florida to install the "WMMO New Music File," an endcap display featuring music heard on the station; and KKBT and the Stop The Violence/Increase The Peace Foundation's first peace conference and concert.

This year's PROMAX International conference in New Orleans set a record attendance with 4,113 participants. PROMAX also issued its first list of "Principles Of Professional Conduct" and launched an international version of its weekly PromoFax (Continued on page 92)

ASK WAYNE COYNE, Flaming Lips' singer/songwriter/guitarist, how he came up with the premise for the Vaseline-smearing "She Don't Use Jelly" (Warner Bros.), No. 16 on the Modern Rock chart, and he'll begin to gross you out.

"How can I describe it? I just started thinking about goofy things, like how sometimes, have you ever done that trick—I know this is goofy, but this is sort of where the [song] came from—how you'll have a glass of water, and you spit in it. And for some reason, that spit was just in your mouth and you were just getting ready to drink this water, but now suddenly the spit is out of your mouth and in the water. You feel like, 'Oh my God, I don't want to drink that.'

"It's just little weird things like that. Vaseline is sort of like that, because people use it as sort of lip balm all the time. They put it on their mouth and

they eat food all the time, and obviously it [Vaseline] gets in there, but nobody thinks about it one way or the other. So I've always thought about when people come over to our house, putting Vaseline on toast [instead of jelly], and how it would just totally gross



people out. Even though it's really close to what they do every day and don't think of as gross.

"The original title of the song, what I wanted to use, was just the word 'Vaseline,'" to match the song's

memorable one-word chorus. "I probably could have gotten permission, but it would have taken eight months, you know, [for the proposal] to sit on Warner Bros.' desk, and then go to the Vaseline company." But didn't Stone Temple Pilots already make that deal earlier this year? "They changed it to 'Vaseline,'" he says. "See, they tricked me."

Certainly Coyne's aware of his song's sexual overtones. "Well, people read that into it, definitely. A lot of kids who listen to it don't know what K-Y jelly is, you know. And they look at [the single] as a pure, innocent, Dr. Seuss-ian kind of rhyme. But then, when we're on the road with Candlebox, their crew guys [are sure] I'm talking about K-Y jelly. I don't think I could ever sit down and think of those two things and then piece them together. It just sort of happens."

Billboard® FOR WEEK ENDING DECEMBER 24, 1994

Album Rock Tracks™

T. WK	WK	2 WKS	WKS. ON	TRACK TITLE (ALBUM TITLE IF ANY)	ARTIST (LABEL/DISTRIBUTING LABEL)
<b>*** No. 1 ***</b>					
1	1	1	19	INTERSTATE LOVE SONG 15 wks at No. 1	STONE TEMPLE PILOTS ATLANTIC
2	2	2	8	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
3	3	4	11	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
4	4	3	8	BLIND MAN NO. 4	AEROSMITH GEFFEN
5	10	16	3	BETTER MAN VITALITY	PEARL JAM EPIC
6	7	8	14	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
7	9	9	13	SELF ESTEEM SMASH	OFFSPRING EPITAPH
8	8	11	8	COVER ME CANDLEBOX	MAVERICK/SIRE/WARNER BROS.
9	5	6	9	A CONSPIRACY AMERICA	THE BLACK CROWES AMERICAN/REPRISE
10	15	20	4	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
11	6	5	14	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
12	11	12	8	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
<b>*** AIRPOWER ***</b>					
13	18	25	3	WHEN I COME AROUND DOOKIE	GREEN DAY AM/REPRISE
14	14	13	18	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
<b>*** AIRPOWER ***</b>					
15	21	—	2	BRIDGE PROMISED LAND	QUEENSRYCHE BMG
16	12	10	6	SYMPATHY FOR THE DEVIL INTERVIEW WITH THE VAMPIRE SOUNDTRACK	GUNS N' ROSES GEFFEN
<b>*** AIRPOWER ***</b>					
17	20	30	3	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
18	16	14	9	OUT OF TEARS WOODOOD LOUNGE	ROLLING STONES VIRGIN
<b>*** AIRPOWER ***</b>					
19	32	—	2	THANK YOU NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEADED)	JIMMY PAGE & ROBERT PLANT ATLANTIC
<b>*** AIRPOWER ***</b>					
20	23	23	6	A MURDER OF ONE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
21	13	7	10	GALLOWES POLE NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEADED)	JIMMY PAGE & ROBERT PLANT ATLANTIC
22	19	21	5	NEED YOUR LOVIN' BUST A NUT	TESLA GEFFEN
23	24	22	6	ALBATROSS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
24	25	26	4	MOTHERLESS CHILD FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE
25	27	28	6	PLOWED ROTTING PINATA	SPONGE CHAOS
26	31	34	4	LOST FOR WORDS THE DIVISION BELL	PINK FLOYD COLUMBIA
27	22	15	10	GET OVER IT HELL FREED'S OVER	EAGLES GEFFEN
28	NEW	1	1	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
29	30	37	5	TRAIN OF CONSEQUENCES YOUTHANASIA	MEGADETH CAPITOL
30	35	36	24	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
31	28	24	22	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
32	NEW	1	1	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
33	36	—	2	TIJUANA JAIL PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
34	NEW	1	1	TALKIN' SEATTLE GRUNGE ROCK BLUES SONGS FOR THE DAILY PLANET	TODD SNIDER MARGARITAVILLE/S&W
35	33	32	18	BASKET CASE DOOKIE	GREEN DAY REPRISE
36	NEW	1	1	IF YOU DON'T LOVE ME (I'LL KILL MYSELF) NECKTIE SECOND	PETE DROGE AMERICAN/REPRISE
37	26	19	6	TREMOR CHRIST VITALITY	PEARL JAM EPIC
38	NEW	1	1	SUPERSONIC DEFINITELY MAYBE	OASIS EPIC
39	RE-ENTRY	16	16	YELLOW LEDBETTER	PEARL JAM EPIC
40	37	40	4	PUSH SILVER	MOIST CHRYSALIS/EMI

Billboard® FOR WEEK ENDING DECEMBER 24, 1994

Modern Rock Tracks™

T. WK	WK	2 WKS	WKS. ON	TRACK TITLE (ALBUM TITLE IF ANY)	ARTIST (LABEL/DISTRIBUTING LABEL)
<b>*** No. 1 ***</b>					
1	1	2	5	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
2	6	10	4	WHEN I COME AROUND DOOKIE	GREEN DAY AM/REPRISE
3	2	6	8	BUDDY HOLLY WEEZER	WEEZER DGC/GEFFEN
4	7	14	4	BETTER MAN VITALITY	PEARL JAM EPIC
5	3	1	11	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
6	4	3	13	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
7	5	4	11	DOLL PARTS LIVE THROUGH THIS	HOLE DGC/GEFFEN
8	8	7	19	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
9	9	5	11	LANDSLIDE PISCES ISCARIOT	SMASHING PUMPKINS VIRGIN
10	10	9	15	SUPERNOVA WHART	LIZ PHAIR MATADOR/ATLANTIC
11	13	17	6	21ST CENTURY (DIGITAL BOY) STRANGER THAN FICTION	BAD RELIGION ATLANTIC
12	17	21	5	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
13	12	8	16	SEETHER AMERICAN THIGHS	VERUCA SALT DGC/GEFFEN
14	11	13	7	GIRL, YOU'LL BE A WOMAN SOON PULP FICTION SOUNDTRACK	URGE OVERKILL MCA
15	14	12	12	SWEET JANE NATURAL BORN KILLERS	COWBOY JUNKIES NOTHING/WINTERSCOPE
<b>*** AIRPOWER ***</b>					
16	18	34	3	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	THE FLAMING LIPS WARNER BROS.
<b>*** AIRPOWER ***</b>					
17	27	35	3	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/WINTERSCOPE
<b>*** AIRPOWER ***</b>					
18	22	—	2	SOUR TIMES DUMMAY	PORTISHEAD LONDON/SILVER
19	15	11	13	SUPERSONIC DEFINITELY MAYBE	OASIS EPIC
20	21	20	19	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
21	16	16	21	SELF ESTEEM SMASH	OFFSPRING EPITAPH
22	20	22	21	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
23	24	26	4	HALAH SHE HANGES BRIGHTLY	MAZZY STAR CAPITOL
24	23	24	5	YOU SUCK THE MURMURS	THE MURMURS MCA
25	29	33	8	THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC	AIMEE MANN GIANT/IMAGO
26	NEW	1	1	LOVE SPREADS SECOND COMING	THE STONE ROSES GEFFEN
27	25	19	18	FEEL THE PAIN WITHOUT A SOUND	DINOSAUR JR. SIRE/REPRISE
28	NEW	1	1	PIGGY THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/WINTERSCOPE
29	28	23	6	COVER ME CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
30	26	25	6	LOOKING FOR A SONG HIGHER POWER	BIG AUDIO COLUMBIA
31	30	18	14	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
32	32	—	3	CHANGE IN THE WEATHER LOVE SPIT LOVE	LOVE SPIT LOVE IMAGO
33	19	15	14	WELCOME TO PARADISE DOOKIE	GREEN DAY REPRISE
34	37	40	3	GOT ME WRONG CLERKS SOUNDTRACK	ALICE IN CHAINS COLUMBIA
35	38	36	3	VOODOO LADY CHOCOLATE AND CHEESE	WEEN ELEKTRA
36	39	38	3	CORDUROY VITALITY	PEARL JAM EPIC
37	33	31	8	THE WHOLE WORLD LOST ITS HEAD RETURN TO THE VALLEY OF THE GO-GOS	GO-GO'S I.R.S.
38	31	29	24	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
39	NEW	1	1	ROOTS RADICAL	RANCID EPITAPH
40	36	32	7	A CONSPIRACY AMERICA	THE BLACK CROWES AMERICAN/REPRISE

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 December 4, 1994
- All I Want For Christmas Is You / Mariah Carey
  - Secret / Madonna
  - Space Cowboy / Jamiroquai
  - Get Over It / Eagles
  - How Far / Dee C. Lee
  - Free / Caroll Thompson
  - If I Only Knew / Tom Jones
  - Make It Easy On Yourself / Amar
  - When We Dance / Sting
  - Trouble / Shampoo
  - Always / Bon Jovi
  - Baby Come Back / Pato Banton
  - Heaven Help / Gerry Deveau
  - It Should Have Been You / Blackuss Allstars
  - Tomorrow Never Knows / Mr. Children
  - Turn The Beat Around / Gloria Estefan
  - Be Happy / Mary J. Blige
  - Space / 宇
  - The Hurting Part / Rupert Holmes
  - The Strangest Party (These Are The Times) / INXS
  - Sukiyaki / 4PM.
  - Creep / TLC
  - I'll Make Love To You / Boyz II Men
  - Endless Love / Luther Vandross & Mariah Carey
  - No More Blue Christmas / Natalie Cole
  - Gallows Pole / Jimmy Page & Robert Plant Unleaded
  - All I Wanna Do / Sheryl Crow
  - Out Of Tears / The Rolling Stones
  - Best Of My Love / C. J. Lewis
  - Another Night / Real McCoy
  - Waiting For You / Think Twice
  - The Sweetest Days / Vanessa Williams
  - Do You Wanna Get Funky/Got To Be Real C+C Music Factory
  - Un Homme Et Une Femme / Clementine
  - Where Is The Feeling / Kylie Minogue
  - I Know / Dionne Ferris
  - Blind Man / Aerosmith
  - Sure / Take That
  - Body And Soul / Anita Baker
  - Reach Out / Masters Of Funk
  - 5-4-3-2 (Not Time Is Up) / Jade
  - Jasmin In The Air / Opaz featuring Ray Hayden
  - What's The Frequency, Kenneth? / R.E.M.
  - I Believe / Thriller U
  - Turn Your Love Around / Bill Champlin
  - Wonderful World / Gone Tomorrow
  - Saratobu Karasumi / Pas de Chat
  - Keep Steppin' / Omar
  - Micky S' En Balance / Fabian
  - Aino Tamemi / Tamio Okuda
- Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM IN TOKYO



## Tribune's Perot, WW1's Simmons Among Celeb Shows In '94

LOS ANGELES—Several networks and syndicators tested new waters this year with various interactive activities, and many big-name, non-radio personalities, such as former presidential candidate **Ross Perot** and fitness guru **Richard Simmons**, landed national radio shows in 1994.

Perot's show is being offered by Tribune Radio Networks, and debuted with more than 100 affiliates. Simmons' show is part of Westwood One's commitment to more talk programming.

Other celebs joining radio's ranks in-



CLARK

cluded the National Enquirer's **Mike Walker** and comedian **David Brenner**, both WW1 talkers; and recording artist **Todd Rundgren**, host of the album alternative show "The Difference," syndicated by the reincarnated United Stations Radio Network, which was relaunched by partners **Nick Verbitsky** and **Dick Clark** in February.



RUNDGREN

Even late-night television talker **David Letterman** made his way to radio, in a roundabout way, by allowing CBS Radio Networks to offer his popular top 10 list to radio stations.

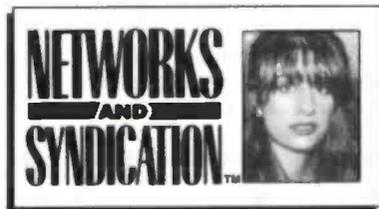
Other big-name talent making moves in the national radio biz this year included fly-jock **Tom Joyner**, who teamed with ABC Radio Networks for "The Tom Joyner Morning Show." Meanwhile, **Larry King** bailed out of his WW1 radio show, opting instead to simulcast his CNN television show on radio.



STEVENS

In the interactive arena, shows such as SuperRadio's "Party On-Line" and "The Tom Leykis Show" were among the programs taking "calls" from listeners via online services like America Online or Com-

### 1994 \*IN\* REVIEW



by Carrie Borzillo

puServe. Other nets, such as ABC and American Public Radio (which changed its name to Public Radio International), announced online forums for their shows this year.

Meanwhile, WW1 and Global Satellite Network made plans to release highlights of "The Larry King Show" and "Rockline," respectively, on CD-ROM.

In the new venture file, those making the biggest waves this year included the Warner Music Group/Sony Software partnership SW Networks, headed by **Susan Solomon**, which is set to launch its first slate of programming in early 1995.

This year also saw the completion of the merger between WW1 and Unistar Radio Networks, which was announced last year. In April the two networks were reorganized, and the Unistar name became history.

Digi-Net Syndication opened shop and began airing the first satellite show for the legendary **Wolfman Jack**, and also began simulcasting modern rock WDRE Long Island, N.Y., in several other markets.

Additionally, ABC announced that when "American Top 40" host **Shadø Stevens**' contract is up next month, the 24-year-old show will no longer exist. ABC pulled the plug on the show domestically July 1 and picked up rival "Rick Dees' Weekly Top 40."

WW1, meanwhile, launched a third version of its countdown show with **Casey Kasem** in November. The new show targets hot AC stations.

RADAR 49, the spring network radio ratings released by Statistical Research Inc., was bleak, but it wasn't as bad as the report released in fall 1993. RADAR 49 showed an 8.3% decrease in listening among the 12-plus audience for all networks. Last fall's report indicated a 9.8% decrease.

### FORMATS BENEFIT FROM NEW SHOWS

Once again this year, national modern rock, country, children's, '70s, and sports programming made giant strides, with many powerful newcomers.

Three new full-time formats emerged on the modern rock front: Major Networks bowed "The Exxit"; National Alternative Network debuted its modern rock format; and Broadcast Programming debuted "Radio X." New shows offered in the modern rock realm this year included National Alternative Network's "The Radio Perimeter," and WW1's countdown show, "Out Of Order."

Three album alternative shows were announced this year: "The Difference" (United Stations); "The Jewel Box" (Radio Ventures); and "Acoustic Café" (Reinhart, McReynolds & Magnus).

Country radio's hottest new syndicated shows included Tribune Entertainment's "The Road," which bowed to much fanfare in September. Also, Morningstar Radio Network relocated from Houston to Nashville this year and, in December, launched a new 24-hour format "High Country."

The sports programming arena also saw many changes. Liberty Sports Inc.-owned Prime Sports Radio Network opened shop in September; SportsFan Radio Network bowed in January; Jones Satellite Network teamed with WTEM Washington, D.C. for the 24-hour format "The Team"; and "The Fabulous Sports Babe" joined ABC Radio Networks' ESPN Radio Network in July and had one of the year's most successful launches.

Fox Children's Network entered the kids' radio field with "Fox Kids Countdown," while Children's Broadcasting Company ("Radio AAHS") had another stellar year in affiliate growth.

Believe it or not, at least eight new '70s-based programming options hit the airwaves this year. They are: "Heart Of The Seventies" (Broadcast Programming); "Westwood One '70s" (WW1); "Seventies Party" (SuperRadio); "Keepin' The '70s Alive" and "Behind The Hits" (On The Radio Broadcasting); "Yesterday... Live With Dick Bartley" (ABC Radio Networks); "Classic Dance Traxx—The Early Years" (Abrams/Dawson and Associates), and "Al Bandiero's '70's Party" (Small Planet).

Premiere Radio Networks and Ma-

(Continued on next page)

# Billboard

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\*Note: All active Billboard subscribers on our anniversary date of 11/1/94 will automatically receive one copy of the anniversary issue.

## PROMOTIONS AND MARKETING

(Continued from page 90)

this year.

Those capitalizing on their woes or fleeting fame by turning to radio promotions this year included **John Wayne Bobbitt**, who embarked on an extensive radio promotion tour; **Calvert DeForrest** of **David Letterman** fame, who made himself available for radio promotions; Diet Coke model **Lucky Vanous**, who did station promotions in several markets; and **John Taylor**, the Texas millionaire who used radio to try to find a wife.

### CARRIE'S PICKS

The award for the best advertising campaign for a radio station goes to

the classical radio stations of the University of Southern California and the advertising executives **Brian Behar** and **Joe Hemp**, who came up with a creative way of attempting to turn twentysomethings on to classical music. Six posters were issued with such sayings as, "Free-spirited, long-haired teenage rebels have always been on our playlist" alongside a picture of Mozart.

Another poster read, "He wrote songs about murder, betrayal, jealousy, suicide, treason, slavery, illness, and deformity. And you thought Morrissey was depressing," and featured a picture of **Giuseppe Verdi**.

## Inner City's WBLS Calls Rival A 'Plantation,' While Group Looks To Take WLIB 24 Hours

INNER CITY BROADCASTING'S R&B WBLS New York has taken a rather nasty pot shot at crosstown WRKS, which was recently acquired by Emmis Broadcasting. A promo that ran on the air for two days at the black-owned WBLS said, "If you know someone who's listening to one of those 'plantation stations,' ask them who they're gonna support."

WBLS station manager **Oliver Sutton** characterized the promo as a "friendly shot across the bow" at Emmis, and said he ran it in response to Emmis senior VP **Judy Ellis** allegedly telling the local media that "Kiss" would "put WBLS out of business."

**Ellis**, who could not be reached for comment, told the New York Daily News, "I would have expected more class from them."

Inner City also has been busy with its New York AM station. When the company purchased **WOWO-AM** Fort Wayne, Ind., earlier this year, industry observers speculated that the move was made to enable Inner City's **WLIB**, which shares a frequency with **WOWO**, to boost its daytime-only broadcasting status to 24 hours. Those suspicions have been confirmed in Inner City's latest FCC filing. The *M Street Journal* reports that the company has asked the commission to drop **WOWO's** night power from 50,000 to 9,800 watts and change its directional pattern. The application also seeks nighttime power of 30,000 watts for **WLIB**, which would more than adequately cover the New York metro area.

Elsewhere, Global Satellite Network has dropped its \$500,000 breach of contract suit against **KLSX** Los Angeles and parent company Greater Media (Billboard, Oct. 1).

EZ Communications has created a new subsidiary devoted to electronic communications and has selected **Michael Rau**, formerly the National Assn. of Broadcasters' senior VP, science and technology, to head it up. The new division is part of a project between EZ and Microsoft to explore broadcasting digital data embedded in the current FM signal to newly designed receivers placed in PCs.

### PROGRAMMING: SLEDGE TO S.F.

**KNEW/KSAN** San Francisco **OM Lee Logan** exits, and has been replaced by **Alan Sledge**, OM at sister station **WVWW** Detroit. Logan is looking for a new PD or GM opportunity and can be reached at 510-865-3904.

**WYHY** (Y107) Nashville **PD John Ivey** exits Jan. 1 for the PD job at **WXKS-FM** (Kiss 108) Boston. He replaces **Steve Rivers**, who is upped to chief programming officer for **Kiss'** parent company, Pyramid Broadcasting. At **WYHY**, **Marty Hunger**, last doing mornings at **KNIX** Phoenix, arrives for afternoons, replacing **Downtown Billy Brown**, now at **WBZZ** (894) Pittsburgh.

**WGWB** Long Island, N.Y., flips from full-service AC to N/T and picks up the syndicated **G. Gordon Liddy** and **Don Geronimo & Mike O'Meara** shows in middays and afternoons, respectively. **WCGC** Charlotte, N.C.,

also picks up **Don and Mike**.

At **WRNR-FM** (formerly **WXZL**) Baltimore, **PD Ron Bowen** exits and will not be replaced. Programming will be handled by a three-person committee consisting of owner **Jake Einstein** and co-MDs **Damian Einstein** and **Sean O'Mealy**.

**WZMX** Hartford, Conn., ND/morning host **Dave Winsor** joins **KESZ** Phoenix as PD, replacing **Mike DelRosso**, who continues in late mornings.



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

**WOXY** Cincinnati **PD Phil Manning** exits for the PD job at **WENZ** Cleveland, where he replaces **Rick Michaels**. Also, **WENZ** morning man **Ric "Rocco" Bennett** adds APD duties. **Sean "Bull" Robertson** remains MD. At **WOXY**, APD/morning man **Dave Tellman** has been promoted to PD, MD **Julie Forman** is upped to APD, and afternoon jock **Ali Castellini** picks up MD duties.

Former **KYLD** (Wild 107) San Francisco **PD Rick Thomas** joins **KSFM** Sacramento, Calif., for the same duties, replacing **Dr. Dave Ferguson**, who exits.

**Dan Michaels** is the new PD at **WAFX** Norfolk, Va., replacing **Mike Ferris**, who exits. Michaels was last PD at **KZFX** (now **KRQT**) Houston.

**Bill White** has been named PD at **WTVN** Columbus, Ohio, replacing **Bobby Hatfield**, now at **WIBC** Indianapolis. White arrives from **WEZN** Bridgeport, Conn., which he programmed.

**Brian Bridgeman** has been tapped as the new PD at **WEDJ** Charlotte, N.C., replacing **Michael Donovan**, who exits. Bridgeman arrives from **WDCG** (G105) Raleigh, N.C., where he was PD.

Former **KYLD** San Francisco **APD Mike Marino** joins **KBOS** Fresno, Calif., for PD duties, replacing **Don Parker**, now at **KRQT** Houston.

**WCBZ** Greenville, N.C., flips from album alternative to classic rock. Production director **Lee Cherry** is upped to PD, replacing **John Hagle**, who exits. Also, **John Holland** arrives from Chattanooga, Tenn., for the GM job. He replaces **Debbie Taylor**, who also exits.

**KCMA** Tulsa, Okla., flips from classical to 70s oldies.

Former **KHKS** Dallas **PD Sean Phillips** has been named director of programming at **Empire Broadcasting's** **WCZR/WKAZ** Charleston, W.Va., and **WILN** Panama City, Fla.

### NETWORK NEWS

Look for an announcement shortly

about a reconfiguration of the Radio Network Assn. No further details were available at press time.

**Gannett** has announced that it has eliminated its 2-year-old airline audio service, **Sky Radio**, because the business didn't attract enough advertisers.

**KSBJ** Houston **PD Tom Carter** joins Morningstar Radio Networks as PD of the new "High Country" format. The on-air lineup includes former **KASE** Austin, Texas, jock **Bob Belt**; **Brad England** from **WHLO** Akron, Ohio; **Ray Weaver**, formerly of **WPOC** Baltimore; and **Kristi Lee**, formerly of the **REACH** Network.

**Controversial WABC** New York talker **Bob Grant** will get a weekend show on **Westwood One** beginning Jan. 14. It will air from 10 a.m.-1 p.m. Saturdays.

**J.J. Jackson**, one of the original MTV VJs, has signed on as the new host of WWI's "The Beatle Years," replacing **Elliot Mintz**.

### PEOPLE: EMERSON EXITS KFRC

**KFRC** San Francisco morning man **J. Paul Emerson** has been fired. In a statement read on the air, VP/GM **Will Schutte** said, "Increasingly over time... Emerson's on-air performances have been inconsistent with our standards at **KFRC**. J. Paul has made unwarranted attacks on individuals, groups, and communities. Further, he has used language which is unacceptable for broadcast... Despite our repeated requests to have him tone down his act, to reduce the anger and stop the offensive language... he has refused." Co-host **Gary Bryan** remains.

Former **WRKS** New York morning host **Wendy Williams** moves to sister **WQHT** (Hot 97) for afternoons. She will be joined for part of her daily shift by former **WRKS** mix-show host **Red Alert**, who will spin the "5:00 Free Ride" feature. They replace **Paco Lopez**, who moves to overnights. **Baltazar's** shift changes from 8 p.m.-midnight to 7-10 p.m. He is followed by former evening co-host **Funk Master Flex** from 10 p.m.-midnight. Former **WQHT** overnights **Deborah Rath** moves to late-nights at **WRKS**. Also, **Ken Webb** moves back into mornings at **WRKS**, where he is reunited with **Jeff Fox**.

**WTMX** Chicago **APD/MD Mark West** exits at the end of the year to pursue a PD job. Also, **WKDF** Nash-

## newsline...

**LYNN BRUDER** has been upped from station manager to the newly created executive VP/GM position at **WPLY** (Y100) Philadelphia.

**TOM TUCKER** exits the GM slot at **KJJO-AM-FM** Minneapolis.

**LISA FRANSEN-BITTMAN** has been named GM at **KQQL** Minneapolis, where she will assume duties previously held by **Kevin McCarthy**, who remains GM at sister **WBOB-FM**. **Franzen-Bittman** was GSM at crosstown **KSTP-FM**.

**JOHN MOEN** has been named VP/GM of **KTST/KXXY-AM-FM** Oklahoma City, replacing **David Griffin**, who becomes VP, director of sales, for the stations. **Moen** was last GM of **WMXN** Norfolk, Va.

**PAUL HOLSOPPLE** has been upped from GSM to GM of **Dame Media's** **WHP/WKBO/WRVW** Harrisburg, Pa. He replaces **Terry Kile**, who exits.

**PAUL DONAHUE** resigns as VP/operations for **Gannett Radio** to accept a position at **Virtex Communications**, a California-based multimedia data provider.

**OMNIAMERICA COMMUNICATIONS** is acquiring three stations, **WXXL** Orlando, Fla., and **WEAT-AM-FM** West Palm Beach, Fla., as part of a \$150 million merger with **J.J. Taylor Cos.** **J.J. Taylor** president **John Taylor** joins **OmniAmerica's** board of directors and will serve as chairman of its executive committee. **Taylor** continues to separately own three stations in Cape Cod, Mass.

**STATION SALES:** **WZNT** San Juan, Puerto Rico, and **WOYE** Mayaguez, Puerto Rico, from **Zeta Communications Inc.** and **Prime Radio Corp.** to the newly formed **Primedia Broadcast Group**, headed by **Rafael Oller** and **Felix Bonnet**, for \$15 million (Oller owned 100% of **WZNT** and 60% of **WOYE**, while **Bonnet** owned 40% of **WOYE**); **KFIA** Sacramento, Calif., from **Olympic Broadcasters** to **Salem Communications**, for \$4.1 million; **WMOO** Greensboro, N.C., from **V.C. Stone** to **HMW Communications**, for \$1.3 million; **WLYZ** Greenville, S.C., from **Greer Communications Corp.** to **HMW**, for \$1.2 million; **WFMZ** Allentown, Pa., from **Maranatha Broadcasting** to **Tele-Media Broadcasting Co.**, owner of crosstown **WEST/WLEV**, for an undisclosed price.

**PATRICK GMITER**, VP of sales and marketing at **Cox Broadcasting**, is set to retire in March after 31 years with **Cox**.

ville morning men **Jim Patterson** and **Carl Faulkenberry** exit for that slot at **WTMX**. They replace **Brant Miller**, who exits to concentrate on his weatherman position at the local **NBC-TV** affiliate.

At **WGN** Chicago, **Randy Eccles** is upped from program production supervisor to APD.

**WZZK** Birmingham, Ala., MD/midday jock **Todd Berry** exits to work regional promotion for a soon-to-be-announced **Arista** sister label.

**WPXK** Springfield, Mass., afternoon jock **Kevin Wright** adds MD duties. **PD Jim Andrews** had been covering that territory.

**WPNT** Chicago ND/morning news anchor **Eric "Stallone" Marengi** exits to become ND at **KRLD** Dallas and the **Texas State** Network.

**WALK** Long Island, N.Y., ND **Susan Murphy** steps down to concen-

trate on her morning news anchor duties. Also, afternoon news anchor **Dean Ross** exits to go into the family bagel business.

Former **KBLX** San Francisco late-nighter **Clifford Brown Jr.** joins crosstown **KSOL** for night duties, replacing **Bonnie Quirow**, who exits.

**WBIG-FM** Washington, D.C., promotion director **Dave Adler** moves into the late-night shift that had been vacant since **Al Santos** exited for crosstown **WXTR**. **Brendan Hurley** replaces **Adler** as promotion director. He previously was promotion manager at crosstown **WTEM**.

**KBXX** Houston afternoon jock **Jimmy Olsen** is out. **PD Robert Scorpio** takes over for now.

**WTC-FM** Hartford, Conn., night host and former MD **Dana Landon** lands the MD/afternoon host jobs at **WZEE** (Z104) Madison, Wis.

## NETWORKS & SYNDICATION

(Continued from preceding page)

for Networks were in high acquisition mode this year, as each net snatched up such programming or services as the **Mediabase Research Service** (Premiere) and **Olympia Networks'** programming (Major). **Premiere** also acquired five sports-ratio shows from **Major** for \$2.7 million.

Other notable new shows included **American Urban Radio Networks'** "USA Music Magazine," hosted by **WRKS** New York's **Vinny Brown** and **Wendy Williams** (now at crosstown **WQHT**).

### ODDS AND ENDS

A much ballyhooed female talk show hosted by **Brooke Daniels** and **Roberta Gale** was launched January on **WW1**, but was canceled a few months later due to a lack of affiliates. Also in January, **Major Networks** acquired **Daynet** and renamed it **Major Talk**.

April brought the launch of the **Associated Press'** all-news radio network.

Entertainment Radio Networks signed **KNUS** Denver talk host **Ken Hamblin** to host a daily national talk show.

In August, **American Sports Radio**

Network, which includes **Business Radio Network** and **American Forum**, merged with **Orlando, Fla.-based** publishing company **Sound Music Investors Inc.**

In October, **ABC Radio International** and **Radio Express** expanded their partnership with a new agreement to develop programming for international radio markets and announced their first new offering, a global music countdown show.

Also in October, **ABC** and **Compass Satellite** announced plans to pull the plug on their "Kool Gold" format.

# FOR RADIO, '94 IS A ROYAL FLUSH

(Continued from page 87)

KFI Los Angeles talk-show host Emiliano Limon ran into trouble for advocating that homeless people be euthanized. "If homeless people cannot survive on their own, why shouldn't they be put to sleep?" he reportedly asked on the air. How about talk hosts with low ratings?

• **The Inhospitable Award.** The National Assn. of Broadcasters' annual convention was abuzz with controversy—not over ownership caps, hate speech, or FCC indecency fines, but over hotel

rooms. Thanks to a computer collapse at the convention's Los Angeles headquarters hotel, the Westin Bonaventure (or "Bad-Adventure," as it was quickly dubbed), attendees were forced to wait hours for rooms that often were not made up, or were already occupied. At least one fistfight broke out in the lobby. Most took the fiasco in stride and cracked plenty of jokes, although, as one convention panelist noted days later, the real joke would be if the Westin played

host to NAB when it returns to L.A. in 1996.

• **The Self Image Award.** One rather paranoid GM referred to a competitor as "those Nazis" while maintaining that his own station stood out as "a light beacon in the darkness."

• **The Sore Loser Award.** Howard Stern's mock funeral in Cleveland, to celebrate a ratings victory at WNCX, ended abruptly when the main feeder cable carrying Stern was snipped mid-

show. Police arrested crosstown WMMS assistant engineer Bill Alford and charged him with breaking and entering and, believe it or not, "disruption of a public service."

• **The Short Attention Span Award.** In January, WRFB Titusville, Fla., launched "Take Ten Radio," a 10-minute N/T format geared toward in-car listening.

• **The Double Shot Award.** WLEV Allentown, Pa., midday jock Joe Me-

Clain was fired after inadvertently playing a song for the second time during a no-repeat workday.

• **The Most Annoying Stunt Award.** CFOX (the Fox) Vancouver, British Columbia, attempted to top the Guinness Book Of World Records' category for the most guitarists simultaneously playing the same song for the longest time. More than 1,200 axe-wielders held forth on "Takin' Care Of Business" for 68 minutes and 40 seconds.

## 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 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	7	★★ NO. 1 ★★ ON BENDED KNEE BOYZ II MEN (MOTOWN) 1 wk at No. 1	1	1	11	★★ NO. 1 ★★ ON BENDED KNEE BOYZ II MEN (MOTOWN) 4 wks at No. 1
2	1	16	ANOTHER NIGHT REAL MCCOY (ARISTA)	2	2	13	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)
3	2	12	ALWAYS BON JOVI (MERCURY)	3	4	8	CREEP TLC (LAFACE/ARISTA)
4	4	18	I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)	4	3	11	I WANNA BE DOWN BRANDY (ATLANTIC)
5	9	7	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	5	5	17	ANOTHER NIGHT REAL MCCOY (ARISTA)
6	6	19	ALL I WANNA DO SHERYL CROW (A&M)	6	6	10	YOU WANT THIS JANET JACKSON (VIRGIN)
7	5	12	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)	7	10	5	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
8	11	7	HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)	8	7	20	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)
9	12	9	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	9	9	6	SHAME ZHANE (HOLLYWOOD/JIVE)
10	10	20	100% PURE LOVE CRYSTAL WATERS (MERCURY)	10	8	22	NEVER LIE IMMATURE (MCA)
11	15	10	ALLISON ROAD GIN BLOSSOMS (A&M)	11	12	4	I MISS YOU N II U (ARISTA)
12	16	15	YOU GOTTA BE DE'S REE (550 MUSIC)	12	11	11	SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)
13	14	9	YOU WANT THIS JANET JACKSON (VIRGIN)	13	13	8	EVERY DAY OF THE WEEK JADE (GIANT)
14	8	20	I'LL MAKE LOVE TO YOU BOYZ II MEN (MOTOWN)	14	20	4	THE RHYTHM OF THE NIGHT CORONA (EASTWEST)
15	7	10	LIVING IN DANGER ACE OF BASE (ARISTA)	15	14	5	IF YOU THINK YOU'RE LONELY NOW K-CI HAILEY OF JODECI (MERCURY)
16	13	11	WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)	16	16	7	BE HAPPY MARY J. BLIGE (UPTOWN/MCA)
17	33	2	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	17	18	17	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
18	24	5	THE RHYTHM OF THE NIGHT CORONA (EASTWEST)	18	15	14	PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)
19	17	18	I'LL STAND BY YOU PRETENDERS (SIRE/WARNER BROS.)	19	19	12	TOOTSEE ROLL 69 BOYZ (RIP-IT)
20	21	6	EVERY DAY OF THE WEEK JADE (GIANT)	20	25	3	I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)
21	20	14	NEW AGE GIRL DEADEYE DICK (ICHIBAN)	21	21	7	PRACTICE WHAT YOU PREACH BARRY WHITE (A&M)
22	19	20	DECEMBER 1963 (OH, WHAT A NIGHT) FOUR SEASONS (CURB)	22	24	6	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)
23	18	25	WHEN CAN I SEE YOU BABYFACE (EPIC)	23	17	20	AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)
24	26	5	ZOMBIE THE CRANBERRIES (ISLAND)	24	32	2	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
25	23	6	BLIND MAN AEROSMITH (GEPFEN)	25	22	12	THUGGISH RUGGISH BONE BONE THUGS N HARMONY (RUTHLESS)
26	32	3	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)	26	23	22	STROKE YOU UP CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
27	27	13	INTERSTATE LOVE SONG STONE TEMPLE PILOTS (ATLANTIC)	27	30	4	FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
28	22	11	SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)	28	27	9	LIVING IN DANGER ACE OF BASE (ARISTA)
29	28	12	TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)	29	40	2	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (GWEST/WARNER BROS.)
30	25	7	DANCE NAKED JOHN MELLENCAMP (MERCURY)	30	26	11	FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)
31	30	5	THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)	31	28	18	NONE OF YOUR BUSINESS SALT N PEPA (NEXT PLATEAU/LONDON)
32	31	5	RAIN KING COUNTING CROWS (DGC/GEPFEN)	32	29	6	IT SEEMS LIKE YOU'RE READY R. KELLY (JIVE)
33	29	15	BASKET CASE GREEN DAY (REPRISE)	33	34	6	DO YOU SEE WARREN G (VIOLATOR/RAL/ISLAND)
34	35	4	MENTAL PICTURE JON SECADA (SBK/EMI)	34	NEW ▶		CONSTANTLY IMMATURE (MCA)
35	NEW ▶		CREEP TLC (LAFACE/ARISTA)	35	37	2	PROMISE ME LIL SUZY (METROPOLITAN)
36	NEW ▶		ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY (COLUMBIA)	36	NEW ▶		MURDER WAS THE CASE SNOOP DOGGY DOGG (DEATH ROW)
37	38	3	GET READY FOR THIS 2 UNLIMITED (RADICAL/CRITIQUE)	37	35	14	FLAVA IN YA EAR GRAIG MACK (BAD BOY/ARISTA)
38	37	3	MISHALE ANDRU DONALDS (METRO BLUE/CAPITOL)	38	NEW ▶		ALWAYS AND FOREVER LUTHER VANDROSS (LV/EPIC)
39	34	9	ABOUT A GIRL NIRVANA (DGC/GEPFEN)	39	NEW ▶		FUNKY MELODY STEVIE B (THUMP)
40	NEW ▶		SHAME ZHANE (HOLLYWOOD/JIVE)	40	36	7	ALL I WANNA DO SHERYL CROW (A&M)

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.

## YEAR MARKED BY STATION CONSOLIDATION

(Continued from page 87)

showed its displeasure with the Florida Citrus Commission for hiring Limbaugh as its spokesman by holding up confirmation of three commission appointments.

### EARTHQUAKE, STRIKE AFFECT BIZ

When a major earthquake rocked Los Angeles Jan. 17, paralyzing the city, radio became a lifeline for residents who were left without TV by the disaster.

Stations reacted to the summer's baseball strike with stunts and a struggle to fill empty air time. WEBN Cincinnati jock Dennis "Wildman" Walker

chained himself to the front of Riverfront Stadium in protest. WNCX Cleveland held a "save our season" rally. Scores of other stations added "fantasy baseball" features to fill the void.

WJMP Akron, Ohio, protested the strike with a nonstop marathon of "Take Me Out To The Ball Game." After 66 days and 57,161 spins, the marathon ended without a resolution to the strike.

Atlantic Records took advantage of the little-known fact that the FCC does not require a license to operate 100 milliwatt radio signals by creating a low-powered "radio station" just outside the

## ORION, POLYGRAM BRING ANIME TO MAINSTREAM

(Continued from page 13)

25,000-100,000 copies despite what president Carl Macek describes as disorganized distribution. Lesser releases 7,000-10,000 units on average, he says. "One of the key reasons we wanted a company like Orion was its sales and marketing skills," Macek says. "They will reach a broader audience," perhaps tripling sales of "Akira."

PolyGram isn't commenting publicly on its anime plans, but sources indicate the company will follow Orion's pricing lead for titles licensed from Manga Entertainment. Manga thus far has confined its sales effort to Great Britain, where anime is estimated to have a 3% share of the video market.

"You can expect a mass-merchant emphasis," a trade executive says, likely to involve Orion. PolyGram and Orion likely will work hand-in-hand to develop major promotions and merchandising campaigns. "There's

room for the two to come to the table" with a joint plan for retailers, this executive adds, though he hastens to add that Orion and PolyGram aren't partners sharing expenses and revenues.

Central Park Media president John O'Donnell says the arrival of two deep-pocketed competitors is "a step up in credibility" for Japanimation, which should graduate "from a cult to the mainstream." But except for under-\$10 pricing, not part of his 1995 strategy, O'Donnell claims that Orion and PolyGram are doing "very little that's different" from his approach.

Like Orion, Central Park dubs its Japanese-language titles into English, usually after demand for subtitled tapes has been satisfied. Even the prices being announced "are not radically different," he says, noting that Orion's \$9.99 cassettes are about half the length of his \$20 cartoon compilations.

And O'Donnell claims that Central Park and Orion are also in agreement over content, the most sensitive issue confronting anime suppliers. Observers note that anime features, some of them best-sellers, can be bloody and sometimes verge on the pornographic.

"It's our responsibility to make clear what the content level is," says O'Donnell, who places a "Warning: Absolutely not for children" sticker on titles in Central Park's Anime 18 line. "They're a very small percentage of our business. It's a niche within a niche," he adds.

Dorfman says Orion applies not-for-children stickers with the universal slashed red circle to any Streamline features considered inappropriate.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

## Chuck Norris Sues Rhino Over Vid

BY EILEEN FITZPATRICK

LOS ANGELES—A marketing hook used to sell a 20-year-old martial arts film with Chuck Norris has landed Rhino Home Video in a lawsuit with the action-adventure actor, who claims the company is misrepresenting his role in the movie.

The lawsuit, filed Dec. 6 in Los Angeles Superior Court, says Rhino "deliberately intended to deceive the public into buying the videocassettes of 'Slaughter In San Francisco' by presenting it as a new film with Norris as the star, when he actually played a secondary role.

The suit also accuses Rhino of using Norris' name and likeness without the actor's permission.

Rhino Home Video VP and general manager Arny Schorr says Norris has no rights to the film, and Rhino was not required to seek his approval on packaging and other marketing strategies.

The suit seeks a minimum of \$100,000 in damages.

"He doesn't own the film," says Schorr. "We did change the photo to an older one, and Norris' people said it was OK." A picture of Norris in front of a rendering of the Bay Bridge appears on the video box's cover.

Rhino purchased rights to the property from Trans Con, a New York-based firm, more than two years ago, Schorr says. Trans Con is not named in the lawsuit.

According to the suit, the film, originally titled "Yellow Faced Tiger," was made by a Hong Kong production company and contains 18 minutes of footage with Norris. It was never intended to be released in the United States, the suit states. Norris also alleges that the English version, which was released, is so poorly dubbed that it damages his reputation.

Hart says that Norris worked on the film without a contract and was paid about \$500 for one week's work.

"We don't mind the fact that the film is out there," says Norris' Los Angeles attorney, Joseph F. Hart. "But we don't want his name and reputation to be tarnished."

Hart says his client won a similar action against the Handleman Co., which also distributes the same film on video with the title "Karate Cop."

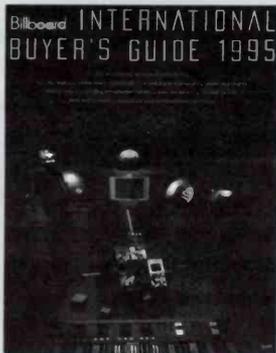
In that lawsuit, settled in October 1993, Norris was awarded \$100,000-\$400,000 cash, and Handleman stopped advertising Norris as the star of the film, Hart says. Although Rhino claims exclusive rights to the film, Schorr says the company does not intend to take legal action against Handleman.

Hart says Rhino is exploiting Norris' name because the film is unprofitable without it.

Schorr disputes the charge. "Every few years, Norris' people come out of the woodwork, and then they disappear," he says. "They're just looking to take the film off the market."

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## JOBIM REMEMBERED AS GREAT COMPOSER

(Continued from page 14)

the release of Jobim's—and bossa nova's—first hit, "Chega De Saudade," co-written by Jobim and his frequent songwriting cohort, Vinícius de Moraes. Guitarist/singer João Gilberto, another bossa nova pioneer, supplied the vocals.

Midani, now VP/regional director in the Latin department at Warner Music International, was surprised by the commercial success of bossa nova. But he says he immediately was aware of Jobim's songwriting genius, and eventually came to regard Jobim as one of the greatest composer/arrangers of the 20th century.

"Tom as a composer—and I don't like to make comparisons—was of the quality of the Gershwins or Jerome Kern," Midani says. "He was influenced by Chet Baker and West Coast jazz, Debussy and Ravel, and his own Brazilian influence . . . and he turned that into an extraordinary music. He was an extremely melodic composer, which was the reason why he was successful, more than anything else.

"Also, as an arranger Tom has had an incredible influence on what we would call the 'cool music' that came after bossa nova. Many of the arrangers of the world, the Stan Getzes and jazz musicians, have followed a pattern established by Tom Jobim."

Verve Records VP of A&R Richard Seidel also ranks Jobim with "the Gershwins, the Cole Porters, and the Rodgers & Harts. He was a living extension of that tradition, albeit with a Brazilian flavor."

John McKellen, the outgoing president of MCA Music, recalls the days when Jobim would work on demos at the office of Leeds Music in New York. "Jobim [was] constantly there at the piano—not only showing this chord, that modulation, but also the lyrics, with detailed explanations of how this word was derived from the Latin, how that metaphor was a play on words."

It was "all done with a gleeful communication," says McKellen.

Among the Jobim albums in the Verve catalog are the 1964 classic "Getz/Gilberto," containing "The Girl From Ipanema"; "Passarin"; "The Composer Plays"; "Elis And Tom," with the esteemed Brazilian vocalist Elis Regina; plus several greatest hits compilations. Jobim also appears on Verve's recently released "Carnegie Hall Salutes The Jazz Masters."

Other labels also feature Jobim on disc. Sony Brasil just released Jobim's latest album, "Antônio Brasileiro," ti-

led after his given name: Antônio Carlos Brasileiro de Almeida Jobim. The record will be released outside Brazil sometime next year. Jobim also appears on Frank Sinatra's latest Capitol effort, "Duets II."

In March, Verve will release an album of Jobim standards by tenor saxophonist Joe Henderson, Seidel says. Jobim was to appear on half of the album, which is titled "Double Rainbow: The Music Of Antônio Carlos Jobim."

Jobim had other artistic irons in the fire when he died. Among his planned projects were recording dates with Brazilian vocal luminary Gal Costa and opera star Kathleen Battle, a book about the Brazilian tropical forest Mata Atlântica, and an autobiography.

Jobim grew up in the Rio De Janeiro suburb of Ipanema near a street that now bears his name, and learned piano under the tutelage of Hans-Joachim Koellreutter, a German-born musicologist who introduced atonal techniques to Brazil in the 1930s. After a short stint working for an architect, Jobim decided to become a full-time musician, playing piano in nightclubs and composing musical arrangements for local labels.

Jobim met de Moraes in 1956, and together they wrote many of bossa nova's biggest hits, including "Girl From Ipanema," "Só Danço Samba," "Insensatez," and "Desafinado." The two collaborated on samba-grounded songs featured in the 1959 French-Brazilian film "Orfeu Negro" (Black Orpheus).

That same year, Jobim helped set the bossa nova wheel in full spin by arranging Gilberto's debut album, "Chega De Saudade." Three years later, Getz and Charlie Byrd underscored

the U.S. jazz community's deepening love affair with bossa nova when they cut the album "Jazz Samba." The album won a Grammy, reached No. 1 on The Billboard 200, and yielded an instrumental version of "Desafinado" that became a top 20 pop hit.

Just as bossa nova seemed to be peering out, Getz linked with Gilberto and his wife, Astrud, and cut the album "Getz/Gilberto," which won three Grammys and shot to No. 2. "The Girl From Ipanema," a single with breathy vocals by Astrud Gilberto, reached No. 5 on the Hot 100.

Unfortunately, Jobim signed what he termed "foolish" publishing deals that subsequently would pay him minimal royalties for "Girl" and other international hits he had written.

Despite its across-the-board success, "Getz/Gilberto" would be bossa nova's last hurrah. Jobim later relocated to the U.S., where he recorded solo albums ("Wave" and "Tide") and appeared on two albums with Sinatra ("Francis Albert Sinatra & Antonio Carlos Jobim" and "Sinatra And Company").

A productive songwriter—he wrote about 400 songs—Jobim recorded only 10 solo albums, nine records with collaborators, and three film soundtracks. His compositions, however, were recorded and performed countless times by a broad range of stars ranging from Ella Fitzgerald to Sting, a recording partner on "Antônio Brasileiro."

Last year, Madonna was able to sing "The Girl From Ipanema" during her Rio de Janeiro concert thanks to Jobim, who provided the Material Girl with sheet music to the anthem that brought Jobim and bossa nova to the masses.

# Billboard

# BIG SEVEN

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## GARNETT SILK DIES

(Continued from page 14)

cylinder used for cooking.

Silk, who was married and the father of three, had visited his mother at 11:30 p.m. last Friday. One source says Silk's two brothers and a friend reported hearing suspicious noises. Silk asked them if they knew how to use the two guns he'd left there for protection. He then picked up one, and it accidentally fired, striking the gas cylinder and setting the house ablaze.

Silk's brothers and their friends managed to escape and are in critical condition. Silk went to help his mother, who was asleep, but got trapped as the roof caved in.

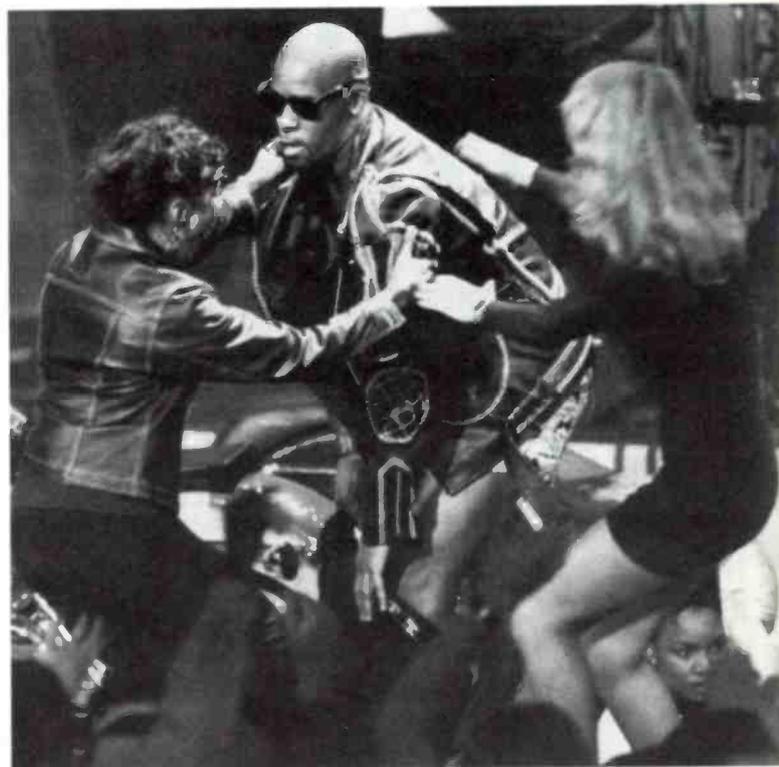
Silk had been halfway through building his lifelong dream house, a two-story home for his mother in front of the one-room house where he had been raised. Progress on that front had been hampered by the steady pilferage of materials.



Island's Melissa Etheridge rocks the house with her pop and album rock hit "I'm The Only One."

## Billboard Honors Industry's Best

LOS ANGELES—Arista's Ace Of Base, Interscope's Snoop Doggy Dogg, and Columbia's Mariah Carey were the major honorees at the Billboard Music Awards, telecast live Dec. 7 by the Fox Broadcasting Co. from the Universal Amphitheatre here. Billy Joel received the Century Award, Billboard's highest honor for distinguished creative achievement. Highlights included performances by Epitaph's Offspring, Island's Melissa Etheridge, Violator's Warren G, DGC's Urge Overkill, Jive's R. Kelly, Interscope's Tom Jones, Columbia's Toad The Wet Sprocket, and Atlantic's Collective Soul. (Photos: Howard Waggener/BPI)



Jive's R. Kelly picked up the trophy for male R&B artist of the year, but lost his pants during a heated performance of "Bump N' Grind."



Comedian Dennis Miller and actress Heather Locklear make their debuts as co-hosts for the festivities.



Ace Of Base collects one of its two awards. The Arista act won trophies as top new act and for single of the year ("The Sign").



MCA Nashville's Reba McEntire salutes the crowd while accepting the award for female country artist of the year.



Arista's Kenny G believes in miracles as he accepts the award for jazz artist of the year.



So So Def/Chaos/Columbia's Da Brat accepts the adulation of the crowd and the award for rap artist of the year.



Death Row/Interscope's Snoop Doggy Dogg accepts congratulatory low-fives from the crowd after taking the male artist of the year award.



Actor Laurence Fishburne and Salt-N-Pepa were among the star-studded show's celebrity presenters.



Tom Jones belts out "A Girl Like You," a track off his new Interscope album "The Lead And How To Swing It."



Columbia rock act Toad The Wet Sprocket performs its modern rock hit "Fall Down."



Scott Weiland of Atlantic's Stone Temple Pilots accepts the award for modern rock act of the year.



Nate Dogg and Warren G heat up the Billboard Awards with their Violator hit "Regulate."



Urge Overkill's Nash Kato performs the band's "Pulp Fiction" soundtrack cover of Neil Diamond's "Girl, You'll Be A Woman Soon."



Epitaph's Offspring kicks off the show with a blistering version of "Bad Habit," from its platinum-plus "Smash" album.

## CONTINENTAL DRIFT CALLS ATTENTION TO UNSIGNED ACTS

(Continued from page 5)

generating a great deal of excitement on the local or regional level. Many of the acts have released albums on their own that have sold thousands of copies; others are selling out local clubs.

A January 1993 appearance in Continental Drift got the ball rolling toward a national deal for Dallas alternative band Tripping Daisy. "That is what started all the labels calling," says David Dennard, co-head of Dallas-based Dragon Street Records, who had put out a release by the band.

"When the Continental Drift piece came out, it specifically discussed how many records the band was selling," Dennard notes. "That had a lot to do with A&R people calling me immediately; I hadn't even seen what was written yet. I must have sent out 50 promotional packs over the next few weeks. Out of that, five or six labels became highly interested by the time the dust had settled." Tripping Daisy eventually signed with Island.

Another Dragon Street band featured in Continental Drift, Hagfish, is in final negotiations with a major label. "Continental Drift has a lot to do with that," says Dennard. "Any time you're taken seriously nationally, it makes a big difference."

Ron Oberman, MCA's executive VP of A&R, agrees. "What Continental Drift does is fill in a lot of blanks that there might be when you get a tape," he says. "It explains why [a band] is happening in terms of airplay and retail activity. From an A&R standpoint, I prefer to sign a band that has some kind of base, and this points to that."

MCA already was negotiating with Dimestore Hoods when a piece on the band ran in Continental Drift. "The exposure in Billboard turned up the heat on everybody," says the band's manager, Jeff Jampol. "We were already in a bidding war with Geffen, Interscope, and MCA. As a result of the column running, we got calls from all over—Elektra, Mechanic, TVT, Sony, some management companies, SESAC, radio stations. That's how I knew the piece had come out."

Ultimately, Jampol says the band decided to sign with MCA because it offered the greatest level of commitment to the act.

### A&R PANIC ATTACKS

Indeed, an appearance in Continental Drift has been known to cause more than one A&R executive a panic attack when he thought he was the only one to know about a band.

"The piece on Nil Lara fucked up my life," says Atlantic Records A&R representative Jennifer Stark, laughing. "[Blue Note/Metro Blue president] Bruce Lundvall saw the piece and called and got information on Nil. I wanted to sign him, but it took a while to get people here enthusiastic, and by the time that happened, [Capitol Records president/CEO] Gary Gersh and Bruce had flown Nil across the country a few times... A lot of people look at Continental Drift. I know my boss [Jason Flom] does. As A&R people, we're always looking for different resources to find acts, and it's a good one."

As Lara notes, "Gary Gersh or Bruce Lundvall saw it in Continental Drift, and Bruce gave me a call. I sent him some stuff, and I heard

from him a few days later, and he said 'I want to sign you.'"

"What happened was, I saw the piece in Billboard, and then later Gary called me and asked me if I knew about Nil," says Lundvall. "I said I'd read about him in Billboard, and he said, 'Why don't you check it out for [Metro Blue]?'... Nil sent me the CD, and I was totally knocked out."

In the end, it was Metro Blue that landed Lara. Stark has been pursuing a band called For Squirrels before it was featured in Continental Drift in August 1994. The band is managed by Rich Ulloa, who also manages Continental Drift act Karlen, whose first Atlantic album will come out in January (Billboard, Dec. 17).

"When the piece on For Squirrels ran, I got about a dozen calls," Ulloa says. Among those who called was Sally Schmidt, assistant to the

membership director at ASCAP. "She got the band a great show in New York the day before CMJ started," says Ulloa. "We had four labels come out and see the show, and that started interest in them. She would not have known anything about the band if she hadn't seen the piece in Billboard. It's been snowballing ever since. Atlantic is our leading candidate, but we're talking to other labels now because of the Continental Drift piece."

Similar to For Squirrels, D Generation's appearance in Continental Drift was followed by a New York performance. "The timing of the piece was just before the band's showcase at New Music Seminar, and it was very, very helpful," says the band's former lawyer, Nick Ferrara. "We had 10 labels at the showcase that night, and it was out of that showcase that we got our offer from EMI. The band had been play-

ing in the city once a month, and with each show the [excitement] was intensifying. It culminated in their appearance in Continental Drift."

### THREE FACTORS IN SIGNING CASAL

Continental Drift can be the first thing that alerts A&R representatives to a band, or it can be another factor that helps them ultimately decide to sign a band. For Bud Scoppa, VP of A&R at Zoo, singer/songwriter Casal's July 1994 appearance in Continental Drift helped him when it came time to go to his boss. "There were three factors that led me to put a real strong pitch together to [Zoo president] Lou Maglia," says Scoppa. "The demo tape that Neal made totally blew my mind. Another thing that happened was the startup of [an album alternative] station in Los Angeles. The Continental Drift piece was right in that period when I

needed some ammo for my pitch... It wasn't how I found out about Neal, but it was a piece of the puzzle that I found to be very timely."

Casal says his Continental Drift appearance was "the final thing that put Bud over the edge." His debut will be out sometime next summer.

EastWest A&R manager Wendy Berry, who has called for many tapes of acts she's read about in Continental Drift, says the column can also be seen as a guidepost. "I definitely look at it. I have to pat myself on the back; I'm pleasantly surprised that I know about a lot of the bands that are featured."

"I usually read about a group and where they're coming from, and if it's something that I like and it sounds like something I'm going to be emotionally into, I call. And a lot of times, Continental Drift just seems to be right in the pocket."

## BANDS TO BANK ON: AN HONOR ROLL OF AMERICA'S UNSIGNED ACTS

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gigs, but has opened for acts like Taj Mahal, the Radiators, and Wide-spread Panic.

"Come the last Saturday of every month, if we're not on the road, we play an acoustic gig at the San Gregorio General Store in the afternoon," says the 27-year-old Pehrson. "In one direction from the store is Neil Young's house, in another is Tracy Chapman's, and in the other is Joan Baez's house. Joan has all our stuff."

"The only real band show we play regularly every month is at the Sweetwater in Mill Valley," Pehrson says. "Bob Weir came to see us there and hit our manager up for a CD." To find out what had Weir so intrigued, contact Marc Margolis at 510-420-1776.

### KYLE DAVIS DRAWS LOCAL AIRPLAY, HIGH-PROFILE SUPPORT GIGS

Singer/songwriter Kyle Davis remembers the first time he heard himself on the radio. "My brother was here from Texas, and he was with me in the car. I thought he'd put the cassette in the tape player. Then I realized it was the radio, but I kept hitting the tape eject button just to make sure."

Since that day, Richmond, Va.-based Davis has gotten pretty used to hearing himself on the radio. Davis has been getting airplay as far away as Aspen, Colo., but the bulk of support has come from nearby Norfolk, Va., album alternative outlet WKOC. When Davis' newest CD, "Waiting For You," came out, "we embraced it rather quickly," says WKOC morning DJ Eric Worden. "It was good-quality music, it was well-written. It had 'Princess On The Street' on it, which Kyle had been playing live for a few years, and production by Don Dixon was a nice plug."

The song "Waiting For You" moved into medium rotation at the station, getting as many as three plays a day. Davis, 31, has also played at several station-sponsored events, such as its acoustic evenings or this summer's One For The Sun concert, where he opened for Jeffrey Gaines.

"Waiting For You" contains 12 songs written or co-written by Davis, virtually all of which would fit squarely into any adult contemporary or album alternative playlist. Davis' strong, often smoky vocals are supported by undulating, memorable

melodies. The album, which also features members of Bruce Hornsby's former backing group the Range, has sold in excess of 1,000 copies, mainly in the Virginia Beach area, according to Davis.

Davis, who was featured in Continental Drift in November 1993, tours throughout the mid-Atlantic region, including frequent stops in New York. Bill Reid, head of concert promoter Cellar Door's Virginia operations, uses Davis as an opener as often as possible, placing him on bills with artists such as Bob Dylan, Suzanne Vega, and Shawn Colvin. Contact Harry Simmons at 919-851-8321.

### DELIHABS CUT THROUGH MIDWEST COMPETITION

Look up jangly pop band in the dictionary, and there could be a picture of the Delihabs. But to describe them in such limiting terms would be to discount lead singer Aaron Seymour's throaty, accessible vocals and exclude their fine ability to lace a mandolin through a delicate melody.

The band says its self-titled debut, on Minneapolis-based October Records, has sold more than 1,200 copies since its September release. It was co-produced by Trip Shakespeare bassist and vocalist John Munson.

The Delihabs, who were named best new band at the 1994 Minnesota Music Awards, were the only local band selected for inclusion on the "Cities '97 Sampler Vol. 6: Gems," the sixth annual charity compilation released by KTCZ, a Minneapolis album alternative station. The act's cut "Who's Gonna Stop Me" rests alongside tracks by such national acts as the Gin Blossoms and Indigo Girls. The track is in medium rotation at the station, and is receiving about 15 plays per week.

"We feel they hold their own quite well on the compilation," says Jane Fredericksen, KTCZ assistant PD and MD. "They write intriguing songs with great pop hooks, and they have a great live show."

The Delihabs, who have been together for 18 months in their current lineup, average eight gigs a month throughout the Midwest. "We were playing four times a month in town, but we're trying to reduce that to only once a month now because we want to

build up our audience in other Midwest cities," says Seymour.

The band's trademark, wearing the same horizontally lined shirts, may be abandoned soon, but it's been a good gig while it's lasted. "I bought the shirt one day at Target and was bragging about it," says Seymour, 28. "Then Thomas [Case, guitar and mandolin] shows up, and he was wearing the same shirt and he had five of them. We have three sets of matching shirts now. It makes us feel like a team." Contact Dina Wolkoff at 612-339-0690.

### PATSY FOSTER: VINTAGE VOICE, CONTEMPORARY CONCERNS

She has a vintage twang like Tammy Wynette, but her lyrics are thoroughly contemporary. On her debut album "Long Cold War," Patsy Foster takes on topics like child abuse and disappointing relationships. The mysterious, haunting "How Much" is a highlight, with Foster's plaintive voice dueting with Orest Artyomiw's lonesome violin. The feisty "Little Too Little" features the Hooters' Eric Bazilian on mandolin. Out since August, the record has sold more than 800 copies.

Many kudos have been coming Foster's way. In October, she was named a finalist in Musician's Best Unsigned Bands competition. In 1992, her song "Heather's Children" was selected as a semifinalist in Billboard's songwriter competition.

Although her sound is undeniably country, she came in first in this year's "Philly Rock Guide" singer/songwriter competition.

"Winning that competition was a turning point for me," says the 28-year-old Foster. "I was wondering if things were ever going to happen, and the people from the 'Guide' called me the next day and told me I'd won."

Since then, Foster has become a favorite at Philadelphia's noncommercial album alternative outlet WXPX. Erin Riley, host of the station's weekly local music show, "Xtra Local," began playing Foster on the show, but support quickly fanned out to others at the radio station.

Riley praises not only Foster's music sense, but her professionalism. "I'd heard some of her [demo] tapes, so I knew she was talented from the get-go," says Riley. "She and her bass player brought the CD to me during

my show. I was already familiar with them, so as a treat, I played a song on the air so they could hear it on their way home." Foster then began receiving airplay during the morning show, and WXPX now plays her music around the clock.

Foster has just returned home to Philadelphia from her first trip to Nashville, where she met with several major labels and played at singer/songwriter haunts the Bluebird Cafe and Douglas Corner.

Foster, who plans on playing in Nashville at least every other month, performs around Philadelphia three to five times a week. Contact Neil Simpkins at 215-844-8631.

### LAURA LOVE EARNS PUTUMAYO'S AFFECTION AT SHOWCASE

It's the stuff dreams are made of, but in this case the dream is true. Singer/songwriter Laura Love made her first trip ever to New York in October, and it included an appearance at Carnegie Hall. The occasion was Putumayo's Singer/Songwriter Festival to benefit the National Coalition For The Homeless. There, Seattle-based Love not only held her own against such well-established folkies as Cliff Eberhardt, Darden Smith, and David Wilcox, but stole the show.

She and her band call their music Afro/Celtic, but even that is too limiting to incorporate all the different influences that Love combines to come up with songs that are startlingly original. Her music is spare, yet striking. Her voice is ripe, supple, strong, and impossible to ignore.

Understandably, Love was voted best new artist by the listeners and MD of Bellevue, Wash.'s KBCS last year. The noncommercial outlet plays jazz, folk, world music, and blues, and PD Caitlin Sullivan says Love is one of the few artists who manages to combine all four of the station's genres into a pop melange.

"She's probably played every day on our station," says Sullivan. "Our DJs can format their own shows; no one has to choose her, but they all do." Sullivan says she was concerned that Love's third and newest effort, "Helvetia Bold," could not surpass her second disc, but now the album is turning into a station favorite.

It's also turning into a sales fa-

(Continued on next page)

## BANDS TO BANK ON: AN HONOR ROLL OF AMERICA'S UNSIGNED ACTS

(Continued from preceding page)

vorite. Love says 1992's "Pangea" has sold around 8,000 copies; her first album, "Z Therapy," has sold 3,000, and only four months after its release, she says "Helvetica Bold" is closing in on 3,500 units. All three were released on Love's own Octoroon Biography Records. "Octoroon is a term from slave days. They used to categorize slaves by degree of blackness," says Love. "Both my mother and father are light-skinned, and I think they would have been considered octoroon."

Love plays about 100 dates a year and gets airplay across the country on college and noncommercial alternative stations. Putumayo plans to release a compilation album of Love's previously released material in February. Contact Mary McFaul at 206-545-7375.

### OAKLAND'S POMEGRANATE MAKES A NAME IN L.A.

Though based in Oakland, Calif., Pomegranate's reach extends as far south as the Los Angeles area. "We are definitely Pomegranate Central," declares Chris Douridas, MD at Los Angeles' influential noncommercial album alternative station KCRW. Douridas, who hosts the popular a.m. program "Morning Becomes Eclectic," featured the band on his show this summer. Recordings of its live performances are still played on a regular basis throughout the station's programming. "We're constantly trying to generate excitement about them, because we're so excited about them," says Douridas. "There's one song [from the live session] called 'All Five Senses' that has gotten the predominant airplay. We have people calling in and requesting it and asking how they can get it."

Unfortunately, the answer is that they can't. The band says its only release, a 7-inch single of "Down Around Her Ankles" backed with the laconic, loping "Wicked Wind," has sold out of its initial 500-unit pressing.

"Chris essentially gave us a name in Los Angeles," says the trio's songwriter/vocalist, Gavin Canaan. "Down in L.A., we have name recognition. In terms of getting shows, I don't call the clubs, they call us."

The band, whose crisp, piquant guitar work intertwines with Canaan's Lou Reed-like vocals, was featured in Continental Drift in October. Pomegranate plays roughly four dates a month, supplemented by short tours through Arizona and California. Still,

## SWAT LABEL

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says Larsen.

"As a result of Stuart's departure, we will obviously be reviewing the structure of our international marketing department, and expect to make some changes and appointments early in 1995."

Says Watson, "I'm sorry to be leaving MCA after so long, but I feel I've done all that I can do there, having been involved in the company's dramatic growth from a licensed label to a major global player."

Acknowledging that he is launching an independent company at a time when many independents are seeking co-ventures with multinational majors, Watson says, "I've been in the record business for 25 years, and feel that now is the right time to take advantage of the knowledge and experience I have gained both in the U.K. and internationally."

until the big time calls, the band members haven't given up their day jobs. "We've been trying to make an album," says Canaan. "Originally, when we started, we weren't even thinking about a label situation with the single. But obviously, if we can get someone else to pay for it, that would be preferable." Contact Gavin Canaan at 510-654-1806.

### NATE SIMPSON SPORTS CLASSIC R&B VOCALS

With a silky, mellifluous voice that radiates traces of Stevie Wonder and Luther Vandross, Cleveland's Nate Simpson had been playing stadiums around the Midwest—until the baseball strike hit, that is. Simpson sang the national anthem at Chicago White Sox, Detroit Tigers, and Cleveland Indians games, and was confirmed for stints with the Milwaukee Brewers and the Cincinnati Reds when the players cried foul. "That was how I was trying to promote my new CD. Now I'm going through the NBA," says the philosophical Simpson, who just performed "The Star Spangled Banner" at a Cleveland Cavaliers game.

On his debut CD, "Rock, Dance, Passion & Love," the 27-year-old Simpson strikes a blend of his own

material and covers of such hits as George Michael's "Father Figure." But the real star is Simpson's classic R&B vocals. Released in August and available throughout the Cleveland area and at Simpson's gigs, his CD has sold 400-500 units, he says.

Simpson is assembling a band for early-1995 dates in Indianapolis, Detroit, Cincinnati, and Cleveland. The gigs will mark the first time he's played solo club dates outside Cleveland. "The club owners have heard of me mainly through [regional] magazines I've been featured in. I've been getting a lot of good support."

Much of that support has come from Cleveland R&B outlet WZAK, which placed his song "Minstrel Gigolo" in medium rotation. "Minstrel Gigolo" has also gotten airplay on Cleveland stations WJMO and WNWV.

Like so many artists, Simpson first began singing in the church when he was 6. He and four of his brothers, performing under the name Jigsaw, opened for several acts in the early '80s, including the Gap Band. Since going solo several years ago, he has warmed up for such artists as Levert and Chaka Khan. In 1993, he was named Cleveland's most promising artist by the Midwest Urban Music

Awards Council. Contact Christina DePasquale at 216-397-7323.

### THE VERVE PIPE SMOKES WITH DARK MELODIES

Michigan is better known for heartland rockers like Bob Seger or Motor City Madman Ted Nugent, but East Lansing, Mich.-based alluring alternative popsters the Verve Pipe are threatening to change the state's musical reputation.

The key to the quintet's success is strong, often dark melodies buffeted by Brian Vander Ark's lush, thick vocals. Add stylized guitar flourishes amid layered harmonies, and you get a song such as "Honest."

The band won Yamaha Soundcheck's unsigned band contest in 1993 and wisely used the prize money to fund the recording of "Pop Smear," which the Verve Pipe says has sold more than 11,000 copies since its release earlier this year. The band says its previous album, "I've Suffered A Head Injury," has sold more than 10,000 copies.

"They are the best-selling unsigned band that we carry," says Heather Frarey of the 10-store Michigan Wherehouse Records chain (not to be confused with the Torrance, Calif.-based Wherehouse Entertain-

ment chain). "They're on that edge. They're very hip. We have people coming in asking for their records all the time, especially in our stores around the University of Michigan in Ann Arbor and Michigan State University in East Lansing."

The band also garners airplay throughout the Midwest. "Senator Speak" from "Pop Smear" received more than 20 plays a week on Detroit modern rocker WHYY.

The Verve Pipe, featured in Continental Drift in September 1994, has opened for many national bands, including Toad The Wet Sprocket, the Gin Blossoms, and Cheap Trick.

According to drummer Don Brown, 31, the band plays about 150 dates a year, mainly in the Midwest. "It's getting better all the time," he says. "We're being embraced by the music scene in Chicago, and St. Louis has been nothing but great to us."

Vander Ark, 30, was the last member to give up his day job. "I was house-painting with a friend," he says. "I stopped three months ago, but if we're not on the road this summer, I'll probably go back. I like the fumes." Contact Doug Buttleman at 818-752-8020.

## BELLY VIES TO BE MODERN ROCK 'KING'

(Continued from page 5)

for all other modern rock comers in 1995. More consistent than the band's debut, "Star," "King" unleashes boundless energy while scattering a fistful of potential singles.

Produced by Glyn Johns and recorded live over six weeks at Compass Point in the Bahamas, "King" sticks to the band's proven approach: fuzzy guitars, big bouncy hooks, cryptic narratives, and alluring vocals. The latter two come courtesy of 28-year-old band founder Tanya Donnelly.

To her, "King" is a more harmonious and thematic effort than the earlier "Star," which was pieced together by two producers in separate Nashville and London sessions. Also, back then the band was in its infancy, and a Belly cornerstone, bassist Gail Greenwood, was nowhere to be found on the record. (The Gorman brothers, Chris and Tom, round out the band on drums and guitar, respectively.)

"'King' is more straightforward, both musically and lyrically. Well," Donnelly says catching herself, "sometimes lyrically," conceding that her scripts can be baffling. "I try not to be purposefully obscure. But whatever comes out, I tend to trust that it means something."

Without her post-production interview hints, listeners would be hard-pressed to determine that the supercharged "King" track "Red" is about "a neglected little kid praying for aliens to come get him"; that "Silverfish" revolves around a faceless martyr figure who appeared to Donnelly in a dream, complete with "little tiny silver fish that were swimming around this person's body"; or that the record's pretty end piece, "Judas My Heart," addresses how "the whole slacker mystique has sort of lost its irony and lost its humor, and is now just kind of desperate." Donnelly has not abandoned the sexual drive that buoyed much of "Star"; the new set's rowdy title track, she says, "is definitely an in-love lust song."

In terms of mirroring industry and consumer trends, Belly would be hard pressed to pick a better time to unveil the smart guitars of "King." "There's much more of a positive atmosphere now than even when 'Star' came out," says Donnelly, noting the mainstream's musical lurch to the left.

Indeed, since the album's release, the passion for fresh modern rock offerings has been upped a notch. For instance, with heavy MTV play and two top 10 radio hits on the Billboard Modern Rock chart, Belly has sold 450,000 copies of its debut over a 22 month period, according to SoundScan. In comparison, in just six months since its debut release—with heavy MTV play and two top 10 modern rock hits—newcomer Weezer has already sold more than 300,000 copies.

Not that Donnelly is complaining about sales. The first time out, the singer says, "we were kind of shooting for 100,000, because that's a lot of records by anybody's [standards]. So we were surprised when it went further." As for "King" goals, "We try not to think about that," she says with a smile. "Because then you get into scary territory."

To Warner Bros./Reprise product manager Geoffrey Weiss, that "scary territory" is welcome territory, or platinum sales "at least." With potentially loyal video and radio support for the first single, "Now They'll Sleep," Weiss hopes to make a big splash the first week out and sell 50,000 copies, or tenfold what "Star" did during its first seven days. ("Star," which nabbed two Grammy nominations, peaked at No. 59 on the Billboard 200.)

"It's plausible [they could move 50,000 units the first week]," says Tom Overby, senior buyer for Best Buy, the Minneapolis-based retail chain with 204 stores. Overby notes that there's a real rush toward bands like the Breeders and Veruca Salt, or what he identifies as the hottest sub-

genre within modern rock—female-led bands that don't shy away from rocking with pop.

That mode may soon land Belly on top 40 radio (if Reprise's promotion department has anything to do with it), seemingly a world away from Donnelly's impressive alternative resume; for years she played with her half-sister Kristin Hersh in the groundbreaking Throwing Muses (which, coincidentally, has a Warner Bros. release of its own come January), and then she helped get the Breeders up and running before forming Belly. "I never really thought that anything that I did would be [top 40], just because I was used to being at the college [radio] level," says Donnelly.

The single "Now They'll Sleep" ships to modern rock Jan. 17, where, by most accounts, it should be locked and loaded upon arrival. "We're dying for it," says Kurt St. Thomas, PD at WFNX Boston. "It'll be huge for us."

Most of 1995 will find Belly on the

road, including five winter weeks opening for R.E.M. in Europe. Warner Bros.' Weiss, who says the label "will be releasing ['King'] singles through next Christmas," adds that a long touring schedule won't be a problem for Belly. "I've never met a band with a better attitude about working," he says.

Rhode Island native Donnelly agrees. "We all have working-class backgrounds, to a certain extent," she says. "There is an aspect to it that once the record's made, the job starts; that all the good stuff is working on the songs and recording them. Then, after that, it becomes a job. And that's not a dirty word to me. Whenever I read interviews . . . it bothers me when bands will say, 'As soon as this starts to feel like a job, I'm outta here, man.' It's like, you fucking brat, what are you talking about?" She laughs, clearly embarrassed by some of her peers. "It is a job. It's a great job."

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# 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	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART
		<b>★ NO. 1 ★</b>							
1	1	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	4 wks at No. 1	39	32	ALL I WANT FOR CHRISTMAS IS YOU	MARSHAY CREEK (COLUMBIA)	1
2	2	ANOTHER NIGHT	REAL MCCOY (ARISTA)		40	31	SHAME	ZHANE (HOLLYWOOD/JIVE)	1
3	3	HERE COMES THE HOTSTEPPER	INI KAMOOZE (COLUMBIA)		41	50	MENTAL PICTURE	JON SECADA (SBK/EMI)	1
4	5	ALWAYS	BON JOVI (MERCURY)		42	45	TOOTSEE ROLL	69 BOYZ (RIP-IT)	1
5	4	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)		43	52	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)	1
6	6	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)		44	40	WHEN WE DANCE	STING (A&M)	1
7	7	ALL I WANNA DO	SHERYL ANDERSON (A&M)		45	49	IF YOU THINK YOU'RE LOVELY NOW	K-CI HAILEY OF JOECC (MERCURY)	1
8	8	SECRET	MADONNA (MAVERICK/SIRE/WARNER BROS.)		46	44	CIRCLE OF LIFE	ELTON JOHN (HOLLYWOOD)	1
9	9	CREEP	TLC (LAFACE/ARISTA)		47	53	I ALONE	LIVE (RADICAL/IMPACT)	1
10	12	YOU GOTTA BE DESIRE	95.50 (MUSIC)		48	24	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WARNER BROS.)	1
11	9	YOU WANT THIS	JANET JACKSON (VIRGIN)		49	17	SELF ESTEEM	OFFSPRING (EPITAPH)	1
12	11	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)		50	48	DOLL PARTS	HOLE (GONG/EPIC)	1
13	15	100% PURE LOVE	CRYSTAL WATERS (MERCURY)		51	46	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET (COLUMBIA)	1
14	16	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)		52	43	GIRL, YOU'LL BE A WOMAN SOON	URGE OVERKILL (MCA)	1
15	19	WILD NIGHT	JOHNN MELLENCAMP (MERCURY)		53	55	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	1
16	10	I WANNA BE DOWN	BRANDY (ATLANTIC)		54	54	NEW AGE GIRL	DEADEYE DICK (GHIBANA)	1
17	14	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)		55	41	LANDSLIDE	SMASHING PUMPKINS (VIRGIN)	1
18	35	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)		56	59	BUT IT'S ALRIGHT	MUEY LEWIS & THE NEWS (ELEKTRA)	1
19	18	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)		57	57	SWEET JANE	COWBOY JUNKIES (NOTHING/INTERSCOPE)	1
20	17	WHEN CAN I SEE YOU	BABYFACE (EPIC)		58	69	I MISS YOU	N II U (ARISTA)	1
21	21	NEVER LIE	IMMATURE (MCA)		59	62	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)	1
22	20	DECEMBER 1963	FOUR SEASONS (CURB)		60	64	YOU DON'T KNOW HOW IT FEELS	TOM PETTY (WARNER BROS.)	1
23	29	BETTER MAN	PEARL JAM (EPIC)		61	58	PLAYAZ CLUB	RAPPHY 4-TAT (CHRYSALIS/EMI)	1
24	27	ALLISON ROAD	GIN BLOSSOMS (A&M)		62	51	I (COULD ONLY) WHISPER YOUR NAME	REBECCA (MCA)	1
25	22	ZOMBIE	THE CRANBERRIES (ISLAND)		63	65	GET READY FOR THIS	2 UNLIMITED (RADICAL/CRITIQUE)	1
26	34	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST)		64	60	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)	1
27	33	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)		65	20	LUCKY ONE	AMY GRANT (A&M)	1
28	24	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)		66	66	SEETHER	VERUCA SALT (MINTY FRESH/DGC/GEFFEN)	1
29	25	EVERY DAY OF THE WEEK	JADE GIANT		67	70	BLIND MAN	AEROSMITH (GEFFEN)	1
30	30	BANG AND BLAME	R.E.M. (WARNER BROS.)		68	75	SHE DON'T USE JELLY	THE FLAMING LIPS (WARNER BROS.)	1
31	23	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)		69	71	FELL ON BLACK DAYS	SOUNDGARDEN (A&M)	1
32	36	WHEN I COME AROUND	GREEN DAY (REPRISE)		70	74	CORDUROY	RAPHAEL (MCA/EPIC)	1
33	28	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)		71	72	RAIN KING	COUNTING CROWS (DGC/GEFFEN)	1
34	38	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)		72	—	TODAY	SMASHING PUMPKINS (VIRGIN)	1
35	26	ABOUT A GIRL	NIURANA (DGC/GEFFEN)		73	—	MISSING YOU	STEVE PERRY (COLUMBIA)	1
36	39	BUDDY HOLLY	WEEZER (DGC/GEFFEN)		74	—	EINSTEIN ON THE BEACH	COUNTING CROWS (DGC/GEFFEN)	1
37	37	BASKET CASE	GREEN DAY (REPRISE)		75	68	SUPERNOVA	LIZ PHAIR (MATOR/DATLANTIC)	1

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

## HOT 100 RECURRENT AIRPLAY

1	1	IF YOU GO	JON SECADA (SBK/EMI)
2	2	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
3	3	STAY (I MISSED YOU)	LISA LOEB & 9INE STORIES (RCA)
4	4	SHINE	COLLECTIVE SOUL (ATLANTIC)
5	5	DON'T TURN AROUND	ACE OF BASE (ARISTA)
6	6	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
7	7	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
8	8	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
9	9	THE SIGN	ACE OF BASE (ARISTA)
10	10	PRAYER FOR THE DYING	SEAL (SIRE/WARNER BROS.)
11	11	TWO PRINCES	SPIN DOCTORS (EPIC)
12	12	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
13	13	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)
14	14	CLOSER	NINE INCH NAILS (NOTHING/TVT)
15	15	ANYTIME YOU NEED A FRIEND	SHARPEX (MCA)
16	16	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/EMI)
17	17	NO RAIN	BLIND MELON (CAPITOL)
18	18	I SWEAR	HELVETIA (ATLANTIC)
19	17	HEY JEALOUSY	GIN BLOSSOMS (A&M)
20	22	BACKWATER	MEAT PUPPETS (LONDON/ISLAND)
21	—	WHAT'S UP	DJ MILO (21X)
22	24	BECAUSE THE NIGHT	10, 000 MANIACS (ELEKTRA)
23	16	BACK & FORTH	ALIYAH (BLACKGROUND/JIVE)
24	23	LOVE IS ALL AROUND	WET WET WET (LONDON/ISLAND)
25	—	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

19	100%	PURE LOVE	(Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
12	ALL I WANNA DO	(WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/Ingrat, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM	
67	ALWAYS AND FOREVER	(Rodrigos, ASCAP/Almo, ASCAP) WBM	
4	ALWAYS	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL	
3	ANOTHER NIGHT	(Copyright Control)	
64	AT YOUR BEST (YOU ARE LOVE)	(Bovina, ASCAP/EMI April, ASCAP) HL	
88	BACK UP OFF ME!	(I The Dough, ASCAP)	
95	BAD REPUTATION	(Trouble Tree, BMI)	
10	BEFORE I LET YOU GO	(Domini, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tate), (ASCAP/Dovey Plot, ASCAP/Chancey Black, ASCAP) HL/WBM	
37	BE HAPPY	(MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL	
82	BIOLOGICAL DIDN'T BOTHER	(Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gatz, ASCAP) I C, ASCAP) WBM	
65	BLACK COFFEE	(EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Dur-2, ASCAP) HL	
49	BLIND MAN	(Swag Song, ASCAP/EMI April, ASCAP/MCA, ASCAP/Rhodes, ASCAP) HL	
87	BODY & SOUL	(EMI Virgin, BMI/Showwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL	
54	BREAKDOWN	(Zomba, BMI/CPM, BMI/Saja, BMI/Trouman, BMI) WBM	
45	BRING THE PAIN	(Careers-BMG, BMI/Razor Sharp, BMI) HL	
78	BUT IT'S ALRIGHT	(Famous, ASCAP) HL	
99	CAN'T HELP MYSELF	(Trycap, BMI/Willessen, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI) WBM	
48	CIRCLE OF LIFE	(FROM THE LION KING) (Wonderland, BMI) HL	
42	COME TO MY WINDOW	(MCA, ASCAP/Almo, ASCAP) WBM	
39	CONSTANTLY	(EMI April, ASCAP/Milhill, BMI/Ullesse Powell, BMI/Teron Beal, BMI) HL	
5	CREEP	(EMI April, ASCAP/D.A.R.P., ASCAP) HL	
51	DANCE NAKED	(Full Keel, ASCAP) WBM	
24	DECEMBER 1963 (OR, WHAT A NIGHT)	(Seasons, BMI/Jobete, ASCAP) WBM	
62	DOLL PARTS	(Moran May I, BMI)	
52	DO YOU SEE	(Warren G, ASCAP/Colgems-EMI, ASCAP/O/B/O itself, ASCAP/Extreme, ASCAP) HL	
66	ENDLESS LOVE	(Pgg, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL	
28	EVERY DAY OF THE WEEK	(Armat, ASCAP/Int'l, BMI/Little Irwin, BMI/EMI Blackwood, BMI) HL/WBM	
44	FA ALL Y'ALL	(So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL	
68	FADE INTO YOU	(Salleys Gardens, BMI)	
47	FAR BEHIND	(Skinny White But, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM	
32	FLAVA IN YA EAR	(For Ya Ear, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Publishing Co., ASCAP) HL	
54	FOOLIN' AROUND	(Zomba, BMI) WBM	
37	GET OVER IT	(Black Cypress, ASCAP/Red Cloud, ASCAP/WB, ASCAP) WBM	
72	GET READY FOR THIS	(Any Kind Of Music, ASCAP/MCA, ASCAP) HL	
69	GET UP ON IT	(Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM	
9	GIRL, YOU'LL BE A WOMAN SOON	(FROM PULP FICTION) (Taliyand, ASCAP/Sony, ASCAP) HL	
1	HERE COMES THE HOTSTEPPER	(FROM READY TO WEAR) (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Int'l, BMI) WBM	
31	HOLD MY HAND	(EMI April, ASCAP/Monica's Resistance To Love, ASCAP) HL	
63	HOUSE OF LOVE	(Sony Cross Keys, ASCAP/Tree, BMI/Greenberg, BMI/Warneractive, BMI) WBM/HL	
30	I BELONG TO YOU/HOW MANY WAYS	(Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlie, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Rainbow, BMI/MCA, ASCAP) HL/WBM	
16	I CAN GO DEEP	(FROM A LOW DOWN DIRTY SHAME) (Today's Traci, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM	
73	I (COULD ONLY) WHISPER YOUR NAME	(Papa-S-Jane, BMI/Clean-Coin, BMI)	
58	IF YOU LOVE ME	(Stina Jann, ASCAP/Ness, Nitty & Capone, ASCAP/Dresta, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Snow Flow, ASCAP/EMI April, ASCAP) HL/WBM	
6	I'LL MAKE LOVE TO YOU	(Sony, BMI/Eat, BMI) HL	
21	I'LL STAND BY YOU	(Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)	
11	I'LL TAKE HER	(Gabe, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Drop Soul, ASCAP/HL, ASCAP/EMI April, ASCAP/Zomba, ASCAP)	
55	I MISS YOU	(3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI) HL	
11	I'M THE ONLY ONE	(MCA, ASCAP/Almo, ASCAP) WBM	
43	I NEVER SEEN A MAN CRY	(AKA I SEEN A MAN DIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) HL	
79	IN THE HOUSE OF STONE AND LIGHT	(EMI Virgin, ASCAP/Martin Page, ASCAP) HL	
1	I SEE IT NOW	(Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) WBM/HL	
7	I WANNA BE DOWN	(Human Rhythm, BMI/Young Legend, BMI) WBM	
61	JUICY UNBELIEVABLE	(Tee Tee, ASCAP/EMI April, ASCAP/Justin Publishing Co., ASCAP) HL	
17	KITTY KITTY	(Down Low, ASCAP/Drop Science, ASCAP)	
27	LIVING IN DANGER	(Megasongs, BMI/Careers-BMG, BMI) HL	
6	LUCAS WITH THE LID OFF	(Copyright Control)	
60	LUCKY ONE	(Age To Age, ASCAP/Rumors, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL	
53	MENTAL PICTURE	(Foreign Imported, BMI) WBM	
75	MISHALE	(WB/M4 MW, ASCAP/Zomba, ASCAP) WBM	
74	MISSING YOU	(Street Talk, ASCAP/Lo Jans, BMI) WBM	
50	THE MOST BEAUTIFULLEST	(FROM THIS WORLD) (Zomba, KSPAC/Int'l, ASCAP/Eric, Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM	
22	NEVER LIE	(Hook, BMI/Zomba, ASCAP/Teaspoon, ASCAP) WBM	
35	NEW AGE GIRL	(FROM DUMB AND DUMBER) (NAG, BMI/Songs Of Polygram, BMI) HL	
2	ON BENDED KNEE	(Flyte Tyne, ASCAP/EMI April, ASCAP) WBM	
77	OUT OF TEARS	(Promogub B.Y. ASCAP)	
83	PICKUP MAN	(Songbirds Int'l, BMI/Teas Wedge, ASCAP)	
85	PICTURE POSTCARDS	(FROM L.A. (Joshuasongs, ASCAP/Seymour Duke, BMI/EMI Blackwood, BMI) HL	
61	PIMP OF THE YEAR	(Triple Gold, BMI/Double D, BMI/Harlem, BMI/O/B/O itself, BMI/August Moon, BMI)	
20	PLAYAZ CLUB	(Rap Top, BMI)	
40	PRACTICE WHAT YOU PREACH	(Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI)	
9	PROMISE ME	(Pony The Music, ASCAP/Victor F., ASCAP/Tony Casale, ASCAP)	
98	REDNECK STOMP	(Warnerbult, BMI/Max Lafts, BMI/Shaboo, BMI) WBM	
26	THE RHYTHM OF THE NIGHT	(Gema, Saie/Warner U.K., Saie) WBM	
9	SECRET	(WB, ASCAP/Melo G, ASCAP/EMI April, ASCAP/HL, ASCAP) HL/WBM	
36	SHAME	(FROM A LOW DOWN DIRTY SHAME) (Unichappel, BMI/Mills & Mills, BMI) HL	
84	SHE DON'T USE JELLY	(Lovely Sorts Of Death, BMI/EMI Blackwood, BMI)	
17	SHORT DICK MAN	(Tango Rose, ASCAP)	
57	SOMETHING'S ALWAYS WRONG	(WB, ASCAP/Wet Sprocket, ASCAP) HL	
80	SUKIYAKI	(Toshiba, BMI/EMI, BMI/Reebwood, BMI) HL	
8	SUPERNOVA	(Sony, ASCAP) WBM	
23	THE SWEETEST DAYS	(Spirit Line, BMI/Longitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazoom, ASCAP) WBM/HL	
18	TAKE A BOW	(Eat, BMI/Sony, ASCAP/WB, BMI/EMI April, ASCAP) WBM/HL	
8	TILL YOU GOKTA BE DESIRE	(Suede Darcy, BMI)	
8	YOU WANT THIS	(FROM LOVE GROOVE) (Black Ice, ASCAP/Stone Agate, BMI/Flyte Tyne, ASCAP/Jobete, ASCAP/EMI April, 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	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART	THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS ON CHART
		<b>★ NO. 1 ★</b>							
1	1	HERE COMES THE HOTSTEPPER	INI KAMOOZE (COLUMBIA)	7 wks at No. 1	38	44	IF YOU LOVE ME	DECEMBER 1963 (OR, WHAT A NIGHT) (EPIC)	1
2	2	CREEP	TLC (LAFACE/ARISTA)		39	39	DECEMBER 1963	FOUR SEASONS (CURB)	1
3	3	ON BENDED KNEE	BOYZ II MEN (MOTOWN)		40	31	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	1
4	4	ANOTHER NIGHT	REAL MCCOY (ARISTA)		41	48	KITTY KITTY	69 BOYZ (RIP-IT)	1
5	5	ALWAYS	BON JOVI (MERCURY)		42	47	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	1
6	6	TOOTSEE ROLL	69 BOYZ (RIP-IT)		43	32	GET UP ON IT	KEITH SWEAT (ELEKTRA)	1
7	7	I WANNA BE DOWN	BRANDY (ATLANTIC)		44	42	SHAME	ZHANE (HOLLYWOOD)	1
8	8	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)		45	37	BLACK COFFEE	HEAVY D & THE BOYZ (UPTOWN/MCA)	1
9	9	SHORT DICK MAN	20 FINGERS (S.O.S./ZOO)		46	45	LIVING IN DANGER	ICE OF BASE (ARISTA)	1
10	10	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)		47	62	YOU GOTTA BE DESIRE	95.50 (MUSIC)	1
11	11	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)		48	24	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BG BEAT)	1
12	13	YOU WANT THIS	JANET JACKSON (VIRGIN)		49	46	BILOGICAL DIDN'T BOTHER	SHAQUILLE O'NEAL (JIVE)	1
13	14	SECRET	MADONNA (MAVERICK/SIRE/WARNER BROS.)		50	66	PICKUP MAN	JOE DIFuria (EPIC)	1
14	12	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)		51	67	RHYTHM OF THE NIGHT	CORONA (EASTWEST)	1
15	16	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)		52	50	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	1
16	15	ALL I WANNA DO	SHERYL ANDERSON (A&M)		53	41	ENDLESS LOVE	L.V. RAYBORN & C.A.R.E.Y. (COLUMBIA)	1
17	22	CONSTANTLY	IMMATURE (MCA)		54	53	OUT OF TEARS	ROLLING STONES (VIRGIN)	1
18	17	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)		55	5			

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	15	*** No. 1 *** HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	INI KAMOZE (C) (M) (T) COLUMBIA 77614
2	2	1	6	ON BENDED KNEE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	BOYZ II MEN (C) (X) MOTOWN 860 244
3	3	3	18	ANOTHER NIGHT FRESHLINE, THE BERMAN BROTHERS (J. WINDING, QUICKMIX, O. JEGLITZA)	REAL MCOOY (C) (D) (M) (T) ARISTA 1-2724
4	4	4	13	ALWAYS P. COLLINS (J. BON JOVI)	BON JOVI (C) (D) (V) (X) MERCURY 856 227
5	5	6	7	CREEP D. AUSTIN (D. AUSTIN)	TLC (C) (M) (T) (X) LAFACE 2-4082/ARISTA
6	6	5	20	I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	BOYZ II MEN (C) (D) (V) MOTOWN 2257
7	9	9	13	I WANNA BE DOWN K. CROUCH (K. CROUCH, K. JONES)	BRANDY (C) (T) (X) ATLANTIC 87225
8	10	10	10	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 38455
9	7	7	12	SECRET MADONNA, D. AUSTIN (MADONNA, D. AUSTIN)	MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18035/WARNER BROS.
10	12	13	10	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
11	11	11	21	I'M THE ONLY ONE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND 854 058
12	8	8	21	ALL I WANNA DO B. BOTTRILL (W. COOPER, S. CROW, B. BOTTRILL, D. BAERWALD, K. GILBERT)	SHERYL CROW (C) (V) A&M 0702
13	14	12	25	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	69 BOYZ (C) (M) (T) (X) RIP-IT 6911
14	15	17	15	SUKIYAKI M. P. DESANTIS, J. MELILLO (H. NAKAMURA, R. EJ)	4 P.M. (C) (X) NEXT PLATEAU/LONDON 857 687/ISLAND
15	13	16	14	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
16	20	24	17	YOU GOTTA BE A. INGRAM, DES'REE (DES'REE, A. INGRAM)	DES'REE (C) (D) 550 MUSIC 77551
17	21	25	16	SHORT DICK MAN C. BABIE (M. MOHR, C. BABIE)	20 FINGERS (C) (D) (M) (T) (X) S.O.S. 14194/200
18	45	—	2	TAKE A BOW BABYFACE, MADONNA (BABYFACE, MADONNA)	MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18000/WARNER BROS.
19	16	15	31	100% PURE LOVE THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOUR, T. DAVIS)	CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
20	19	18	12	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	BARRY WHITE (C) (X) A&M 0778
21	18	19	20	I'LL STAND BY YOU I. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)	PRETENDERS (C) (D) (V) SIRE 18160/WARNER BROS.
22	17	14	22	NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI)	IMMATURE (C) MCA 54850
23	25	27	7	THE SWEETEST DAYS K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
24	22	21	47	DECEMBER 1963 (OH, WHAT A NIGHT) B. GAUDIO (B. GAUDIO, J. PARKER)	FOUR SEASONS (C) (T) CURB 76917
25	24	22	14	WHAT'S THE FREQUENCY, KENNETH? S. LITT, R. E. M. (B. BERRY, P. BUCK, M. MILLS, M. STIPE)	R. E. M. (C) (T) (V) (X) WARNER BROS. 18050
26	35	41	7	*** GREATEST GAINER/AIRPLAY *** THE RHYTHM OF THE NIGHT CHECCO, SOUL TRAIN (F. BONTEMPI, A. GORDON, G. SPAGNA, M. GAFFEY, P. GLENISTER)	CORONA (C) (T) (X) EASTWEST 98192
27	23	20	10	LIVING IN DANGER T. EKMAN, P. ADEBRATT (JOKER, BUDDHA)	ACE OF BASE (C) (M) (T) (X) ARISTA 1-2754
28	30	35	5	EVERY DAY OF THE WEEK R. JERALD, C. MILLS (A. ARMATO, R. JERALD, K. MILLER)	JADE (C) GIANT 17988
29	29	28	31	WILD NIGHT J. MELLENCAMP, M. WANCHIC (V. MORRISON)	JOHN MELLENCAMP WITH ME'SHELL NDEGECELLO (C) (V) (X) MERCURY 858 738
30	31	32	13	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
31	34	38	12	HOLD MY HAND D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	HOOTIE & THE BLOWFISH (C) ATLANTIC 87230
32	27	23	20	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
33	26	26	28	WHEN CAN I SEE YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
34	37	51	4	*** GREATEST GAINER/SALES *** YOU DON'T KNOW HOW IT FEELS R. RUBIN (T. PETTY)	TOM PETTY (C) (D) (V) WARNER BROS. 18030
35	33	31	18	NEW AGE GIRL (FROM "DUMB AND DUMBER") F. LEBLANC (C. GUILLOTTE)	DEADEYE DICK (C) (V) (X) ICHIBAN 232
36	28	34	5	SHAME (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (J. FINCH, R. CROSS)	ZHANE (C) (T) (X) HOLLYWOOD 42264/JIVE
37	32	29	8	BE HAPPY SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. OLIVIER)	MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
38	36	30	15	THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE)	BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
39	52	52	5	CONSTANTLY I. PRINCE, D. PEARSON (I. PRINCE, D. PEARSON, J. POWELL, T. BEAL)	IMMATURE (C) (T) (X) MCA 54948
40	39	40	14	PLAYAZ CLUB FRANKY J. C. ESTEBAN (A. FORTE)	RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
41	38	47	9	WHEN WE DANCE H. PADGHAM, STING (STING)	STING (C) (V) (X) A&M 0846
42	42	48	44	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (D) ISLAND 858 028
43	57	61	6	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
44	40	37	11	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	DA BRAT (C) (M) (T) (X) SO SO DEF 77594/CHAOS
45	54	59	7	BRING THE PAIN PRINCE RAKEEM (C. SMITH, R. DIGGS)	METHOD MAN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND
46	43	36	18	FAR BEHIND K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	CANDLEBOX (C) MAVERICK/SIRE 18118/WARNER BROS.
47	44	33	12	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	B. M. U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
48	46	46	18	CIRCLE OF LIFE (FROM "THE LION KING") C. THOMAS (ELTON JOHN, T. RICE)	ELTON JOHN (C) (D) HOLLYWOOD 64516
49	55	57	7	BLIND MAN M. BEINHORN (S. TYLER, J. PERRY, RHODES)	AEROSMITH (C) (V) GEFEN 19377

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	51	53	10	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
51	41	44	9	DANCE NAKED J. MELLENCAMP, M. WANCHIC (J. MELLENCAMP)	JOHN MELLENCAMP (C) (D) (V) (X) MERCURY 856 346
52	66	67	4	DO YOU SEE WARREN G. (W. GRIFFIN, B. CARTER, J. GISCOMBE)	WARREN G (C) (T) VIOLATOR/RAL 853 962/ISLAND
53	63	66	5	MENTAL PICTURE J. SECADA, E. ESTEFAN, JR. (J. SECADA, M. A. MOREJON)	JON SECADA (C) SBK 58272/EMI
54	62	71	6	FOOLIN' AROUND R. KELLY (R. KELLY)	CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
55	64	73	4	I MISS YOU V. HERBERT (V. HERBERT, C. HOWARD)	N II U (C) (D) ARISTA 1-2768
56	47	42	13	LUCAS WITH THE LID OFF LUCAS, ILLINTON (SECON, FREED, BROWN, ZANY)	LUCAS (C) (T) (X) BIG BEAT 98219/ATLANTIC
57	53	50	13	SOMETHING'S ALWAYS WRONG G. MACKILLOP (T. NICHOLS, G. PHILLIPS, TOAD)	TOAD THE WET SPROCKET (C) (D) COLUMBIA 77639
58	71	79	3	IF YOU LOVE ME D. HALL (G. CHAMBERS, N. GILBERT, D. HALL, E. SERMON, K. MADISON, P. SMITH)	BROWNSTONE (C) MJJ 77732/EPIC
59	59	63	6	GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") URGE OVERKILL, KRAMER (N. DIAMOND)	URGE OVERKILL (C) MCA 54935
60	61	64	20	LUCKY ONE K. THOMAS (A. GRANT, K. THOMAS)	AMY GRANT (C) (V) (X) A&M 0724
61	56	55	18	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
62	65	65	3	DOLL PARTS P. Q. KOLDERIE, S. SLADE (HOLE)	HOLE (C) (V) DGC 19379/GEFFEN
63	72	80	5	HOUSE OF LOVE K. THOMAS (W. WILSON, K. GREENBERG, G. BARNHILL)	AMY GRANT WITH VINCE GILL (C) (V) A&M 0802
64	48	39	17	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
65	60	60	8	BLACK COFFEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
66	58	43	16	ENDLESS LOVE W. AFANASIEFF (L. RICHIE)	LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
67	86	95	3	ALWAYS AND FOREVER W. AFANASIEFF (R. TEMPERTON)	LUTHER VANDROSS (C) (D) (V) (X) LV 77735/EPIC
68	68	58	17	FADE INTO YOU D. ROBACK (M. SANDOVAL, D. ROBACK)	MAZZY STAR (C) (X) CAPITOL 58286
69	69	62	11	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
70	67	56	9	GET OVER IT EAGLES, E. SCHEINER, R. JACOBS (D. HENLEY, G. FREY)	EAGLES (C) (V) GEFEN 19376
71	81	83	3	KITTY KITTY THE BASS MECHANICS (DA' S.W.A.T. TEAM)	69 BOYZ (C) (M) (T) (X) RIP-IT 6921
72	76	76	15	GET READY FOR THIS P. WILDE, J. P. DECOSTER (R. SLINGARD, P. WILDE, J. P. DECOSTER)	2 UNLIMITED (C) (T) RADICAL 15535/CRITIQUE
73	70	70	10	(I COULD ONLY) WHISPER YOUR NAME T. FREEMAN (H. CONNICK, JR., R. MCLEAN)	HARRY CONNICK, JR. (C) COLUMBIA 77718
74	74	88	4	MISSING YOU S. PERRY, T. MINER (S. PERRY, T. MINER)	STEVE PERRY (C) COLUMBIA 77760
75	80	92	3	MISHALE E. F. WHITE (A. DONALDS, E. F. WHITE)	ANDRU DONALDS (C) METRO BLUE 58256/CAPITOL
76	78	72	7	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (M. CHAPMAN, T. THOMAS, T. EVANS, K. VON)	SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
77	77	69	11	OUT OF TEARS D. WAS, THE GLIMMER TWINS (M. JAGGER, K. RICHARDS)	ROLLING STONES (C) (V) (X) VIRGIN 38459
78	75	74	18	BUT IT'S ALRIGHT S. LEVINE (J. JACKSON, P. TUBBS)	HUEY LEWIS & THE NEWS (C) ELEKTRA 64524
79	87	—	2	IN THE HOUSE OF STONE AND LIGHT M. PAGE (M. PAGE)	MARTIN PAGE (C) MERCURY 856 340
80	79	82	11	SUPERNOVA L. PHAIR (L. PHAIR)	LIZ PHAIR (C) (V) (X) MATADOR 98206/ATLANTIC
81	83	77	9	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
82	88	87	5	BIOLOGICAL DIDN'T BOTHER L. G. LORIDER (S. O'NEAL, P. HARVEY, T. PRENDATT)	SHAQUILLE O'NEAL (C) (T) (X) JIVE 42267
83	NEW	1	1	*** HOT SHOT DEBUT *** PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	JOE DIFFIE (C) (V) EPIC 77715
84	91	—	2	SHE DON'T USE JELLY THE FLAMING LIPS, K. CLEVERLEY (THE FLAMING LIPS)	THE FLAMING LIPS (X) WARNER BROS. 41102*
85	85	85	7	PICTURE POSTCARDS FROM L.A. P. VAN HOOKE, R. ARGENT (J. KADISON)	JOSHUA KADISON (C) (V) SBK 58238/EMI
86	94	—	2	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	REBA MCENTIRE (C) (V) MCA 54888
87	82	68	17	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	ANITA BAKER (C) ELEKTRA 64520
88	90	90	6	BACK UP OFF ME! DOCTOR DRE, ED LOVER, T-MONEY, DAVY D (ED LOVER, T-MONEY)	DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236
89	89	—	2	YOU SUCK R. GREENWALT, B. BASINSKI (THE MURMURS)	THE MURMURS (C) MCA 54979
90	96	84	8	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	TRACY LAWRENCE (C) (V) ATLANTIC 87199
91	NEW	1	1	PIMP OF THE YEAR ANT BANKS (D. ROBINSON, A. MOON, T. THOMAS)	DRU DOWN (C) (T) RELATIVITY 1223
92	92	81	13	UNDONE - THE SWEATER SONG R. OCASEK (R. CUOMO)	WEEZER (C) (V) DGC 19378/GEFFEN
93	NEW	1	1	PROMISE ME V. FRANCO (V. FRANCO, A. ESPINET)	LIL SUZY (C) (M) (T) (X) METROPOLITAN 301
94	93	91	10	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURINE, R. KIRKPATRICK, L. TROUTMAN, ROGER TROUTMAN)	FU-SCHNICKENS (C) (T) (X) JIVE 42244
95	NEW	1	1	BAD REPUTATION B. VIG (F. JOHNSTON)	FREEDY JOHNSTON (C) ELEKTRA 64495
96	84	75	14	I'LL TAKE HER L. G. LORIDER (AL, ILL, LG, TONY P.)	ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
97	NEW	1	1	WHUTCHA WANT R. LEWIS (D. KEYES, R. LEWIS)	NINE (C) (T) PROFILE 5426
98	100	94	3	REDNECK STOMP S. ROUSE (J. FOXWORTHY, S. ROUSE)	JEFF FOXWORTHY (C) (V) WARNER BROS. 18116
99	99	98	5	CAN'T HELP MYSELF G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	GERALD LEVERT (C) (D) EASTWEST 98209
100	73	54	6	TREMOR CHRIST/SPIN THE BLACK CIRCLE B. O'BRIEN, PEARL JAM (PEARL JAM, E. VEDDER)	PEARL JAM (D) (V) EPIC 77771*

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

**INI KAMOZE'S** "Here Comes The Hotstepper," from the Miramax film "Ready To Wear" (Columbia), holds off **Boyz II Men's** "On Bended Knee" (Motown) for a second week at No. 1. "Hotstepper" posted the third-biggest overall gain on the chart, fueled by another big sales gain—the week's second-biggest. "Knee" also had a strong week, posting the fourth-biggest overall gain and the fourth-biggest sales gain. Interestingly, the top five songs all increased in points this week, and all maintain their previous positions. As for contenders for next week's No. 1, "Hotstepper" and "Knee" are neck and neck, and it could go either way. No other song is within striking distance for next week. **TLC's** "Creep" (Arista) had the second-biggest overall gain and the second-biggest airplay increase; it's still a contender, but "Hotstepper" and "Knee" will most likely have to start declining (which isn't likely for a couple of weeks) before "Creep" can move up to No. 1. Watch for **Bon Jovi's** "Always" (Mercury) to experience continued sales growth, fueled by the hot B-side "Please Come Home For Christmas," which is available on the CD maxi-single. The video for "Please" is a steamy one, featuring **Cindy Crawford**, and is receiving major media exposure.

**LAST WEEK'S HOT SHOT DEBUT** is this week's biggest overall gainer. **Madonna's** "Take A Bow" (Maverick/Sire/Warner Bros.) jumps 27 places, 45-18. "Bow" is also the biggest overall sales gainer and the biggest overall airplay gainer; it's already top 10 at WIOQ Philadelphia, KUBE Seattle, and KHKS Dallas. **Melissa Etheridge's** "I'm The Only One" (Island) increases its point total once again but seems to be locked out of the top 10, spending a fifth week at No. 11. "I'm" is top five at WHTZ New York, WNCI Columbus, Ohio, and WBZZ Pittsburgh. Once again, **Corona's** "The Rhythm Of The Night" receives the Greatest Gainer/Airplay award (for records below the top 20). "Rhythm" is the third-biggest airplay gainer on the entire chart and is top five at KMXV Kansas City, Mo., KHFI Austin, Texas, WEDJ Charlotte, N.C., and KYLD San Francisco. The Greatest Gainer/Sales award goes to "You Don't Know How It Feels" by **Tom Petty** (Warner Bros.). Petty's single sales were helped along by top 10 airplay at WVKX Toledo, Ohio, KPNT St. Louis, and WKZZ Wilkes-Barre/Scranton, Pa.

**WELCOME DRU DOWN** to the Hot 100 for the first time. Down's song "Pimp Of The Year" (Relativity) is chalking up its biggest airplay gains on the West Coast (Down is from Oakland, Calif.), on stations including KYLD and KMEL San Francisco; KHQT San Jose, Calif.; and KPWR Los Angeles. "Pimp" may be somewhat biographical: Down was once "on the streets" before he went "legit" with a recording career... Another rapper debuting on the Hot 100 for the first time is **Nine** with "Whutcha Want?" (Profile). Nine (formerly known as Nine Double M) is from the "Boogie Down Bronx" and boasts a hilarious sense of humor and the "deepest," "grungiest" vocals in rap. "Want" ranks in the top 10 at WQHT New York... **Freedy Johnston** makes his first Hot 100 appearance with "Bad Reputation" (Elektra). This rock crossover hit is top 10 at KEGE Minneapolis/St. Paul and KEDG Las Vegas.

## VIACOM TASK FORCE TO CONSIDER LABEL

(Continued from page 14)

a successful entertainment conglomerate like Walt Disney Co. has had with its startup, Hollywood Records.

He listed Viacom's criteria for owning a label: the availability of "the right people" to run the company, and a confidence that "we can be in it for the long run, and that it's complementary to our other businesses."

Nurturing new talent has proved elusive for recent startups like Hollywood, but Viacom resources such as MTV could give it an edge in signing new acts and established artists whose contracts are up. According to Silverman, development of talent from scratch makes the most sense. "You have to buy low and sell high," he says. "Existing artists are too expensive."

Sources estimate that starting up a large, competitive label today could cost \$300 million to \$500 million over four or five years. Others say that a boutique label could be successfully launched for

less than \$100 million. At first, the label would have little or no return on its investment and a negligible market share. But recent financials issued by record companies such as Warner, EMI, and PolyGram show that there are considerable profits to be made from music.

Viacom is already a major player in owning musical product through its Famous Music Publishing, which has a catalog of more than 100,000 songs. The company acquired the publisher through the takeover of Paramount Communications, and planned to sell the asset to help pay down debt. But executives changed their minds. Christopher Dixon, an analyst with Paine Webber, says, "They took a hard look at Famous Music and realized there might be something there that they hadn't seen before."

Biondi and Viacom chairman Sumner Redstone indicated that a Viacom record label would be linked to the com-

pany's music video networks and music retail business.

They pointed out that three top albums on the charts now are "MTV Unplugged" events (Robert Plant & Jimmy Page, the Eagles, and Nirvana). Many other audio products, such as the "Party To Go" albums, could be spun off from MTV and VH1's programming. The Paramount film division could also be a source of music product, through soundtracks to films and TV shows.

Viacom's ownership of the 530-store Blockbuster Music chain also increases the attractiveness of operating a label. Redstone said that the creation of "a new business, the record business" could come about "someday, hopefully soon, through our Blockbuster Music stores."

Redstone also said that Blockbuster would "play a significant role" in the formation of a retail concept Viacom is cooking up involving MTV Networks and the Paramount film studios, "along the lines of the Disney and Warner Bros. studio stores."

Biondi told investors that although Blockbuster Music's profit margins are inadequate, he is satisfied with the increase in volume the stores have achieved since their reformatting. Plans for 1995 include the opening of 100 Blockbuster Music stores, he said.

A Viacom label could take advantage of the Blockbuster/IBM joint venture NewLeaf Entertainment, which created systems for digitally downloading data into stores for custom-made CDs and video games. Right now, because of opposition from the major record companies, the NewLeaf technology is used only in a test of downloading video games onto cartridges in four Blockbuster Video stores. But Dixon says, "They're looking to expand it into the music stores."

Another relationship Viacom has with the music business is its ownership of 12 radio stations. Biondi said Viacom would pursue a strategy of creating more duopolies (owning two FM stations in a market), which it now has in Seattle, San Francisco, and Washington, D.C. He said Viacom would like to buy a second station in New York and Chicago, then possibly another in Detroit.

Through its acquisitions of Paramount and Blockbuster, Viacom is a \$10 billion conglomerate this year, with an estimated operating cash flow of \$2 billion (assuming those companies had been acquired as of Jan. 1, 1994).

Whatever moves Viacom makes into the record business are likely to be influenced to some degree by Wall Street's nod of approval. As one insider says, "They need to drive their stock price up." Indeed, Biondi said Viacom's goal for 1995 is "Drive For 55," referring to a target price for the company's stock. At press time, Viacom's Class B shares were trading at \$39.25 each on the American Stock Exchange.

## A&M IN ECSTASY OVER BARRY WHITE

(Continued from page 14)

Nicholas, Jimmy Jam & Terry Lewis, and Chuckii Booker contribute to the album's youthful appeal. "We also asked Barry to give us a younger look, so he grew a ponytail and has a more contemporary look, fashionable," she says.

Released Sept. 6, "Practice What You Preach" has sold 317,000 units, according to SoundScan. The single spent three weeks at No. 1 on the Hot R&B Singles chart and peaked at No. 18 on the Hot 100 Singles chart.

The single was initially issued to R&B radio, then to top 40 on Nov. 7. It was No. 1 in airplay detections on R&B/adult radio and No. 5 with R&B/mainstream, according to R&B Airplay Monitor for the week ending Dec. 9.

White's trademark deep-bass vocal style has won over more than just R&B fans; top 40 radio is embracing the artist's single.

"Working hand in hand with publicity, we're positioning him as the godfather of slow jams [to top 40 stations]," says Randy Spendlove, VP of pop promotion for A&M/Perspective. The executive is tapping the R&B nostalgia trend to push White at crossover stations. "It's been hard to get top 40 PDs to play the record, but we're taking advantage of the popularity of old-school jams, plus using the fact that sales have been outstanding among young people to convince [programmers]," he says.

During the week ending Dec. 9, the single ranked No. 21 at top 40/rhythm-crossover, according to Top 40 Airplay Monitor.

Says top 40/mainstream WVKX Boston MD Tad Bonvie, "When [Practice What You Preach] came out, and we saw significant sales before there was any airplay in the market, we knew something was up. We originally put it in middays, but the breakout numbers were so good that we placed it in younger dayparts, too."

While White is appealing to younger consumers, he has managed to maintain his original fan base. Top 40/rhythm-crossover KBXX Houston PD Robert Scorpio says White is the No. 2 request with adults and the No. 16 teen request.

The second single, "Come On," is scheduled for release Jan. 25 and features a remix by hot young producer R. Kelly.

Media exposure has played an important role in attracting the younger audience. White was a guest on "The Late Show With David Letterman" twice in November.

"The Letterman appearances really

impressed pop radio," says Spendlove. "[Appearing] twice in one month on that show is short of an endorsement."

White has appeared on local and national morning shows, and the "Practice What You Preach" clip is a favorite on the Box and BET.

Heyward says White will appear on "The Tonight Show With Jay Leno" in January and anticipates more media appearances.

Also in January, White will perform several casino dates in Las Vegas and Atlantic City, N.J., before embarking on a European concert tour in February. He is scheduled for a nationwide U.S. tour in June.

Spendlove says gaining rotation of White's videos on MTV is the final component of the marketing and promotion plan, but so far the network has yet to pick up a White video.

"Visuals on the first video were more adult, but we're really looking to the second single, 'Come On,' to help us break through," he says.

The videoclip for "Come On" will feature cameo appearances by popular hip-hop artists to lure younger viewers.

In February, Perspective is planning a special retail promotion to tie in with Valentine's Day. Life-sized cutouts of White will be offered to stores, Heyward says.

Violet Brown, urban buyer for 350-store, Torrance, Calif.-based chain Wherehouse Entertainment, says word-of-mouth on "The Icon Is Love" has been an important part of the record's success.

Says Brown, "The record took off almost immediately, and it's been building. I noticed [White] doing TV more than I've ever seen, and feel the publicity is a great contributor to mainstream sales."

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	17	2	I APOLOGIZE ANITA BAKER (ELEKTRA)	14	21	3	ONLY ONE ROAD CELINE DION (550 MUSIC)
2	18	3	STRONG ENOUGH SHERRY CROWL (A&M)	15	—	1	TAKE YOU THERE PETE ROCK & C.L. SMOOTH (ELEKTRA)
3	7	4	NIKA VICIOUS (EPIC STREET/EPIC)	16	—	1	SANTA CLAUS BOOGIE THE TRACTORS (ARISTA)
4	13	2	SOUR TIMES PORTISHEAD (LONDON/ISLAND)	17	20	10	WITHOUT A DOUBT BLACK SHEEP (MERCURY)
5	6	5	ROCKAFELLA REDMAN (R&L/ISLAND)	18	—	1	STORM IN THE HEARTLAND BILLY RAY CYRUS (MERCURY)
6	19	2	DOWN 4 WHAT'EV NUTTIN' NYCE (POCKET TOWN/HOLLYWOOD)	19	23	10	WHOOOMP! (THERE IT WENT) TAG TEAM/MICKY/MINNE/GOOFY (LIFE)
7	11	4	PARTY DIS-N-DAT (EPIC STREET/EPIC)	20	—	1	LICK IT ROULA (S.O.S.)
8	3	11	TASTE YOUR LOVE HORACE BROWN (UPTOWN/MCA)	21	—	1	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)
9	4	4	TAKE A TOKE C+C MUSIC FACTORY (COLUMBIA)	22	—	2	WHEN THE THOUGHT OF YOU ... DAVID BALL (WARNER BROS.)
10	—	1	DON'T SAY GOODBYE GIRL TEVIN CAMPBELL (QUEST/WARNER BROS.)	23	—	1	FAT BOY MAX-A-MILLION (S.O.S.)
11	10	7	ROUND & ROUND MIRANDA (SUNSHINE)	24	14	6	THE WHOLE WORLD LOST ITS HEAD GO-GO'S (I.R.S.)
12	—	1	(SHE'S GOT) SKILLZ ALL-4-ONE (BLIZZ/ATLANTIC)	25	—	5	GIT UP! GIT OUT! OUTKAST (LAFACE/ARISTA)
13	16	4	RICH GIRL MICHE ONE & LOUCHE LOU (VPI)				

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FOR WEEK ENDING  
DECEMBER 24, 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
<b>*** No. 1/Greatest Gainer ***</b>						
1	173	55	3	PEARL JAM EPIC 66900* (10.98 EQ/16.98)	VITALOLOGY	1
2	1	1	6	KENNY G ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	1
<b>*** Hot Shot Debut ***</b>						
3	NEW		1	THE BEATLES APPLE 31796*CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
4	3	4	6	MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	3
5	2	2	15	BOYZ II MEN A&M 540126 (9.98/15.98)	II	1
6	4	3	5	EAGLES GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
7	8	10	44	GREEN DAY REPRISE 45529*WARNER BROS. (9.98/15.98)	DOOKIE	4
8	5	5	6	NIRVANA DGC 24727*GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
9	6	7	28	SOUNDTRACK WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
10	7	6	30	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH	4
11	11	8	6	TOM PETTY WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
12	12	11	6	AEROSMITH GEFEN 24716 (12.98/17.98)	BIG ONES	6
13	13	12	11	R.E.M. WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
14	10	9	4	FRANK SINATRA CAPITOL 28103 (11.98/17.98)	DUETS II	9
15	14	14	10	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
16	24	33	7	MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
17	16	21	8	BON JOVI MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
18	15	18	4	TLC LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	15
19	9	—	2	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	9
20	17	23	7	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
21	22	26	55	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	1
22	18	15	5	SADE EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
23	25	27	64	MELISSA ETHERIDGE ISLAND 848660 (10.98/15.98)	YES I AM	16
24	20	17	13	ERIC CLAPTON DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
25	27	30	27	STONE TEMPLE PILOTS ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
26	23	25	41	SHERYL CROW A&M 540126 (9.98/15.98)	TUESDAY NIGHT MUSIC CLUB	8
27	19	16	8	SOUNDTRACK DEATH ROW/WINTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
28	21	20	5	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
<b>*** Pacesetter ***</b>						
29	54	62	41	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
30	26	34	38	TIM MCGRAW CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
31	30	37	15	THE TRACTORS ARISTA 18728 (9.98/15.98)	THE TRACTORS	30
32	29	32	8	GLORIA ESTEFAN EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
33	33	35	57	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98)	CANDLEBOX	7
34	37	49	15	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
35	42	46	11	BARBRA STREISAND COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
36	50	58	5	NATALIE COLE ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	36
37	35	38	23	SOUNDTRACK EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
38	28	28	10	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
39	32	24	5	JIMMY PAGE & ROBERT PLANT ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
40	40	42	10	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
41	34	31	9	SOUNDTRACK MCA 11103* (10.98/16.98)	PULP FICTION	21
42	36	36	13	ANITA BAKER ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
43	43	45	22	ROLLING STONES VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
44	41	43	12	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
45	48	44	52	COUNTING CROWS DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	4
46	51	53	24	ALAN JACKSON ARISTA 18759 (10.98/15.98)	WHO I AM	5
47	49	52	11	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
48	57	56	18	WEEZER DGC 24629/GEFFEN (10.98/15.98)	WEEZER	48
49	46	40	5	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	26
50	59	64	5	VARIOUS ARTISTS A&M 540289 (11.98/32.98)	WOODSTOCK 94	50
51	64	84	5	NEIL DIAMOND COLUMBIA 66465 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	51
52	52	61	16	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
53	31	19	3	ICE CUBE PRIORITY 53921* (10.98/16.98)	BOOTLEGS & B-SIDES	19

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	58	66	33	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
55	56	54	10	SMASHING PUMPKINS VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
56	44	41	8	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
57	NEW		1	VARIOUS ARTISTS KROQ 59337 (1.67 Cassette)	KEVIN AND BEAN: NO TOYS FOR O.J.	57
58	60	59	40	SOUNDGARDEN A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
59	38	39	11	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
60	61	63	22	HOOTIE & THE BLOWFISH ATLANTIC 82613/AG (10.98/15.98)	CRACKED REAR VIEW	41
61	NEW		1	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	61
62	71	73	39	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT	3
63	69	67	20	JOE DIFFIE EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
64	65	68	27	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
65	53	50	22	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP (EP)	12
66	45	29	4	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
67	66	65	18	JEFF FOXWORTHY WARNER BROS. 45314 (10.98/15.98)	YOU MIGHT BE A REDNECK IF...	65
68	67	57	27	WARREN G VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
69	81	85	108	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
70	55	48	6	MEGADETH CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
71	72	72	35	ALL-4-ONE BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
72	39	22	3	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
73	63	60	11	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	42
74	75	70	40	NINE INCH NAILS NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
75	62	69	9	BARRY MANILOW ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	62
76	76	98	3	VARIOUS ARTISTS TOMMY BOY 1109 (10.98/15.98)	MTV PARTY TO GO VOLUME 6	76
77	74	75	46	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
78	87	95	22	HARRY CONNICK, JR. COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
79	84	83	67	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
80	86	86	5	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (9.98/16.98)	CHANT NOEL	80
81	47	13	3	REDMAN RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
82	88	88	7	VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	82
83	79	71	33	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
84	80	80	61	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
85	73	82	5	BILLY RAY CYRUS MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	73
86	78	76	9	GEORGE WINSTON DANCING CAT 11157/WINDHAM HILL (10.98/16.98)	FOREST	62
87	77	81	25	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
88	93	90	82	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
89	91	91	108	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
90	101	100	67	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1
91	83	77	12	TRACY LAWRENCE ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
92	70	74	5	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	70
93	92	93	10	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	37
94	103	146	4	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	94
95	85	78	8	QUEENSRYCHE EMI 30711* (10.98/16.98)	PROMISED LAND	3
96	96	94	56	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	5
97	94	92	24	69 BOYZ RIP-IT 6901 (9.98/15.98)	NINETEEN NINETY QUAD	63
98	95	96	74	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
99	90	112	63	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
100	89	79	6	THE BLACK CROWES AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMERICA	11
101	111	108	57	CELINE DION 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
102	98	97	24	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
103	114	162	3	JOHN TESH GTS 4575 (10.98/14.98)	A FAMILY CHRISTMAS	103
104	68	47	3	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	47
105	118	128	3	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	105
106	104	107	86	AEROSMITH GEFEN 24455 (10.98/16.98)	GET A GRIP	1
107	NEW		1	BLACK SHEEP MERCURY 522685* (10.98 EQ/15.98)	NON-FICTION	107
108	109	118	25	JOHN MELLENCAMP MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13

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 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.

*We mourn the passing of one  
of the world's greatest composers  
Antonio Carlos Jobim.*



*We celebrate the immortality  
of his music.*



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109	97	115	8	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) <b>HS</b>	AMERICAN THIGHS	97
110	112	117	156	PEARL JAM <b>▲</b> EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
111	123	137	11	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS III	90
112	106	99	72	SMASHING PUMPKINS <b>▲</b> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
113	102	113	5	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)	SHAQ-FU: DA RETURN	67
114	125	132	29	TOAD THE WET SPROCKET <b>●</b> COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
115	116	131	251	ORIGINAL LONDON CAST <b>▲</b> POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
<b>116</b>	<b>NEW</b>		1	VARIOUS ARTISTS WARNER BROS. 45774 (13.98/18.98)	THE UNPLUGGED COLLECTION VOLUME ONE	116
117	115	106	162	NIRVANA <b>▲</b> DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
118	119	109	36	PINK FLOYD <b>▲</b> COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
119	99	87	14	GERALD LEVERT <b>●</b> EASTWEST 92416/AG (10.98/16.98)	GROOVE ON	18
120	117	116	174	METALLICA <b>▲</b> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
121	121	121	18	IMMATURE MCA 11068 (9.98/15.98) <b>HS</b>	PLAYTYME IS OVER	95
122	113	122	11	LITTLE TEXAS <b>●</b> WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
123	110	104	17	THE JERKY BOYS <b>●</b> SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
124	100	120	26	SOUNDTRACK CAST <b>▲</b> WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
125	126	130	43	FAITH HILL <b>●</b> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	59
<b>126</b>	133	127	11	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
127	130	133	26	DAVID BALL <b>●</b> WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
128	120	105	37	SOUNDTRACK <b>▲</b> INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
129	105	101	7	VARIOUS ARTISTS MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	56
130	134	142	114	ALAN JACKSON <b>▲</b> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
131	122	102	44	SOUNDTRACK <b>▲</b> RCA 66364 (10.98/16.98)	REALITY BITES	13
132	132	134	87	GIN BLOSSOMS <b>▲</b> A&M 5403 (9.98/13.98) <b>HS</b>	NEW MISERABLE EXPERIENCE	30
133	108	138	36	FRANK SINATRA <b>▲</b> CAPITOL 89611 (11.98/17.98)	DUETS	2
134	128	141	31	KENNY LOGGINS <b>●</b> SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
135	137	126	64	NIRVANA <b>▲</b> DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
136	131	139	42	JOSHUA KADISON <b>●</b> SBK 80920/EMI (10.98/16.98) <b>HS</b>	PAINTED DESERT SERENADE	69
<b>137</b>	151	—	2	ANDY WILLIAMS LASERLIGHT 12326 (3.98/6.98)	THE NEW CHRISTMAS ALBUM	137
138	82	51	3	SLICK RICK DEF JAM/RAL 52384*/ISLAND (10.98/16.98)	BEHIND BARS	51
139	145	140	27	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
140	127	111	13	THE NOTORIOUS B.I.G. <b>●</b> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
141	149	136	45	BLACKHAWK <b>●</b> ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
142	138	129	43	SARAH MCLACHLAN <b>●</b> NETTWERK 18725/ARISTA (9.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	50
<b>143</b>	153	167	223	GARTH BROOKS <b>▲</b> LIBERTY 93866 (9.98/13.98)	NO FENCES	3
<b>144</b>	196	—	2	VARIOUS ARTISTS COLLECTIBLES 2511 (13.98/17.98)	THE ULTIMATE CHRISTMAS ALBUM	144
<b>145</b>	156	186	29	JON SECADA <b>●</b> SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
146	136	119	29	AALIYAH <b>▲</b> BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
<b>147</b>	189	—	2	ALVIN & THE CHIPMUNKS CHIPMUNK/SONY WONDER 64434/EPIC (9.98/13.98)	A VERY MERRY CHIPMUNK	147
148	141	123	28	BEASTIE BOYS <b>▲</b> CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
149	129	110	23	MAZZY STAR <b>●</b> CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
150	140	144	40	THE MAVERICKS <b>●</b> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	54
151	143	124	21	COOLIO <b>▲</b> TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
152	142	143	15	BARNEY <b>●</b> BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
153	146	150	30	JOHN BERRY <b>●</b> LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	85
154	139	125	28	SEAL <b>●</b> ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20

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155	147	135	24	DA BRAT <b>●</b> SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
156	135	114	13	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
157	144	151	5	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	139
158	160	171	55	SNOOP DOGGY DOGG <b>▲</b> DEATH ROW/WINTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
159	158	166	160	ENYA <b>▲</b> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
160	148	145	16	CHANGING FACES <b>●</b> SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
161	107	89	5	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	34
162	124	103	4	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
163	164	164	120	ERIC CLAPTON <b>▲</b> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
<b>164</b>	172	163	35	COLLECTIVE SOUL <b>▲</b> ATLANTIC 82596/AG (10.98/15.98) <b>HS</b>	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
165	165	160	103	STONE TEMPLE PILOTS <b>▲</b> ATLANTIC 82418/AG (9.98/15.98) <b>HS</b>	CORE	3
166	159	159	11	TOBY KEITH <b>●</b> POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
167	162	173	76	THE CRANBERRIES <b>▲</b> ISLAND 514156 (10.98 EQ/16.98) <b>HS</b>	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
168	166	170	94	BROOKS & DUNN <b>▲</b> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
169	154	149	16	PATTY LOVELESS <b>●</b> EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
<b>170</b>	RE-ENTRY		5	CARLY SIMON ARISTA 18752 (10.98/16.98)	LETTERS NEVER SENT	129
171	157	156	11	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOVE EVERYBODY	26
172	174	180	24	PAM TILLIS <b>●</b> ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
<b>173</b>	RE-ENTRY		67	YANNI <b>▲</b> PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
174	169	165	117	QUEEN <b>▲</b> HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
175	163	157	60	PEARL JAM <b>▲</b> EPIC 53136* (10.98 EQ/16.98)	VS.	1
176	152	158	9	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
177	183	177	53	VARIOUS ARTISTS <b>▲</b> GIAANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
178	179	183	128	MARY CHAPIN CARPENTER <b>▲</b> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
179	161	174	6	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	113
180	185	188	6	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	160
181	177	168	57	R. KELLY <b>▲</b> JIVE 41527 (10.98/15.98)	12 PLAY	2
182	150	152	11	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
183	180	193	75	SOUNDTRACK <b>▲</b> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
<b>184</b>	RE-ENTRY		14	TONY BENNETT COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	69
185	168	—	2	DOUG STONE EPIC 66803 (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	168
186	155	153	7	JONI MITCHELL REPRISE 45786/WARNER BROS. (10.98/15.98)	TURBULENT INDIGO	47
187	175	172	117	GEORGE STRAIT <b>▲</b> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
188	178	169	69	BABYFACE <b>▲</b> EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
189	184	192	26	MARTINA MCBRIDE <b>●</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
190	167	155	16	SOUNDTRACK <b>●</b> NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
<b>191</b>	RE-ENTRY		8	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
192	182	191	46	ALICE IN CHAINS <b>▲</b> COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
193	187	176	37	SOUNDTRACK <b>●</b> MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
<b>194</b>	RE-ENTRY		37	BONNIE RAITT <b>▲</b> CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
195	176	184	25	SAMMY KERSHAW <b>●</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	73
196	181	182	200	ENIGMA <b>▲</b> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
197	197	195	152	BROOKS & DUNN <b>▲</b> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	10
<b>198</b>	RE-ENTRY		98	CARRERAS-DOMINGO-PAVAROTTI <b>▲</b> LONDON 430433 (10.98 EQ/16.98)	IN CONCERT	35
199	193	178	57	BRYAN ADAMS <b>▲</b> A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
<b>200</b>	RE-ENTRY		224	GARTH BROOKS <b>▲</b> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13

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## HARMONIA MUNDI'S ANONYMOUS 4 MAKES A NAME FOR ITSELF

(Continued from page 5)

While Anonymous 4 has yet to duplicate the global strength of "Chant"—the album has been certified double-platinum in the U.S. and has sold millions more worldwide—the group's recordings were a success even before EMI ignited the "Chant" phenomenon. The first, "An English Ladymass," spent most of 1993 on the Billboard classical chart (it was the first time that an album of medieval chant made the chart), and the second, an album of Christmas music called "On Yoolis Night," also charted that year.

This fall, Harmonia Mundi released Anonymous 4's "Love's Illusion," a program of French music about courtly love. The album debuted at No. 5; for one week in November, all three of the releases were on the classical chart.

Harmonia Mundi says it has shipped 330,000 copies worldwide of the three discs combined; total U.S. sales are about 100,000 units, according to SoundScan. What is more, the 8½-year-old group is having its first major touring season, with 50 concert dates, quite a few of them sellouts, all over the U.S. and in key spots in Europe. Anonymous 4 has arrived.

The success of Anonymous 4 can be attributed in part to the singularity of its vision, an unusual blend of the musical and the theatrical. Anonymous 4's programs, which never run longer than 80 minutes and include no intermissions, explore particular themes through a dramatically structured progression of polyphony, song, chant, and readings. Thus, "An English Ladymass" is 13th- and 14th-century sacred music framed as a Mass to the Virgin Mary; "On Yoolis Night" presents the Christmas story in medieval English carols, motets, and texts; and the as-yet-unrecorded "Paris 1207" is Marian music from the Cathedral of Notre Dame.

Not only do the carefully ordered pieces tell a story, but the haunting sound of four female voices coming together as one creates an atmosphere of uncanny emotional intensity. As one reviewer put it, "Surely this is the sound of Heaven."

Ruth Cunningham, Marsha Genesky, Susan Hellauer, and Johanna Rose are New York-based singers, all alumni of other early music ensembles such as Pomerium Musices and the Waverly Consort. Rose had the idea for Anonymous 4. (The name comes from an anonymous 13th-century Englishman who wrote about French polyphony.)

"We wanted to sing medieval music, and it was hard at that time to find an ensemble that made use of women's voices," says Hellauer. "Most medieval polyphony is close in range, so you don't need a wide spread. Also, the tradition went that only men would have sung this music. In fact, although women didn't sing in cathedral choirs, there is a long, hallowed tradition of women performing this sacred music in convents, and women certainly participated in secular performances."

Anonymous 4 got started in 1986. It has had a single personnel change: Cunningham joined the group in 1988. The first years were spent reading repertoire, doing small performances, and figuring out whether the idea would work. The quartet decided early on that, unlike other period groups that concentrate on the flashier polyphonic writing of the high Middle Ages, they would perform chant as well. "We realized that polyphony is the tip of the iceberg," Hellauer says. "In day-to-day worship, even feast-day worship, most of the music was chant. Polyphony was like spice in the stew. We saw that chant was not just the bits of glue that hold together the

polyphony, but that it really is the substance, and polyphony is the decoration. When they are performed together, they enhance each other.

"When you hear chant right after polyphony, you're struck by its purity and beauty. When you hear polyphony after chant, you are struck by the wonder of it, the amazing creativity of sticking two lines together and making beauty."

The musical variety inherent in this approach also makes for a livelier, more dramatic program, as does Anonymous 4's other signature concept: the idea of organizing the programs thematically and incorporating readings, which also gives context to music that very few people know anything about.

Hellauer, who has training in musicology, became the group's researcher, digging through libraries for music on which to build particular program ideas. She brings 40 or 50 pieces—sometimes 100—back to the group's members, and together they winnow her finds down to the 20 or so pieces that make up a program.

"It's always a group effort," she says. "I do the gathering, but when it comes down to picking the pieces and deciding on the voicing, the tempos, and everything else, I'm the head of a music committee which has four members. It takes a long time to get things done, but we're four girls, so we don't kill each other. And the investment is much higher when we have all struggled together."

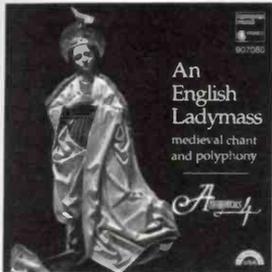
In rehearsal, the singers work endlessly on tuning and blend in order to

create their distinctive sound. "Each voice is different, has different overtones, and blends differently with each other voice," says Rose. "We've done a lot of work matching voice pitch and color, or warming up one voice to match another, for example." And with no instruments for support, the four women must remain in tune for 70 or more minutes. "If you can't sing in tune, you might as

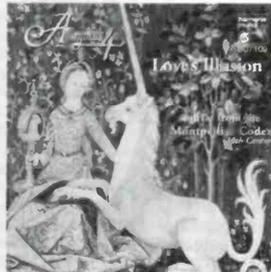
well as give up," says Hellauer. "I'm a musician, I want to make music," says Hellauer.

Anonymous 4 has had a concert series at St. Michael's Church on Manhattan's Upper West Side for several years; it also built its reputation at early music festivals such as "Tage Alter Musik" in Regensburg, Germany, and on a handful of concert series in the U.S.

This year, the group's first under the aegis of the Herbert Barrett Management in New York, all four members have quit their day jobs in order to tour extensively in the U.S. and Europe. The act's recordings, heavily supported by Harmonia Mundi, have given it considerable presence nationwide. Two radio programs have also boosted record and ticket sales: "A Visit With Anonymous



Anonymous 4's "An English Ladymass," left, was the first album of medieval chant to make Billboard's classical albums chart. The group's new album, "Love's Illusion," debuted on the chart in November at No. 5.



well go home," Rose says. "When we started recording, it was like having someone throw a bucket of cold water on us. We thought we were in tune, and other people thought we were, but we weren't. Not enough."

From the beginning, the group divided up the labor—research, publicity, recordings, and the like—and all four of the members decided to focus their efforts on the success on Anonymous 4. This meant gradually withdrawing from other musical commitments and making their livings instead with jobs in computers or editing.

With nonmusical day jobs, the quartet did not have to travel or expend its musical energies on activities that would cut into rehearsal and performance time. "It

4," a one-hour show of interview and music produced and hosted by Rich Capparella, host of "Classical Countdown," and distributed by the Los Angeles-based Cardiff Studios; and an American Public Radio program featuring a live performance of "On Yoolis Night." Both have been picked up by more than 100 stations, says Sarah Folger, Harmonia Mundi's director of public relations.

With Christmas imminent, the "On Yoolis Night" album has begun moving again—it sold 2,000 copies in the week ending Dec. 11, according to SoundScan—and the group's live performances of that program are selling out. The quartet has been doing a lot of radio and print publicity, both in the U.S. and abroad; indeed, the publicity barrage in

France and England has led to even more bookings in Europe for 1995. With "Love's Illusion" still doing well, Harmonia Mundi plans to keep focusing on it, with another push in February for Valentine's Day.

Harmonia Mundi has concentrated its promotion efforts on reaching beyond the core classical market to a younger audience. Its mailings of press releases, informational postcards, and brochures to print media and radio have included alternative publications and college radio stations. "Radio has been very influential," Folger says. The label also has worked with Barrett to book the group on concert series that present more than just early music. Other promotion efforts include in-store signings by the group and radio interviews with its members.

Hellauer says that much of this year's concert audience had only known the group through its recordings. Replicating the special sound atmosphere has been a particular challenge on some of the act's American tour dates, as the live performances often take place in acoustically inappropriate spaces, such as large, modern concert halls, rather than in churches. That hasn't been a problem in Europe, where audiences are more familiar with the music and are happy to come to churches to hear the quartet. "Here, the trick for the presenters is getting audiences who are unfamiliar with the stuff out of the house," Hellauer says. "But every time we sing in an inappropriate space, the presenter says afterward, 'We'd love to have you back—maybe we can do it in a church next time!'"

Anonymous 4 already has two more records in the can. Harmonia Mundi had originally considered releasing "The Lily And The Lamb"—a program of English Passiontide music—in the spring, but decided instead to space the releases more widely. "I feel that less is more," says Harmonia Mundi's Young. "We can do more by standing behind one release and working for it." So "The Lily And The Lamb" will be released in August, and a Spanish program, "Miracles Of Sant'Iago," is scheduled for 1996.

The plan is for a release each year, or perhaps two in 18 months. The group has eight or nine programs ready to go, and until now the record company has simply helped Anonymous 4 decide in which order they would be recorded, but Young says she is now making more suggestions about repertoire for future programs and recordings.

Next on the recording schedule are programs that will be performed in New York this season: a concert of Hungarian Christmas music and one exploring the music of Hildegard von Bingen, the 12th-century abbess, scholar, scientist, mystic, and composer of ecclesiastical melodies. The latter program will focus on the legend of St. Ursula and the 11,000 virgins, but unlike recently released Hildegard records from EMI and Deutsche Harmonia Mundi, Anonymous 4 will be interspersing the composer's music with other liturgical music of the period. "Hildegard is very intense," says Hellauer. "It's hard to take alone."

Hellauer expects to be back in the library, looking at 13th-century French music, Scottish 13th-century music, and perhaps other Eastern European music. There are all sorts of areas that would not have seemed possible 8½ years ago. "Chant would not have been as accepted as it is now," Hellauer says.

And Harmonia Mundi expects to go on recording those programs. "Our artists stay with us for a long time," Young says. "We don't grab the current fad, and then drop it when it's past."

## Anonymous 4, Cloisters A Glorious Match Vocal Group Harmonizes Amidst Chapel's Medieval Art

BY BRADLEY BAMBARGER

NEW YORK—It can be disappointing seeing live music in an inappropriate setting: watching smokin' jazz dissipate in a stilted supper club, for instance, or, worse yet, witnessing the futility of rock'n'roll rebellion in a hockey arena.

There was no such disillusionment in November when Anonymous 4 performed at the Cloisters, an abbey-like edifice here that houses the lion's share of the Metropolitan Museum of Art's medieval collection. Anonymous 4's gorgeous recital of material from its most recent album, "Love's Illusion"—a collection of courtly 13th-century love songs—was a perfect match for the period art and its intimate setting.

The concert was staged in the Cloisters' Fuentidueña Chapel, which is named for the town in northern Spain where the 12th-century apse behind the performance area was originally located. Structured in stone and decorated by several medieval works of art—including a vivid fresco, "Mother And Child Enthroned," and a massive hanging crucifix from the School of Leon—the chapel makes for an otherworldly space.

"When the aesthetic of the setting matches the aesthetic of the music, the

audience feels the performance more, and so do we," says Anonymous 4 member Johanna Rose. "It's unusual to have that experience in the States. We've had it in Europe—in a 13th-century Gothic cathedral in Bavaria, for instance, and at an 11th-century abbey in the south of France." At that venue, bats that live in holes in the abbey's ceiling "added to the atmosphere" of the show, Rose says, by flying around—stimulated by the high pitch of the group's voices.

As bats know, what's in the air is more than atmosphere. For an cappella group, the way voices resonate in the room is of utmost concern. According to Rose, the reverberant sound quality of the Cloisters or other church-like venues helps the group blend its voices better than in drier-sounding halls. "When we have support from the acoustics, we don't have to work as hard, just four voices alone. The music can take on a life of its own." Or, to put it more mystically, as one woman told the group after a show at a medieval European church: "The stones remember this music."

The sold-out Anonymous 4 show was just part of a robust and carefully considered concert program at the Cloisters. The museum only books performances featuring repertoire that

corresponds with the visual arts collection, with 1550 the cutoff date.

"Believe it or not, we have to turn acts away," says George Lonsdorf, the Cloisters' administrator. "Most performers who specialize in this music know that this is a unique place to play, and that we get an audience composed of connoisseurs of early music." Anonymous 4 was called back for three ovations, "which is rare here," Lonsdorf says.

Established in 1938, the Cloisters began regularly hosting concerts in 1958 with the modern debut of "The Play Of Daniel." In addition to music, the museum's performance lineup includes period plays and music drama.

Along with the Cloisters, another of Anonymous 4's favorite places to sing, according to Rose, is New York's St. Michael's Episcopal Church, where the members of the group are artists-in-residence. As part of its concert series at St. Michael's, Anonymous 4 performed "A Star In The East," featuring Hungarian Christmas music, earlier this month.

Next spring, a St. Michael's concert will spotlight the music of Hildegard von Bingen. Prior to that, Anonymous 4's busy touring schedule will take the group to the West Coast and Midwest in February and March.

## JURY RULES FOR LOVE IN BEACH BOYS SUIT

(Continued from page 14)

ing company, Sea Of Tunes.

The jury in the present case decided that Love was the victim of fraud and breach of contract. The panel ruled that Wilson reneged on an agreement to pay 30% of a \$10 million settlement in his suit over the Sea Of Tunes sale; to pay Love retroactive writer's royalties of at least \$2 million on the 35 co-authored songs; to give Love credit and future royalties on the songs; to pursue recovery of the song copyrights; and to keep Love's former attorney apprised of progress in the Sea Of Tunes suit.

Wilson's sole consolation in the case may be the determination that he is not liable for punitive damages. However, the jury did find that the musician's "authorized agent(s)" were guilty of "oppression, fraud, or malice" in the case, and were responsible for punitive awards.

The alleged misconduct of Wilson's former lawyers, James P. Tierney and James J. Little, was a central issue advanced by Love's side at the trial.

The conflict over the Beach Boys' songs may be dated from November 1969, when Wilson's late father, Murry, sold Sea Of Tunes, which comprised the Beach Boys' early, most valuable copyrights, to Irving Music at the fire-sale price of \$700,000. According to one published account, Love contested the sale and unsuccessfully attempted to scotch the deal.

The catalog subsequently became one of the most valuable of all publishing commodities, as the Beach Boys'

songs were used extensively in feature films and in television and radio commercials. Estimates of its worth range from \$20 million to \$40 million.

In September 1989, Brian Wilson sued Irving Music and others in L.A. Superior Court, alleging that he was not mentally competent at the time of the Sea Of Tunes sale (Billboard, Sept. 30, 1989). In April 1992, the parties reached an out-of-court settlement in which Wilson received \$10 million from Irving Music in return for continuing rights to the Sea Of Tunes catalog (Billboard, May 2, 1992).

Four months after the settlement was announced, Love filed his suit against Wilson (Billboard, Aug. 15, 1992). He claimed that the Sea Of Tunes catalog had generated more than \$18 million in revenues for Irving, and that his royalties were "not proportionate" to his rights in the songs. He also alleged that in settling his suit against the publisher, Wilson had misrepresented himself as the sole owner of the copyrights and the sole author of the songs.

Shortly after filing his suit over the publishing, Love lodged a separate slander and libel suit against Wilson, claiming that he was defamed in the 1991 autobiography "Wouldn't It Be Nice" (Billboard, Oct. 31, 1992). That action, which also named Wilson's co-author Todd Gold, the musician's former psychologist Eugene Landy, and publisher HarperCollins as defendants, was settled in February.

In the wake of Love's victory in court,

the singer's attorney, Michael Flynn, used conciliatory tones as he attempted to shift the focus from the legal battles between Love and Wilson to the supposedly venal behavior of Wilson's associates. (During his unsuccessful bid to become Wilson's legal conservator in 1990, Love's brother Stanley accused Landy of "brainwashing" Wilson.)

Flynn says, "It's Mike's desire to use this as a vehicle to free Brian from the control of people who historically have been ripping him off... If we can make a deal that involves getting rid of the parasites, even if it means taking less money, we're going to do it."

At press time, Wilson's attorney, Douglas Day, was unavailable for comment about a possible appeal of the decision.

The other 29 songs found to be co-authored by Love are "All Summer Long," "Amusement Park USA," "Be True To Your School," "Catch A Wave," "Chug-A-Lug," "Custom Machine," "Do You Remember," "Don't Back Down," "Don't Hurt My Little Sister," "Drive In," "Farmer's Daughter," "Finder's Keepers," "Good To My Baby," "Hawaii," "I Know There's An Answer," "In The Back Of My Mind," "Kiss Me Baby," "Let Him Run Wild," "Little Saint Nick," "Merry Christmas Baby," "Salt Lake City," "Santa's Beard," "She Knows Me Too Well," "The Girl From New York City," "The Man With All The Toys," "The Noble Surfer," "Wendy," "When I Grow Up," and "You're So Good To Me."

## 3 FIRMS PLAN '500 NATIONS' TIE-INS

(Continued from page 16)

era that none of us has seen or heard."

Many of the compositions do not appear as complete songs in the eight-hour documentary, but were expanded into complete songs for the soundtrack album.

Buffett estimates that about 4 1/2 hours of new music was composed for the mini-series, and that approximately 64 minutes will end up on the soundtrack release.

Buffett says he may also score more music specifically for the CD-ROM release.

"The technical process of creation was affected by the knowledge that there would be a multimedia project," says Buffett. "For example, I knew that the audio demands of multimedia might benefit from short bursts of sound."

The corporate spin-off synergy for the \$9 million production grew out of "financial need," says Wilson. "We

couldn't recoup the money from the network fee alone," he says. "The obvious thing to do was to get other companies aboard the project."

### MAY BUNDLE PRODUCTS

To maximize exposure, key executives in marketing and publicity from the multiple corporations met in Los Angeles in early November to discuss strategies to develop interest in the project.

"We don't automatically expect meganumbers for a project like this," says producer/writer Jack Leustig. "But there is a tremendous amount of excitement in the potential of cross-promotion. We may even bundle products together."

Leustig says that specific details about combo-package availability had not been finalized, but that a home video and CD-ROM bundle is one of many possibilities.

A recent example of multiple-media bundling is the combo-packaging of the "Jurassic Park" home video with Knowledge Adventure's "Dinosaur" CD-ROM.

To further promote the project, many of the companies plan to include information on the companion products in their packaging, according to CD-ROM producer and director Bill Morgan, who also co-wrote the script for the miniseries.

Additionally, Wilson says the companies have discussed the possibility of co-op advertising for the project. He adds that it has not been determined how viewers of the "500 Nations" broadcast will be made aware of the tie-in products.

Leustig says special educational bundles of the project likely will be made available to schools, along with teaching guide supplements and reading materials for students.

"If Knopf publishes the book, why not also package the audiotape with it?" Wilson asks. "Microsoft has a tremendous relationship with schools. Why shouldn't we use that?"

For Microsoft, the tie-in venture represents its first excursion into network television-linked multimedia.

"It's a unique partnership, but I suspect that we'll see more like this in the future," says Murch.

Murch says the CD-ROM will allow users to access archive information that is not contained in the miniseries.

Leustig says that a one-hour edit of the eight-hour miniseries may eventually make its way to home video through a direct-mail and television-response campaign.

The Random House audiobook, which retails for \$17, is narrated by actor Gregory Harrison and contains three hours of material on two cassettes. The product was released in late November.

## MICHAEL GETS AN APPEAL, BUT NOT UNTIL 1996

(Continued from page 16)

now come in February 1996.

He said it had been argued that the effect of such a delay would be serious on the career of the 30-year-old Michael, who is said to be worth \$105 million, and who is battling to free himself from a contract with Sony.

Gray told the court that while the appeal is pending, Michael's "development as a creative artist" was being inhibited.

He claimed that, until the case was fully resolved, Michael's career was "blighted," millions of fans were being deprived of the pleasure of his performance, and the music world was left with uncertainty over contracts as a result of the High Court ruling.

However, the Master of the rolls said that Sony argued that there was not the degree of uncertainty claimed over con-

tracts. Sony also claimed that the relationship between the label and Michael had not broken down to the extent claimed, and that Sony was prepared to put out an album by Michael if he wished to carry on recording.

Through the public relations company Poole Edwards, Michael issued a statement that he is "in fact happy that a date for the appeal to be heard has finally been set—and even though it is a year away, we were advised we could have waited a lot longer."

In the coming year, Michael is expected to continue writing songs for a new album. The statement concluded, "Viewers of the recent MTV European Music Awards, where George performed a new song, 'Like Jesus To A Child,' will attest that the wait will be worthwhile."



by Geoff Mayfield

**STUFFED STOCKINGS:** Thanks to the unlikely combination of Pearl Jam, the Beatles, and that mythical mirth-maker known as Santa Claus, 1994's last published Billboard 200 is a doozy. While last week's chart showed only a modest 2.8% increase in unit volume over the Thanksgiving-week traffic reflected on the Dec. 10 chart, this week's list shows a robust 47% increase in volume. Back out the huge numbers from chart-topping Pearl Jam (877,000 units) and the No. 3 debut by the Beatles (360,000 units), and the list still shows better than a 28% lift over last week's numbers. Naturally, that uptick will only swell in subsequent weeks. Last year, volume rung during the week that included Christmas was about three times the volume of an average week, while the week that fell between Christmas and New Year's Day was about double that of an average week.

**STILL HUGE BY ANY MEASURE:** I'm just waiting for the first person to ask me, "So, what happened to Pearl Jam?" Because so many chart watchers, including me, expected that Pearl Jam's "Vitalogy" would topple the 950,000-unit mark the band hit when its "Vs." hit stores in November 1993, some will be tempted to interpret this week's tally—which shows the first-week movement of the album's compact disc and cassette versions—as some sort of disappointment. But let's keep things in perspective: 877,000 units is still the largest one-week total we've seen in 1994, the first to exceed 800,000 units since Snoop Doggy Dogg's debut album hit the charts last December, the biggest we've seen since "Vs." arrived last year, and the third-highest we have had since Billboard began using SoundScan data in May 1991. By any consideration, 877,000 units is still a huge number. The fact that this album falls 8% shy of the sum rung by "Vs." should not diminish anyone's estimation of the band's enormous popularity.

**MORE PEARLS:** Chart hawks have to love the unique three-week path established by "Vitalogy," shaped by the two-week-early release of the album's limited-edition vinyl LP. "Vitalogy" bowed at No. 55, dropped to No. 173, then made the first 172-position leap to No. 1 in Billboard history... SoundScan estimates that the album sold about 43,000 units in its first two chart weeks. Epic says it shipped 60,000. The second-week sum was about 9,500 units, so the arrival of the CD and cassette versions spells a mind-boggling 9,095% sales increase on this week's chart... Look for quite a battle next week, when Garth Brooks' new hits package faces off against Pearl Jam. Even with the large second-week decline that big rock records usually encounter, the Seattle powerhouse just might deny Brooks from entering at No. 1.

**HIGH ROLLERS:** Christmas albums continue to astound. Last week's chart topper, Kenny G (No. 2), sees a 225,000-unit gain to a one-week sum of 553,000 units; meanwhile, at No. 4, a 103,000-unit increase leaves Mariah Carey's seasonal offering just shy of 311,000 units... The No. 5 and No. 6 albums are a stone's throw from the 300,000-unit mark. Boyz II Men's one-week sum is almost 299,000 units (a 36% gain); the Eagles fly with 285,000 units (a 49% gain). The top 13 albums each increase by at least 23,000 units... Although it only climbs one rung, No. 7 Green Day rides "Saturday Night Live" exposure to a gain exceeding 62%... The return of Yanni's PBS special puts the instrumentalist back in the spotlight. His latest wins the Pacesetter award with a 115% increase (54-29); his previous re-enters at No. 173.

**FREEZE DRIED:** With the exception of Top Gospel Albums, Top Contemporary Christian, and most of our video charts, Billboard no longer freezes charts during the unpublished week, as it did in years gone by, because Broadcast Data Systems and SoundScan provide a nonstop flow of information. Charts from the unpublished week will be available to Billboard Information Network subscribers, and ranks from those charts will show up as "last week" numbers in 1995's first issue. Readers who don't subscribe to BIN can purchase the unpublished charts from our research department; call 212-536-5054... Bullets wishes Holiday warmth and a fabulous 1995 to this column's readers and its many invaluable sources.

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
23,224,000	17,679,000	UP 31.4%	22,063,000	UP 5.3%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
622,093,000	598,521,000	UP 3.9%		
FOCUS ON SALES BY:				
CONFIGURATION	ALBUM FORMAT	STORE TYPE		
Albums: 21,245,000 (91.5%)	CD: 13,709,000 (64.5%)	Major Chain: 10,626,000 (45.8%)		
Singles: 1,978,000 (8.5%)	Cassette: 7,513,000 (35.4%)	Chain: 2,557,000 (11%)		
	Other: 23,000 (0.1%)	Independent: 2,281,000 (9.8%)		
		Rack: 7,760,000 (33.4%)		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

## ARBITRON TAKES STOCK OF YEAR'S ERRORS

(Continued from page 13)

and mistakenly paying a higher premium to all other households in the first three weeks of the fall survey.

Arbitron reps said they compensated for those errors with higher-than-normal premiums for 18-24 and black households in the two subsequent phases of the fall survey period.

Among the steps the company has taken to prevent further problems is a "complete verification of the sample management [software] system to make sure nothing else is discovered," said Guyther. "We feel there are no other [errors], or as sure as you can be with a software system." In addition, the company has implemented a new quality check process, added additional staffers, and is in the process of evaluating its upgrade project priorities.

The latter move came in response to a request by the independent Arbitron Advisory Council, which asked the company to consider putting on hold its planned redesign of the quarterly Radio Markets Report so that resources could be totally focused on quality control.

Guyther also addressed the question that came up earlier this year in Columbus, Ohio, about whether potential diary keepers should be screened out if they are employees of

companies whose subsidiaries have radio interests, such as Nationwide Insurance (Billboard, Oct. 22). At its most recent meeting Dec. 6, the Advisory Council said "the screening [Arbitron is] doing at this point is probably where it should be, and is appropriate. They recommended not to go any further with it," Guyther said.

Peacock outlined some other "quality-oriented activities" to be implemented in upcoming survey periods, possibly as soon as winter '95. They include a \$1-per-person follow-up premium increase for black households with a male 18-24, and a \$3-per-person premium increase for other male 18-24 households.

The box mailers for households of four or more implemented this year contributed to significantly increased response rates. Arbitron plans to expand the use of box mailers to black households with three or more members, and all households with young men.

However, results of a sweepstakes test conducted in the fall '93 survey in nine markets were not as clear-cut. "It didn't do much for return rates," Peacock said, although he noted that the

test group's listening levels did increase dramatically (5.7%) over those of the control group. However, because of the potential "biasing influence" of a sweepstakes-based survey, the Electronic Media Ratings Council asked Arbitron not to pursue testing any further.

Additional experiments in the works include using local addresses in test markets to mail and collect diaries, and Federal Express delivery and pickup of diaries. Also in the test phase is a pre-paid phone card to replace the cash premium for diary keepers. Peacock pointed out that the face value of the cards is often more than they actually cost, which may enable Arbitron to offer \$6 cards for the same cost as their current cash premiums.

Also slated for winter '95 is a test of direct marketing approaches that will include diary instructions on audiocassette and a computer disc version of the diary to replace the current paper model for the estimated 33% of the population who have computers.

A final improvement in the works is an increased use of full-time interviewers.

The fly-in was attended by approximately 40 consultants and broadcast-

group representatives from companies like Entercom, EZ Communications, Greater Media, and Bonneville.

Also announced at the meeting were the newly elected Council officers and members. WKBN-AM-FM Youngstown, Ohio, GM William Kelly was named chairman, replacing KGO San Francisco president/GM Mickey Luck-off, who becomes chairman emeritus. Saga Communications executive VP Steve Goldstein was named vice chairman.

Newly elected members are: Chuck DuCoty, GM, WISN Milwaukee (N/T); Dan Fabian, GM, WGN Chicago (MOR); Ron Rogers, president/GM, KVET-AM-FM/KASE Austin, Texas, (country); John Cravens, GM, WHYY Detroit (who represents top 40, despite the station's modern rock format); Roger Cavanaugh, GSM, KDEA Lafayette, La., (easy listening); Interep's executive VP/director of research Marla Pirner, who was reappointed to the researcher seat; and Gary Fries, president of the Radio Advertising Bureau, who will serve as the council's representative at large.

## BOBERG BRINGS A&R SKILLS TO MCA PUB UNIT

(Continued from page 8)

in 1985; that same year, a film production company, I.R.S. Media, was established, and I.R.S. Merchandising was opened in 1989.

The I.R.S. publishing setup, which Boberg and Copeland retained after they sold their label to EMI Music, is currently administered via Jerry Moss and Herb Alpert's Rondor Music. Declaring that he regards the arrangement as "very successful," Boberg says the I.R.S./Rondor ties still have "some time to go," and he is reluctant to discuss possibilities that the company will eventually find its way into the MCA Music operation.

With a career that spanned 30 years with the company, in addition to seven with Leeds Music, which MCA Music acquired in 1964, McKellen is regarded as one of the most copyright-knowledgeable publishing executives of his era.

As part of his mandate as president, McKellen made a number of key administrative changes. MCA Music now has accounting, royalty, financial, and copy-right functions under one roof in Los Angeles, in addition to North American

creative, TV, film, and new-technology efforts. "We're in the process," he adds, "of designing new computer systems that, when in place, will provide efficient, worldwide interaction." On the creative end, company executive VP John Alexander moved from New York to Los Angeles earlier this year.

"We are delighted that MCA will have the privilege of having John as a consultant to the company," Horowitz said in a prepared comment. McKellen will surrender his positions on the boards of directors of ASCAP and the National Music Publishers' Assn. upon his retirement. It cannot be assumed that Boberg will be elected to the board of either group.

In addition to its strength in copyrights, which have flowed into the company via MCA's film and TV properties, MCA Music has had a strong position in country and R&B hits. Among its notable standards are "I Want To Hold Your Hand," "The Girl From Ipanema," "Boogie Woogie Bugle Boy," "Don't Cry For Me Argentina," "Hound Dog," and "Lover Man."

## KROQ HOLIDAY BAUBLE DECORATES CHART

(Continued from page 16)

is "Let Me Sleep (It's Christmas Time)" by Pearl Jam, which is credited on the album as "some grunge band." According to Murphy, the track is culled from an import bootleg recording. A source at Curtis Management, which represents Pearl Jam, says the song was given to Pearl Jam fan club members free, and the band has no objection to its appearance on the cassette.

Other highlights include various 1993 "KROQ Acoustic Christmas" performances, as well as Christmas songs recorded by Ween and Barry White specifically for the tape.

The album also includes "Cindy's Christmas Gift," which features Cindy Crawford sucking on a candy cane for one minute; Geraldo Rivera singing lyrics about outrageous talk show topics to the tune of "The Christmas Song"; and morning-show regular "Michael

The Maintenance Man" doing "Me And Mrs. Claus" a parody of the 70s hit "Me And Mrs. Jones."

The entire cassette will be aired on Christmas Eve and/or Christmas morning so that listeners who couldn't buy the cassette can tape it for themselves, says Murphy.

Also on The Billboard 200 this week, oldies station WCBS-FM New York's "The Ultimate Christmas Album," on the Collectibles label, moves from No. 196 to No. 144.

Earlier this year, Bob Rivers & Twisted Radio of album rock KISW Seattle charted with "I Am Santa Claus" on Atlantic, which peaked at No. 106 Jan. 1, and top 40/rhythm KPWR (Power 106) Los Angeles had success with its "Straight From Da Streets" compilation on Priority Records, which peaked at No. 129 on The Billboard 200 Feb. 19.

## BILLBOARD AWARDS SHOWS BOOST PERFORMERS

(Continued from page 8)

week, according to SoundScan.

Sales on Kenny G's "Breathless" increase by 59% as the album moves 81-69 in its 107th week on the chart; Ace Of Base's "The Sign" moves 22-21 in its 55th week; and Mariah Carey's "Music Box" jumps 84-79 in its 67th week.

Top five Christmas albums by Kenny G and Mariah Carey post respective sales increases of 68% and 49% this week.

Other multiplatinum albums by artists featured on the awards show that move up The Billboard 200 this week include Melissa Etheridge's Island release "Yes I Am," which moves 25-23; Stone Temple Pilots' Atlantic release "Purple," which moves 27-25; Snoop Doggy Dogg's Death Row/Interscope title "Doggystyle," which moves 160-158; and Reba McEntire's MCA title "Read My Mind," which ascends 58-54. In addi-

tion, Collective Soul's platinum Atlantic album "Hints, Allegations & Things Left Unsaid" jumps 172-164.

Buyers at such retail outlets as Honolulu-based J.R.'s Music Shops Of Hawaii Inc., Minneapolis-based Best Buy Co. Inc., and Troy, Mich.'s Harmony House Records & Tapes Inc. note that the traditional holiday sales surge, and the flurry of activity at their respective chains regarding Pearl Jam's new "Vitalogy" and the Beatles' "Live At The BBC," overshadowed any apparent sales bonuses that artists on the Billboard Music Awards may have enjoyed.

The live awards telecast aired on the Fox network and posted a 7.3 rating/12 share for its Wednesday 8-10 p.m. time slot. The show finished third from 8-9 p.m. and fourth from 9-10 p.m.



### YEAR IN VIDEO

ISSUE DATE: JANUARY 7  
CLOSED

### WINTER CES

ISSUE DATE: JANUARY 7  
CLOSED

### 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

### LASERDISC/KARAOKE

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 7

### ECHO AWARDS

ISSUE DATE: MARCH 4  
AD CLOSE: FEBRUARY 7

### PRO TAPE

ISSUE DATE: MARCH 11  
AD CLOSE: FEBRUARY 14

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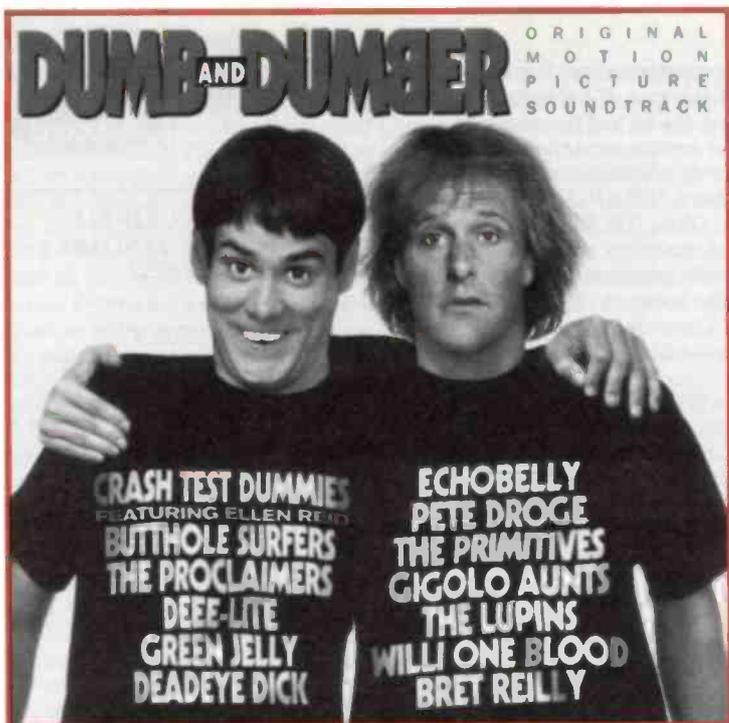
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## P'GRAM EXTENDS ISLAND TIES

With the extension of Chris Blackwell's working agreement until the year 2000, PolyGram, which bought Blackwell's Island label in 1989, also has acquired Island Pictures, which boasts a catalog of more than 120 films. The music and film companies now will operate under the name Island Entertainment Group. In addition, a new music publishing entity has been formed, headed by Danny Holloway. The Island label is having a banner year (Billboard Bulletin, Dec. 17).

## YETNIKOFF IN BOTTOM LINE LABEL?

Bulletin hears that a "boutique" label may be off and running soon from former CBS Records head Walter Yetnikoff, producer Hank Medress, and Allan Pepper, owner of venerable Manhattan club the Bottom Line—which, in fact, is the proposed name for the label. The move is seen as part of Yetnikoff's decision to return to the music wars.

## LIBERTY'S BOWEN APPOINTS SUBS

Liberty Records president Jimmy Bowen, who is recovering from cancer surgery, has named Bill Catino and Wayne Halper as acting general managers for the label during his absence. On Dec. 9, doctors at the Mayo Clinic operated on Bowen, removing a tumorous thyroid gland. Catino is senior VP of promotion; Halper is senior VP of business affairs.

## BAUMGARTNER GM AT NEW LABEL?

Look for Columbia senior VP of pro-

motion Burt Baumgartner to become general manager of the new Sony Music-associated label being established by Jeff Ayeroff and Jordan Harris in Hollywood. Along with Baumgartner's assignment to the West Coast, both Jerry Blair, VP of national promotion, and Jim Del Balzo, VP of album promotion, will carry senior VP stripes at Columbia.

## COPELAND ON POST-BOBERG ERA

Following the departure of president Jay Boberg to MCA Music Publishing, I.R.S. chairman Miles Copeland will assume Boberg's duties and plans to hire up to 13 people for the promotion and marketing departments by the spring of 1995. Barbara Bolan remains general manager. "We're more of a streamlined company now," says Copeland. "We need people in the field more than we need two guys at the top pulling down huge salaries." For details on Boberg's new association, see page 8.

## MERCHANT TO LANDAU MGMT

Natalie Merchant, who is working on her first solo album since leaving 10,000 Maniacs last year, has signed with Jon Landau Management for representation. It is only the second official client Landau Management has taken on; the first, of course, was Bruce Springsteen, whom Landau has managed since 1978.

## COLON TO JOIN ASCAP BOARD

Willie Colon will become the ASCAP board's first Latin music writer/artist member in memory. Co-

lon boasts nine gold and five platinum recordings among his 30 albums, as well as eight Grammy nominations. Colon will fill the slot held by resigning writer member Stephen Sondheim, who was appointed to the board earlier this year following the death of former ASCAP president/writer Stanley Adams. In a letter to the ASCAP board, Sondheim said he could attend board meetings only on a sporadic basis because of pending travel plans and a commission to write a musical for the Kennedy Center. Colon will be up for election to the board in April.

## THIELE JR. TO EMI A&R POST

Bob Thiele Jr. has joined EMI Records as West Coast director of A&R, reporting to New York-based label president Davitt Sigerson. Thiele, who is a songwriter, is also the son of legendary jazz/pop producer/label owner Bob Thiele.

## N.Y. NARAS SPECIAL AWARDS

The New York chapter of NARAS, the recording academy, will salute Mike Berniker, Richard Mohr, Larry Rosen, and Dave Grusin Jan. 24 at the chapter's eighth A&R/Producers Luncheon. Blue Note Records president Bruce Lundvall will receive the Russ Sanjek Award given to non-A&R individuals.

BULLETIN WISHES ALL ITS READERS GREETINGS FOR THE HOLIDAY SEASON AND A HAPPY NEW YEAR!

## Pearl Jam Meets The Beatles In Top 5

IF YOU CAN FIND ANOTHER album that debuted at No. 55, plunged to 173, and then soared to No. 1, I'll eat this double year-end issue of Billboard. This unique chart run didn't happen because Pearl Jam fans took a week off from buying "Vitalogy." It's because the Epic release was available on vinyl for two weeks before the CD and cassette versions were shipped. How long will the specially packaged CD be No. 1? You'll have to ask Garth Brooks, who has a greatest hits album coming out before Christmas.

Between Pearl Jam and Garth, it seems unlikely that the Beatles will collect their 16th No. 1 album, but fans of the Fab Four can rejoice that the Liverpudlians have their first top three disc since June 18, 1977, when "The Beatles At The Hollywood Bowl" spent its last week at No. 2 before falling to No. 11.

"Live At The BBC" enters at No. 3, tying the "Hey Jude" album as the highest-debating Beatles album in history. In what could prove to be a chart coincidence, the "Hollywood Bowl" album did not reach No. 1 despite its high debut. For those of you who are curious, the only other Beatle albums to debut in the top 10 were "Sgt. Pepper's Lonely Hearts Club Band" and "Rock 'N' Roll Music," both of which entered at No. 8.

Although Pearl Jam and Kenny G prevented the Beatles from having their first-ever album to enter at No. 1, at least "Live At The BBC" earns Hot Shot Debut honors. Surprisingly, not every Beatle album would have been awarded that title. Exactly 29 years ago this week, "Rubber Soul" was new at No. 106, while Frank Sinatra's "A Man And His Music" debuted at No. 101. Twenty-seven years ago this week, "Magical Mystery Tour" entered at No. 157, below debuts by the Rolling Stones, the Temptations, Herb Alpert & the Tijuana Brass, the Royal Guardsmen, Engelbert Humperdinck, the Ventures,

Country Joe & the Fish, Jefferson Airplane, Dusty Springfield, and Johnny Mathis. The *only* artist who debuted lower than the Beatles that week was Sally Field with her "The Flying Nun" LP.

**DIAMOND'S "GIRL":** It's not (pulp) fiction—Urge Overkill's remake of Neil Diamond's "Girl, You'll Be A Woman Soon" is stuck at No. 59 on the Hot 100. Unless it picks up steam (and the critics' annual awards for "Pulp Fiction" are starting to come in), it won't be one of the top five covers of a Diamond song by an artist other than Diamond (who covered his own "You Don't Bring Me Flowers" in a duet with Barbra Streisand). The current standing: 1. "I'm A Believer" by the Monkees; 2. "Red Red Wine" by UB40; 3. "A Little Bit Me, A Little Bit You" by the Monkees; 4. "Sunday And Me" by Jay & the Americans; and 5. "Sunflower" by Glen Campbell.

**HE LIKES IT LIKE THAT:** Chris Kenner never experienced a No. 1 hit on the Hot 100 in his lifetime, but the R&B writer/artist who died in January 1976 has reached the top of the chart at last. He came close in 1961 as the writer and artist of "I Like It Like That, Part 1," which peaked at No. 2. Thirty-three years later, Kenner receives a posthumous writing credit at No. 1, thanks to Ini Kamoze's "Here Comes The Hotstepper," which incorporates part of Kenner's "Land Of 1000 Dances." That evergreen has charted an amazing six times, beginning with Kenner's own version in 1963. Wilson Pickett's version hit No. 1 on the R&B singles chart.

**I HOPE YOU HAVE** happy holidays and a safe New Year. See you back on the Chart Beat in '95.



by Fred Bronson

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our pool would  
be shallow  
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