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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 10, 1994

## ABCs OF LATIN AMERICA



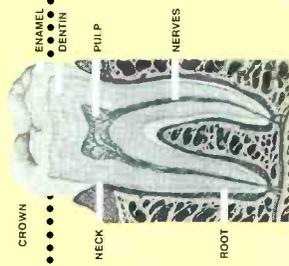
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**NIKVANA** About a great band.

**WEEZER** We've got a record deal and you don't.



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**THE STONE ROSES** It's been a long time coming.



**ELASTICA** It *Stretches*



**LISA LOEB & NINE STORIES** Obscurity Bites.



**VERUCA SALT** When it rains it pours.

**HOLE** Dig Here. →



**COUNTING CROWS** Not strikes.



**BECK** No, not Jeff. Loser.



**AEROSMITH**

Pump. Get A Grip. Big Ones. Do I detect a theme here ?



**EAGLES** Yet another sign that hell has frozen over.



**WHITE ZOMBIE** Yes, but we mean the band.



**G E F F E N / D G C R E C O R D S'**

# **HOT SHEET**

*What the country is talking about...*



**Pearl Jam Makes Chart Strides With Vinyl**

SEE PAGE 17

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 10, 1994

## CD-ROM Mags Spark Debate Over Music Publishing Rights

BY BRETT ATWOOD and DEBORAH RUSSELL

LOS ANGELES—Music videos are creating the latest licensing dilemma in the world of multimedia, as a growing number of CD-ROM magazines are seeking to use clips to complement their editorial content.



NINE INCH NAILS

played by the CD-ROM magazine. Unlike its print counterpart, the multimedia disc format contains recorded music and video performance segments, which does not please the music publishers who own the underlying copyrights for the compositions used in such segments.

"If the music is going to be manufactured on a tangible piece of hardware or software, then [the CD-ROM producer] has to pay to use it," says Brady L. Benton, peermusic assistant manager of TV and film licensing. "They are selling an actual product."

Producers of the CD-ROM magazines argue that they fulfill the same promotional role served by their print

*(Continued on page 104)*

## Sony Jazzes Up Sondheim Tunes For New Album

BY JEFF LEVENSON

NEW YORK—Sony Classical is issuing music it hopes anyone can whistle when it releases "Color & Light: Jazz



SONDHEIM

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Sketches On Sondheim."

Sondheim knows little about jazz. He incorporates virtually none of jazz's distinguishing elements in his work, admits that he is not up on the

*(Continued on page 41)*

## Veruca Salt Rocks The Charts Geffen Acts Seethes With Success

BY CARRIE BORZILLO

LOS ANGELES—One of the most sought-after alternative rock bands of the year, Chicago's Veruca Salt, is hitting paydirt with its debut track, "Seether," and album "American Thighs" on Minty Fresh/DGC/Geffen.

The album has sold more than 65,000 units, according to SoundScan, and cracked the top half of The Billboard 200 on Dec. 3, when it moved 125-97.

This week it falls to No. 115, partially due to high debuts by Prince and Ice Cube. Regardless, sales of "American Thighs" (the title is taken from a lyric in AC/DC's "You Shook Me All Night Long") increased by nearly 12% this week.



VERUCA SALT

"Seether" is also experiencing a steady climb. The song jumps three spots to No. 8 with a bullet on the Modern Rock Tracks chart, and moves from No. 65 to No. 57 with a bullet on the Hot 100 Airplay chart this week.

Veruca Salt is led by the childlike voices of singer/guitarists Nina Gordon and Louise Post, who teamed in 1992 before adding Gordon's brother, Jim Shapiro, on drums and Steve Lack

on bass.

Early this year, the band became the subject of a reported bidding war between DGC, Island, Epic, Maverick, and London, when "Seether"—released by

Chicago's two-man Minty Fresh label as a seven-inch single in March—started gaining momentum at college radio as well as influential commercial modern rock outlets (Billboard, April

*(Continued on page 41)*



## For WEA Australia, Time Is 'Right' For Marcia Hines

BY CHRISTIE ELIEZER AND GLENN A. BAKER

MELBOURNE—Singer Marcia Hines, who left America as a teen in the '70s and found stardom in Australia, has returned to prominence with "Right Here And Now" on WEA Australia, the highest-debating album of her career.

At 41, Hines remains one of Australia's most popular female singers. Voted the country's "Queen Of Pop" three consecutive years during the late '70s, she has hosted her own vari-

ety show, drawn 250,000 people to a concert on the steps of the Sydney Opera House in 1977, and sold more than a half-million albums.

"Singing to me is like something you give, but I don't really understand it," she says. "If I did, it wouldn't be as special as it is."

In late 1993, after an eight-year hiatus from high-profile appearances, Hines began performing at small jazz clubs around Sydney.

At the time, Warner Music Australia was in the process of rebuilding its

*(Continued on page 54)*



HINES

## Thanksgiving Weekend Has Ups And Downs For Retailers

### Music Results Mixed

BY DON JEFFREY

NEW YORK—Some retailers were toasting a terrific Thanksgiving weekend that they say may have ushered in the best holiday selling season ever for the music business.

But others tempered their enthusiasm, as continued competition over pricing and the opening of new stores

*(Continued on page 105)*

### 'Speed' Bumps Rivals

BY EILEEN FITZPATRICK

LOS ANGELES—FoxVideo's "Speed" has sprinted ahead of "Jurassic Park" and "Snow White And The Seven Dwarfs" as the new leader in the holiday sales race, according to retail reports.

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MEGASTORE

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**Kenny G Works 'Miracles' On The Billboard 200**

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### GLOBAL MUSIC PULSE

**Spanish Country Music: Once In A 'Blue Moon'**

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Tuesday.

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HOT SINGLES

TOP VIDEOS

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# Krasnow Joins MCA To Start Up Label

## Former Elektra Chief Ready To Sign Artists

■ BY MELINDA NEWMAN and CRAIG ROSEN

NEW YORK—In an anticipated move, former Elektra Entertainment chief Bob Krasnow has joined forces with MCA Records to create a new label.

The label, as yet unnamed, is an offshoot of Krasnow Entertainment, a new company created by Krasnow that will also include film and television projects. The label is owned by MCA.



KRASNOW

"Bob's one of the great music men in our industry. We're very excited about being in business with him," says Al Teller, CEO/chairman of MCA Music Entertainment Group. "Bob and I both seem to share the same vision as to how [this label] should work. I think he felt a very strong comfort zone in how his creative efforts would be able to plug in very easily into the overall MCA system."

After resigning from Elektra Entertainment this summer following a restructuring at Warner Music Group, Krasnow says he held discussions with many labels about forming an alliance. "I really found myself compatible with Al Teller. He's a very smart guy, and he's done a very fine job building various parts of MCA Music Group."

MCA employees will handle marketing, promotion, and sales for Krasnow's label. To start, the only new staffers will be Krasnow and an A&R exec, whom Krasnow hopes to name by the end of the year. The first release is expected to come out next summer. The label will be based at MCA Records in New York.

"Bob is going to function as an A&R source. He's going to find talent," says Teller. "He's going to deliver great records utilizing the MCA promotion and sales machinery to take it to the marketplace. In other words, we're not looking to build a huge infrastructure at his end of it." Teller adds that just as MCA-affiliated labels Uptown and Radioactive have staffed up as their rosters have grown, so will Krasnow's label.

Krasnow's New York presence will help beef up the West Coast-based label's East Coast office, Teller says. "There was no conversation about his [relocating to Los Angeles]," he adds. "The fact that

Bob's in New York is a positive in the sense that it does add an important dimension to our East Coast office."

Throughout his many decades in the music industry, Krasnow has signed artists such as Chaka Khan, George Benson, and George Clinton. In the 11 years he was chairman of Elektra Entertainment, he oversaw the careers of 10,000 Maniaacs, The Cure, Simply Red, Metallica, Anita Baker, and others.

Both Teller and Krasnow hope that Krasnow can bring MCA more success in the pop and rock arenas. "[In] comparison to our dominance in country music and our exceptional strength in black music, MCA's [pop success] is not at that level," says Teller. "Bob's contribution at an artist level will definitely be in support of closing that gap. We're looking to

increase our contemporary rock presence."

Krasnow will have free reign in choosing whom he signs, says Teller. For his part, Krasnow says he feels no need to amend his basic operating methods. "I've had a low-volume, high-quality philosophy for the last 20 years, and I'm not changing," he says, adding that he will be signing both new and established artists.

Krasnow says he is looking forward to starting over and competing with other longtime music men like Herb Alpert and Jerry Moss, who started a new label at Uni-distributed Geffen, as well as with all the other upstarts. "It's going to be a tremendous year," he says. "There's a lot of talent out there. The consumers' tastes are wider than ever. I'm excited about the challenge."

# Zomba Enters Latin Pub Field With Grever Purchase

■ BY IRV LICHMAN

NEW YORK—Zomba Music Publishing, with strong catalogs in the pop, R&B, hip-hop, and Christian music markets, has moved into the Latin field with the acquisition of two well-established catalogs.

"We had identified the Latin area as one we wanted to get into, thinking at first we'd put ourselves in a start-up position," says New York-based David Renzer, senior VP/GM of the publishing unit of Clive Calder's London-based music complex, Zomba Group Of Cos. "But we felt we wanted to hit the ground running. We are instant strong players in the Latin field."

Although Renzer declined to put a specific price tag on the purchase, estimates are that Zomba paid \$5 million-\$6 million for the catalogs of Mexico City-based Grever International S.A. and San Antonio, Texas-based Golden Sands Enterprises Inc. The catalogs contain a total of approximately 25,000 copyrights. The catalogs were purchased from the companies' principals, Bob and Ken Grever, the sons of Grever International's founder.

"We haven't just acquired the companies with intentions of folding them into our operation," says Renzer. "Bob will continue to run the companies out of San Antonio, along with a staff of 15. We're going to be very aggressive in Latin music. With Bob's help, we're now looking into new opportunities." Ken Grever is a silent shareholder, having not been involved in the companies' day-to-day operations for many years.

The Grever music publishing heritage began in 1962 with the launch of Grever International, founded by Bob and Ken's father, as an outgrowth of the composing talents of Maria Grever, Bob and Ken's grandmother. Her well-known compositions included "What A Difference A Day Makes," "Jurame," and "Te Quiero Dejiste" (Magic Is The Moonlight).

In 1977, Bob Grever established Golden Sands, which is reported to be the largest publisher of Tejano music, with recordings by such acts as Mazz, La Mafia, Emilio Navaira, and Bronco. Grever also established a label, Cara, which was acquired by EMI in 1991.

The Grever catalog purchase is Zomba Music's second major catalog

(Continued on page 41)

## THIS WEEK IN BILLBOARD

### BILLBOARD MUSIC AWARDS PREVIEW

The fifth annual Billboard Music Awards, to be telecast Wednesday (7) on Fox, will honor the year's top artists, albums, and singles. The worldwide broadcast is projected to reach its widest audience ever. Three pages of special features spotlight some of the show's performers and awardees.

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### THE ABCs OF LATIN MUSIC

Billboard notes the biggest artists and trends in the Latin music genre in a special section.

Page 55

### CHRISTIAN KID VID ON THE RISE

Noting many parents' frustration with violent children's programming on TV, Christian video suppliers are improving the quality of their offerings and building a new market for titles with positive messages. Having boosted their sales in Christian bookstores, these suppliers now are eyeing to the mainstream marketplace. Trudi Miller Rosenblum reports.

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As Billboard looks beyond its 100th anniversary and into the next century, we thank the many artists who helped salute our birthday. You give our industry reasons to believe. Happy Holidays!

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1894 100 YEARS 1994

## Arista & Kenny G Work 'Miracles' On Billboard 200

■ BY CRAIG ROSEN

LOS ANGELES—Kenny G's "Miracles: The Holiday Album" moves from No. 6 to No. 1 this week, becoming his first Billboard 200 chart-topper and the first Christmas album to go to No. 1 since Mitch Miller's "Holiday Sing Along With Mitch" reached the summit in January 1962.

The fact that the Kenny G album is a huge seller isn't a surprise—his last album, "Breathless," has been certified for sales of 7 million units. What's surprising is how quickly the holiday set has taken off. The album, released Nov. 1, has already sold more than 437,000 copies, according to SoundScan data—241,000 in the last week alone.

The rise of "Miracles" marks the earliest in the year that a Christmas album has gone to No. 1. (Elvis Presley's "Elvis' Christmas Album," the previous record holder, went to No. 1 Dec. 16, 1956).

Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Warehouse Entertainment, says, "I felt all along that it had the potential to be No. 1 at Christmas time. The only thing that surprised me was that it was No. 1 Thanksgiving week, and not a couple weeks later in



KENNY G

December."

The fact that "Miracles" hit No. 1 so quickly is also a surprise to Arista, which is just now unwrapping a large portion of its marketing campaign.

A videoclip for the single "Have Yourself A Merry Little Christmas," featuring actor Burgess Meredith and clips from several classic Christmas films, went to VH1, and the track was serviced to radio Nov. 21.

The single is also included on the soundtrack to the remake of the Yuletide perennial "Miracle On 34th Street."

Arista senior VP Rick Bisceglia says, "Traditionally, Kenny G records are a fight to get on the radio." While the label has won that battle in the past, he calls Arista's latest stab "perfect—when was the last time we were going for radio airplay with a No. 1 album?"

Arista is working the track at top 40, AC, adult alternative, and R&B. According to Bisceglia, early feedback has been positive, with programmers showing more willingness to air holiday music earlier in the season thanks to the healthy sales picture.

Arista senior VP of marketing Dick Wingate says the label has had a two-pronged attack in marketing "Miracles" during a four-week holiday window. Wingate says Arista's goal was to expose the album "not only to the millions of consumers who are Kenny G fans, but also to the holiday shoppers that do not normal-

(Continued on page 97)

## New Age, World Music Charts Benefit From SoundScan Data

This week's issue marks the published debut of SoundScan-compiled data in Billboard's Top New Age Albums and Top World Music charts.

The charts, which appear in the magazine every other week, are compiled on a weekly basis. As with Billboard's other bi-weekly point-of-sale charts, the new age and world music lists will be made available to Billboard Information Network and SoundScan subscribers during the weeks they are not printed in the magazine.

The "Last Week" numbers that appear on the published charts will therefore show the rankings from the prior, unpublished week.

With the introduction of specific sales information, Top World Music and Top New Age will, for the first time, feature bullets beginning with the Dec. 24 issue. Bullets are also being added to Top Reggae Albums.

The charts will be driven by data from all stores that report to SoundScan, a panel that represents 85% of music retail volume in the U.S.

"Considering the vast size of the reporting pool, we are confident that our new age and world music charts will be more accurate than ever," says Geoff Mayfield, Billboard director of charts. "Prior to the conversion, some independent labels voiced concern about how indie titles would fare in a point-of-sale world, so we're pleased to point out that independents are represented on both charts, particularly on Top New Age." On the 25-position new age chart, 10

places currently belong to indies. Two of the 15 albums listed on Top World Music are sold through independent distribution.

Veteran chart manager Anthony Columbo oversees Top New Age Albums. The Top World Music Albums chart is managed by Datu Faison, with supervision from senior chart manager Suzanne Baptiste, who also handles the Top Reggae Albums list.

With this conversion, the only Billboard music sales charts that are not compiled by SoundScan are Top Contemporary Christian and Top Gospel Albums. Mayfield and Baptiste are working with SoundScan, the Gospel Music Assn., and the Christian Music Trade Assn. to launch point-of-sale charts for those genres in February.

## Billboard Relocates Tokyo Office

The Billboard Japan business office is being relocated to the office of legal firm Suzuki and Partners, whose principal partner, Takeshi Suzuki, has handled Billboard parent BPI Communications' legal work in Japan since 1984. Effective Jan. 1, 1995, Suzuki will oversee all of Billboard's corporate affairs in Japan, including licensing.

Japan bureau chief Steve McClure will continue as Billboard's

## U.K. Authors' Group PRS Gets Inquiry Favoritism, Royalty Payments Questioned

■ BY JEFF CLARK-MEADS and DOMINIC PRIDE

LONDON—The U.K. music industry is about to face its second investigation in a year from government watchdog the Monopolies & Mergers Commission (MMC).

Accusations of anti-competitive practices had prompted an earlier MMC scrutiny of record companies. But the body is now turning its attention to authors' organization the Performing Right Society (PRS). Though the MMC cleared record companies of any wrongdoing in this summer's published report (Billboard, July 2), the record industry cost of answering the commission's exhaustive questioning was estimated at up to 20 million pounds (\$30 million).

In announcing his decision to instigate an MMC inquiry into the PRS, director general of fair trading Sir Bryan Carsberg said, "I have grounds for concern that the society may not be operating in a fully efficient manner. Collective licensing bodies such as the PRS play an important role on behalf of their members, but the market power that they exercise in that role can be misused or misdirected."

"A number of serious questions have been raised about the operation

of the PRS, and I believe the MMC is the appropriate body to investigate."

In a statement, the Office of Fair Trading said, "Enquiries were first prompted by complaints made by composers of less popular forms of music that they were receiving inadequate royalty payments from PRS."

"These composers also registered concern that, under the society's rules, they lacked sufficient representation to be able to pursue their interests effectively, and that the revenue distribution policies recently adopted by the society unduly favored composers and publishers of more popular forms of music."

PRS Council chairman Wayne Bickerton says the organization will "cooperate fully" with the MMC inquiry.

The MMC investigation is one more unfortunate event in the society's recent history. Most recently, it was sued in January by U2 over the band's desire to collect its own performance royalties; PRS also has suffered press criticism from managers, including U2's Paul McGuinness.

PRS is still without a chief executive following the departure of Ted McLean, who had been appointed to replace Michael Freeguard, who resigned in November 1992. Bickerton is acting as CEO.

Freeguard resigned over the soci-

ety's failure to build the 8 million-pound PROMS computer system, which had to be abandoned. An independent report revealed that Freeguard had misled the council in terms of the system's viability.

Since then, PRS has been working toward sharing its vast data-processing needs with the U.K.'s Mechanical Copyright Protection Society. But many songwriter members are said to be critical of the proposed merger of processing functions.

Jeff Clark-Meads is U.K. bureau chief for Music & Media.

## Modern Rock's Surge Continues In Format Ratings

■ BY PHYLLIS STARK

NEW YORK—In just three years, modern rock radio has been elevated from the country's least-listened-to format to No. 11 among the 15 formats tracked by Billboard. While this may not sound dramatic, it represents a growth in listenership from 1% of the potential audience in 1991 to 2.6% today—a significant gain in an arena where gains or losses of tenths of shares are noteworthy.

In the latest Billboard/Arbitron quarterly national format ratings, which track shares of the listening audience by format, modern rock once again checked in with its best showing ever, rising from 2.4% of listening in the spring.

Also posting their best shares since the format ratings were initiated in 1989 were oldies, which was up 7.2%–7.4% from the spring (largely on the

(Continued on page 91)

## Atlantic Sets Up Department For Low-Power Radio

NEW YORK—Spurred on by the success of its low-power radio promotion this summer outside New York's Holland Tunnel, Atlantic Records has created a separate department dedicated to the burgeoning world of 100 milliwatt—1/10 of a watt—radio outposts.

Atlantic's division for low-powered radio ventures will be headed by Bob Kranes, former PD at WBCN Boston and WLIR (now WDRE) Long Island, N.Y. The label hopes not only to move more product by exposing artists through the alternative outlet, but to bring in outside advertisers and turn the mini-stations into revenue streams.

This summer, in an attempt to expose passengers stuck in traffic near the Holland Tunnel to new music, Atlantic stuck a transmitter on the roof of a nearby Texaco station and beamed out, for 500 feet, the music of B-Tribe on 1510 AM (Billboard, Aug. 6). Because the AM signal is so weak, an FCC license is not required.

According to Kranes, the Holland signal is up and running once again.

(Continued on page 104)



Platinum "Rhythm." Elektra Entertainment Group executives present Anita Baker with a plaque commemorating platinum sales of her current album, "Rhythm of Love." Shown in back row, from left, are David Bither, senior VP/GM; Aaron Levy, vice chairman/COO; Varnell Johnson, executive VP/GM of urban music; Sherwin Bash, manager; Chris Tobey, VP of national sales and field marketing; Walter Bridgforth, Baker's husband; Gary Casson, executive VP of administration; Gerard Smerek, recording engineer; and Ricki Selner, manager. In front row, from left, are Baker and Sylvia Rhone, chairman/CEO.

chief editorial representative in the world's second-largest music market, and will work closely with Suzuki in consolidating and developing Billboard's presence in Japan.

Japanese ad sales will continue to be handled by Aki Kaneko in Los Angeles (telephone: 213-661-8884; fax: 213-661-8885) and Tokuro Akiyama, who will work out of the relocated Japan office.

As of Dec. 9, Billboard Japan will be located at 10th Floor No. 103, Sogo-Hirakawacho Blvd., 4-12, Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan. Telephone: 3-3262-7246; fax: 3-3262-7247. Editorial information and inquiries should be sent to McClure at Coopo Kiku 302, 1-11-28 Mi-haradai, Nerima-ku, Tokyo 177, Japan. Telephone: 3-3867-0617; fax: 3-3867-0216.

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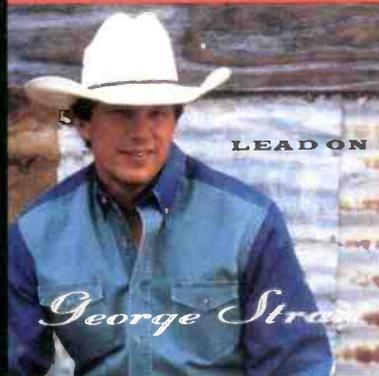
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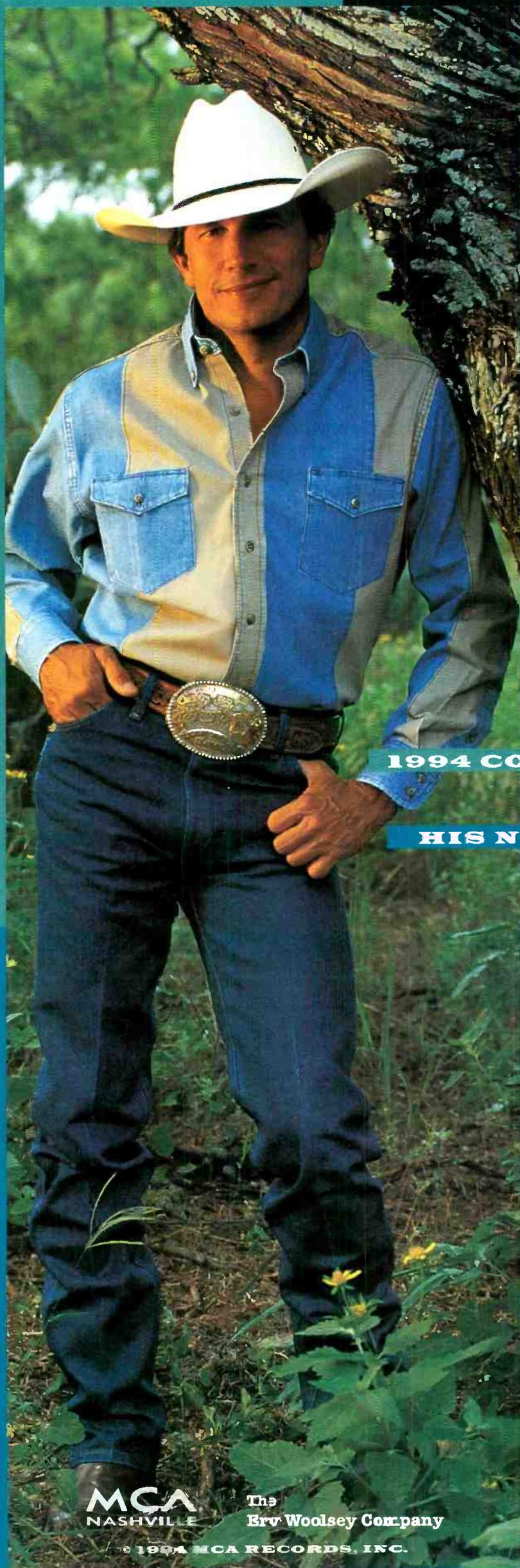
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# Commentary

## Labels: Broaden Scope Of Music TV Programs

BY TONY HOLLINGSWORTH

Record companies often complain about the lack of opportunities for music based-programming on television around the world. Unfortunately, this is something for which they are largely to blame.

For record companies, TV is equated with promotional exposure for specific products: an artist and his or her current single or album. This short-term and narrow view of TV has helped move music programming from the large audiences associated with the world of terrestrial broadcasters into the small audiences reached by the cable and satellite narrowcasters. It is time for record companies to invest in the independent TV producers who are trying to reclaim time on the terrestrial networks by producing high-quality programming.

Record companies' limited view of television as a promotional medium for the "advertising" of records has led them to direct their budgets at producing promotional products that have encouraged terrestrial television to progressively turn its back on music-based programming. The record companies' products can only get the limited exposure offered by the "later than late night" slots, chart shows, and the specialist areas of cable and satellite broadcasting. This means that they are preaching to the converted.

Most terrestrial TV stations—those that are broadcast over airwaves rather than use cable or satellite—dedicate about two hours of their regular weekly programming to music. One of these is usually a chart show using videoclips, the other "play back" performances of artists spread over various magazine shows. In some territories, broadcasters may program the odd concert, but only very late at night. In all three cases, the broadcasters have been treated to a highly subsidized diet, all in the name of promotions.

Record companies have delivered video promos almost free to the chart shows; artists have been delivered to the magazine programs with perhaps just a standard musician's union fee being charged. Concert material of the "one-artist-in-concert" variety is usually provided at rates that rarely cover the cost of production, even when spread across 50 of the world's broadcasters. The continued supply of almost free material has resulted in broadcasters devaluing music programming. For them, "music" comes free in the form of a continued stream of competitive offers from the various record companies' promotion divisions. They only have to open their doors, and they are inundated with free offers of material directed at the short-term aim of selling records tomorrow.

The diet offered by record companies treats TV as radio with pictures. It ignores broadcast TV's need for programming of interest to a broad demographic using a narrative structure, and reduces the broader subject of "music" to a competitive game of which artist can get the most exposure. Every dollar spent has to promote a CD, vinyl, or tape product. At best, this view is broadened to promote individual artists and their catalogs. This is a policy that works for the narrowcast world of satellite and MTV but will only further the steady march of the terrestrials away from music-based programming. The net effect of this competitive policy of promotion has been to decrease the time terrestrial TV dedicates to music vs.

other forms of TV entertainment and programming. Music as a genre is being left to its long-term friend radio, and to those satellite and cable stations that are only accessed by committed music fans.

The situation in most of the major territories of the world is now so dire that record companies are seeing a declining return for their promotional spend directed at TV. The competition to get a promo or an artist on a

**'The continued supply of almost free material has resulted in broadcasters devaluing music programming.'**

**Tony Hollingsworth is chairman of the London-based Tribute, which has produced a number of music-related television events, including "The Great Music Experience."**

show is becoming more fierce and often expensively produced promotional material never even gets aired.

The time has come for record companies to direct their attention to reclaiming a portion of terrestrial TV for the general subject "music." Their money needs to be directed at promoting the making of TV programs on the genre, before they lose the interest of general TV audiences and commissioning editors completely. They need to become involved in the production of programs that in-

crease the interest of the public in all aspects of music in a nonpartisan form. This will, in turn, increase the ratings broadcasters will get for such programs, and increase the market for music products. The greater the investment in programs designed to entertain and inform, rather than simply promote, and the higher the quality of the programming, the more terrestrial TV time will be claimed. The more time that can be claimed, the greater the promotion of music vs. other entertainment and the larger the market for music products.

Independent TV producers around the world find it exceptionally difficult to raise the financing to make music-based programming. There are many profitable opportunities if a long-term financial view can be taken. Record companies are in the position to take such a long-term view; after all, that's what they do when they make advances to artists.

For the purpose of supporting the genre and getting a return on their money, record companies should invest in the TV independents in a non-sectarian manner. However, they should only invest in top quality products. The humdrum and the cheap will not interest the terrestrials. Everything has to be of the highest quality and distinctly different from the promotional programs of the past. Record companies should not stop producing the fodder of the specialist broadcasters—the promos, the single artist long-form videos—but they should not expect these to reach large audiences. The message is simple: Invest in the genre and claim back the big terrestrial audiences around the world.

## LETTERS

### A VITAL LINK TO INDUSTRY HISTORY

I loved the Billboard 100th anniversary issue. As a historical buff, I spent a lot of time perusing the old ads and covers, but I especially enjoyed the articles from the past. These are a vital link to the industry's history, showing the attitudes and sensibilities of the various times.

Irv Lichtman's historical piece was simply marvelous. I have read it over and over again, and seem to learn something new each time.

Fred Sherman  
 Uni Distribution Corp.  
 Universal City, Calif.

### 100th ANNIVERSARY ISSUE FASCINATING

My congratulations on the marvelous 100th anniversary issue, which I have enjoyed so much. It is a fitting testament to that milestone and, for someone like me with a historical bent, an absolutely fascinating document. Kudos in the highest.

David Weyner  
 VP of marketing/product management  
 Sony Classical  
 New York, N.Y.

### SPECTACULAR ANNIVERSARY ISSUE

Congratulations on a spectacular 100th anniversary issue! It's an issue I'll be sure to keep around. Billboard continues to maintain its leadership position among my trade reading—keep up the great work!

David Renzer  
 Senior VP/GM  
 Zomba Music Publishing  
 New York, N.Y.

### THE GOLDEN AGE OF WARNER/REPRISE

I enjoyed Timothy White's article on Mo, Lenny, and Warner/Reprise ("The White Paper," Billboard, Nov. 18). I know others here did as well, because I heard many people around the building remarking on it. White has a knowledge of the company's history that few do. How about a book on the golden age of Warner/Reprise? I don't know that we'll ever see its equal again. Thank you.

Michael Linehan  
 VP of Reprise promotion  
 Reprise Records  
 Burbank, Calif.



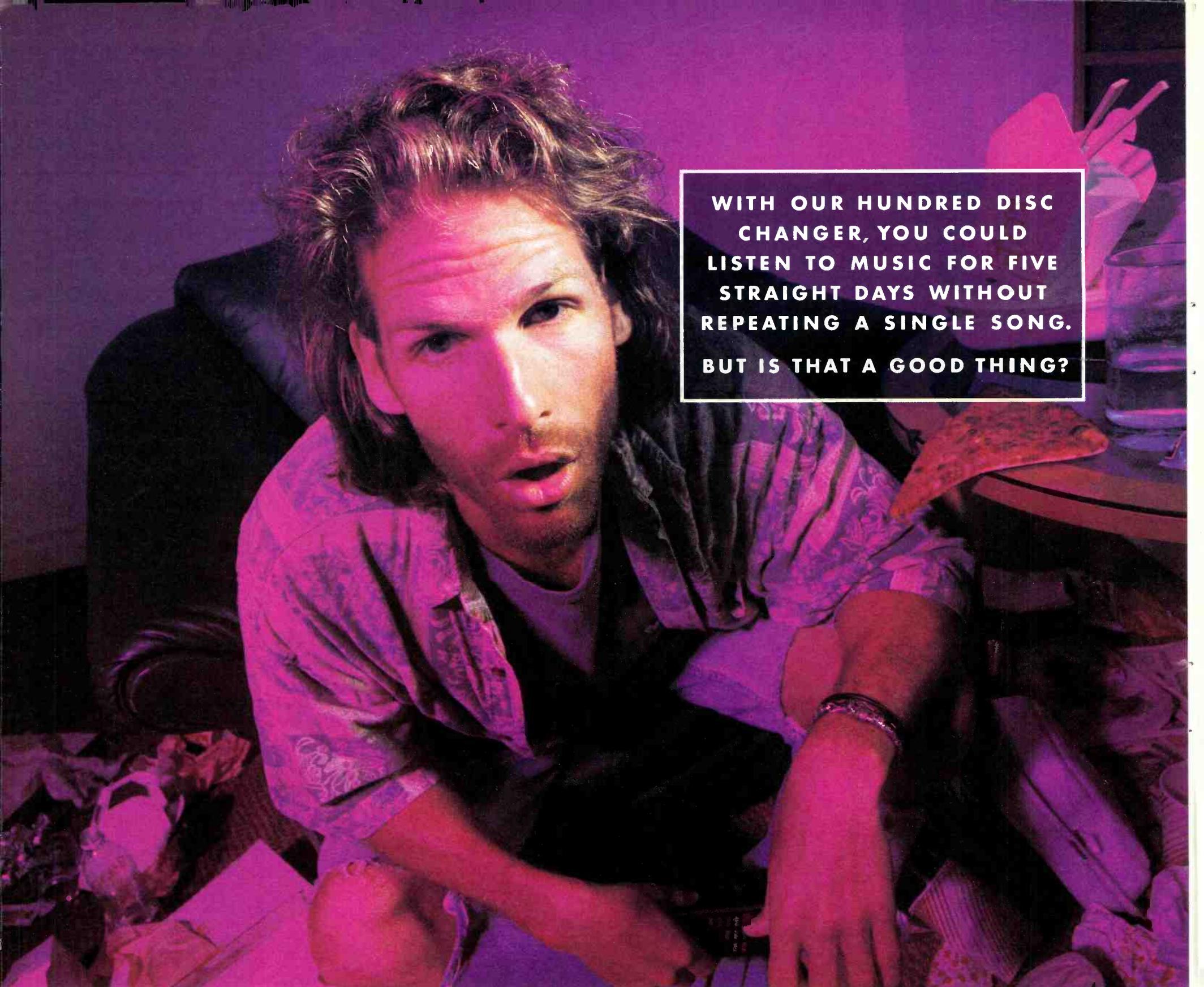
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# Artists & Music

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

## Retail Gives Pearl Jam A New Spin *Epic's 'Vitalogy' Bows At No. 55 On Vinyl*

■ BY CRAIG ROSEN

LOS ANGELES—"Spin The Black Circle," Pearl Jam's punk rock-style ode to vinyl records, takes on new meaning this week as "Vitalogy," the album featuring the track, enters The Billboard 200 at No. 55 based on sales of the vinyl LP alone.

According to SoundScan, more than 33,500 copies of the vinyl edition of "Vitalogy" were sold last week. Approximately 75,000 copies were shipped of the Nov. 22 vinyl release.

The CD and cassette versions of "Vitalogy" are not due until Tuesday (6). Many retailers expect sales in those configurations to log the largest single-week unit tally of the year.

Pearl Jam's last album, "Vs.," holds the record for most first-week sales since the implementation of SoundScan. The album sold more than 950,000 copies when it entered The



Inner-sleeve album art for Pearl Jam's "Vitalogy."

Billboard 200 at No. 1 on Nov. 6, 1993. A vinyl edition of that album was released a week before the CD and cassette version, but "Vs." did not chart on the basis of vinyl sales alone.

At 350-store, Torrance, Calif.-based Warehouse Entertainment,

"Vitalogy" also enters at No. 55. "And we didn't actually carry it in all stores, only a portion of the chain," says new-release buyer Bob Bell.

He says the chain is expecting huge sales of the CD and cassette. "We

(Continued on page 22)

## 'Boston' Certified As No. 2 All-Time Seller

### Brooks 'Ropes' 10 Million; 'Bodyguard' Tops Soundtracks

■ BY CHRIS MORRIS

LOS ANGELES—The ascent of Boston's self-titled 1976 Epic debut to the No. 2 slot among all-time best-selling albums highlighted an avalanche of platinum and gold certifications from the Recording Industry Assn. of America in November.

No fewer than 52 albums won multi-platinum awards during the month, while 27 topped the platinum mark and 36 went gold.

Leading the pack was "Boston," which was certified for sales of 15 million. It trails only Michael Jackson's "Thriller," which tops the list with sales of 24 million. Bruce Springsteen's "Born In The U.S.A.," Fleetwood Mac's "Rumours," and the Eagles' "Greatest Hits 1971-1975" all stand at 14 million.

Garth Brooks' 1991 Liberty set "Ropin' The Wind" became the country superstar's second album to top sales of 10 million; "No Fences," released in 1990, currently is certified for sales of 11 million. Brooks joins the Eagles, Springsteen, and Whitney Houston in the elite club of artists with two titles exceeding the 10-million mark.

With its certification for sales of 13 million, Arista's "The Bodyguard" soundtrack vaults to No. 1 status among soundtrack albums. Its chief competitors, "Dirty Dancing," "Purple Rain," and "Saturday Night Fever," all stand at the 11 million mark.

Now at 7 million, Kenny G's "Breathless" extends its lead as the best-selling instrumental album of all time.

Two recent releases were simultaneously certified gold, platinum, and multiplatinum: Boyz II Men's "II" (Motown, 3 million) and Eric Clapton's "From The Cradle" (Reprise, 2 million). No other R&B act besides Boyz

II Men has scored triple-platinum sales out of the box. The Clapton album is the best-selling traditional blues album of all time.

November's first-time multiplat-



BOYZ II MEN



MELLELENCAMP

inum artists were divided between newcomers and vets: Babyface (on Epic), Living Colour (Epic), Firehouse (Epic), Vanessa Williams (Mercury), Loggins & Messina (Columbia), Van

Morrison (Polydor), and Sheryl Crow (A&M).

Barbra Streisand's Columbia live album "The Concert" was simultaneously certified gold and platinum. Streisand is the No. 1 female soloist in both categories, with 23 platinum albums and 36 gold titles; Linda Ronstadt ranks second, with 13 platinum and 17 gold.

Debuting on the million-selling list were Luis Miguel (WEA Latina), Tori Amos (Atlantic), Jade (Giant), Kathy Mattea (Mercury), and the Tractors (Arista). The latter group's self-titled debut went platinum faster than any country group's album.

Bob Dylan's 22nd gold album certification, for the 1964 set "The Times They Are A-Changin'," maintains the

(Continued on page 99)

## Houston's 3-Show Tour In South Africa Draws Fire

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Whitney Houston's three-date tour of South Africa, which began amid unprecedented publicity, ended under a cloud of media anger and public rejection for certain actions, including her on-stage support of Winnie Mandela, the controversial estranged wife of leader Nelson Mandela.

The negative reactions came despite sizable record sales during her visit and 150,000 paying customers for her three shows, including a crowd of 75,000 at Johannesburg's Ellis Park Nov. 12—the biggest audience ever for a single artist in South Africa. According to BMG Africa manager Paul Paoliello, Houston sold 10,000 units a week during her tour. Houston's other two dates were in Durban Nov. 8 and Capetown Nov. 19.

In 1990, Houston drew criticism

at the 75th Birthday tribute to Nelson Mandela at Wembley Stadium in London because her management reportedly deemed it "too political"



HOUSTON

for her to sing in front of the large backdrop photo of Mandela. The singer ended up performing in front of a plain background.

Houston was also in South Africa to get publicity for her new investment, New Age Beverages, a black-owned company that has been given the Pepsi Cola franchise there. Her tour was jointly sponsored by Pepsi and coincided with the drink's relaunch here. Investors in NAB include actor Danny Glover, basketball star Shaquille O'Neal, and Motown Rec-

(Continued on page 53)



**Special Occasion.** Willie Robertson and Andrew Miller, co-founders of the Nordoff Robbins Music Therapy charity, are feted in London as recipients of the 1994 British Music Industry Award. The fund-raising dinner Nov. 23 yielded more than \$350,000. Pictured, from left, are Robertson, Rick Parfitt and Francis Rossi of Status Quo, Miller, and master of ceremonies Dave Dee. (Photo: Phil Loftus/Capitol)

## Atlantic Bows Theatre Imprint With 'Jekyll & Hyde'

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Atlantic Records has a new imprint, Atlantic Theatre, that will be devoted to cast albums for theatrical productions. The imprint's first release will be the cast album for "Jekyll & Hyde—The Gothic Musical Thriller," due out Jan. 24.

Atlantic Theatre will not have a separate staff, but will be handled by Atlantic president Val Azzoli, VP of product development Vicki Germaise, VP of marketing Karen Colamussi, and VP of sales Pete Anderson.

"We're planning to do more and more of these types of theater projects, and they're not the easiest records to market. We felt that having a separate imprint would put a new focus on this product and give us an excuse to shine a bright spotlight on it," says Germaise. "And by having

a separate logo, we can group it together for retail campaigns."

The sales potential of theater-related albums is huge, says Germaise, noting the platinum sales of Michael Crawford's "A Touch Of Music In The Night." The music for "Jekyll & Hyde" was composed by Frank Wildhorn, best known for Whitney Houston's No. 1 hit "Where Do Broken Hearts Go?" He also has written songs for Natalie Cole, Kenny Rogers, Peabo Bryson, and other artists. "With all our Atlantic Theatre releases, we will always look to have pop potential," Germaise says, "and with Frank Wildhorn as the composer, we knew this project had that kind of music." The lyrics were written by Leslie Bricusse.

In February, Atlantic plans to release a single of the song "Someone Like You," performed by cast mem-

ber Linda Eder and remixed by David Foster, Germaise says.

A version of a "Jekyll & Hyde" cast album with selections from the show was released by BMG in 1990, before the show had ever been staged. The show was performed in Houston to sold-out previews and positive reviews, Germaise says, but disagreements among its producers led to its cancellation before it began its regular run.

However, the album had gotten some exposure "and began to take on a life of its own," says Wildhorn. "The song 'This Is The Moment' was featured at the Winter Olympics, the World Series, and the Super Bowl, and last week Nancy Kerrigan skated to it on TV. The Moody Blues recorded it for the World Cup album. It's become a sports anthem. 'Someone Like You,' performed by Linda Eder, got

airplay around the world. Dennis DeYoung sang 'Unce Upon A Dream' on his album '10 On Broadway,' and it was released as a single. Liza Minnelli performs 'A New Life' in concert. And at this year's Miss America pageant, three of the contestants sang songs from 'Jekyll & Hyde.'"

Wildhorn says that the BMG album sold approximately 80,000 copies in America and 25,000 internationally.

The new "Jekyll & Hyde" album is a two-CD/two-cassette set with 35 songs.

A production of "Jekyll & Hyde" will tour the U.S., beginning in Houston in January, followed by stints in Seattle, Minneapolis, Sacramento, San Francisco, Los Angeles, Dallas, and Atlanta, with a Broadway opening planned for 1996, Germaise says. Atlantic plans a regional marketing

(Continued on page 99)

## MTV Euro Awards Get Mixed Response

### Michael Set Hailed; Lack Of Local Acts Criticized

■ BY DOMINIC PRIDE

BERLIN—Neither of them carried off one of the evening's coveted awards, but it was George Michael and the artist formerly known as Prince who were the real winners at MTV's first European Music



MTV's tent-like structure in the Pariser Platz, on the east side of the Brandenburg Gate, dominated the surrounding buildings for a week. For taxi drivers, it brought back memories of the bad old days when there was no way through the Gate. The see-through panel at the back of the stage provided an impressive backdrop for the audience of 2,500.

Awards, held here Nov. 24.

And judging by the reactions of those watching the event, the industry stands to benefit from the EMAs becoming a regular event on the calendar.

Michael, absent from the stage since last year's Concert Of Hope in London, set the tone of the 90-

minute ceremony when he opened with a rousing version of "Freedom," a significant choice given that the event took place on the exact spot where East Germans had taken hammers to the hated Berlin Wall five years before.

Michael also unveiled his first new composition in five years, "Jesus To A Child," a slow, soulful number backed by a 20-strong string orchestra.

Prince ended the show with a typically flamboyant rendition of "Peach" that involved his dancer Mayte stage-diving into the mosh pit.

Michael's music publisher, Dick Leahy, says the artist enjoyed performing at the event. "For him, it was just good to get out there and present it," says Leahy. "The real beauty of it was that it just showed off a song in a one-off event. There was none of this huge buildup with loads of airplay. But what he was saying was, 'It's all there, ready for when all [these legal problems] are over.'"

Praise for the event's staging came from most of the industry. Sony Music Europe president Paul Russell, a onetime BRIT Awards committee chairman, says, "It's always easier to put on an awards show when you have a sense of tradition behind you, such as the Grammys or the Oscars. What's fantastic about this show is that it came out of the blocks running at full speed."

There was unilateral approval for the ceremony's spectacular location. MTV erected a 2,500-capacity temporary theater which it claimed was the largest temporary, free-standing structure in the world. The back wall behind the stage was transparent, allowing full view of the Brandenburg Gate, which was lit in different colors and patterns throughout the show. Ace Of Base performed its song "Living In Danger" offstage, outside the theater in front of the gate.

Where the show came in for criticism was the selection of local artists performing. Within the industry in Germany, there is concern that little

attention was paid to the host nation. Says Phonogram Germany managing director Dietmar Glodde, "MTV is committing to the local market by having the ceremony here and by [launching] VH1 [in the country], but it would have been nice if they had paid a bit more attention to the artists, who could have been given more focus."

Glodde says the choice of artists performing was somewhat lacking. "You can always go for the top 40 artists, but if you want to do something more innovative, there's plenty of scope. Apart from George Michael, there was no unique event."

No German artist performed at the show, but one award was jointly presented by rave DJ Marusha and Germany's Herbert Groenemeyer.

The only non-English-language (Continued on page 41)

## AVI Expands Into Reissue Biz With Nashboro, Excello Titles

■ BY J.R. REYNOLDS

LOS ANGELES—The AVI Entertainment Group, a music publishing, licensing, and distribution company, has entered the catalog reissue business with the Nov. 29 release of eight blues and gospel titles.

The company, which recently named former Motown executive Harry Anger to the position of chairman/president/CEO, acquired the titles from the Nashboro and Excello catalogs.

The titles from the Nashboro label are the Fairfield Four's "Standing On The Rock" and the compilations "The Best Of Nashboro Gospel" and "It's Jesus Y'All."

Reissued from the Excello catalog are Lightning Slim's "I'm Evil: Rare And Unissued Excello Masters Volume One," Lazy Lester's "I Hear You

Knockin'! The Singles Collection," Slim Harpo's "Hip Shakin': The Excello Collection," Maceo Parker & All The King's Men's "Funky Music Machine," and the 30-track compilation "The Best Of Excello."

Nashville-based Nashboro Records was a gospel label founded in 1950. Excello was formed in 1953 by Ernie Young as a subsidiary of Nashboro.

Says Anger, "Those labels provided a staple of American music that people have listened to for years, and this is an opportunity to make available music [on CD] that has a rightful place in our history."

Other product in the AVI catalog comes from artists like Liberace, David Benoit, the Standells, and the Consolers.

"The reissue business offers viable marketing opportunities because of the burgeoning growth of interest on the part of young people in the product," says Anger.

AVI is distributing its catalog product through INDI, while continuing to sell directly to niche-market independent retailers through AVI's in-house distribution organization. Anger says AVI is also using straight-to-consumer strategies.

"We're using a direct mail catalog, Atomic Beat, as well as television marketing to get the word out on our product," he says.

A yet-to-be-announced boxed set of material from pianist Liberace will be the first AVI product to be marketed on television. The campaign is scheduled to begin during the first quarter of 1995.

Anger took the management reins of AVI in September, after an investment group consisting of Anger and Allen & Company purchased approximately 80% of the company's outstanding shares.

(Continued on page 104)



**Bogart On Broadway.** The Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, celebrated its 10th anniversary with a "Bogart On Broadway" fund-raising gala at Santa Monica's Barkar Hangar. Warner/Chappell Music Publishing chairman/CEO Les Bider was presented with the 1994 Children's Choice Award. The event raised \$2.1 million for pediatric cancer, leukemia, and AIDS research. Shown, from left, are Mel Posner, Geffen Records director of international affairs and event adbook chair; Paul Schaeffer, Sony Pictures Entertainment executive VP and fund board chair; Joyce Bogart Trabulus, Neil Bogart Memorial Fund founder; Bider; Sandra Rapke, dinner chair; Robert Morgado, Warner Music Group chairman and executive dinner chair; and Tony Martell, T.J. Martell Foundation founder.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** John Kalodner is named senior VP of A&R, West Coast, for Columbia Records in Los Angeles. He was an A&R executive at Geffen.

Ina Meibach is appointed executive VP of Warner Music-U.S. in New York. She was executive VP/general counsel of the Atlantic Group.

Diarmuid Quinn is appointed senior VP of marketing for Hollywood Records in Los Angeles. He was VP of marketing for Columbia.

Dave Yeskel is named VP of sales and field marketing for Island Records in New York. He was national director of sales at PLG.

Lisa Kramer is promoted to VP of international marketing for Epic Records in New York. She was VP of international artist development.

A&M Records names Emily Wittmann VP of video promotion in New York and Rose Sokol national singles/new release director in Los



KALODNER



MEIBACH



QUINN



YESKEL



KRAMER



WITTMANN



SOKOL



BRUSA

Angeles. They were, respectively, senior director of national video promotion for A&M and sales rep for BMG Distribution.

Rodolfo Lopez Negrete is named managing director of BMG Mexico in Mexico City. He was CEO, Mexico, for Hyatt International.

Doug Brusa is promoted to director of retail marketing for Sony Music Nashville. He was associate director of product marketing.

Zomba Recording Corp. in New York names Lori Landew director of business affairs; Mara Tarnapol

manager of licensing, business affairs; and Tracy Falk manager of copyright licensing, business affairs. They were, respectively, associate director of business affairs at Zomba, manager of copyright/licensing at Zomba, and royalty accountant at Arista.

Beth Halper is promoted to manager of A&R for MCA Records in Los Angeles. She was an A&R rep.

Shannon Williams is promoted to urban marketing/A&R manager for Rhino Records in Los Angeles. She was national sales and marketing de-

velopment manager.

**DISTRIBUTION.** Tina Leitz is promoted to director of sales administration, video distribution, for Uni Distribution Corp. in Los Angeles. She was sales administration manager, video distribution.

**PUBLISHING.** Kenneth Higney is named director of copyright administration at Zomba Music Publishing in New York. He was copyright supervisor at EMI Music Publishing.

Alison Smith is promoted to assistant VP of performing rights at BMI

in New York. She was senior director of performing rights.

Nancy Weshkoff is named director of foreign and administrative music services for EMI Music Publishing in New York. She was senior director of copyright administration for Zomba Music Publishing.

**RELATED FIELDS.** Amy Brady is named PR representative for the Entertainer Network in Fort Lauderdale, Fla., including Emerald Records and Cliff Ayers Production Co. She was an independent concert promoter.

# Throwing Muses Go To 'University'

## Sire Album Act's First Release Since '92

BY CRAIG ROSEN

LOS ANGELES—Sire/Reprise is optimistic that "Hips And Makers," the 1994 solo album by Throwing Muses singer/guitarist Kristin Hersh, will help "University" become the Muses' long-awaited commercial breakthrough.

Due Jan. 17, "University" marks the Muses' first release since "Red Heaven" in 1992. Sire product manager Geoffrey Weiss says that the climate is right for the Muses, following the success of the Breeders and Belly and the growth of the modern rock radio format. "In a way, the Muses are forerunners to what is going on today, yet they are still real young," he says.

Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Warehouse Entertainment chain, agrees. "As fast as the modern rock genre is growing, there is certainly the potential for this to be a breakthrough record for them," he says. "A lot of the bands like Belly and the Breeders have



**THROWING MUSSES:** Bernard Georges, Kristin Hersh, and David Narcizo.

paved the way for this release, even though the Muses have been around a lot longer."

Indeed, the Muses do have a history. After the release in 1984 and 1985 of two self-produced titles, in 1986 the band became the first American act to sign with influential U.K. label 4AD.

Several releases and lineup changes later—Hersh's stepsister Tanya Donnelly left the band in 1991 to form Belly—Weiss says the band has made "a career record" with "University."

The first track, "Bright Yellow Gun," will go to modern rock radio during the first week of December. Says Weiss, "There's a ton of new tracks from alternative rock acts that are going to be out during the holidays," he says. "We want to be up and running on at least 20 or 30 stations before the holidays, so when we come back, it will be all over the radio."

Eventually, the label plans to take the track to top 40, but Weiss says that  
(Continued on page 22)



**Fossil Fuel.** Sire/hifi act Fossil celebrates the release of its debut, "Crumb," in front of New York's CBGB. The band is managed by club owner Hilly Kristal. Shown, from left, are Tom Cottone, Fossil; hifi recordings' John Hecker, Alyson Shapero, and Ivan Ivan; Fossil's Bob O'Gureck; CBGB's Kristal and Louise Parnessa; Fossil's Randy Staley and Neil Mosocaritolo; and Jody Miller, JLM Public Relations.

# Reba, Sinatra Specials Weren't Turkeys; Atlantic, Curb Set To Bow Whigfield In U.S.

**DOUBLE THE PLEASURE:** When was the last time two prime-time network music specials appeared on the same night? It's a rhetorical question—basically because I have no idea what the answer is—but it was nice to see it happen last Friday. As a post-Thanksgiving treat, NBC broadcast a Reba McEntire concert and, two hours later, CBS featured Frank Sinatra's "Duets" program. Reba looked just fabulous. She sang her heart out, and even wore the low-cut red dress that caused such a stir at last year's Country Music Awards, although sequin-enhancement surgery had been performed on the outfit so that parents didn't have to send their children out of the room. As enjoyable as her performance was, the miraculous thing was that Reba didn't sweat through the entire concert. She danced up a storm, she sashayed across the stage, she sang from her diaphragm, and not a drop, not even a trace of a sweat mustache. Now that's talent . . . Next was the Sinatra outing. My biggest problem was that all the artists kept talking about what an honor it was to sing with Frank. What were they yapping about? They were never in the same studio with Ol' Blue Eyes. Everybody knows that the parts were recorded separately. They were no closer to him than I am when I throw "A Man And His Music" in the CD player and yodel along. But the old footage, especially Sinatra with Dinah Shore, Elvis (it was easy to tell them apart—Sinatra was the hip one), and Dean Martin made it all worthwhile. I dug it.

Brooks, Sheryl Crow, Terence Trent D'Arby, Melissa Etheridge, Marianne Faithful, Don Henley, Elton John, George Michael, Joni Mitchell, Salt-N-Pepa, and Tammy Wynette. Bernie Taupin is producing the event. Ticket prices range from \$50 to \$1,000.

**IT'S BEGINNING TO LOOK** a lot like Christmas. Funny how that happens every December. And Santa has a sleighful of TV specials to herald the occasion. On Dec. 14, NBC will broadcast "Christmas In Washington." In addition to the First Family, the program will feature performances by Anita Baker, Kenny G, Kathy Mattea, Tim McGraw, Jon Secada, and Sounds Of Blackness . . . On Dec. 17, ABC will feature "Christmas At Home With The Stars." It looks to be primarily an Arista affair, with Carly Simon, Kenny G, Aretha Franklin, and LaFace/Arista artist Toni Braxton. Somehow, Amy Grant, Vince Gill, and the Olsen twins also managed to sneak on the bill.



by Melinda Newman

**WHIGGING OUT:** The first joint signing between Atlantic and Curb (which teamed up earlier this year) is Danish female sensation Whigfield. Her fluffy, upbeat hit "Saturday Night" has gone to No. 1 in too many countries to count and has sold more than 2 million copies in Europe. Curb/Atlantic, which has the artist only for North America, will release a 12-inch of "Saturday Night" to clubs before Christmas, then will send the track to radio in January. Curb/Atlantic is working on an album that will have an early-'95 release date.

**HERE'S TO LIFE:** AIDS Project Los Angeles will hold its eighth annual Commitment To Life benefit Jan. 16 at the Universal Amphitheater. The theme will be "Under The Influence: Words Inspired By Image. Image Inspired By Words." We think that might mean music from the movies and stage, but we don't know. Anyway, the evening's honorees are Tom Hanks, Elton John, and Creative Artist Agency's Ron Meyer. Performing will be Julie Andrews, Boy George, Garth

**THIS AND THAT:** The release date of Garth Brooks' greatest hits album has been moved up from Dec. 20 to Dec. 13 . . . The Chieftains are on a U.S. Christmas tour through Dec. 10. The Irish band's Jan. 24 release, "The Long Black Veil" (RCA Victor), features the group performing with the Rolling Stones, Sting, Sinead O'Connor, Van Morrison, Tom Jones, Mark Knopfler, Marianne Faithfull, and Ry Cooder. . . . Barbara Mandrell, Gladys Knight, Martina McBride, and Regina Belle will all participate in the Virginia Slims Legends Tour. The six-city tour will feature a concert by the artists on Friday night, to be followed by a two-day round-robin tennis tournament with Chris Evert, Martina Navratilova, and Billie Jean King, among others. Proceeds from the event will go to the National AIDS Fund . . . Tom Jones, Lorrie Morgan, and Queen Latifah have been tapped as hosts for the 22nd annual American Music Awards, slated for Jan. 30 . . . A Nov. 1 fundraiser for guitarist Danny Gatton's family, featuring the Hellecasters, Sonny Landreth, David Grissom, Sid McGinnis, and Marshall Crenshaw, among others, raised \$3,500. Gatton committed suicide this fall . . . A benefit to raise legal funds for Shimmy-Disc will be held Monday (5) at CBGB in New York. Among the artists appearing are Too Much Joy (who are looking for a new label deal), Captain Howdy, Paleface, and Fluffer. Shimmy-Disc is fighting a lawsuit filed by former Bongwater vocalist Ann Magnuson.

# A&M's Extreme Sees Its Career As Much More Than 'Words'

BY JON CUMMINGS

NEW YORK—When A&M releases Extreme's "Waiting For The Punchline" Jan. 17, critics likely will unleash a deluge of phrases like "back to basics," "a return to their roots," and even



**EXTREME:** Nuno Bettencourt, Mike Mangini, Gary Cherone, and Pat Badger.

thing that rocks—it rocks!"

It's true that "Waiting For The Punchline" steers clear of the acoustic-guitar balladry that made Extreme a multiplatinum act in 1991, when the album "Pornograffiti" went top 10 and the singles "More Than Words" and "Hole Hearted" soared into the top five. The new set also jettisons the ambitious arrangements and sequencing that distinguished the Boston-based group's 1992 album, "III Sides To Every Story."

Nevertheless, Extreme vocalist Gary Cherone and guitarist Nuno Bettencourt don't buy into the "back to basics" tag. "Come on now, is this album really all that different from what we've been doing?" Bettencourt asks. "Maybe we're all exaggerating when we say it's such a big change."

Cherone adds, "People listen to this record and they say, 'You're returning to your roots, you gave us a rock record.' I say, 'No, we're doing the same thing we always have, and you're just rediscovering what we always were.'"

Struggling with public perceptions is nothing new for Extreme. For example, the industry can hardly be blamed for  
(Continued on page 21)

"a retrenchment."

In fact, such phrases are already being bandied about by A&M execs. "This is a back-to-basics rock'n'roll record—it's the band rediscovering where they came from," says A&M director of product development Kelly Mills. Adds VP of marketing Jill Glass, briefly slipping into a Beavis impersonation, "It's a return to their original orientation. This time, they just wanted to do some-

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Lisa Stansfield

## Pat Metheny Returns To The Group Groove Geffen Album Experiments With Contempo Rhythms

■ BY BRADLEY BAMBARGER

NEW YORK—Few contemporary jazz artists have surveyed new directions so incessantly over the course of their careers as guitarist Pat Metheny. After playing in various idioms over the past several years, both solo and in other ensembles, Metheny returns to the Pat Metheny Group with the Jan. 17 release of "We Live Here" on Geffen Records.

"As much as I do other projects, the group is still the most satisfying playing environment because it's the one situation in which I can play all the kinds of music I like," Metheny says.

Since his debut as a band leader at age 19 in 1976, Metheny's wanderlust

has taken him from mainstream territory to the fringe and back. He has sold albums into the six figures as well as recorded with free-jazz father Ornette Coleman. And he has released unfettered guitar experiments in addition to garnering Grammys like clockwork. "We Live Here" marks a further point of departure for Metheny, incorporating backbeats into his group's sound for the first time.

The Metheny Group's experiments in contemporary rhythm grew out of the guitarist's sample-heavy solo recording of Jimi Hendrix's "Third Stone From The Sun" for Reprise's "Stone Free: A Tribute To Jimi Hendrix" album. "I used that as an opportunity to see what it would be like to put together drum loops," Metheny says. "Using technology has always been a key part of the group, but mostly it's been in terms of organization and harmony. I had stayed away from any-

thing with a backbeat before because everyone seemed to be doing that. But for this record, we decided that there were musical issues we had never dealt with that are a part of the world we travel in, especially America.

"All of the things I love about music are represented on this album," Metheny adds. "To be able to say that, and at the same time know that the record is going to be on the same chart as some of the most vulgar stuff you're ever going to hear, gives me a certain satisfaction. But it'll probably continue the ongoing confusion over just what it is I do."

Despite the threads of continuity apparent in Metheny's work—the primacy of melody being one—it is easy to see how some might be baffled by his recent stylistic excursions. Metheny's epic 1992 solo album for Geffen, "Secret Story," earned him the seventh of his eight Grammy awards and has sold 260,000 copies, according to SoundScan. While that album featured the orchestral sensibility and emphasis on beauty familiar to Metheny Group fans, subsequent recording projects stressed the unfamiliar.

Aside from the Hendrix tribute, Metheny recorded "I Can See Your House From Here" with guitarist John Scofield for Blue Note; he also backed up rising saxophone star Joshua Redman on his album "Wish" and contributed to saxophonist Gary Thomas' edgy "Till We Have Faces." But the mother of all Metheny tangents is "Zero Tolerance For Silence," his 1993 DGC/Geffen album of exploratory guitar aggression praised publicly by Sonic Youth's Thurston Moore.

Having shed his bebop snobbery as a teenager, Metheny says he hopes to expand what it means to be a contemporary musician in jazz. "Jazz at its best is inclusive, and the musicians whom I admire the most—like Herbie Hancock—don't have any agenda other than to play music."

Since "We Live Here" is the first Metheny Group studio record in years, the album's arrival is "an event in itself," says Robert Smith, Geffen director of marketing. The promotion of the new record centers on the group's upcoming world tour. "Pat [on tour] is the best sales tool we have," Smith says.

Lee Hansen, OM/DP of WNUA Chicago, agrees, saying that new Metheny albums always generate excitement, and that requests for his music jump when the artist comes through town. "We always look forward with drooling ears to a new Metheny record, [because] he's such an adventurous musician," he says. "And we're counting on the tour; being involved with the show and getting station IDs and interviews [with Metheny] should really give us a boost" with the new album.

Metheny will be accompanied on the tour by his core band—keyboardist Lyle Mays, bassist Steve Rodby, and drummer Paul Wertico—which was also featured on the last two Metheny Group studio albums, "Letter From Home" in 1989 and "Still Life (Talking)" in 1987. Both albums were Grammy winners and shipped more than 400,000 and 500,000 copies, respectively, according to Geffen.

Metheny began his career with  
(Continued on page 22)



METHENY

## P'Gram Jazzes Up Promo CDs With Special Beastie Boys Set

THE LANGUAGE BARRIER: PolyGram Music Publishing knows the value of a promotional CD when it comes to usage of its catalog. But, taking a lead from its chief, David Simone, the company is doing things a little differently lately.

In the first of a new series of promo CD, designed to pick up film and TV exposure, PolyGram has turned to the Beastie Boys for a collection of 12 instrumental tracks. The material, mostly culled from the group's B-sides, was compiled by Beastie Mike Diamond and appears on "The In Sound From Way Out!"

Instrumentals from a rap group are interesting in themselves, yet the packaging really puts the project in a class

by itself. The back liner notes are in French, giving the CD the alternate title "Le Son Hip Du Monde Hop!" The set has the look of a '50s LP, designed to appeal to the hi-fi set.

Says Danny Benair, the publisher's senior director of film and TV music exploitation, "David Simone feels that promotional CD box sets are cumbersome and sit on the wall. We want to keep our promo CDs as special as we can."

With plans to turn out about four such CDs a year, the ball is rolling on a set involving material by alternative acts, due early in 1995. Another is based on pre-1974 Elton John material.

While he promises special programming and graphics, Benair, who works with Dan Markell, creative manager of film and TV music exploitation, says he doesn't think PolyGram will "keep up the international flavor. We'll be going back to English notes." Benair also has collectability in mind—the company plans a limited 5,000-copy run of each set.

Meanwhile, the Beastie Boys CD will make the rounds of the Sundance Film Festival in Park City, Utah, this January, says Benair.

IN THE FAMILY: The Warner Music Group, with a music publishing outlet provided by its Warner/Chappell unit, has made a five-year, \$400,000 grant to the New York State Theatre Institute for the development and production of five "family-oriented" musicals. The works, says Warner Music Group chairman Robert Morgado, will respond "to the need for . . . theatrical entertainment [that] provides children with an introduction to this uniquely American art form."

Three musicals have already been selected: "A Tale of Cinderella," with a score by George David Weiss and Will Severin, will debut Dec. 4 at the NYS Theatre Institute at the Schact Fine Arts Center on the Russell Sage Campus in Troy, N.Y.; "Silver

Skates," with a score by Weiss (lyrics) and Bryon Janis (music), will debut in December 1995; and "The Snow Queen," based on a story by Hans Christian Anderson, will debut in December 1996.

MAKING HISTORY: The Clyde Otis Music Group, a repository of his songs, has notable representation in Billboard's 100th anniversary issue.

The Englewood, N.J.-based firm, operated by Isidro Otis, had three Otis songs on the top 12 of Billboard's Hot R&B singles chart for the period

Oct. 20, 1958, to June 25, 1984: "Baby (You've Got What It Takes)," with Brook Benton and Dinah Washington, placed at No. 4; "Kid-

dio" (11) and "It's Just A Matter Of Time" (12) were both recorded by Benton. An Otis-published track, "Topsy II," by drummer Cozy Cole, placed at No. 94 on the chart. Meanwhile, a 30-year-old Otis song, "Take A Look," was revived last year by Natalie Cole and the Take A Look Foundation (for which the song had been written), which seeks to eliminate racial and ethnic hatred among inner city youths.

ON ROCK WALK: Jerry Leiber & Mike Stoller, master rock'n'roll songwriters, have been inducted into Hollywood's Rock Walk, located at the Palace. The ceremony, which had the team place hand prints and signatures in cement, took place Nov. 17 during a party following the world premiere of theatrical revue "Smokey Joe's Cafe," a tribute to their collected works that features such rock perennials as "Jailhouse Rock," "Hound Dog," "On Broadway," "There Goes My Baby," and "Yakety Yak."

COPYRIGHT SUIT: ARL Music Inc. and JFB Music Inc. have filed a suit in a Los Angeles federal court against Death Row Records president Suge Knight, Interscope Records, Warner Bros. Music Corp., and the Atlantic Recording Group for copyright infringement. The plaintiffs—the publishing companies of rappers Just-Ice and KRS-One—allege that "substantially similar portions" of the song "Moshitup," recorded by Just-Ice on the Fresh album "Kool & Deadly," were used without permission on Snoop Doggy Dogg's album "Doggystyle."

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

1. Soundgarden, "Superunknown"
2. Sepultura, "Arise"
3. Marx, "Best Of Richard Marx"
4. Slayer, "Divine Intervention"
5. Slayer, "Decade Of Aggression."



by Irv Lichtman

amusement business					
BOXSCORE					
TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES SPIN DOCTORS	Tampa Stadium Tampa, Fla.	Nov. 22	\$2,204,750 Gross Record \$50/\$25	46,628 sellout	Concert Prods. International USA
ERIC CLAPTON JIMMIE VAUGHAN	McNichols Sports Arena Denver	Oct. 30-31	\$802,678 \$33/\$30.25	25,012 30,250, two shows	Fey Concert Co.
PET SHOP BOYS	National Auditorium Mexico City	Nov. 20-21	\$676,794 (2,301,100 Mexican pesos) \$42.94/\$35.29/ \$20.59	17,837 two sellouts	Ocesa Presents
CELINE DION MARC DUPRE	Montreal Forum Montreal	Nov. 24-26	\$486,972 (\$667,054 Canadian) \$49.50/\$39.50/ \$29.50	19,265 24,450, three shows	Donald K. Donald Prods.
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	ARCO Arena Sacramento, Calif.	Nov. 19	\$431,025 \$40/\$27.50	14,125 sellout	Bill Graham Presents
ERIC CLAPTON JIMMIE VAUGHAN	America West Arena Phoenix	Nov. 2	\$401,375 \$37.50/\$27.50	12,986 15,007	Fey Concert Co.
WHISPERS O'JAYS THE DELLS	Star Plaza Theatre Merrillville, Ind.	Nov. 23, 25-27	\$388,166 \$32/\$27	13,118 13,600, four shows, two sellouts	in-house
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Oakland-Alameda County Coliseum Oakland, Calif.	Nov. 18	\$374,469 \$45/\$28.50	11,315 13,070	Bill Graham Presents
DEEP PURPLE	Sports Palace Mexico City	Nov. 23	\$359,476 (1,222,220 Mexican pesos) \$52.94/\$32.29/ \$20.59	10,819 12,000	Ocesa Presents
BRYAN FERRY COMBUSTIBLE EDISON	Beacon Theatre New York	Nov. 21-23	\$290,055 \$50/\$35	7,553 8,547, three shows	Deisener/Slater Enterprises

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MUSIC PUBLISHING

**EXTREME SEES ITS CAREER AS MUCH MORE THAN 'WORDS'**

(Continued from page 19)

considering "III Sides" a commercial disappointment, at least in comparison to the expectations raised by the double-platinum "Pornograffiti" and the No. 1 "More Than Words." In contrast, "III Sides" generated no top 40 hits and faded quickly after a promising No. 10 debut on The Billboard 200. It has been certified gold.

However, the band itself remains happy with "III Sides" as an artistic achievement. "That album has yet to get its just desserts," Cherone says. "There's some frustration on our part, because this band has been building gradually, and we all felt 'III Sides' was a progression over our previous albums. But when it didn't have any pop hits, the perception became that the record didn't do well."

"When we put out 'More Than Words' and 'Hole Hearted,' that was a nice, comfortable little package that people could put us in. And when we came out with 'III Sides,' it's like people said, 'We don't want rock from you, we want rock from those other guys—we want ballads from you.'

"But in the end, this band will not be defined by one song, and I think that hurt us."

Bettencourt adds, "We had this glitch in our career [with 'More Than Words'], but instead of being able to come back down and pick up where we left off, people put us up on a higher plane and expected us to keep having these pop hits. We just wanted to go back to the pat-

tern we had been on, but everybody was expecting too much."

Expectations for "Waiting For The Punchline," both within the band and at A&M, are more realistic. "They have a strong core following that they've built up over the years, and we're approaching everything in terms of building that core following," Glass says. "Above that, any hits we get are gravy."

"One of the things we're trying to impress upon people is that this band isn't hit-driven. We're trying to survive trendiness, and let them have the kind of career that a band like Van Halen or Queensryche has—to build them through touring and good records, and build a solid foundation so they can have a nice, long career."

With that approach in mind, A&M is set to send the track "Hip Today" to album rock and metal radio outlets during the second week of December, in hopes that stations will add the song to their playlists in the new year. "We wanted people to have a month to live with the song before we started pushing it," Glass says.

In the weeks surrounding the album's release date, the band will make the promotional rounds to radio stations and music stores; Glass says she hopes to create "integrated events" in various cities to bring key local program directors and retailers together. Promo efforts at retail will include "all the appropriate programs for a band of this caliber," Mills adds; A&M plans to

concentrate most heavily on the Boston area, which the band still calls home, and where "we could put 6 million units in the stores and sell them all," Glass says, laughing.

When the band begins a tour of 1,000- to 2,000-seat theaters in mid-February, Cherone says fans can expect the group to concentrate on the new material; like "Hip Today," most of the 12 tracks on "Waiting For The Punchline" are straight-ahead rockers with a sound tailor-made for formats that mix acts like Aerosmith, Stone Temple Pilots, and Collective Soul. Listeners searching for a "More Than Words" clone will be disappointed, at least until they hear the acoustic guitars that lead off the album's next-to-last track and sole love song, "Unconditionally."

The track's position on the album reflects the band's musical priorities. "We feel like we're forced to play down that type of song—not that we can say to ourselves, 'Don't write ballads,' because you never know what you're going to write," Cherone says. "But we've been put in a position where we feel like we can't release 'Unconditionally' as a single, at least not at first."

"We joke about this all the time. We say, 'What's our greatest hits album going to be, all ballads?'"

Bettencourt laughs, then adds, "We just want to make sure that we try other things first, and see that the scales balance."

**'THEY'RE PLAYING MY SONG'**

*Ricky Van Shelton is one country artist who takes tradition very seriously. Looking for the perfect closing song for his latest album, "Love And Honor," the singer pulled out an Ernest Tubb classic. Originally written by Eddie Miller and Don Sessions, "Thanks A Lot" gets an updated western swing treatment in Van Shelton's capable hands.*

Edited By Peter Cronin

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Roschelle Publishing Co./  
Regent Music Corp. (BMI)

Ricky Van Shelton credits his older brother with turning him on to a lot of classic country music when he was still a kid. When the singer first heard Ernest Tubb, he knew he'd found a kindred spirit. "My brother was listening to people like Hank Williams and Ernest Tubb, and bluegrass people like the Osborne Brothers," Van Shelton says. "I always liked what Tubb did, not because he could sing so pretty, but because he was such a great stylist. He just had that certain something where he could just get the message across in a song, and I guess that's what it's all about. There's millions of people can sing really pretty, but you gotta have style. ET had it. For me, 'Thanks A Lot' goes back to the early '70s, when I bought this ET album. That song struck me right off, and I started playing it in some of the bands I was in around central Virginia. I've been doing it just like that ever since I first learned it. I don't change a song for a certain reason; I just do it the way I feel it. I'm kind of like Paul McCartney; I don't like to analyze a song, because it either happens or it don't. That's the magic of it. You try to be analytical about it, and it'll never happen."



VAN SHELTON

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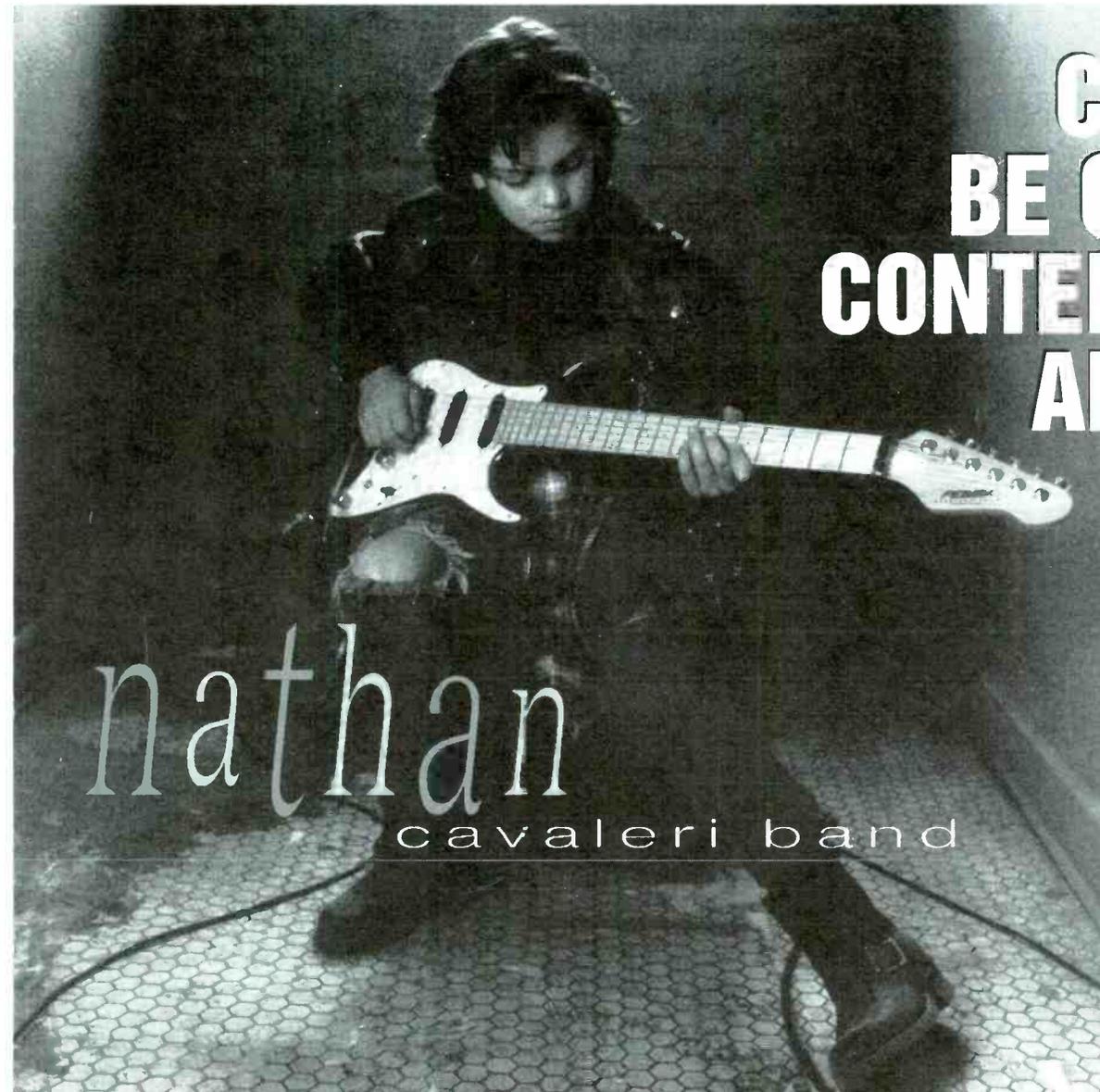
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nathan  
cavaleri band

# Artists & Music

## RETAIL GIVES PEARL JAM A NEW SPIN

(Continued from page 17)

based our buy on [‘Vitalogy’] on performance of ‘Vs.’,” Bell says. “We fully expect this could be just as big. [‘Vs.’ had] our biggest first week for a rock record.”

Roy Burkert, senior buyer for the 37-store, Troy, Mich.-based Harmony House chain, says sales on the vinyl ‘Vitalogy’ were “fabulous . . . It was our No. 1 Sony piece last week. It beat out Mariah Carey, Sade, ‘Forrest Gump,’ Streisand. It was unbelievable.”

Harmony House sold the LP for \$9.99, and Burkert notes that some customers “were buying two, three, four at a time.”

Vinyl sales of ‘Vitalogy’ were even more impressive at smaller chains. At the seven-store, Reseda, Calif.-based Moby Disc web, the album was the No. 1 seller of the week.

Moby Disc VP Bob Say says, “We sold a lot the first thing in the morning on Nov. 22, and then we had another surge later in the day, when people came to our stores after they couldn’t find it somewhere else.”

At the four-store, Dearborn, Mich.-based Repeat The Beat, owner Roman Kotrys says ‘Vitalogy’ was No. 3, following titles by Prince and the Cranberries. Kotrys says he ordered heavily on the vinyl version. “It builds toward the main event,” he says. “I had people buying vinyl that don’t even have record players anymore.”

The impressive sales of the vinyl ‘Vitalogy’ is a victory of sorts for the band. Bassist Jeff Ament says Pearl Jam front man Eddie Vedder wrote “Spin The Black Circle” “because he loves vinyl.”

Dan Beck, Epic VP of product development, adds, “This is the vision that band had for the project. It’s tremendous to see it come to fruition.”

The vinyl version of ‘Vitalogy’ has the look and feel of a ‘70s rock album. The cover of the gatefold sleeve looks like an old photo album. One sleeve of the two-pocket jacket houses an eight-page booklet filled with photos, lyrics, and passages and graphics culled from the 1927 book by Dr. E.H. Ruddick after which the album is named.

The CD version will come in a special package containing no plastic. The booklet, reduced to CD size, is 36 pages, and the disc is housed in a black sleeve reminiscent of an old ‘78 jacket. Ament says the special package costs 50 cents more per unit, a charge that will be absorbed by the band and Epic. The CD will carry a \$16.98 list.

Pearl Jam’s vinyl crusade isn’t limited to its new releases. Making its bow on vinyl in mid-December will be the band’s 1991 debut ‘Ten.’

“We want all of our records to be available on vinyl,” Ament says. “Years ago, when the record companies decided that they were going to go with

the CD format and phase out vinyl, there were a lot of people that listened to records that were unfairly taken out of the loop. I was one of those people.”

On Nov. 8, Epic released “Spin The Black Circle” b/w “Tremor Christ,” Pearl Jam’s first commercial U.S. single. It is available on CD and vinyl.

Ament says the band opted to release a U.S. single after they saw the demand for the band’s import singles.

The domestic single peaked at No. 18 on the Hot 100 two weeks ago, largely on the basis of sales. This week, it falls to No. 54. In addition, both tracks have charted on the Modern Rock Tracks and Album Rock Tracks charts. This week on the Modern Rock Tracks chart, Pearl Jam logs in with “Better Man” at No. 14, “Tremor Christ” at No. 30, and “Corduroy” at No. 38. On Album Rock Tracks, “Better Man” is No. 16, while “Tremor Christ” is No. 19.

As was the case with ‘Vs.’, Pearl Jam has no plans to make any video-clips to promote ‘Vitalogy.’

The band plans to tour in the Far East in late February and March, and Ament is optimistic that the group will stage a U.S. tour. “It depends on what happens with the Ticketmaster thing,” Ament says, “but we’ll try to put something together by next summer.”

Assistance in preparing this story was provided by Don Jeffrey in New York.

## THROWING MUSES GO TO ‘UNIVERSITY’

(Continued from page 19)

it needs to “build a story first,” since the Muses have no history at the format.

A videoclip of the track will be submitted to MTV in early January.

There are also plans to take the track “Snakeface” to album alternative stations, which embraced “Hips And Makers.”

In addition, the band is set to play a few select dates in the U.S., following the album’s release, before traveling to Europe. The trio will return to the States for a full-fledged club tour in March.

The Muses cut “University” at Daniel Lanois’ New Orleans studio in December 1993, a few weeks after Hersh completed “Hips And Makers,” an album she never intended for release.

“I just wanted to get it out of my head and out of the band’s way,” she says. “I didn’t expect anyone to listen to it. It was almost the soundtrack to my photo album at home.”

Yet “Hips And Makers” did garner

attention. Weiss says that the solo album outsold all of the previous Muses albums. “The perception of Kristin as a real artist was really helped along by the solo album,” he says. “It also helped her gain a whole new layer of support at the label.” According to SoundScan, “Hips And Makers” has sold 52,000 copies.

Returning to the electric guitar after recording the acoustic “Hips And Makers” “felt like flying,” says Hersh.

“University” is the band’s second album recorded with founding drummer David Narcizo and bassist/former roadie Bernard Georges as a trio, a format that Hersh has grown to love. “It feels like a triangle of strength to me,” she says. “We all know each other’s parts, and now I’m free to play any leads that I write . . . The amount of space actually gives you more dynamic control.”

After discovering the liberating experience of playing in a trio, Hersh called on friends who have played in trios, such as Sugar’s Bob Mould. “I chewed them out for not telling me how great it is,” she says. “I was really pissed at Bob, because he’s been in a trio his whole life.”

The album also marks the second time the band has produced itself. “This one is very, very produced, but in an organic way,” says Hersh. “It’s detailed, but not slick. ‘Red Heaven’ was a very live record, almost like a band’s first record often is.”

The fact that other female-lead bands have risen to the forefront while the Muses have toiled away in obscurity isn’t lost on Hersh. “If I really cared about selling a lot of records, I’d be pretty upset,” she says. “But I just don’t come from that perspective. I’ve never been in, so I’ve never been out.”

Hersh, a mother of two, has been unwilling to fit into a neat marketing mold. “It’s often hard to market a female musician who isn’t one-dimensional, who actually acts like the women you know, rather than something that is more easily understood like a jock, a sex kitten, or an artist with a capital ‘A.’”

Hersh prefers to be herself, which she says has worked just fine. “There have been no demands made on me to be anything more than what I am,” she says. “I speak for people, instead of just women.”

## METHENY RETURNS TO GROUP GROOVE

(Continued from page 20)

ECM in the mid-‘70s, making 11 albums for the German label, including such milestones as “Travels” and “Rejoicing.” By the late ‘80s, Metheny’s recording of minimalist composer Steve Reich’s “Electric Counterpoint” for Elektra/Nonesuch and his collaboration with Mays and David Bowie on the EMI soundtrack to the film “The Falcon And The Snowman” were signposts to his progressive ambitions.

“To be an improvising musician today is something I take very, very seriously,” Metheny says. “I use that as an opportunity to continue my research, whether on my own or with the group. It’s almost like being an organization that gets funding from a large corporation to explore the subject you’re interested in. And, of course, we get our mandate from the people who buy the records.”

“This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future ‘knock-out’ events.” Monique R. Perez, Events Coordinator, City of Miami.

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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	1	12	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
2	10	58	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
3	2	63	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
4	5	19	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
5	9	20	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
6	3	4	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
7	7	16	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
8	18	3	DAVID LANZ NARADA 61046 (10.98/15.98)	CHRISTMAS EVE
9	12	28	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
10	6	12	RAPPIN' 4-TAY CHRYSALIS 30889*EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
11	8	12	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
12	16	22	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
13	4	5	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
14	13	8	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
15	11	39	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
16	14	5	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
17	27	5	LORDS OF ACID WHITE LABELS/AMERICAN 45574*WARNER BROS. (10.98/16.98)	VOODOO-U
18	20	10	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS
19	15	13	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
20	19	9	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE

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	39	6	STEVEN CURTIS CHAPMAN SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
22	24	14	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
23	30	17	LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
24	17	5	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)	THE DEAD HAS ARISEN
25	31	6	ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98)	AGAINST THE GRAIN
26	28	8	TONY TERRY VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
27	36	22	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
28	25	4	VICIOUS EPIC STREET 57857*EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
29	—	5	CARLOS VIVES POLYGRAM LATINO 518884 (8.98/13.98)	CLASICOS DE LA PROVINCIA
30	—	3	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
31	21	4	K-DEE LENCH MOB 1002 (10.98/16.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
32	—	1	CARMAN SPARROW 1387 (9.98/13.98)	THE STANDARD
33	—	32	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/15.98)	I AM THE CUTE ONE
34	23	8	PARIS PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
35	26	2	MARY-KATE & ASHLEY OLSEN DUAL STAR 35049/BMG KIDZ (9.98/15.98)	GIVE US A MYSTERY
36	—	12	SELENA EMI LATIN 28803 (8.98/12.98)	AMOR PROHIBIDO
37	35	2	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
38	38	10	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
39	32	4	G. LOVE & SPECIAL SAUCE OKEH 57851/EPIC (9.98 EQ/15.98)	G. LOVE & SPECIAL SAUCE
40	34	12	FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)	THIS PERFECT WORLD

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

**ATTITUDE LINES:** On Dec. 1, Jacksonville, Fla.-based bass/hip-hop label Attitude Records instituted five 900 numbers to help promote four albums by its artists—and possibly make a few bucks for the acts in the process.

Each of the acts—**I.C. Red**, **C.C. Lemonhead**, **DJ Trans**, and **Quad Force**—has its own number for fans to hear a 10-minute recording featuring

calls cost 99 cents per minute. “The individual lines for the acts are geared for the consumers to get a taste of the album cut by cut,” says **Jeff Cohen**, president of Attitude. “The Attitude line is geared for mom-and-pop retailers. Sales reps have hundreds of titles, they can’t bring everything to retailers, so this will help let them know where we’re putting ads, where the radio airplay is, and what’s going on press-wise.”

Cohen claims that the label doesn’t stand to make money off the venture. The phone service receives half the proceeds, and the acts will receive the rest, he says.

The 900 numbers are advertised in Billboard and the Source. Retailers also will learn of the service through a direct-mail piece sent by the label. Additionally, the albums by the four acts will feature stickers with the appropriate 900 number.

**THE BIRTH OF Excellence:** World Domination is about to embark on what it calls its biggest campaign ever for **Low Pop Suicide’s** second album, “The Death Of Excellence,” due Jan. 24.

“This time, we’re not basing a campaign around jumping with a single straight to radio and MTV,” says label co-owner and director of A&R **Dave Allen**, who is a former



**Turks' Trek.** New Bomb Turks return from Europe Dec. 14, then head out for a stateside trek in February in support of their second full-length album, “Information Highway Revisited,” due Tuesday (6) on Crypt/Matador. A video for the Columbus, Ohio, punk outfit’s “Girl Can Help It” will be serviced shortly.

cus on the label, drummer **Jeff Ward** died last March. **Mark Leonard** and **Melle Steagal** have stepped in as bassist and drummer, respectively.

“Low Pop was known as another Dave Allen project, and now it’s just an umbrella where I do my thing,” says Boston. “Time will tell whether they embrace it... This album, I feel, appeals less to the Beavis and Butt-head fans, but it’s still dark and twisted.”

ing to hold back on [commercial] radio until it gets a groundswell of opinion behind it.” Boston and company hit the road in mid-February.

**MURMURING:** The **Murmurs’** self-titled MCA Records debut bows at No. 19 among Heatseekers titles in the East North Central region this week. The band opens for

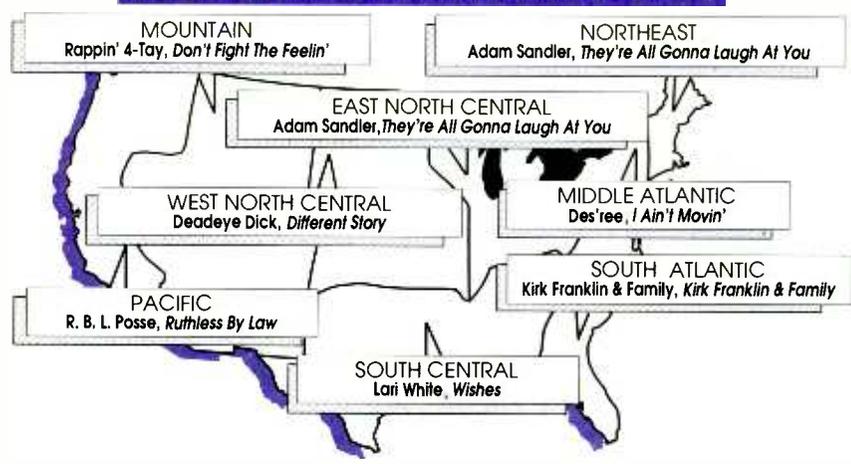


**Christmas Gift.** Liz Story’s fourth album, “The Gift” on Windham Hill, moves 23-14 among Heatseekers titles in the Northeast region this week. The pianist explores the varied aspects of Christmas on the album, which includes the Trappist chant “Pange Lingua” and “The Christmas Song.”

tour dates, as well as four or five album cuts introduced by the act. (Lemonhead has produced and written music for **95 South** and **69 Boyz**).

The label also has its own 900 number for retailers, who will be reimbursed with product for the first 10 calls. The

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. Adam Sandler, <i>They're All Gonna Laugh...</i>	1. Kirk Franklin/Family, <i>Kirk Franklin/Family</i>
2. Kirk Franklin/Family, <i>Kirk Franklin/Family</i>	2. Martina McBride, <i>The Way That I Am</i>
3. Deadeye Dick, <i>A Different Story</i>	3. Lari White, <i>Wishes</i>
4. Martina McBride, <i>The Way That I Am</i>	4. Des'ree, <i>I Ain't Movin'</i>
5. Rachelle Ferrell, <i>Rachelle Ferrell</i>	5. Rachelle Ferrell, <i>Rachelle Ferrell</i>
6. Lari White, <i>Wishes</i>	6. Sounds Of Blackness, <i>Africa To Africa</i>
7. Ken Mellons, <i>Ken Mellons</i>	7. Usher, <i>Usher</i>
8. Des'ree, <i>I Ain't Movin'</i>	8. Helen Baylor, <i>The Live Experience</i>
9. Lucas, <i>Lucacentric</i>	9. Adam Sandler, <i>They're All Gonna Laugh...</i>
10. Crystal Waters, <i>Storyteller</i>	10. Deadeye Dick, <i>A Different Story</i>

member of **Low Pop Suicide** and **Gang Of Four**. “Low Pop has a very strong street-level sales base, and we’re hoping to double or triple it.”

The band now features only one of the trio’s founding members: singer/guitarist/songwriter **Rick Boston**. Aside from Allen leaving to fo-

For the first time, the label sent an act on a retail branch trip with just the singer and an accompanist. In November, Boston and his violin-playing girlfriend **Jessy Greene**, who also plays on the album, visited 10 RED branches by day and performed at coffee-houses at night.

Ads are running in such fanzines as *Magnet* and such consumer publications as *Alternative Press* and *Spin*. A direct-mail campaign is also in the mix.

On the radio front, the label plans to attack college radio aggressively in early January with “Suicide Ego” before setting its sights on commercial modern rock outlets.

Allen says the label experienced its greatest college radio success to date with the latest **Sky Cries Mary** album. “We want to repeat that, at least, for **Low Pop**. We’re go-



**Funky Stuff.** Boxing Gandhis are racking up album alternative airplay on such outlets as **KIOT Santa Fe**, **N.M.**, and **KSCA L.A.** for “If You Love Me,” “Stranded,” and “In This House,” from their self-titled **Mesa** debut. The seven-piece funk band plans to tour in February, including stops at **WEA** branches, retailers, and radio station-sponsored shows.

**Joe Jackson** from Monday (5) through Dec. 14.

**ROAD WORK:** Reprise’s **Mudhoney** hits the road for a series of West Coast dates Dec. 2-15... **RCA’s 360’s** head out with the **Soup Dragons** Saturday (3) through Dec. 17.

## Brownstone Gets Unusual Push MJJ Trio Promoted Prior To Releases

BY GIL GRIFFIN

WASHINGTON, D.C.—In late summer, MJJ/Epic launched a promotion assault for Brownstone, a female vocal trio whose album would not be released until winter. The hope was to build radio awareness of the group and prepare consumers for the release of its debut set, "From The Bottom Up," on Jan. 10, 1995.

So far, the strategy seems to be paying off. The Aug. 23-released debut single, "Pass The Lovin'," peaked at No. 58 on the Hot R&B Singles chart and has sold 13,000 copies, according to SoundScan.

The follow-up single, "If You Love Me," is currently No. 12 on the Hot R&B Singles chart and has sold 9,000 units since its Oct. 18 release, according to SoundScan.

In a nontraditional move, Brownstone went on a national promotion tour prior to the release of "Pass The Lovin'." The label also issued the video of the single prior to servicing radio with the single.

"Some people thought that approach went against the grain... I like to do the work up front instead of waiting until the last minute," says Lamont Boles, senior VP of black music for Epic.

Boles used a similar strategy while working as LaFace Records VP of operations, where he helped develop a similar setup plan for TLC's debut album, "Oooooooh... On The TLC Tip," which has sold 2.2 million units, according to SoundScan.

Says Boles, "I believe in a two- to three-month introduction of the group. I want to see a buildup."

While the MJJ/Epic marketing plan is similar to the LaFace strategy, there is less emphasis on the imaging of Brownstone.

"We're not looking for a concept

with Brownstone as we did with TLC," Boles says. "We want them to be judged by their talent."

Brownstone, which consists of Nicci, Maxee, and Mimi—all in their early 20s, auditioned for MJJ label owner Michael Jackson at his Los Angeles studio and were subsequently signed to a record deal.



BROWNSTONE

Boles dismisses notions that the group is riding on Jackson's coattails. Boles says if Jackson gets involved in the project, "it'll be later down the line."

Says Nicci, "We get questions about Michael all the time. Fans ask us about him, or they're negative and ask us questions like, 'Don't you hate all those other girl groups who can't sing?' We don't even answer that."

Boles says Brownstone's congenial nature will help make "If You Love Me" a female anthem.

"It's a song that will hit with all female demographics," he says, "because it's a question women ask men: 'If you love me, why don't you show it?'"

Says Nicci, "It has that potential. It reflects the desires of women—I think every woman feels that way."

Brownstone wrote the passionate, uptempo single with Gordon Cham-

bers. The writer also worked with Brownstone on the ballad "Half Of You."

Brownstone writes its songs with a great deal of emphasis on melody and harmony. "Sometimes, we literally sit together in a circle and write," says Nicci. "We'll get tracks from producers and we come up with melodies."

"Maxee comes up with smooth sounds and Mimi writes a lot of lyrics based on her poetry. I do a combination of both. There's not a song on the album about anything we haven't experienced."

Brownstone explores a broad musical range on "From The Bottom Up." Its cover of the 1970s Eagles standard "I Can't Tell You Why" is a nostalgic treat, while "Sometimes Dancin'" offers a lively reggae vibe.



Star Power. Vocalist Gladys Knight, center, stands with Motown group Boyz II Men during a video shoot for "End Of The Road Medley," the current single from Knight's second MCA album, "Just For You." The medley features covers of "If You Don't Know Me By Now" by Harold Melvin & the Blue Notes, "Love Don't Love Nobody" by the Spinners, and Boyz II Men's "End Of The Road."

## Jackson Trades The Dirty For The Diverse; Black Music Hall Of Fame Coming Soon

**KINDER, GENTLER MILLIE:** Making a right turn in her career path, saucy entertainer Millie Jackson took a more conservative approach to recording her current album "Rock N' Soul."

Racy, tell-it-like-it-is lyrics have always been a calling card for Jackson, especially during her stage show. However, the Ichiban artist remains a legitimate vocalist.

"Rock N' Soul" is a collection of 11 diverse tracks, ranging from a remake of country artist Vince Gill's "Whenever You Come Around" to the Def Leopard cover "Pour Some Sugar On Me." The album provides a platform from which Jackson issues sincere rock/R&B music—sans the raunchy poetry.

Jackson says the conceptual departure on "Rock N' Soul" is, in part, a result of her dissatisfaction with music played on the radio. "It all sounds the same, and I wanted to show you can make different kinds of good music," she says.

The label currently is working two singles simultaneously: the rock-oriented "Love Quake" and the R&B-ish "Check In The Mail."

Significant airplay has been slow to materialize, according to BDS (a total of 26 spins between the two for the week ending Nov. 28), and the album has yet to chart. Still, "Rock N' Soul" has sold a respectable 1,400 units since its Oct. 25 release, according to SoundScan.

On Sept. 27, Jive Records released "The Very Best! Of Millie Jackson," a compilation of her work on the label spanning the mid-'80s to early 1991. So far, the album has sold 4,000 copies, according to SoundScan.

This suggests that Jackson retains a loyal fan base that has allowed her to enjoy a 26-album, 20-year career.

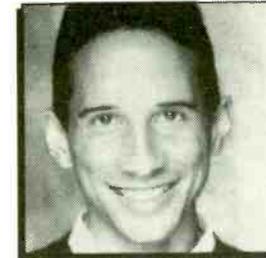
Recently, Jackson took one of her popular singles, "Young Man, Older Woman," and turned it into a successful musical comedy.

Jackson, who directs and produces "Young Man, Older Woman," says the show has sold out performances at theaters across the country since its opening a year ago.

"The musical features stuff from my previous recordings, and is about a relationship between an older woman and younger man—just like the song," she says.

The musical is playing in Dayton, Ohio, Thursday (8) through Dec. 11.

"Young Man, Older Woman" premieres in New York Jan. 10 at the Beacon Theater and is scheduled to run through Jan. 22. A press reception/showcase is being planned during the show's run, though a venue and date have not been announced.



by J. R. Reynolds

**RIBBON-CUTTING:** Construction has begun on the National Black Music Hall Of Fame, a facility honoring those responsible for the development, performance, and promotion of black music.

Reprise act Earth, Wind & Fire helped New Orleans mayor Marc Morial break ground during a ceremony Nov. 23 at that city's Perseverance Hall,

the centerpiece of Armstrong Park in the Crescent City.

EWf, as part of its current concert tour, performed that evening at Saenger Theater.

Phase one of the facility's development involves renovations to Perseverance Hall, which is being converted into an exhibit space and will be adjacent to a new, small outdoor performance venue.

Says Jackie Harris, executive director of the New Orleans Music and Entertainment Commission, "We expect phase one to be completed by February 1995, at which time a gala fundraising concert will be held."

Phase two includes the establishment of a museum housing memorabilia from domestic and international black music artists. The museum also will include an audio/visual exhibit space.

Harris says completion of the entire facility is not expected before 1997.

An awards program is slated to become an eventual part of the Hall Of Fame.

In 1992, the city set up a trust fund of \$500,000 to develop the Hall Of Fame. Harris says the music industry's support was vital to the success of the project. "Ernie Singleton [MCA black music president] has agreed to chair the selection criteria committee, and Sidney Miller [publisher of BRE magazine] is chairing the committee for creating the facility's mission statement," says Harris.



Chance Encounter. Lifestyles/Relativity recording artist Blak Czer, right, stands with Death Row/Interscope artist Lady Of Rage at a rap awards show held recently in Las Vegas.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 50 entries for Hot R&B Airplay.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 13 entries for Hot R&B Recurrent Airplay.

Recurrents 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 with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 50 entries for R&B Singles A-Z.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Contains 50 entries for Hot R&B Singles Sales.

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

# Billboard<sup>®</sup> TOP R&B ALBUMS<sup>™</sup>

FOR WEEK ENDING DEC. 10, 1994

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	NEW	1	REDMAN RAL 523846*/ISLAND (10.98/16.98) 1 week at No. 1	DARE IZ A DARKSIDE	1
2	63	2	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
3	NEW	1	ICE CUBE PRIORITY 53921* (10.98/16.98)	BOOTLEGS & B-SIDES	3
4	3	8	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
5	1	2	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
6	6	13	BOYZ II MEN <sup>▲</sup> MOTOWN 0323 (10.98/16.98)	II	1
7	2	2	TLC LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	2
8	4	6	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
9	5	6	SCARFACE RAP-A-LOT 39946*/NOD TRYBE (10.98/15.98)	THE DIARY	2
10	7	6	SOUNDTRACK <sup>●</sup> MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
11	NEW	1	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
12	22	2	KENNY G ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	12
13	8	7	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
14	10	8	ANITA BAKER <sup>▲</sup> ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
15	12	10	BRANDY <sup>●</sup> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	7
16	23	2	MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	16
17	13	23	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
18	NEW	1	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
19	14	3	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
20	9	5	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
21	15	15	GERALD LEVERT <sup>●</sup> EASTWEST 92416/AG (10.98/15.98)	GROOVE ON	2
22	18	10	LUTHER VANDROSS <sup>▲</sup> LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
23	16	23	BONE THUGS N HARMONY <sup>▲</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
24	11	2	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
25	17	11	THE NOTORIOUS B.I.G. <sup>●</sup> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
26	21	11	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
27	20	7	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
28	19	9	PETE ROCK & C.L. SMOOTH ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	9
29	29	26	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
30	28	22	KEITH SWEAT <sup>●</sup> ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
31	26	4	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
32	24	4	BRAND NUBIAN ELEKTRA 61682* (10.98/15.98)	EVERYTHING IS EVERYTHING	13
33	38	9	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
34	27	3	H-TOWN LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	21
35	35	31	AALIYAH <sup>▲</sup> BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
36	25	3	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
37	98	2	NATALIE COLE ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	37
38	36	96	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
39	33	14	CHANGING FACES <sup>●</sup> SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
40	31	22	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10.98/16.98)	KEEPERS OF THE FUNK	16
41	39	33	MEN AT LARGE EASTWEST 92459/AG (10.98/15.98)	ONE SIZE FITS ALL	17
42	32	25	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
43	30	10	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
44	48	17	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
45	34	29	DA BRAT <sup>●</sup> SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
46	45	41	TONI BRAXTON <sup>▲</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
47	43	39	WARREN G <sup>▲</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
48	44	36	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19

49	47	49	61	AARON HALL <sup>●</sup> SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
50	53	47	25	PATTI LABELLE MCA 10870 (10.98/15.98)	GEMS	7
51	40	26	22	BIG MIKE <sup>●</sup> RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
52	49	44	55	R. KELLY <sup>▲</sup> JIVE 41527 (10.98/15.98)	12 PLAY	1
53	42	37	13	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
54	37	45	4	K-DEE LENCH MOB 1002 (10.98/16.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	37
55	54	51	27	HEAVY D & THE BOYZ <sup>●</sup> UPTOWN 10998*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
56	58	52	9	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
57	55	57	80	JANET JACKSON <sup>▲</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
58	70	79	106	KENNY G <sup>▲</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
59	50	53	4	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	45
60	64	58	14	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
61	46	46	5	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
62	56	50	13	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
63	57	40	5	FU-SCHNICKENS JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	19
64	65	78	105	SOUNDTRACK <sup>▲</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
65	68	63	59	SALT-N-PEPA <sup>▲</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
66	51	43	8	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
67	NEW	1	VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	67	
68	75	69	65	MARIAH CAREY <sup>▲</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
69	59	42	5	WILLIE D WRAP 8141*/MCHIBAN (11.98/16.98)	PLAY WITCHA MAMA	31
70	78	86	32	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
71	67	55	8	TONY TERRY VIRGIN 39861 (9.98/15.98) HS	HEART OF A MAN	47
72	66	70	67	BABYFACE <sup>▲</sup> EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
73	69	60	19	MC EHT FEATURING CMW <sup>●</sup> EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
74	62	62	53	SNOOP DOGGY DOGG <sup>▲</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
75	52	28	3	GOLDY DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28
76	60	56	31	OUTKAST <sup>●</sup> LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
77	41	24	4	DA LENCH MOB STREET KNOWLEDGE 53939*/PRIORITY (10.98/16.98)	PLANET OF DA APES	14
78	61	61	20	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
79	76	66	14	THE JERKY BOYS <sup>●</sup> SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
80	82	71	9	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
81	94	—	2	J. LITTLE ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	81
82	80	83	28	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
83	74	—	2	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	74
84	73	73	11	JONATHAN BUTLER MERCURY 522682 (10.98 EQ/15.98)	HEAD TO HEAD	32
85	81	64	18	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
86	77	68	8	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
87	71	59	8	PARIS PRIORITY 53882* (10.98/16.98) HS	GUERRILLA FUNK	20
88	97	85	5	MARVIN SEASE JIVE 41549 (9.98/13.98)	DO YOU NEED A LICKER	69
89	89	67	40	ARETHA FRANKLIN <sup>●</sup> ARISTA 18722 (10.98/16.98)	GREATEST HITS (1980-1994)	23
90	RE-ENTRY	17	COOLIO <sup>▲</sup> TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5	
91	100	96	26	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
92	85	75	14	WEST COAST BAD BOYS NO LIMIT 7187/SMG (9.98/15.98)	ANOTHA LEVEL OF THE GAME	29
93	72	54	5	ARTIFACTS BIG BEAT 92397*/AG (9.98/15.98) HS	BETWEEN A ROCK AND A HARD PLACE	17
94	90	84	10	DR. DRE TRIPLE X 51170* (10.98/16.98)	CONCRETE ROOTS	14
95	RE-ENTRY	44	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	35	
96	RE-ENTRY	29	ALL-4-ONE <sup>▲</sup> BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12	
97	RE-ENTRY	54	ZAPP & ROGER <sup>●</sup> REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9	
98	RE-ENTRY	49	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15	
99	91	—	19	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
100	86	74	36	SOUNDTRACK <sup>▲</sup> DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1

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

## THE RAP COLUMN

(Continued from page 25)

sence from the spotlight stems from a bad first contract.

Says Dane, "I felt I wasn't making what I should have been making, so I rebelled. I didn't want to make records at all. I learned more about the business."

After leaving Profile in 1991, he signed with Rap-A-Lot Records and moved to Houston.

"At first they were enthusiastic about doing a Dana Dane project," he says. "But by the time I arrived, they were going through structural changes. Things took longer than

expected, and I was getting fed up. I figured I had to make another move."

In January 1994, Dane re-located to Los Angeles. There he met label owner Battlecat, who signed him to Lifestyles, which has a distribution arrangement with Maverick.

Assuming his deal with Rap-A-Lot was terminated, he began tracking a new long-player. Unfortunately, the contract was still in effect, and when Lifestyles/Maverick began issuing "Record Jock" in July 1994, it had to stop the presses

when Rap-A-Lot protested.

"It took a minute—about 2½ months—to get [Rap-A-Lot] out of the way," Dane says. The single was re-released Nov. 29.

"Record Jock" deals with sack-chasers—women who become attracted to famous names, not persons.

Dane says, "When I would go to clubs without my Kangol cap, suit, and glasses—not looking like Dana Dane—I would try to rap to girls and they would be like, 'Puleez!' After I got off the mike at the end of

the night and they found out I was Dana Dane, the same girls would come back wanting to give me play. That's the idea behind the song."

Another track, "Nina," leads listeners into believing the song is about a girl and her p-whipped man. In fact, it's about a brother who allows his gat to dominate his lifestyle.

"I like writing songs that leave a lot to the listener's imagination," says Dane.

"Chester," the most serious song on "Rollin'," takes on the issue of

child abuse. Dane developed the idea from television. "One day there were so many news stories about child molestation, I had to touch on the subject," he says. "Hopefully, the song will cause some kid who has been abused to speak up and tell somebody."

Maverick is building an awareness campaign for Dane using street promotion teams that issue stickers, T-shirts, and album samplers at colleges, hair salons, retail stores, and other public centers.

(Continued on next page)


**SUZANNE BAPTISTE'S  
RHYTHM  
SECTION™**

**HOT STEPPERS:** In only its fifth week on the Hot R&B Singles chart, "Creep" by TLC (LaFace) slips into the No. 1 position this week. It has the largest increase in total points on the entire chart, and is likely to hang around at the top for a couple of weeks. However, the competition is stiff. "Before I Let You Go" by Blackstreet (Interscope) has the second-largest increase in total points and secures its position as a serious contender for No. 1 with major gains in both sales and airplay. "On Bended Knee" by Boyz II Men (Motown) is also a serious contender, but may be hurt by the popularity of their album's first single, "I'll Make Love To You."

**SECOND COMING:** You may have noticed that we have switched the order of Toni Braxton's double-sided single "I Belong To You"/"How Many Ways" (LaFace). This was done because the airplay on "I Belong To You" has exploded, and is now bigger than "How Many Ways." Now that the remix of "I Belong" is available commercially, sales of this single have started to pick up again. "I Belong" is No. 1 at WMYK Norfolk, Va., and top 10 at 10 others, including WJLB Detroit, WUSL Philadelphia, and WZFX Fayetteville, N.C.

**PROVE IT:** Nicci, Maxee, and Mimi, aka Brownstone, continue to climb up the chart with "If You Love Me" (MJJ/Epic). These newcomers are proving their talent. When they auditioned for Michael Jackson, it took only one a cappella song to convince Jackson to sign the act to his MJJ Music label. "If You Love Me," which anyone who ever thought she was in love can relate to, was written by Nicci and Gordon Chambers, who is the entertainment editor for Essence magazine. (They did a great job.) "If You Love Me" is No. 1 at KTOW Tulsa, Okla., and top 10 at 15 other stations, including WGCI Chicago, WKKV Milwaukee, and WCDX Richmond, Va.

**COMING ON STRONG:** "I Apologize" by Anita Baker (EastWest) debuts at No. 15 on the R&B singles chart, earning the Hot Shot Debut honor. This track has been a favorite at radio since the release of her current album. In its first week as a single, "I Apologize" is already No. 1 at WWIN Baltimore and top five at seven other stations, including WDZZ Flint, Mich.; WJLB Detroit; and WKYS Washington, D.C.

**RECORDS TO WATCH:** "Can I Stay With You" by Karyn White (Warner Bros.) gets a boost in airplay, giving it the Greatest Gainer/Airplay award. It moves into top 10 rotation at WVEE Atlanta and WFLM West Palm Beach, Fla., and is breaking fast at the following stations: WQMG Greensboro, N.C.; WWWZ Charleston, S.C.; WHRK Memphis; and WDZZ Flint, Mich. With a 28% increase in sales, "Bring The Pain" by Method Man (Def Jam) wins the Greatest Gainer/Sales honor.

**RAPPIN' IT UP:** This week's Hot Shot Debut on the Top R&B Albums chart is "Dare Iz A Darkside" by Redman (RAL), debuting at No. 1. This is the sixth week in a row that a rap record has been the Hot Shot Debut. "Amerikka's Nightmare" by Spice 1 (Jive) makes a huge jump, 63-2, earning Greatest Gainer honors. Meanwhile, Ice Cube is back again with "Bootlegs & B-Sides," debuting at No. 3. Another long-awaited release is "Behind Bars" by Slick Rick (Def Jam), which debuts at No. 11.

**BUBBLING UNDER™ HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	5	SLYDE CAMEO (WAY 2 FUNKY/RAGING BULL)	
2	7	5	THE HUMP IS ON J. LITTLE (ATLANTIC)	
3	10	3	I GET A BUZZ CATO (WARNER BROS.)	
4	4	5	PIMP OF THE YEAR DRU DOWN (RELATIVITY)	
5	9	7	BLOWIN' UP QUO (MJJ/EPIC)	
6	13	9	RUNNING AWAY NICOLE (AVENUE)	
7	24	2	TAKE YOU THERE PETE ROCK & C.L. SMOOTH (ELEKTRA)	
8	17	5	HOLD ON TANYA BLOUNT (ISLAND)	
9	11	6	ALL I NEED IS A CHANCE TAKE 6 (REPRISE)	
10	19	3	I DO PATRICE RUSHEN (SIN-DROME)	
11	20	4	FRONT, BACK & SIDE TO SIDE UNDERGROUND KINGZ (JIVE)	
12	15	5	RICH GIRL LOUCHIE LOU & MICHIE ONE (VP)	
13	—	6	SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	25	2	TRYING NOT TO BREAK DOWN BOBBY WOMACK (CONTINUUM)	
15	—	1	AFRICA'S INSIDE OF ME ARRESTED DEVELOPMENT (CHRYSALIS/EMI)	
16	14	5	VOCAB FUGEES (TRANZLATOR CREW) (RUFFHOUSE)	
17	—	1	WHUTCHA WANT? NINE (PROFILE)	
18	18	2	DAAAM! THA ALKAHOLIKS (LOUD/RCA)	
19	6	3	SCALP DEM SUPER CAT (COLUMBIA)	
20	—	1	(SHE'S GOT) SKILLZ ALL-4-ONE (BLITZZAT/ATLANTIC)	
21	23	3	OLD SCHOOL MEGA MIX BAR-KAYS (BASIX)	
22	22	11	LUCAS WITH THE LID OFF LUCAS (BIG BEAT/ATLANTIC)	
23	—	1	I WISH SHANICE (MOTOWN)	
24	—	4	RETURN OF THE HIP HOP FREAKS NICE & SMOOTH (RAL/ISLAND)	
25	21	5	ONE LOVE NAS (COLUMBIA)	

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

**THE RAP COLUMN**

(Continued from preceding page)

Also the label has been mailing out postcards.

The video for "Record Jock" was lensed by director Fab 5 Freddy, who also appears in the clip.

According to Ed Strickland, Maverick's VP of urban marketing and promotion, the single is receiving mix-show airplay around the country. It received 25 spins at WZAK Cleveland during the week ending Nov. 28, according to Broadcast Data Systems.

"Because of the [Rap-A-Lot] legal tangle, we had to move at an accelerated pace," Strickland says. "We did a 10-week setup in five weeks."

Says Dane, "I've been missing in action in the music industry for a few years now, so I've got a lot of ground to make up."

**WHETHER IT'S** THROUGH careful whispers of record company Deep Throats, party conversations, or newspaper headlines, this column constantly receives reports of rappers acting up, going off, or showing out.

We hear about MCs cursing radio jocks on the air, threatening label executives in their offices, bullying journalists over the telephone, and wrecking concert stages when audiences don't respond enthusiastically.

These artists are simply biting the hands that feed them.

The record industry refers to cassettes, compact discs, and 12-inch vinyl as "product." But performers should view themselves as the product and should conduct themselves

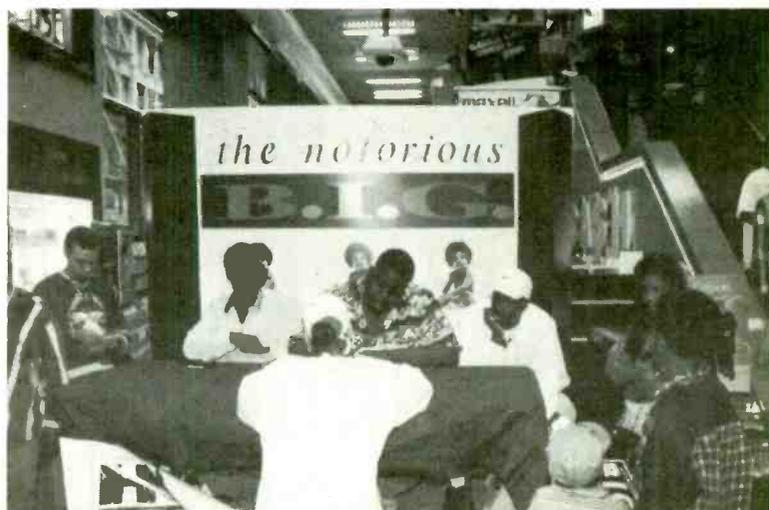
only in the best light.

In the overcrowded rap marketplace, where more and more quality records are competing for the same dollars, artists should be building bonds of love, not warring.

Record labels, concert promoters, and other entertainment professionals don't have to put up with static from talent. They can function successfully with or without contributions from any one performer—unless he or she is a bona-fide superstar. And one hit single or even a few gold albums doesn't qualify one for membership in that select group.

Besides making great recordings, performers who become superstars do so through positive interaction with personnel from labels, retailers, editors, booking agents, program directors, etc. These people can make or break an artist, and all contenders in the fame game should always ingratiate themselves with fans while going out of their way to meet key players in every town they visit.

Making it to the top is an everyday struggle. Don't let anyone fool you: Being a nice guy does help one finish first.



**Making A Big Mark.** Bad Boy/Arista artist The Notorious B.I.G. signs autographs at the Tower Records store at 4th Street and Broadway in New York. "Big Poppa" is the current single from the rapper's debut album, "Ready To Die." Sitting at the booth, from left, are Sean "Puffy" Combs, president of Bad Boy; B.I.G.; and artist manager Mark Pitts. The event was sponsored by WQHT (Hot 97) New York.

**Jazz  
BLUE  
NOTES™**


by Jeff Levenson

**T**HIS YEAR'S Thelonious Monk Instrumental Competition, the annual event in Washington that has become the jazz equivalent of the Van Cliburn, was devoted to vocalists. It demonstrated more about the state of jazz singing than anyone expected.

What it revealed is that vocalists, by and large, are not up to their counterparts on other instruments. In recent years, the competition has produced the likes of Joshua Redman, Marcus Roberts, Ryan Kisor, and Jacky Terrasson—winners all, who awakened the ears of A&R men and record executives virtually the instant they took the stage at their respective showdowns.

However, this vocal event, which featured 11 semifinalists and ultimately one winner—Sara Lazarus, who has obvious talent yet showed little readiness for a big-league contract—exposed the verity that jazz singers might be the least musicianly of all the young entrants in these competitions.

It's not altogether clear why, though one theory is that singers can practice their craft without a total devotion to the discipline of music. Imagine saxophonists, trumpeters, or pianists making it to the finals without having the verbal skills to communicate with their backing bands (as was the case with a number of singers). Imagine, as well, a group of those musicians playing the same instrument, living and working in the same city, yet making it to the final stages of the competition without ever hearing about or knowing

one another (this, too, occurred with the singers).

Vocalists, it seems, can achieve a respectable acceptance even without a rigorous education or the requirement that they woodshed and develop alongside like-minded colleagues. The same is not true for their instrument-playing counterparts.

Add to the mix the economic reality that good singers can opt for a career singing music far less demanding and considerably more rewarding than jazz. (Interestingly, singers of pop-jazz were not found at the competition. That's probably because the event's rules and framework involve vocal selections drawn from the traditional canon, and because this competition is about jazz, sans its hyphenated variants.)

All this isn't meant to suggest that the Monk vocalists were bad. On the contrary, Lazarus, along with second- and third-place finishers Lisa Henry and Carolyn Leonhart, showed poise and training. Henry seemed most secure delivering her belt-from-the-heart, give-'em-what-they-came-to-hear form of entertainment. And Leonhart, perhaps the most musical of the three, possessed a reedy voice that was deceptively expressive yet somewhat weightless compared to her rivals.

Lazarus was the crowd's clear favorite, a fact that must have swayed judges Abbey Lincoln, Jimmy Scott, Jon Hendricks, Dianne Reeves, Cleo Laine, and Shirley Horn, though their ultimate decisions were not out of left field. The one-two-three finish of the finalists paralleled my scorecard and those of almost everyone I surveyed.

What to make of all this? That singers who sing well don't necessarily want to sing jazz. That Billie, Sarah, Ella, and Carmen won't be losing their places in jazz's historical food chain any time soon. And that the Thelonious Monk Institute, with its charter to discover, promote, and advance the careers of young jazz talent, should carry on with its work—even when the budding new stars of our industry's constellation show promise that's barely a flicker.

## Preparations For Dance Summit In High Gear

**IT'S ALMOST SHOWTIME:** While many of our colleagues are winding down for a holiday breather from business, we are in a seemingly endless flurry of preparations for the 2nd Billboard Dance Music Summit, set for Jan. 18-20 at the ANA Hotel in San Francisco. If much early interest is an accurate indication of how the conference will turn out, then this year's event promises to be productive, constructive, and lots of fun.

The discussion groups and workshops have the potential to become useful forums for information, controversy, and affirmation. Meetings will cover nuts-and-bolts business matters like finding independent distribution, assembling compilations, and licensing tracks to and from companies abroad; creative issues like writing viable dance songs and the future of remixing and production; and political and spiritually-rooted subjects like the role of women in the dance scene, alcohol and drug dependency, and even the Zen of working in clubland. The Billboard Classroom Series will instruct on how to choose an indie promoter, find proper legal counsel, and set up a label.

Each group will be facilitated by prominent figures from both sides of the Atlantic. Already confirmed to lead groups are MCA U.K. A&R executive **Steve Wolfe**, Epic dance/crossover honcho **Frank Ceraolo**, Tribal America label head **Rob DiStefano**, Moonshine Records promoter **Stephanie Smiley**, Elektra recording artist **Moby**, producer **David Morales**, and BMG Music U.K. creative manager **Mike Sefton**, among numerous others.

The performer and DJ showcases are also shaping up nicely. The closing-night soirée boasts keynote speaker **Frankie Knuckles** and singer **Adeva**—all on the same night that **Boy George** makes his U.S. debut as a club jock. Artist/producer Adeva will premiere cuts from her hotly anticipated Virgin album "Welcome To The Real World." Though the shows are still being booked, those confirmed to appear include the **Angel**, **Living Joy**, **Michelle Weeks**, and **Meechie**. DeConstruction label heads **Keith Blackhurst** and **Pete Hadfield**, who will also deliver a keynote address at the con-fab, will host an evening of acts from the label's roster, including the **Grid**.

The opening-night bash, dubbed "Divas Unplugged," will feature **Kristine W.**, **Eve Gallagher**, **Jimmy Somerville**, **Joi Cardwell**, **Sandra Williams**, and **Dajae** singing their hits in a cabaret setting, accompanied by piano, violin, acoustic guitar, and live percussion. Producer **Bill Coleman** will provide plenty of vibeology from behind the turntables. We have a few surprises up our sleeves for this very special evening.

An interesting new element to this year's summit will be Clubland '95: Billboard's Sound, Light, and Merchandise Expo, a forum where equipment manufacturers, marketing and merchandising companies, and other assorted club-related businesses can showcase their wares. For further details, contact **Vince Beese** at 212-536-5062. Call **Maureen Ryan** at 212-536-5002 for



by Larry Flick

registration info, and be sure to follow this space for other summit-related news as it develops.

**IN THE MIX:** Regular readers of this column are well aware of how deeply we worship the talent of Chicago house legend **Maurice Joshua**; therefore, you should be far from surprised at the accolades bestowed after an initial spin through his "House 101" EP. Just shipped by Vibe Music, each of the three cuts solidifies our longtime belief that Mr. Thing needs to focus on putting together the full-length album he has been promising for a while now. "I Got The Music" captures the energy and tone of the Salsoul era without getting overly nostalgic, while "Tell Me" is a lush'n'lovely anthem of peak-hour proportions. However, DJs are likely to spend more time spinning "I Can't Understand," a slammer urged on by a tense vocal sample that begs for lyrical accompaniment. We cannot stop gaging with glee.

**Rio & Mars** are beginning to cause a minor stir overseas with "Boy I Gotta Have You," a joyful spree through the land of hi-NRG. Although t'would have been nicer to get a song with more than a hook and some diva vamping, there is no denying that this track is instantly infectious and loads of wiggin' good fun. **Diddy's** mixes, which are gratefully mindful of the original melody, are the programming ticket. A harder-edged bassline would make this Dome-



**High On Cookies.** Members of Urban Cookie Collective recently invaded Billboard's New York office to unveil remixes of the act's new single, "High On A Happy Vibe," which is also the title of the group's Radikal Records debut album. The track has been reinterpreted by Doc Baron, and will court DJs in both house and hi-NRG sectors. The act is coming to the end of its first world tour, and will enter the studio to write and record a new album early next year. Pictured, from left, are **Rohan Heath** and **Diane Charlemange**. (Photo: Andyman)

EMI U.K. release more accessible to a larger audience. Food for thought.

Jazz saxophonist **Richard Elliot** takes his first steps into the house arena with "So Special," a genius collaboration with club pioneer **Todd Terry** on Blue Note Records. The pair has found a comfy middle ground between the two genres, weaving a complex, insinuating instrumental that percolates with highly programmable percussion breaks and fluid, artful sax riffs. Each of the single's three powerful versions provides a refreshing and sophisticated break from typical club fare. Wouldn't an entire album of this kind of material be revolutionary?

Folks who fancy an occasional foray into reggae territory should take a dip into the warm and caressing vibes of "Breathe Again," a wriggling version of **Toni Braxton's** recent pop hit covered by **Sweet-Tea**. Produced astutely by **Bobby Konders**, the track has an arrangement that pops with staccato rhythms and a playful chat cameo by **Baja Jedd**. The melody is executed with a minimalist sensibility, underlining Sweet-Tea's engaging vocal with spare synth pulses. This killer Relativity release is made for the urban set and DJs who are bold enough to rattle house affairs with something spicy.

**DJ Keith Morantz** and keyboardist **Mark Schaefer** make a fine first impression under the name **Sticks & Stones** with "Give It To Me," a tribal kicker that stomps with exhausting energy, African-rooted chants, and a pot full of ear-catching sound effects. Strictly for the dubby at heart, we are connecting most with the "Ookie Ookie" and "Enchanted Forest" mixes. Stay aware of these two—they show a lot of promise. "Give It To Me" is available on Hardbeat Records, which is based in Orange, Calif.

**SMELLS LIKE ABIGAIL:** On her full-length Klon U.K. debut, "Feel Good," elfin hi-NRG singer **Abigail** succeeds in meeting the enduring club subgenre's curious demand for familiar cover tunes, while sprinkling the rest of the set with the kinds of original compositions that can spark crossover interest from mainstream house and top 40 sectors.

Under the production guidance of Euro-disco kingpin **Ian Anthony Stephens**, she brilliantly recasts Nirvana's hit "Smells Like Teen Spirit" into a turbulent and ominous battle cry delivered from the mouth of a street kid, a novel interpretation of the grunge-pop anthem. She also injects **k.d. lang's** "Constant Craving" and **Tanita Tikaram's** "Twist In My Sobriety" with a sexual subtext underplayed in the original recordings.

The future of Abigail's career lies in the potency of "Don't You Wanna Know," "How Can You Call It Love," and the title cut, all of which allow her to display an intriguing vocal style and phrasing that does not invite comparisons to famous others. In this context, she sashays over Stephens' trance-coated rhythms with notable confidence that ain't bad for a singer who first stood before a real mike only last year.



**The Inner Circle.** Venerable dance music indie Strictly Rhythm Records gathered its inner circle of producers for its annual celebration of the label's success. The event, held at the legendary Friars Club in New York, was a who's-who of club innovators and tastemakers. Shown in the back row, from left, are Tom Wada, Strictly Rhythm label manager, Japan; Phil Cheeseman, Strictly Rhythm label manager, Europe; "Little" Louie Vega; Shank Thompson; Roger Sanchez; Armand Van Helden; and Paul Scott. In the front row, from left, are Erick Morillo; George Morel; Mark Finkelstein, president of Strictly Rhythm; Gladys Pizarro, VP of A&R at Strictly Rhythm; and Bari G., VP of promotion at Strictly Rhythm. Also in the house, but not pictured, was DJ Pierre.

"Feel Good" has been licensed for the States by ZYX Records, and will be released here during the first quarter of '95. Fresh mixes of "Don't You Wanna Know" will precede the project. With it placed in the highly capable promotional care of ZYX executive **Harry Frank Towers**, we hope it reaches the audience it deserves.

**SIDEWALK TALK:** Look for **Gloria Estefan's** revived popularity among clubsters continues as she climbs to new heights with the upcoming "Everlasting Love," a buoyant, NRGetic rendition of **Carl Carlton's** pop evergreen from her "Hold Me, Thrill Me, Kiss Me" collection. The lads from **Love To Infinity** assure their future as top-shelf producers with a double-pack of interpretations that run a stylistic gamut

from frothy disco to assertive deep-house, with a splash of trance drama added for good measure. There is something for just about everyone here, though we confess to bonding most with the Classic Paradise version, which swirls with lush strings and a rush of choral chants. Also contributing remixes are **Daniel Abraham**, who delivers a top 40 version that tingles with chiming synths, and **Tony Moran**, who deserves praise for successfully making the transition away from the narrow freestyle category with material that embraces pop, house, and hip-hop ideas... Glad to note that eternally fierce diva **Shawn Christopher** has inked a recording deal with Chicago's up-and-coming Rama Records. The voice behind such classics as "Another Sleepless Night" and the more recent Champion U.K. smash "Make My Love" has been unsigned in this country for far too long. She will enter the studio to cut new material shortly... Also hitting the comeback trail is Canadian producer/artist **Barry Harris**, who has put his act Kon Kan behind to explore interesting new options as one-half of **Top Kat**. The duo, which also boasts the talents of DJ **Terry Kelly**, is climbing Canada's national dance charts with a three-track 12-inch single that includes the fab, NRGetic, and U.S.-friendly "I'm Goin' Crazy." An album is due next month on A&M Canada, though Top Kat is seeking a deal here. By all means, check it out... Veteran producer/DJ **François Kervorkian** is basking in the props bestowed upon "Downtime," the debut of electronic dance/pop trio **Floppy Sounds**, released on his new independent, Wave Records. Despite its ambient roots, the album mines fresh new ground with aggressive basslines that anchor dubby and intricate melodies. Connect with "Deliverance" and "The Sprawl," which are iced with slicing guitars and reedy horn bits. Sumptuous mind food. We are anxiously awaiting Kervorkian's own first project on Wave.

**Billboard. Dance**  
**HOT Breakouts**  
FOR WEEK ENDING DEC. 10, 1994  
**CLUB PLAY**

1. CALL ME DEEE-LITE ELEKTRA
2. I GET LIFTED BARBARA TUCKER  
STRICTLY RHYTHM
3. DON'T LEAVE ME THIS WAY  
THELMA HOUSTON DIG IT
4. MR. MEANER THE MACK VIBE  
EIGHT BALL
5. SHAME ZHANE HOLLYWOOD

**MAXI-SINGLES SALES**

1. LEGEND HOUSE OF PAIN TOMMY BOY
2. JAMBALA MSM (MIAMI SOUND MACHINE) CRESCENT MOON
3. PIMP OF THE YEAR DRU DOWN RELATIVITY
4. MISSING EVERYTHING BUT THE GIRL ATLANTIC
5. EIGHTEEN STRINGS TINMAN FFRR

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	7	<b>*** No. 1 ***</b> EXCITED EPIC 77720 1 week at No. 1	M PEOPLE
2	4	7	7	GIRLS + BOYS LOGIC 59001	THE HED BOYS
3	3	3	9	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
4	5	6	8	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	REEL 2 REAL FEATURING THE MAD STUNTMAN
5	1	1	7	SECRET MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
6	7	20	5	LIVING IN DANGER ARISTA 1-2774	ACE OF BASE
7	10	21	5	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	DONNA SUMMER
8	6	2	10	DREAMER MCA 54922	LIVIN' JOY
9	9	19	7	RELEASE ME NOTORIOUS 300	INDUSTRY
10	12	15	30	RAPTURE CHRYSALIS 58277/EMI	BLONDIE
11	14	14	7	TELL ME SLV 1100	KLEO
12	11	10	8	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	SOUNDS OF BLACKNESS
13	8	8	10	TURN THE BEAT AROUND CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
14	18	23	6	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	EBONY VIBE EVERLASTING (E.V.E.)
15	19	28	4	MAMA SAID VIRGIN 38460	CARLEEN ANDERSON
16	13	5	10	REACH GRP 4019/MCA	PATTI AUSTIN
17	16	12	9	COME TAKE CONTROL LOGIC 62971/RCA	SOUND FACTORY
18	27	30	4	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	TOM JONES
19	15	9	11	ABSOLUTELY FABULOUS EMI PROMO	PET SHOP BOYS
20	26	29	5	I LIKE IT COLUMBIA 77685	THE BLACKOUT ALLSTARS
21	28	48	3	THE RHYTHM OF THE NIGHT EASTWEST 95808	CORONA
22	22	36	5	HERE COMES THE HOTSTEPPER COLUMBIA 77602	INI KAMOZE
23	32	41	3	FEELING SO REAL ELEKTRA 66180	MOBY
24	29	37	4	FIND ME EPIC IMPORT	JAM & SPOON FEATURING PLAVKA
25	33	47	3	NEWBORN FRIEND ZIT/SIRE 41764/WARNER BROS.	SEAL
26	31	33	4	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP	URBAN MOTION PROJECT III
27	36	44	3	LAY DOWN YOUR PAIN DGC 22003/GEFFEN	TONI CHILDS
28	38	—	2	<b>*** Power Pick ***</b> YOU WANT THIS VIRGIN 38455	JANET JACKSON
29	17	13	9	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
30	21	22	14	MOVE ON BABY LONDON 857 713	CAPPELLA
31	35	40	5	MISHALE METRO BLUE PROMO/CAPITOL	ANDRU DONALDS
32	23	17	11	YOU BRING ME JOY STRICTLY RHYTHM 12275	RHYTHM FACTOR
33	42	—	2	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
34	24	18	11	HUNGAH WARNER BROS. 41615	KARYN WHITE
35	30	24	10	HAND IN HAND (LOOKING FOR SWEET INSPIRATION) EASTWEST 95843	OPUS III
36	34	25	8	COWGIRL WAX TRAX 8718/TVT	UNDERWORLD
37	25	11	12	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
38	44	—	2	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC	MSM (MIAMI SOUND MACHINE)
39	40	46	5	CONFIDE IN ME IMAGO 25083	KYLIE MINOGUE
40	47	—	2	UNDERGROUND EMOTIVE 760	HEAD RUSH
41	<b>NEW</b>	1	1	<b>*** Hot Shot Debut ***</b> AWAY FROM HOME LOGIC 59004	DR. ALBAN
42	<b>NEW</b>	1	1	FUNKY JUMPY MUSIC MAXI 2016	THE CHOSEN FEW
43	41	42	5	THE BIG MAGIC MIND FOOD 003	DRIFTWOOD
44	39	35	6	THE REAL THING MAX 127	TONY DI BART
45	<b>NEW</b>	1	1	CHANGE MAXI 2019	DAPHNE
46	<b>NEW</b>	1	1	TAKE A TOKE-THE REMIX COLUMBIA 77742	C+C MUSIC FACTORY FEATURING TRILOGY
47	20	16	13	TEMPTED KINETIC/SIRE 41612/WARNER BROS.	WATERLILLIES
48	46	49	3	MAKE IT RIGHT GIANT PROMO/WARNER BROS.	LISA STANSFIELD
49	43	34	8	MEDLEY:AQUARIUS/LET THE SUN... EPIC SOUNDTRAX 77647/EPIC	THE FIFTH DIMENSION
50	<b>NEW</b>	1	1	LUCKY YOU TRAUMA 51002	THE LIGHTNING SEEDS

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2	<b>*** No. 1 ***</b> CREEP (M) (T) LAFACE 2-4088/ARISTA 2 weeks at No. 1	TLC
2	7	7	20	<b>*** Greatest Gainer ***</b> ANOTHER NIGHT (M) (T) ARISTA 1-2725	REAL MCCOY
3	3	3	18	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
4	5	4	13	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	INI KAMOZE
5	4	1	5	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
6	2	2	6	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	METHOD MAN
7	8	13	7	THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248	KEITH MURRAY
8	<b>NEW</b>	1	1	<b>*** Hot Shot Debut ***</b> SHAME (T) (X) HOLLYWOOD 42268/JIVE	ZHANE
9	<b>NEW</b>	1	1	TAKE YOU THERE (T) ELEKTRA 66181	PETE ROCK & C.L. SMOOTH
10	15	—	2	HOW MANY WAYS/I BELONG TO YOU (M) (T) (X) LAFACE 2-4090/ARISTA	TONI BRAXTON
11	<b>NEW</b>	1	1	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	BLACKSTREET
12	13	8	3	BEHIND BARS (T) DEF JAM/RAL 851 061/ISLAND	SLICK RICK
13	11	9	12	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	BRANDY
14	10	10	9	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
15	19	15	24	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	MAD LION
16	6	6	4	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	REDMAN
17	14	12	15	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID	20 FINGERS
18	21	18	4	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/AG	CORONA
19	16	22	6	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	HEAVY D & THE BOYZ
20	9	11	4	BE HAPPY (T) UPTOWN 54928/MCA	MARY J. BLIGE
21	12	16	3	SCALP DEM (M) (T) (X) COLUMBIA 77648	SUPER CAT
22	18	5	5	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	DONNA SUMMER
23	<b>NEW</b>	1	1	GET THE GIRL/LATER ON (T) (X) HOLLYWOOD 42256/JIVE	SOULS OF MISCHIEF/CASUAL
24	22	19	7	YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	JANET JACKSON
25	20	21	8	TIC TOC (M) (T) PENDULUM 58246/EMI	LORDS OF THE UNDERGROUND
26	38	28	4	EXCITED (T) (X) EPIC 77720	M PEOPLE
27	31	27	9	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	DA BRAT
28	32	—	2	DO YOU SEE (T) VIOLATOR/RAL 853 963/ISLAND	WARREN G
29	35	29	4	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	C+C MUSIC FACTORY FEATURING TRILOGY
30	28	25	8	BREAKDOWN (T) (X) JIVE 42243	FU-SCHNICKENS
31	40	26	13	BUCK EM DOWN (M) (T) (X) WRECK 20100/NERVOUS	BLACK MOON
32	26	23	23	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	69 BOYZ
33	36	35	33	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
34	42	30	9	DREAMER (T) (X) MCA 54922	LIVIN' JOY
35	17	20	7	WORD IS BOND (M) (T) ELEKTRA 66191	BRAND NUBIAN
36	29	24	6	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	JERU THE DAMAJA
37	<b>RE-ENTRY</b>	2	2	MOVE ON BABY (T) (X) LONDON 857 713	CAPPELLA
38	<b>NEW</b>	1	1	DOWN 4 WHATEVA (T) (X) POCKET TOWN 42260/JIVE	NUTTIN' NYCE
39	27	17	5	ONE LOVE (M) (T) (X) COLUMBIA 77673	NAS
40	24	14	6	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	ACE OF BASE
41	<b>NEW</b>	1	1	BORN TO LIVE (T) (X) WILD PITCH 58312/EMI	O.C.
42	<b>RE-ENTRY</b>	14	14	JUICY/UNBELIEVABLE (M) (T) BAD BOY 7-9006/ARISTA	THE NOTORIOUS B.I.G.
43	50	—	2	KITTY KITTY (M) (T) (X) RIP-IT 6903	69 BOYZ
44	<b>NEW</b>	1	1	CONSTANTLY (T) (X) MCA 54949	IMMATURE
45	33	49	6	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
46	<b>NEW</b>	1	1	WHUTCHA WANT? (T) PROFILE 7426	NINE
47	37	—	2	ON BENDED KNEE (X) MOTOWN 860 245	BOYZ II MEN
48	<b>NEW</b>	1	1	SURE SHOT (M) (T) (X) CAPITOL 58226	BEASTIE BOYS
49	<b>RE-ENTRY</b>	3	3	ROUND & ROUND (M) (T) (X) SUNSHINE 823	MIRANDA
50	47	44	3	DAAAM! (T) (X) LOUD 64202/RCA	THA ALKAHOLIKS

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

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## Success In The Cards For Shenandoah Liberty Dials Up Unique Promo For New Album

BY PETER CRONIN

NASHVILLE—Shenandoah fans are in for a couple of surprises when they pick up "In The Vicinity Of The Heart," the band's recently released new album. Not only will they see another label's logo on the outside (the band recently moved from RCA to Liberty), they'll also receive a "Shenandoah Pre-Paid Phone Card."

Also known as debit cards, the wallet-sized promotional extras are emblazoned with a four-color photo of the band on one side and specific calling instructions on the other. Also included is a postage-paid form that consumers can mail or fax back to activate the card, and an 800 number they can call to hear a greeting from the band members. The materials are inserted in each of 175,000 albums initially shipped.

Dannie Hill, VP of Nashville-based MPH Communications, says customers can save up to 50% of the cost of calls on most available calling cards when they use this new pre-paid variety.

"If you have a Master Card or Visa and a Shenandoah calling card, you call an 800 number and say, 'Here's my PIN number, charge 10 minutes of calling time to my Visa,'" Hill says. "You pay the entire amount right there, and every time you make a call, there's an audio prompt telling you how much time you have left."

This joint effort between Liberty Records, MPH Promotions, and Shen-

andoah marks the first time the pre-paid calling card, already in wide use in European countries, is being used as a record promotional tool in this country.

When he was first approached last July by Shenandoah manager Bill Carter about the idea of a debit card-based promotion, Liberty records VP of sales and marketing Bob Freese was already vaguely familiar with the concept from a successful European promotion his company had run with Garth Brooks.

"Mainly, I'd heard about these cards in regard to Garth in Europe through [Liberty VP of international] Cindy Wilson," says Freese. "She told us the cards have been rolling in Europe for a few years, and we may be just a minute or two ahead of these things becoming a very popular item here in the U.S."

Assuming that all goes as planned with this initial calling card promotion, Freese intends to continue using the new promotional tool. A yearlong radio promotion around the Shenandoah card is ready to roll out, and plans are already under way for future tie-ins at retail. Freese sees all these steps as necessary in the face of the current bottleneck of new releases at country radio.

"Radio is doing everything it can, but there's only so much they can play," Freese says. "We need to partner up with retail and find ways to get the consumer excited about the music."

As touring musicians, the members of Shenandoah can appreciate the cards from a number of angles. To drummer Mike McGuire, whose Nashville business phone was recently disconnected while he was away on an extended tour, the advantages of having a pre-paid phone card are obvious. But, more importantly, McGuire sees the cards as a way for the group to communicate with its fan base and offer something extra at the retail level.

"Our biggest fans are the ones who will buy those first records, so it raises our visibility," McGuire says. "If it saves money, then it really is a way to give something back to the fans."



**Resources.** Executives involved in the international sale and marketing of music spoke recently to members of SOURCE, an organization of women in the music industry. The speakers included, from left, Bob Saporiti, senior VP of marketing, Warner Bros. Records; Michael Sukin, entertainment attorney; Barry Coburn, president of Ten Ten Management; Kevin Lamb, VP of peermusic; and Ralph Murphy, writer representative for ASCAP.

## Arista's DuBois To Keynote NARAS Music Video Confab

NASHVILLE—The Nashville chapter of NARAS will stage "This Business Of Making Music Videos" on Wednesday, Dec. 7 at Loews Vanderbilt Plaza. Sponsored by NationsBank, the seminar costs \$15 for NARAS members and \$20 for others.

Registration will start at 1:30 p.m. Tim DuBois, president of Arista Records/Nashville, will give the keynote speech at 2 p.m.

DuBois also will appear on the Label Perspective panel, set to run from 2:15-3:30 p.m. The panel will be moderated by Cynthia Biedermann, of High Five Productions, and will also include Janice Azrak, Warner Bros.; Allen Butler,

Sony; Thom Schuyler, RCA; Mary Hamilton, RCA; Walt Wilson, MCA; Joanna Carter, Liberty; and RCA artist Martina McBride.

George Flanigen of Deaton Flanigen will moderate the Production Perspective panel from 3:45-5 p.m. Panelists are Martin Fischer, High Five Productions; John Lloyd Miller, Scene Three; Janet Rickman, MCA; Jim Shea and Brent Hedgecock, Planet Productions; Clarke Gallivan, Studio Productions; Traei Todd, CMT/TNN; and Robert Deaton, Deaton Flanigen.

Participants will answer questions from 5-6 p.m., and a reception will be held from 6-7 p.m. EDWARD MORRIS

## African-Americans An Untapped Market Supporting Francis A Good Way To Start Wooing Blacks

**THE RIGHT THING:** In an open letter, singer Cleve Francis recently urged the country music industry to step up its marketing efforts to those black radio listeners and record buyers already predisposed to the genre's sounds and messages. He's right; it should. To give teeth to his argument, Francis cited 1993 statistics from Simmons Research which said that of black Americans over 18 who listen to radio, more than 24% listened to country radio. That, he figures, translates into 5 million to 7 million potential customers. (Comparable 1994 figures reveal a dip from 24% to 17%, but this is still a substantial number to vie for.)

Leaders and members of the industry could start to open this market by doing more for Francis himself—seeing to it that he has a wider choice of songs to record, giving his singles a better shot at radio, including him on major awards shows, etc. Currently the only African-American recording for a major country label (Liberty), Francis has not only the talent to be a star, but the drive as well. After all, here's a man who stepped away from a successful career as a heart surgeon to practice his art. Clearly, he's no dabbler. And since he has been singing country most of his life, he's no newcomer, either. He presents our business with a wonderful opportunity to demonstrate to skeptics and seekers alike its openness to all genuine talent—and to sell a lot of records while we're at it. Opportunities like this are rare, and the industry should capitalize on it with determination and enthusiasm.

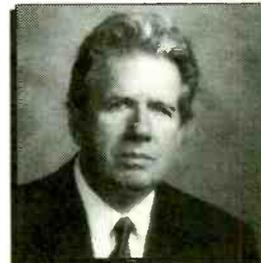
Happily, another such chance will come our way next year, when Polydor Records introduces young Tasha Harris to the country audience. If Music Row is resolute in breaking these two artists (and in being receptive to those sure to follow them), it will have done itself an enormous favor.

**MAKING THE ROUNDS:** Steve Wariner has scored his first gold album. Arista/Nashville president Tim DuBois presented the singer/guitarist with an award for "I Am Ready" . . . Clinton Gregory has embarked on an 11-city tour of music stores to demonstrate the Zeta brand violin and offer workshops. A Zeta endorser since 1992, the Polydor Records artist began his workshop circuit Nov. 28 in Eastpoint, Mich., and will end it in January at a date yet to be designated during the National Assn. of Music Merchants (NAMM) show in Anaheim, Calif. His other stops: Ann Arbor, Mich.; New York; Baltimore; Lakewood, Col.; Austin, Texas; Cincinnati;

Manchester, N.H.; Rochester, N.Y.; and Long Beach, Calif. The tour also will draw attention to Gregory's first album for Polydor, "Clinton Gregory," due out in January. His current single from the album is "The Gulf And The Shell" . . . Mercury Records will release Patti Page's "Golden Hits" collection in January. It will feature new cover art and include Page's 1951 version of "The Tennessee Waltz."

Marijohn Wilkin and Shirley Hutchins have formed a new BMI-affiliated publishing company, Ten Oh Nine Music. Staff writers are Stephen Coleman, Wendy Coleman, Tommy Stephens, and Jim Reynolds. Wilkin is president of Buckhorn Music, and Hutchins is its manager . . . AcuTab Publications of Roanoke, Va., has released the 32-page instructional booklet "Sammy Shelor AcuTab Transcriptions." It contains the tablature for all the solos by the banjoist for the award-winning Lone-

some River Band . . . And while we're talking bluegrass music, we've just heard that Laurie Lewis & the Grant Street Band will be the featured act for Far Flung Adventures' April 1-5 whitewater jaunt down Arizona's Salt River . . . Lorianne Crook and Charlie Chase, hosts of TNN's "Music City Tonight," are offering their fans a line of personalized



by Edward Morris

gift items, including T-shirts, sweatshirts, posters, watches, pens, and photo magnets.

**MARK Your Calendar:** Willie Nelson and Jimmy Dean will host the 13th annual True Value Hardware/Jimmy Dean Foods Country Showdown Dec. 9 at Nashville's Ryman Auditorium. Six acts will compete. In addition, Crystal Gayle, Bobby Bare, and Kris Kristofferson will perform on the show, which will be taped and syndicated as an hourlong TV special . . . "Paper Mansions: The Dottie West Story" will air Jan. 22 on CBS. Michele Lee will play the part of the late country singer and songwriter, and Lee and talent manager Ken Kragen are the movie's executive producers. Among the country acts making appearances in the production will be Kenny Rogers, Chet Atkins, Larry Gatlin, Kris Kristofferson, Loretta Lynn, Willie Nelson, and Dolly Parton . . . Lorrie Morgan will host the 22nd annual American Music Awards telecast Jan. 30, along with Tom Jones and Queen Latifah. The three-hour show will air on ABC-TV . . . The Folk Alliance will hold its seventh annual conference Feb. 16-19 at the Red Lion Lloyd Center in Portland, Ore. The organization is headquartered in Chapel Hill, N.C.



**Bowing Out.** Some noted Nashville ladies said farewell to Dick Heard at a party held to celebrate his retirement from his longtime post as Nashville field director for "Entertainment Tonight." Bidding him adieu, from left, are singers Pam Tillis and K.T. Oslin and BMI chief Frances Preston.

*The new single from Tracy Lawrence*

# as any fool can see

*— Follow-up to the #1 smash "I See It Now" —*

*Thanks radio and retail*

**AIRPLAY DECEMBER 19<sup>TH</sup>**



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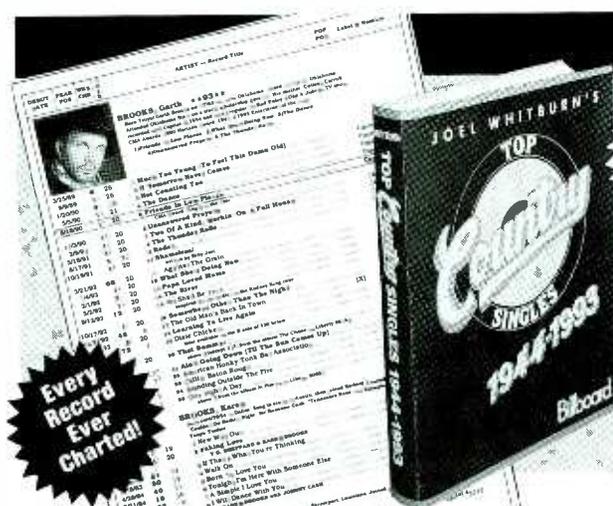
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	12	<b>★ ★ ★ No. 1 ★ ★ ★</b> IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M.D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
2	1	4	10	THE BIG ONE T. BROWN, G. STRAIT (G. HOUSE, D. O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
3	5	8	9	WHEN LOVE FINDS YOU T. BROWN (V. GILL, M. O'MARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
4	9	11	12	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
5	6	10	12	UNTANGLIN' MY MIND J. STROUD, C. BLACK (C. BLACK, M. HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
6	7	9	14	WE CAN'T LOVE LIKE THIS ANYMORE G. FUNDIS, ALABAMA (J. JARRARD, W. MOBLEY)	ALABAMA (C) (V) RCA 62897
7	10	12	8	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K.K. PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
8	12	15	14	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B. CHANCEY (D. BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18081
9	14	16	15	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE (C) (V) RCA 62896
10	15	17	7	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
11	13	13	16	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
12	17	19	7	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
13	18	18	8	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
14	3	1	12	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
15	19	26	6	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
16	21	24	10	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
17	8	6	16	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18103
18	22	28	5	I'LL NEVER FORGIVE MY HEART S. HENDRICKS, D. COOK (R. DUNN, J. DUNN, D. DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
19	11	3	14	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
20	4	2	14	SHUT UP AND KISS ME J. JENNINGS, M.C. CARPENTER (M.C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
21	23	25	11	THERE GOES MY HEART D. COOK (R. MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
22	25	29	8	<b>★ ★ ★ AIRPOWER ★ ★ ★</b> NIGHT IS FALLIN' IN MY HEART M. POWELL, T. DUBOIS (D. LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
23	28	42	4	<b>★ ★ ★ AIRPOWER ★ ★ ★</b> MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
24	16	7	15	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
25	30	38	14	HARD LOVIN' WOMAN D. COOK (M. COLLIE, D. COOK, J. B. JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
26	41	57	16	GONE COUNTRY K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
27	31	39	9	YOU AND ONLY YOU C. HOWARD (C. JONES, J. D. MARTIN)	◆ JOHN BERRY (V) LIBERTY 18137
28	29	32	10	I GOT IT HONEST S. GIBSON (A. TIPPIN, B. BURCH, M. F. JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
29	20	20	13	YOU JUST WATCH ME J. CRUTCHFIELD (R. GILES, B. REGAN)	TANYA TUCKER (V) LIBERTY 79053
30	34	40	7	LITTLE HOUSE J. STROUD, D. STONE (M. CATES, S. EWING)	◆ DOUG STONE (V) EPIC 77716
31	24	23	12	THAT'S WHAT I GET (FOR LOSIN' YOU) A. REYNOLDS, J. ROONEY (A. ANDERSON, H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
32	36	44	8	HEART TROUBLE P. WORLEY, E. SEAY, M. MCBRIDE (P. KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62961
33	37	43	8	STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERSON, D. BURNS, C. RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
34	27	22	16	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 922
35	45	47	4	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (C) (V) CURB 76930
36	46	48	5	HERE I AM E. GORDY, JR. (T. ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
37	33	30	16	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2740
38	26	14	17	I SURE CAN SMELL THE RAIN M. BRIGHT, T. DUBOIS (J. JARRARD, W. ALDRIDGE)	◆ BLACKHAWK (V) ARISTA 1-2718

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	44	46	11	WHAT THEY'RE TALKING ABOUT M. WRIGHT (L. BOONE, P. NELSON, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54910
40	32	21	20	JUKEBOX JUNKIE J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77579
41	38	35	20	WHO'S THAT MAN N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) POLYDOR 853 358
42	35	27	19	THE CITY PUT THE COUNTRY BACK IN ME B. BECKETT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
43	39	33	19	WHEN YOU WALK IN THE ROOM P. TILLIS, S. FISHELL (J. DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
44	40	36	20	I TRY TO THINK ABOUT ELVIS E. GORDY, JR. (G. BURR)	◆ PATTY LOVELESS (C) (V) EPIC 77609
45	50	56	4	THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD (C) (V) MCA 54945
46	48	50	4	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
47	47	51	8	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B. BECKETT, B. TANKERSLEY (J. HUNTER)	◆ JESSE HUNTER (V) BNA 62976
48	42	41	18	WATERMELON CRAWL J. CRUTCHFIELD (B. BROCK, Z. TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
49	43	31	19	MAN OF MY WORD J. HOBBS, E. SEAY, P. WORLEY (A. SHAMBLIN, G. BURR)	COLLIN RAYE (C) (V) EPIC 77632
50	49	49	5	MAYBE SHE'S HUMAN J. LEO (K. ROBBINS, L. MARTINE, JR.)	◆ KATHY MATTEA (C) (V) MERCURY 856 262
51	51	52	8	TILL I WAS LOVED BY YOU B. BECKETT, H. SHEDD (M. IRWIN, A. JACKSON)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 810
52	61	—	2	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
53	52	63	3	BETWEEN AN OLD MEMORY AND ME G. BROWN (K. STEGALL, C. CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
54	60	—	2	SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHUDACOFF)	◆ SHENANDOAH LIBERTY ALBUM CUT
55	73	—	2	UPSTAIRS DOWNTOWN N. LARKIN, H. SHEDD (T. KEITH, C. GOGG, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
56	56	59	5	A GOOD YEAR FOR THE ROSES B. AHERN (J. CHESNUT)	◆ GEORGE JONES & ALAN JACKSON (C) (V) MCA 54969
57	55	58	6	SUMMER IN DIXIE B. BECKETT (J. ROBBIN, G. LEVINE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82505
58	59	61	5	THE GIRL FROM YESTERDAY EAGLES, E. SCHEINER, R. JACOBS (G. FREY, J. TEMPCHIN)	EAGLES Geffen ALBUM CUT
59	NEW ▶	1	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> TENDER WHEN I WANT TO BE J. JENNINGS, M.C. CARPENTER (M.C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
60	69	—	2	SOUTHBOUND B. CANNON, N. WILSON (M. MCANALLY)	◆ SAMMY KERSHAW (C) (V) MERCURY 856 410
61	58	60	20	SHE THINKS HIS NAME WAS JOHN T. BROWN, R. MCENTIRE (S. KNOX, S. ROSEN)	◆ REBA MCENTIRE (C) (V) MCA 54899
62	64	72	3	LITTLE BY LITTLE D. COOK (J. HOUSE, R. BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
63	62	65	7	SHE SHOULD'VE BEEN MINE R. PENNINGTON, WESTERN FLYER (K. BLAZY, R. CROSBY, J. DOWELL)	◆ WESTERN FLYER (V) STEP ONE 485
64	63	69	3	LISTEN TO YOUR WOMAN J. THOMAS (S. KOLANDER, E. TREE)	◆ STEVE KOLANDER (C) (V) RIVER NORTH 4514
65	NEW ▶	1	1	TRUE TO HIS WORD C. FARRIN (J. STEELE, C. FARRIN, G. HARRISON)	◆ BOY HOWDY (D) CURB 76934
66	68	75	3	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
67	66	73	3	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	◆ LISA BROKOP (C) (V) PATRIOT 79072
68	65	70	3	SHE'S IN THE BEDROOM CRYING J. SCAIFE, J. COTTON (J.A. STEWART, C. CANNON)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 856 296
69	NEW ▶	1	1	WORKIN' MAN BLUES B. BOUTON, M. POWELL, T. DUBOIS (M. HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755
70	72	—	2	LOSING YOUR LOVE S. HENDRICKS (V. GILL, K. FLEMING, H. DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
71	70	—	2	WE GOT A LOT IN COMMON R. SCRUGGS (R. ARCHER, J. PARK, B. P. BARKER)	◆ ARCHER/PARK (C) (V) ATLANTIC 87181
72	NEW ▶	1	1	BEND IT UNTIL IT BREAKS J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	JOHN ANDERSON (V) BNA 64260
73	67	64	18	HAS ANYBODY SEEN AMY J. SCAIFE, J. COTTON (J. VEZNER, D. HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 858920
74	75	66	5	WHEN I COME BACK (I WANNA BE MY DOG) M. WRIGHT (C. WISEMAN, A. ANDERSON)	◆ GREG HOLLAND (C) (V) WARNER BROS. 18033
75	NEW ▶	1	1	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT

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.



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# WYNY's Theda Sandiford Learns The Country Radio Ropes

## N.Y. Station's Music Director One Of Few Black Execs In Format

BY JIM BESSMAN

NEW YORK—Theda Sandiford, WYNY New York's music director and one of the few black executives in country radio, came to the format from the city's urban stronghold, WBLS, with next to no knowledge of country music.



SANDIFORD

"I knew the words to two country songs, 'Islands In The Stream' and 'Achy Breaky Heart,' and nothing in between," says Sandiford. "I didn't know the Judds or Clint Black, and I'd only heard of Reba [McEntire] because of the plane crash. 'I'm in New York! I don't need to be concerned with hill-billies!' That was my perspective."

Sandiford has since become one of the most visible figures in Gotham's country music scene and a tireless advocate of the format. But when she interviewed for the position at WYNY in April 1993, she didn't even know it was a country station.

"I'd read that it had been bought by [Broadcasting Partners Inc.], which had a great track record in urban and a terrific rep for treating employees," Sandiford says. "Then I ran into Lenny Kravitz in the lobby, and I said, 'Great! It's album rock! This will be something new and fun!'"

But alas, Kravitz was there for a guest spot on Westwood One's "The Source," which was then on the same floor and under the same ownership as WYNY (the station moved to Jersey City, N.J., following the sale).

"I heard a country station in the background, and said to myself, 'What the hell am I doing? Country music? My friends won't respect me anymore!' But I'm a music fan, and I told them I could learn any music. They offered me the gig later that day, and I took it."

Alan Jackson's "Tonight I Climbed The Wall" was in heavy rotation at the time, and Sandiford recalls that, not being accustomed to Jackson's hardcore southern twang, she wanted to "crawl out of [her] skin" when it would come up every few hours.

"I liked the uptempo, more rock-sounding songs by Little Texas and Lee Roy Parnell, who's really a blues artist. Same with Trisha Yearwood

and Wynonna, it's not that far off. Then came Joe Diffie's 'Honky Tonk Attitude' and 'Chattahoochee,' which I really loved. We had those in power rotation for nine weeks. Needless to say, I knew all the words to it and would sing it at the top of my lungs in downtown Newark with my cowboy boots on, while all the bodegas and street vendors were playing 'Ruffneck' by MC Lyte. I almost got pushed in front of a moving vehicle by a group of sisters who didn't think it was appropriate!"

Sandiford, who was involved in event marketing while at WBLS, describes her initial job at WYNY as "programming promotion coordinator-slash-glorified secretary." Musically, her background is in world music, jazz, R&B, and rap.

"After BPI came in [at WYNY], rumors of a format switch proved completely unfounded," she says. "So I figured, 'I'm at a country station now; I'd better learn quick.'"

Her intensive education process consisted of taking home every album in the station library, opening up the computer histories of all records the station had played in the last two years, gauging trends, and checking out every country music book she could put her hands on.

"When artists came to the station, I'd ask about their influences and then try to find the correlations," says Sandiford, who laughingly recalls thinking that Sawyer Brown "was a guy" when she first came to the format. Three months later, she knew better and was promoted to music director.

"I think some people looked at me sideways, but a hit record is a hit record," she says. "Tell me the criteria for adds and the sound we want, and I can deliver."

Sandiford also sensed some initial resistance from record company people. "The station had been struggling so long, and here's this black woman music director," she says. "As far as I'm aware, there's only one other black female music director in country music. There are two black male GMs and one other black music director."

The country newcomer got her first real exposure to her radio colleagues last March at the Country Radio Seminar in Nashville, and she feels she's been successful in dispelling some of the preconceived notions held by both

record company and radio people. She's quick to point out, though, that the staff at WYNY has been totally supportive from the beginning.

"We all know what the odds are in doing country in a nontraditional country market," she says, pointing out studies that show that 10% of the New York metro area's black population tunes in to WYNY.

"Go to Brooklyn, and every next-door neighbor is either from Africa or the Caribbean and is very fond of country music," she says. "It's what a lot of them listened to back home. I mean, I was a freelance writer/promoter in Kenya during the Gulf War, and I stopped in a bar to wait for a bus and a guy played 'Islands In The Stream' over and over again on the jukebox, along with soukous and Janet Jackson. My grandmother listened to country, and so did my mother. And when [former WBLS air personality] Charlie Berger

joined WYNY, we got lots of calls asking if he was the same guy. So we have lots of black listeners."

Still, Sandiford's former urban-radio cronies remain incredulous at her decision to go country—and how well it's paid off. Indeed, she has even co-hosted VH1's "Country Countdown" with Travis Tritt.

"Compared to rap artists, who pull out at the last minute or else bring along a posse of 30, country artists are a charm," she says.

Now, if only the Mavericks, a band that Sandiford has wholeheartedly promoted both at the station level and through phone calls to friends and music business colleagues, can free up a night from their busy touring schedule to perform at her forthcoming wedding.

And where would she hold this proposed reception/Mavericks concert? Why, at the Apollo, of course!



Do I Hear . . . ? Liberty Records' Billy Dean displays some of the autographed basketball artifacts that were auctioned to raise money for the T.J. Martell Foundation. The various activities staged in Nashville for the charity netted more than \$310,000.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
11 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI)/Boy Rocking, BMI/Chingapin, BMI) WBM	64 LISTEN TO YOUR WOMAN ()
72 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP)	62 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI)
53 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI)	30 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry, ASCAP/Acuff-Rose, BMI) WBM
2 THE BIG ONE (Housesons, BMI)	24 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM
42 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	47 LONG LEGGED HANNAH (FROM BUTTE, MONTANA) (Meat And Three, BMI/Ensign, BMI) HL
16 DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/Zomba, ASCAP) WBM	70 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/Almo, ASCAP/Little Nemo, ASCAP)
45 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Des Of March, ASCAP) HL	49 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
58 THE GIRL FROM YESTERDAY (Red Cloud, ASCAP/Night River, ASCAP) WBM	50 MAYBE SHE'S HUMAN (Irving, BMI/Cotler Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM
12 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM	23 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/Dream Catcher, ASCAP) HL
26 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	52 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP)
56 A GOOD YEAR FOR THE ROSES (Sony Tree, BMI) HL	22 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL
25 HARD LOVIN' WOMAN (Music Corp. Of America, BMI/Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM	10 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM
73 HAS ANYBODY SEEN AMY (Reynolds, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL	9 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL
32 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM	46 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL
36 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM	7 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
14 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM	66 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
1 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM	63 SHE SHOULD'VE BEEN MINE (Songs Of Grand Coalition, BMI/Songs Of Grand Alliance, ASCAP/Hoosier, ASCAP) HL
28 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Bunch, SESAC) WBM	68 SHE'S IN THE BEDROOM CRYING (Millhouse, BMI/Songs Of PolyGram, BMI/Taste Auction, BMI)
17 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM	3 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL
19 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM	61 SHE THINKS HIS NAME WAS JOHN (Bash, ASCAP/Blue Water, ASCAP/Mighty Nice, BMI/Blue Water, BMI) HL
38 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP) WBM	20 SHUT UP AND KISS ME (Why Walk, ASCAP)
44 I TRY TO THINK ABOUT ELVIS (MCA, ASCAP/Gary Burr, ASCAP) HL	54 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP)
40 JUKEBOX JUNKIE (Cupit, BMI/Cupit Memories, ASCAP)	60 SOUTHBOUND (Beginner, ASCAP)
17 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) WBM	33 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)
75 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-	57 SUMMER IN DIXIE (Sony Cross Keys, ASCAP) HL
	4 TAKE ME AS I AM (Little Big Town, BMI/American Made, Music, ASCAP/Tom Collins, BMI)
	81 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI)
	59 TENDER WHEN I WANT TO BE (Why Walk, ASCAP)
	31 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portugese, ASCAP/Foreshadow, BMI) HL
	21 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
	34 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) WBM
	13 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM
	35 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP)
	51 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
	15 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM
	65 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI)
	5 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
	55 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI)
	48 WATERMELON CRAWL (Acuff-Rose, BMI/Coburn, BMI) WBM
	6 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
	71 WE GOT A LOT IN COMMON (Collins Court, ASCAP/Kent-Ten, BMI)
	39 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Tenitee, BMI) HL
	74 WHEN I COME BACK (I WANNA BE MY DOG) (Almo, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Blue Water, BMI) WBM
	3 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
	8 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
	43 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) WBM
	41 WHO'S THAT MAN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
	69 WORKIN' MAN BLUES (Sony Tree, BMI)
	27 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
	29 YOU JUST WATCH ME (Dixie Stars, ASCAP) HL

## HOT COUNTRY RECURRENTS

WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART	TITLE	ARTIST
1	1	1	3	XXX'S AND OOO'S (AN AMERICAN GIRL)	TRISHA YEARWOOD (MCA)
2	3	—	2	THIRD ROCK FROM THE SUN	JOE DIFFIE (EPIC)
3	2	—	2	DOWN ON THE FARM	TIM MCGRAW (CURB)
4	4	2	10	BE MY BABY TONIGHT	JOHN MICHAEL MONTGOMERY (ATLANTIC)
5	6	6	9	LOVE A LITTLE STRONGER	DIAMOND RIO (ARISTA)
6	8	5	7	DREAMING WITH MY EYES OPEN	CLAY WALKER (GIANT)
7	7	3	3	WHAT THE COWGIRLS DO	VINCE GILL (MCA)
8	5	4	3	CALLIN' BATON ROUGE	GARTH BROOKS (LIBERTY)
9	9	7	14	WINK	NEAL MCCOY (ATLANTIC)
10	11	8	7	WHISPER MY NAME	RANDY TRAVIS (WARNER BROS.)
11	10	10	15	EVERY ONCE IN A WHILE	BLACKHAWK (ARISTA)
12	12	9	10	NATIONAL WORKING WOMAN'S HOLIDAY	SAMMY KERSHAW (MERCURY)
13	16	18	12	INDEPENDENCE DAY	MARTINA MCBRIDE (RCA)
14	17	13	17	THEY DON'T MAKE 'EM LIKE THAT ANYMORE	BOY HOWDY (CURB)
15	13	14	19	WISH I DIDN'T KNOW NOW	TOBY KEITH (MERCURY)
16	14	15	18	WALKING AWAY A WINNER	KATHY MATTEA (MERCURY)
17	20	16	6	SUMMERTIME BLUES	ALAN JACKSON (ARISTA)
18	19	12	9	HANGIN' IN	TANYA TUCKER (LIBERTY)
19	25	19	15	THINKIN' PROBLEM	DAVID BALL (WARNER BROS.)
20	15	17	5	WHAT'S IN IT FOR ME	JOHN BERRY (LIBERTY)
21	21	11	8	SHE CAN'T SAY I DIDN'T CRY	RICK TREVINO (COLUMBIA)
22	23	21	17	DON'T TAKE THE GIRL	TIM MCGRAW (CURB)
23	22	20	12	THAT AIN'T NO WAY TO GO	BROOKS & DUNN (ARISTA)
24	—	—	33	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
25	18	24	32	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)

◆ 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.

# TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	2	3	36	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
2	4	4	15	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	2
3	1	1	3	<b>GEORGE STRAIT</b> MCA 11092 (10.98/15.98)	LEAD ON	1
4	3	2	8	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
5	5	6	9	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
6	6	5	22	<b>ALAN JACKSON</b> ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
7	10	10	46	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	7
<b>*** Greatest Gainer ***</b>						
8	12	12	31	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
9	8	9	18	<b>JOE DIFFIE</b> ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
10	7	8	25	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
11	11	11	44	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
12	9	7	10	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
13	13	14	3	<b>BILLY RAY CYRUS</b> MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	13
14	14	15	8	<b>CLINT BLACK</b> RCA 66419 (10.98/16.98)	ONE EMOTION	8
15	17	16	65	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
16	15	13	5	<b>VARIOUS ARTISTS</b> MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
17	32	34	61	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
18	16	17	9	<b>LITTLE TEXAS</b> WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
19	19	19	9	<b>CLAY WALKER</b> GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
<b>*** Pacesetter ***</b>						
20	44	52	4	<b>TRISHA YEARWOOD</b> MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	20
21	24	25	55	<b>FAITH HILL</b> ● WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	7
22	18	20	24	<b>DAVID BALL</b> ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
23	20	22	43	<b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
24	21	21	9	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	18
25	22	24	25	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
26	28	30	112	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
27	23	26	43	<b>THE MAVERICKS</b> ● MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
28	31	29	14	<b>PATTY LOVELESS</b> EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
29	29	31	38	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	13
30	26	33	3	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	26
31	25	23	9	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
32	38	38	220	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
33	34	36	92	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
34	37	39	115	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
35	27	18	4	<b>WILLIE NELSON</b> LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	18
36	40	37	59	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	33	27	9	<b>DOLLY PARTON</b> COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
38	39	40	31	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
39	35	35	126	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
40	30	28	23	<b>SAMMY KERSHAW</b> MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
41	36	32	63	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	14
42	42	42	172	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
43	41	41	11	<b>MARK CHESNUTT</b> DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
44	43	44	19	<b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
45	45	43	23	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) <b>HS</b>	WISHES	43
46	52	68	3	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	46
47	48	46	291	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
48	49	48	117	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
49	47	45	81	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
50	53	55	168	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
51	46	49	29	<b>TRAVIS TRITT</b> ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
52	57	58	107	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
53	58	66	7	<b>VARIOUS ARTISTS</b> ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	53
54	50	50	88	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
55	RE-ENTRY	5	5	<b>SUZIE BOGGUSS &amp; CHET ATKINS</b> LIBERTY 29606 (10.98/15.98)	SIMPATICO	55
56	55	53	40	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (10.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
57	51	47	14	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) <b>HS</b>	KEN MELLONS	42
58	59	57	61	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
59	56	56	42	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	13
60	61	60	7	<b>GEORGE JONES</b> MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
61	60	54	44	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
62	62	64	31	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
63	67	73	185	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
64	63	63	84	<b>TOBY KEITH</b> ▲ MERCURY 514421 (9.98 EQ/13.98) <b>HS</b>	TOBY KEITH	17
65	64	59	39	<b>VARIOUS ARTISTS</b> ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
66	68	71	69	<b>CLAY WALKER</b> ▲ GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
67	54	51	9	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
68	RE-ENTRY	127	127	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
69	69	69	29	<b>LORRIE MORGAN</b> ● BNA 66379 (9.98/15.98)	WAR PAINT	7
70	66	61	6	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
71	65	65	21	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	49
72	70	74	28	<b>KATHY MATTEA</b> MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12
73	74	—	71	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
74	71	72	36	<b>CONFEDERATE RAILROAD</b> ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
75	RE-ENTRY	83	83	<b>PATTY LOVELESS</b> ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	9

## 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 10, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>VINCE GILL</b> ▲ MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	4
2	5	<b>REBA MCENTIRE</b> ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	20
3	4	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	18
4	2	<b>ALAN JACKSON</b> ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	3
5	6	<b>GEORGE STRAIT</b> ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	25
6	3	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	186
7	7	<b>DOLLY PARTON</b> COLUMBIA 46796* (5.98 EQ/9.98)	HOME FOR CHRISTMAS	21
8	12	<b>KENNY ROGERS &amp; DOLLY PARTON</b> ▲ <sup>2</sup> RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	24
9	15	<b>ALABAMA</b> ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	23
10	8	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	184
11	—	<b>LORRIE MORGAN</b> BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	1
12	16	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	18
13	10	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	186

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	20	<b>THE JUDDS</b> ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	25
15	14	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	184
16	11	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	171
17	9	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	2
18	13	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	186
19	—	<b>ANNE MURRAY</b> ▲ <sup>2</sup> LIBERTY 16232 (7.98/11.98)	CHRISTMAS WISHES	22
20	—	<b>VARIOUS ARTISTS</b> HALO 1008 (3.98/7.98)	COUNTRY CHRISTMAS	2
21	19	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	25
22	17	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (9.98/13.98)	KILLIN' TIME	13
23	—	<b>GENE AUTREY</b> LASERLIGHT 15460 (3.98/5.98)	CHRISTMAS COWBOY	1
24	21	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	45
25	18	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	12

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

## Latin Notas



by John Lannert

**TWO OUT OF THREE AIN'T BAD:** A trip to New York would not be complete without catching a few performers in action. Such was the case Nov. 19 and Nov. 21 when three very different type of recording artists—Joan Manuel Serrat, Marisa Monte, and Olga Tañón—took the stage. As it turned out, Serrat soothed, Tañón tantalized, and Monte merely appeared.

Serrat's Nov. 19 show at the Beacon Theatre resembled a stimulating, two-hour kaffeeklatsch, as the charismatic, 51-year-old song weaver from Spain animatedly spun provocative anecdotes about love, liberty, and the pursuit of high ideals, such as caring for disadvantaged children. Vocally fit and physically trim, Serrat expertly blended well-received material from his latest Ariola/BMG release, "Nadie Es Perfecto," with earlier hits that have become standards, such as "Cantares," "Mediterráneo," and "Fiesta," as well as the show closers "Penélope" and "Lucia." The smartest new track performed by the smooth baritone singer was "Benito," a poignant tale of two vagabonds grafted onto a whimsical, oom-pah musical arrangement. The concert's only downside was a patch of boorish spectators rudely barking out song requests as if they were for auction.

By contrast, Monte could have used several hecklers to brighten up a desultory two-hour show that mercifully caught fire around the 90-minute mark, when the striking Brazilian songstress uncorked a crowd-pleasing passel of samba-rooted classics. The expectant audience that jammed

the Supper Club Nov. 21 politely applauded material from Monte's recently released Metroblue/Blue Note record "Rose And Charcoal," and from her previous EMI album, "Mais," while waiting for the stiffly postured performer to live up to her explosive reputation. Monte's lumbering fan favorite "Beija Eu"—the only contemporary number to stoke a fire in the throng—gave way to a string of mostly samba hits capped by **Jorge Ben Jor's** 1963 evergreen "Balança Pema." Given the tepid reaction Monte's original tunes received from the heavily Brazilian crowd (including actress **Sonia Braga**), it seems doubtful the vocal descendant of **Gal Costa** and **Elis Regina** can garner much of a non-Brazilian following in the U.S.

Tañón certainly does not share Monte's U.S. profile, if judged by the heated reaction of the multi-ethnic concertgoers in attendance during her incendiary second set Nov. 21 at S.O.B.'s. Even though she speaks little English, this sultry *merenguera* from Puerto Rico suffered no communication gap with the gyrating crowd as she and her crack nine-piece band whipped through an hourlong midnight set. As she was wrapping her smoky mezzo around high-velocity songs from her pair of WEA Latina albums, "Mujer De Fuego" and "Siente El Amor," Tañón also was dropping smart terpsichorean moves that drew appreciative shrieks and howls. Tañón also gamely traded barbs with raucous fans bedazzled and beguiled by her warm and sassy attitude, which was simultaneously feminine and feminist. With famed singer/songwriter **Marco Antonio Solis** scheduled to produce her next album, superstardom for Tañón may be as near as the next record.

**LOS VAN VAN RETURN:** Just out on Xenophile/Green Linnet is "Azúcar," another tasty slab of Cuba-Caribbean sounds by song pioneers Los Van Van. Now celebrating its 25th anniversary, the much-esteemed Havana ensemble, led by **Juan Formell**, is set to play Monday (5) at S.O.B.'s  
(Continued on page 40)

## 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
<b>★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★</b>					
1	1	14	<b>LUIS MIGUEL</b>	WEA LATINA 97234	13 weeks at No. 1 SEGUNDO ROMANCE
2	2	75	<b>GLORIA ESTEFAN</b>	▲ EPIC 53807/SONY	MI TIERRA
3	3	30	<b>CARLOS VIVES</b>	POLYGRAM LATINO 518 884/RS	CLASICOS DE LA PROVINCIA
4	4	36	<b>SELENA</b>	EMI LATIN 28803	AMOR PROHIBIDO
5	5	3	<b>BANDA MACHOS</b>	FONOVISA 6022	GRACIAS MUJER
6	7	28	<b>LOS TIGRES DEL NORTE</b>	FONOVISA 6017	LOS DOS PLEBES
7	12	11	<b>LA DIFERENZIA</b>	ARISTA-TEXAS 18786/BMG	LA DIFERENZIA
8	6	4	<b>JERRY RIVERA</b>	SONY 81426	LO NUEVO Y LO MEJOR
9	8	24	<b>RAUL DI BLASIO</b>	ARIOLA 20238/BMG/RS	PIANO DE AMERICA 2
10	13	11	<b>PLACIDO DOMINGO</b>	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
11	15	6	<b>OLGA TANON</b>	WEA LATINA 97881	SIENTE EL AMOR
12	11	75	<b>MANA</b>	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
13	9	55	<b>GIPSY KINGS</b>	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
14	21	3	<b>FAMA</b>	SONY 81546	ENAMORATE
15	10	13	<b>CRISTIAN</b>	MELODY 0503/FONOVISA	CAMINO DEL ALMA
16	14	75	<b>GIPSY KINGS</b>	● ELEKTRA 60845	GIPSY KINGS
17	16	75	<b>LUIS MIGUEL</b>	▲ WEA LATINA 75805	ROMANCE
18	17	9	<b>INDIA</b>	SOHO LATINO 81373/SONY	DICEN QUE SOY
19	22	22	<b>JUAN GABRIEL</b>	ARIOLA 21898/BMG	GRACIAS POR ESPERAR
20	18	12	<b>ANA GABRIEL</b>	SONY 81401	AYER Y HOY
21	19	19	<b>JUAN LUIS GUERRA 440</b>	KAREN 21110/BMG	FOGARATE
22	24	34	<b>LA MAFIA</b>	SONY 81215	VIDA
23	20	19	<b>VICENTE FERNANDEZ</b>	SONY 81321	RECORDANDO A LOS PANCHOS
24	25	42	<b>LOS TEMERARIOS</b>	AFG SIGMA 3006	TU ULTIMA CANCION
25	23	66	<b>M. A. SOLIS Y LOS BUKIS</b>	● FONOVISA 6002	INALCANZABLE
26	30	75	<b>LINDA RONSTADT</b>	▲ ELEKTRA 60765	CANCIONES DE MI PADRE
27	45	6	<b>JAIME Y LOS CHAMACOS</b>	FREDDIE x	COMO TE LLAMAS PALOMA?
28	32	11	<b>JAY PEREZ</b>	SONY 81353	STEEL RAIN
29	26	75	<b>SOUNDTRACK</b>	ELEKTRA 961240	THE MAMBO KINGS
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
30	<b>NEW</b>		<b>GILBERTO SANTA ROSA</b>	SONY 81462	DE CARA AL VIENTO
31	28	7	<b>CHAYANNE</b>	SONY 81366	INFLUENCIAS
32	29	75	<b>JULIO IGLESIAS</b>	▲ SONY 38640	JULIO
33	31	7	<b>VARIOUS ARTISTS</b>	MAX 81325/SONY	SALSA MIX
34	34	52	<b>BRONCO</b>	FONOVISA 6015	PURA SANGRE
35	27	24	<b>LUCERO</b>	MELODY 9162/FONOVISA	CARINO DE MIS CARINOS
36	41	15	<b>DAVID LEE GARZA Y LOS MUSICALES</b>	EMI LATIN 29070	YA ME CANSE
37	36	75	<b>GIPSY KINGS</b>	ELEKTRA 61390	LIVE!
38	37	44	<b>LIBERACION</b>	FONOVISA 6014	LIBERACION
39	35	40	<b>BANDA MACHOS</b>	FONOVISA 6012	LOS MACHOS TAMBIEN LLORAN
40	33	75	<b>GIPSY KINGS</b>	ELEKTRA 60892	MOSAIQUE
41	38	5	<b>SELENA</b>	EMI LATIN 30907	12 SUPER EXITOS
42	42	28	<b>LOS FUGITIVOS</b>	RODVEN 3051	VANIDOSA
43	<b>NEW</b>		<b>VARIOUS ARTISTS</b>	MAX 81430	MERENGUE MIX
44	39	22	<b>JON SECADA</b>	SBK 29683/EMI LATIN	SI TE VAS
45	<b>RE-ENTRY</b>		<b>LOS PALOMINOS</b>	SONY 81174	CORAZON DE CRISTAL
46	48	36	<b>LA TROPA F</b>	MANNY 13034/WEA LATINA	OTRO DIA
47	40	13	<b>BANDA Z</b>	FONOVISA 5296	JACARANDOSA
48	46	3	<b>LOS TEMERARIOS</b>	AFG SIGMA 3007	EN CONCIERTO VOL. 1
49	<b>RE-ENTRY</b>		<b>CULTURAS</b>	MANNY 13043/WEA LATINA	BABA DICE
50	47	58	<b>VICENTE FERNANDEZ</b>	SONY 81070	LASTIMA QUE SEAS AJENA

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2 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	2 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	2 BANDA MACHOS FONOVISA GRACIAS MUJER
3 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	3 OLGA TANON WEA LATINA SIENTE EL AMOR	3 LOS TIGRES DEL NORTE FONOVISA LOS DOS PLEBES
4 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	4 INDIA SOHO LATINO/SONY DICEN QUE SOY	4 LA DIFERENZIA ARISTA-TEXAS/BMG LA DIFERENZIA
5 GIPSY KINGS ELEKTRA MUSICIAN/WEA LATINA LOVE & LIBERTE	5 JUAN LUIS GUERRA 440 KAREN/SONY FOGARATE	5 FAMA SONY ENAMORATE
6 MANA WEA LATINA DONDE JUGARAN LOS NINOS	6 SOUNDTRACK ELEKTRA THE MAMBO KINGS	6 ANA GABRIEL SONY AYER Y HOY
7 CRISTIAN MELODY/FONOVISA CAMINO DEL ALMA	7 GILBERTO SANTA ROSA SONY DE CARA AL VIENTO	7 VICENTE FERNANDEZ SONY RECORDANDO A LOS PANCHOS
8 GIPSY KINGS ELEKTRA GIPSY KINGS	8 VARIOUS ARTISTS MAX/SONY SALSA MIX	8 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
9 LUIS MIGUEL WEA LATINA ROMANCE	9 VARIOUS ARTISTS MAX/SONY MERENGUE MIX	9 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
10 JUAN GABRIEL ARIOLA/BMG GRACIAS POR ESPERAR	10 LUIS ENRIQUE SONY LUIS ENRIQUE	10 JAIME Y LOS CHAMACOS FREDDIE COMO TE LLAMAS PALOMA?
11 LA MAFIA SONY VIDA	11 VARIOUS ARTISTS EMI LATIN MEREN HITS '94	11 JAY PEREZ SONY STEEL RAIN
12 M. A. SOLIS Y LOS BUKIS FONOVISA INALCANZABLE	12 GRUPO NICHE SONY THE BEST	12 BRONCO FONOVISA PURA SANGRE
13 CHAYANNE SONY INFLUENCIAS	13 VARIOUS ARTISTS RODVEN PURA SALSA VOL. 2	13 LUCERO MELODY/FONOVISA CARINO DE MIS CARINOS
14 JULIO IGLESIAS SONY JULIO	14 EL GENERAL RCA/BMG ES MUNDIAL	14 DAVID LEE GARZA Y LOS MUSICALES EMI LATIN YA ME CANSE
15 GIPSY KINGS ELEKTRA LIVE	15 JUAN LUIS GUERRA 440 KAREN/BMG BACHATA ROSA	15 LIBERACION FONOVISA LIBERACION

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

## Hot Latin Tracks™



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	6	<b>LUIS MIGUEL</b> WEA LATINA	***No. 1*** ♦ LA MEDIA VUELTA 3 weeks at No. 1
2	2	5	5	<b>SELENA</b> EMI LATIN	♦ NO ME QUEDA MAS
3	5	4	7	<b>SPARX</b> FONOVISIA	♦ TE AMO, TE AMO, TE AMO
4	3	3	7	<b>LA MAFIA</b> SONY	♦ ME DUELE ESTAR SOLO
5	4	2	7	<b>LOS REHENES</b> FONOVISIA	NI EL PRIMERO NI EL ULTIMO
6	16	11	3	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	MI FORMA DE SENTIR
7	8	19	6	<b>LOS TIRANOS DEL NORTE</b> FONOVISIA	TRAGOS AMARGOS
8	14	16	7	<b>JUAN GABRIEL</b> ARIELA/BMG	LENTAMENTE
9	13	9	18	<b>BANDA Z</b> FONOVISIA	LA NINA FRESA
10	12	13	4	<b>VICENTE FERNANDEZ</b> SONY	NO, NO Y NO
11	6	7	7	<b>BANDA MACHOS</b> FONOVISIA	EL PUCHONCITO
12	32	38	3	<b>LOS MIER</b> FONOVISIA	***AIRPOWER*** TE AMO
13	10	17	4	<b>ALEJANDRO FERNANDEZ</b> SONY	A PESAR DE TODO
14	9	12	6	<b>EDNITA NAZARIO</b> EMI LATIN	QUIERO QUE ME HAGAS EL AMOR
15	7	6	18	<b>SELENA</b> EMI LATIN	♦ BIDI BIDI BOM BOM
16	11	15	5	<b>LUIS ENRIQUE</b> SONY	♦ ASI ES LA VIDA
17	17	26	4	<b>FAMA</b> SONY	QUIERO VOLVERTE A VER
18	18	14	7	<b>GRUPO MOJADO</b> FONOVISIA	PARA QUE
19	15	8	11	<b>ANA GABRIEL</b> SONY	TU LO DECIDISTE
20	20	18	7	<b>FANDANGO USA</b> FREDDIE	TE AMARE UN MILLON DE VECES
21	22	37	3	<b>LUCERO</b> MELODY/FONOVISIA	SIEMPRE CONTIGO
22	27	36	4	<b>BANDA BLANCA</b> FONOVISIA	SWING LATINO
23	21	21	3	<b>LOS REYES LOCOS</b> DISA	EL LLORON
24	36	—	2	<b>LOS FANTASMAS DEL CARIBE</b> RODVEN	MI PEQUEÑO AMOR
25	28	—	2	<b>LA DIFERENCIA</b> ARISTA-TEXAS/BMG	LINDA CHAPARRITA
26	26	—	2	<b>JAY PEREZ</b> SONY	VEN A MI
27	<b>NEW</b>	—	1	<b>EZEQUIEL PENA</b> FONOVISIA	VEN Y VEN
28	25	20	10	<b>INDUSTRIA DEL AMOR</b> UNICO/FONOVISIA	♦ A CAPA Y ESPADA
29	31	32	5	<b>BANDA EL MEXICANO</b> MUSART/BALBOA	RAMITO DE VIOLETAS
30	30	40	3	<b>LALO RODRIGUEZ</b> EMI LATIN	AUNQUE LO DUCES
31	24	34	6	<b>CHAYANNE</b> SONY	QUERIDA
32	<b>NEW</b>	—	1	<b>CRISTIAN</b> MELODY/FONOVISIA	CON TU AMOR
33	37	—	2	<b>STEPHANIE LYNN &amp; HIGH ENERGY</b> EMI LATIN	OJOS PARA TI
34	38	25	7	<b>LOS CAMINANTES</b> LUNA/FONOVISIA	♦ LAGRIMAS AL RECORDAR
35	40	29	7	<b>LOS YONICS</b> FONOVISIA	NO MAS BOLEROS
36	<b>NEW</b>	—	1	<b>OLGA TANON</b> WEA LATINA	ES MENTIROSO
37	23	24	7	<b>LOS FUGITIVOS</b> RODVEN	YO TU DUENO
38	<b>NEW</b>	—	1	<b>LOS TEMERARIOS</b> AFG SIGMA	QUE POCA SUERTE
39	<b>NEW</b>	—	1	<b>JORGE LUIS CABRERA</b> MUSART/BALBOA	MUSICA ROMANTICA
40	33	23	7	<b>LA DIFERENCIA</b> ARISTA-TEXAS/BMG	♦ SI LO QUIERES

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

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

## Cadillacs Cruise At Argentina's ACE Ceremony

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Propelled by the infectious rhythms and hooky chorus of their anthemic smash "Matador," Los Fabulosos Cadillacs dominated the 1994 Argentine ACE Music Awards, winning four kudos during the awards ceremony held Nov. 14 at Obras Stadium.

The Sony Argentina rock band, one of Argentina's most popular and enduring acts, won trophies for best album ("Vasos Vacios"), best video ("Matador"), and best song ("Matador"), as well as the Golden ACE award, considered the event's most prestigious prize. A special Platinum ACE honor was



LOS FABULOSOS CADILLACS

awarded to legendary tango singer Roberto Goyeneche, who died earlier this year. His widow and son accepted the award and a standing ovation.

Emotional applause also broke out when awards host Leonardo Simmons announced that Charly Garcia won best rock album, male, for his Sony effort "La Hija De La Lágrima." Sony executives accepted the award on behalf of Garcia, who recently entered a detox center for treatment of substance abuse.

Among the international foreign artists snagging ACE awards were Luis Miguel, Simone, Juan Luis Guerra, Celia Cruz, Paralamas, Marta Sánchez, and Joan Manuel Serrat.

Winners were selected by 50 music journalists belonging to the national press group Asociación de Cronistas de Espectáculos, or ACE.

Below is a partial list of awardees:

Golden ACE: Los Fabulosos Cadillacs  
Platinum ACE: Roberto Goyeneche  
Song: "Matador," Los Fabulosos Cadillacs  
Video: "Matador," Los Fabulosos Cadillacs  
New artist: Las Blacablus  
Rock album, group: "Vasos Vacios," Los Fabulosos Cadillacs

Rock album, female: "Cuando Te Vi Partir," Claudia Puyó  
Rock album, male: "La Hija De La Lágrima," Charly Garcia

Pop album, group: "Hombre Rayo," Man Ray  
Pop album, female: "Caravana De Sueños," Valeria Lynch

Pop album, male: "Magia," Manuel Wirzt  
Melodic/ballad album, female: "Cambia De Planes," Sandra Mihanovich

Melodic/ballad album, male: "Clásico," Sandro  
Tango album, orchestra: "Julián Plaza," Julián Plaza

Tango album, female: "Recuerdos Y Porvenir," Susana Rinaldi

Tango album, male: "Soy Un Tango," Cachó Castaña

Jazz: "Dúo," Jorge Navarro/Baby López Furst  
Instrumental: "Piazzolla Hoy," Teatro Colón Orchestra

Children's album: "Jugo Azul De Uvas," Daniela

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**COMPLETELY UPDATED FOR '94** BDL3074



by Deborah Evans Price

**DEFINITELY HEAVEN IN THE REAL WORLD:** There are few artists I'd drive six hours to see in concert, but **Steven Curtis Chapman** is always worth a road trip. Having been out of town when he played Nashville's Starwood Amphitheatre in September, I couldn't let his current 72-city Heaven In The Real World tour with the **Newsboys** conclude for the year without seeing the show. So I drove to Viking Hall in Bristol, Va., and the experience was a slice of heaven in the real world.

The Newsboys opened with an energetic set. By the time Chapman hit the stage, the audience was ready for a great time, and the Sparrow recording artist didn't disappoint them.

The fact that Chapman's music has universal appeal was obvious as I watched my 80-year-old grandmother and two of my aunts, who had accompanied me to the show, smiling and enjoying the concert alongside a group of dancing teenagers. Chapman's energy and enthusiasm on stage were contagious. He has learned some new dance moves since the last tour, and he executes them with style and panache. Technically, the sound was good and the lights were incredible.

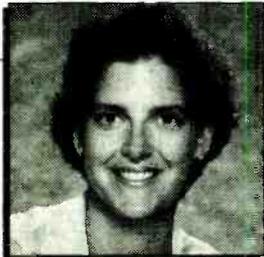
However, the strongest part of Chapman's show continues to be the moments when he sits down, guitar in hand, and talks to the audience about the personal experiences he shares with his wife, **Mary Beth**; his children, **Emily**, 8, **Caleb**, 5, and **Will Franklin**, 3; and his brother, **Herbie**. Those experiences have inspired the

songs he writes. He sang a hilarious one, called "Herbie Rides Again," about Herbie running over him with a minibike when they were kids. He also related several funny stories about his children.

As he did, you could tell each member of the audience felt as though he were speaking directly to them. That's the quality that makes Chapman such an effective communicator. Some artists tend to lose that rapport when they move up to big halls, but despite larger venues, better lights, and new dance steps, Chapman maintains the intimacy with his audience that always makes an evening with him so special.

**OH CALCUTTA:** Word recording artist **Janet Paschal** will be heading East in January—the Far East, that is—to Calcutta, India. She recently became spokeswoman for Mission Of Mercy and plans to leave Jan. 24 for a 10-day trip to Calcutta, where the organization's headquarters are located. (Mission Of Mercy works closely with Mother Teresa.) While there, Paschal will be getting more familiar with the organization and will also be shooting a video that will be used to promote Mission Of Mercy and recruit sponsors.

**NEWS NOTES:** **Amy Grant's** duet with **Vince Gill**, "House Of Love," the title cut from her current album, will be featured in the upcoming film "Speechless," starring **Michael Keaton** and **Geena Davis**. . . . Look for a special album of hymns to be released next year by **Heirloom**. The group's 1989 Benson debut featured **Sheri Easter**, **Candy Hemphill-Christmas**, and **Tanya Goodman-Sykes**. When Easter departed to devote time to the music ministry she shares with her husband, **Jeff Easter**, **Barbara Fairchild** joined the trio. Heirloom's upcoming project for Chapel Music Group will feature all four members. The ladies have been in the studio preparing for the February release.



by Heidi Waleson

**FEMINIST CHANT:** It had to happen: The big record companies have discovered **Hildegard von Bingen**, the 12th-century abbess, scholar, scientist, mystic, and composer of soaring ecclesiastical melodies. Not only does Hildegard carry the double promotional whammy of being female and a creator of chants, she also wrote gorgeous music.

Angel and BMG have taken entirely different tacks on her. On Angel's "Vision," two women sing the chants while **Richard Souther** creates funky synthesizer arrangements around them. The gimmick is fun for a cut or two, but ultimately Hildegard gets subsumed by the backbeat. Deutsche Harmonia Mundi (BMG Classics), on the other hand, sticks to the straight and narrow, with the Cologne, Germany-based early-music ensemble **Sequentia** (women's voices and some instruments) performing Hildegard's "Canticles of Ecstasy" (out this month).

Sequentia has been doing Hildegard for a while. This is its third release, and the group plans to record her complete works by 1998, the 900th anniversary of her birth.

**VOICE OF THE NEW:** **Esa-Pekka Salonen** and his **Los Angeles Philharmonic** brought performances of **Lutoslawski's** Symphony No. 4 to New York and Washington, D.C., recently. The powerful 21-minute symphony is the headliner of Salonen/LAP's latest all-Lutoslawski release on Sony Classical; the team just finished recording the late Polish composer's Symphony No. 2, Piano Concerto, and "Les Chantefleurs Et Chantables" with pianist **Paul Crossley** and soprano **Dawn Upshaw**,

which is due out in September. Sony, Salonen, and the LAP are planning more 20th-century repertoire: as **Peter Gelb**, president of Sony Classical USA, puts it, "With sales of the core repertoire declining, the hope for the present and future of classical music recording . . . is to captivate the audience with accessible but not overly familiar works."

Finnish conductor-composer Salonen is thinking **Debussy**, **Bartok**, **Schoenberg**, more **Lutoslawski**, and lesser-known **Stravinsky** works. But, he adds, "at some point, I'd like to get my little hands on some of the big Romantic pieces."

**NO MORE BIG DEALS?** When BMG Classics signed the **Houston Symphony** and its music director, **Christoph Eschenbach**, recently, it was clear that times had changed. BMG and Houston have confirmed two records for next year: a **Strauss** program that includes "Four Last Songs" with soprano **Renée Fleming**, and a disc featuring **Brahms' Piano Quartet No. 1** as orchestrated by Schoenberg, plus three works by **Bach**. Other records are just "in the planning stages."

Back in 1989, when BMG signed up its only other American orchestra, the **St. Louis Symphony** with **Leonard Slatkin**, the deal was for five years and 40 discs, including some with Slatkin and European orchestras. "It's a function of the economy and the industry," says BMG Classics' **Melanne Mueller**.

**GO CLASSICAL RADIO:** On the other hand, the new SW Networks thinks that classical radio is a potential moneymaker. It has hired **Tony Rudel**, late of WQXR-AM-FM and the magazine *Classic CD*, and author of the forthcoming "Classical Top 40," to program its new 24-hour classical music network in a way that will appeal to a young, affluent audience that may not have discovered classical music yet. (See story on page 94.)

## 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	2	13	<b>AMY GRANT</b> MYRRH 6974/WORD	HOUSE OF LOVE 1 week at No. 1
2	3	7	<b>4 HIM</b> BENSON 4046	THE RIDE
3	1	19	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1408 <b>ES</b>	HEAVEN IN THE REAL WORLD
4	4	11	<b>ASHTON/BECKER/DENTE</b> SPARROW 1389	ALONG THE ROAD
5	9	3	<b>SANDI PATTI</b> WORD 9443	FIND IT ON THE WINGS
6	5	105	<b>DC TALK</b> ● FOREFRONT 3002/STARSONG	FREE AT LAST
7	6	17	<b>NEWSBOYS</b> STARSONG 8814	GOING PUBLIC
8	8	59	<b>CARMAN</b> ● SPARROW 1387 <b>ES</b>	THE STANDARD
9	7	9	<b>BEBE &amp; CECE WINANS</b> SPARROW 1417	RELATIONSHIPS
10	10	59	<b>MICHAEL W. SMITH</b> REUNION 0086/WORD	FIRST DECADE 1983-1993
11	17	47	<b>TWILA PARIS</b> STARSONG 8805	BEYOND A DREAM
12	21	99	<b>NEWSBOYS</b> STARSONG 8251	NOT ASHAMED
13	12	15	<b>BRYAN DUNCAN</b> MYRRH 6973/WORD	SLOW REVIVAL
14	NEW▶		<b>MICHAEL CARD</b> SPARROW 51421	POIEMA
15	11	7	<b>SIERRA</b> STARSONG 1003	SIERRA
16	NEW▶		<b>OUT OF EDEN</b> MYRRH 3818	LOVIN' THE DAY
17	25	3	<b>WAYNE WATSON</b> WORD 4242	ONE CHRISTMAS EVE
18	NEW▶		<b>KIDS CLASSICS</b> BENSON 4054	CHRISTMAS CAROLS
19	34	3	<b>VARIOUS ARTISTS</b> STARSONG 1018	CELEBRATE THE GIFT
20	18	21	<b>TAKE 6</b> WARNER ALLIANCE 4150/SPARROW	JOIN THE BAND
21	15	43	<b>POINT OF GRACE</b> WORD 26014	POINT OF GRACE
22	16	3	<b>VARIOUS ARTISTS</b> BRENTWOOD 5342	AMERICA'S 25 FAVORITE HYMNS
23	14	5	<b>GUARDIAN</b> PAKADERM 83186/MYRRH	SWING SWANG SWUNG
24	NEW▶		<b>4 HIM</b> BENSON 2187	SEASON OF LOVE
25	24	7	<b>CARMAN</b> EVERLAND 9475/WORD	YO KIDS 2
26	28	25	<b>GARY CHAPMAN</b> REUNION 0084/WORD	THE LIGHT INSIDE
27	20	35	<b>OUT OF THE GREY</b> SPARROW 1405	DIAMOND DAYS
28	22	39	<b>MICHAEL CARD</b> SPARROW 1435	JOY IN THE JOURNEY
29	13	9	<b>MARK LOWRY</b> WORD 9441	MOUTH IN MOTION
30	NEW▶		<b>KIDS CLASSICS</b> BENSON 4058	CHRISTMAS FAVORITES
31	31	9	<b>PAM THUM</b> BENSON 4002	FAITHFUL
32	26	39	<b>STEVE GREEN</b> SPARROW 1334	WHERE MERCY BEGINS
33	NEW▶		<b>HYMNS INTERNATIONAL</b> BENSON 2283	ISRAEL
34	NEW▶		<b>AMY GRANT</b> MYRRH 6962	HOME FOR CHRISTMAS
35	27	29	<b>CLAY CROSSE</b> REUNION 9728/WORD	MY PLACE IS WITH YOU
36	23	33	<b>AUDIO ADRENALINE</b> FOREFRONT 3012/STARSONG	DON'T CENSOR ME
37	19	133	<b>RAY BOLTZ</b> WORD 5473	MOMENTS FOR THE HEART
38	33	5	<b>MORTAL</b> INTENT 9487	WAKE
39	NEW▶		<b>STEVE GREEN</b> SPARROW 51412	PEOPLE NEED THE LORD
40	37	5	<b>HELEN BAYLOR</b> WORD 66443	THE LIVE EXPERIENCE

● 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 Heatseeker title. © 1994, Billboard/BPI Communications.

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## In the SPIRIT



by Lisa Collins

**T**ESTING NEW LIMITS: The fact that **Tramaine Hawkins** has never been afraid to take chances has made her one of gospel's most colorful contemporary pioneers. She came to light in the '70s as a member of the famed Hawkins Family, then went on to record such solo signature hits as "Goin' Up Yonder," "Changed," and "What Shall I Do." But a 1985 club-friendly release, "Fall Down (Spirit of Love)," led to a major rift in the gospel community. Looking back, industry veterans say it was A&M's initial marketing approach that hurt the cut, which, while topping Billboard's dance music chart, was perceived as "too secular."

In 1992, few were surprised when she teamed with **Hammer** on a revamped version of "Saviour, Do Not Pass Me By" for his third album "Too Legit To Quit." Ironically, Hawkins' efforts to blend in with the mainstream have only further endeared her to the gospel community, where the Grammy-winning diva is affectionately dubbed "mother."

Now, after a three-year absence from the gospel recording scene, Hawkins is back, breaking new ground with her latest release, "To A Higher Place," which Columbia Records calls the most significant major-label debut by a gospel artist since **Mahalia Jackson** joined its roster in 1954. The release, sporting semi-classical and inspirational pop overtones, also features a remake of the classic "Amazing Grace" and a duet with the late, great Jackson on "I Found The Answer," made possible

by modern digital recording technology.

For Hawkins, it is a dream come true. "My mother, who passed away a year ago, had always wanted to hear me with a full orchestra," she says. "Columbia has given me the opportunity to do just that."

Hawkins believes the album, which was released Sept. 24, but only recently charted, is her best work to date. "I think that I've finally come into my own, and I'm capable with this kind of production to reach a massive audience without losing the integrity of gospel," she says. "The Bible says to praise Him on the high sounding cymbals. The orchestration complements my voice, and I think it takes gospel to a higher place, and that's good."

**ALL TOGETHER NOW:** Charter members of the newly formed Christian African-American Booksellers Association (CAABA) have set Jan. 29 as the date of their first biannual meeting at Nashville's Opryland Hotel. The group was established this summer by 30 African-American booksellers who were attending the annual CBA convention. "It has been a long time coming," says president **Hardina Anderson** of the Gary, Ind.-based Jesus-Shoppe. "CAABA is what African-American booksellers need. An organization that will help us as business persons with common problems and challenges to unite with the goal of becoming more effective in the operation of our bookstores." The group will meet twice yearly and establish regional chapters. Those meetings will feature exhibits by vendors and distributors of Christian products for the African-American marketplace. For more information contact, Hardina Anderson: CAABA, 2210 W. 10th Avenue, Gary, Ind.

**BRIEFLY:** Blackberry is prepping for a tribute album to the late **Harvey Watkins Sr.** of the Canton Spiritual. Meanwhile, plans are already in the works to record a second live album of the group in February 1995.

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# Top Gospel Albums

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			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	13	<b>HELEN BAYLOR</b> WORD 66443/EPIC	7 weeks at No. 1 <b>THE LIVE EXPERIENCE</b>
2	3	17	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1606/MALACO	<b>IN THIS PLACE</b>
3	2	77	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6013	<b>IT REMAINS TO BE SEEN</b>
4	4	25	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4006/CGI	<b>LIVE IN ATLANTA AT MOREHOUSE COLLEGE</b>
5	5	73	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW	<b>KIRK FRANKLIN &amp; FAMILY</b>
6	7	19	<b>DOROTHY NORWOOD</b> MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
7	6	29	<b>GMWA WOMEN OF WORSHIP</b> ALEHO INT'L MUSIC 3006/TYSCOT	<b>IT'S OUR TIME</b>
8	8	9	<b>STEPHANIE MILLS</b> GOSPO-CENTRIC 72123/SPARROW	<b>PERSONAL INSPIRATIONS</b>
9	9	39	<b>CHICAGO COMM. CHOIR</b> AMBASSADOR 47005/REDEMPTION	<b>WE GIVE YOU PRAISE</b>
10	19	5	<b>ALBERTINA WALKER</b> BENSON 1130	<b>SONGS OF THE CHURCH-LIVE IN MEMPHIS</b>
11	13	19	<b>WANDA NERO BUTLER</b> SOUND OF GOSPEL 205	<b>CHIKE ANYABWILLE</b>
12	14	29	<b>VARIOUS ARTISTS</b> BLACKBERRY 1605/MALACO	<b>SONGS MAMA USED TO SING</b>
13	20	7	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	<b>ON TIME GOD</b>
14	10	17	<b>WILMINGTON CHESTER MASS CHOIR</b> ATLANTA INT'L 10199	<b>THE CHANGE WILL COME</b>
15	18	7	<b>WITNESS</b> CGI 1101	<b>HE CAN DO THE IMPOSSIBLE</b>
16	12	13	<b>VICKI WINANS</b> INTERSOUND 9127	<b>VICKI WINANS</b>
17	16	5	<b>JENNIFER HOLIDAY</b> INTERSOUND 9113	<b>ON &amp; ON</b>
18	39	3	<b>TRAMAIN HAWKINS</b> COLUMBIA 57876	<b>A HIGHER PLACE</b>
19	15	21	<b>L.A. MASS CHOIR</b> CGI 1083	<b>I SHALL NOT BE DEFEATED</b>
20	17	31	<b>CALVIN BERNARD RHONE</b> CGI 1092	<b>LIVE... I'M A WINNER</b>
21	11	53	<b>RUDOLPH STANFIELD &amp; NEW REVELATION</b> SOUND OF GOSPEL 211	<b>LIVE AND IN PRAISE II</b>
22	30	5	<b>CHICAGO MASS CHOIR</b> CGI 1122	<b>I'M SO GRATEFUL</b>
23	24	7	<b>BEBE &amp; CECE WINANS</b> CAPITOL 28216	<b>RELATIONSHIPS</b>
24	25	3	<b>O'LANDA DRAPER</b> WORD 9488/EPIC	<b>LIVE - A CELEBRATION OF PRAISE</b>
25	23	23	<b>TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR</b> SAVOY 7113/MALACO	<b>COME THOU ALMIGHTY KING</b>
26	21	29	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006	<b>AFRICA TO AMERICA: THE JOURNEY OF THE DRUM</b>
27	28	9	<b>ORLANDO WRIGHT</b> SOUND OF GOSPEL 203	<b>ORLANDO WRIGHT</b>
28	27	55	<b>YOLANDA ADAMS</b> TRIBUTE 3937	<b>SAVE THE WORLD</b>
29	22	23	<b>EDWIN HAWKINS</b> INTERSOUND 9124/FIXIT	<b>KINGS &amp; KINGDOMS</b>
30	32	5	<b>JAMES HALL &amp; WORSHIP &amp; PRAISE</b> INTERSOUND 9131	<b>GOD IS IN CONTROL</b>
31	26	81	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	<b>LIVE IN MEMPHIS</b>
32	34	3	<b>TYRONE BLOK/CHRIST TABERNACLE CHOIR</b> WORD 9490/EPIC	<b>ALL FOR ME</b>
33	29	55	<b>REV. JAMES MOORE</b> MALACO 6015	<b>I WILL TRUST IN THE LORD</b>
34	38	15	<b>THE LOS ANGELES GOSPEL MESSENGERS</b> SAVOY 14818/MALACO	<b>WE HAVEN'T FORGOTTEN YOU</b>
35	<b>NEW</b>		<b>JAY TERRELL &amp; HIGHER PRAISE</b> BLACKBERRY 1607	<b>CLOUDLESS DAY</b>
36	<b>NEW</b>		<b>DALLAS FORT WORTH MASS CHOIR</b> SAVOY 7115	<b>FOR HIS GLORY</b>
37	RE-ENTRY		<b>RON KENOLY</b> INTEGRITY 055/SPARROW	<b>GOD IS ABLE</b>
38	<b>NEW</b>		<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b> SAVOY 7116	<b>I SEE A MIRACLE</b>
39	<b>NEW</b>		<b>JAMES BIGNON &amp; DELIVERANCE</b> ATLANTA INT'L 10201	<b>HEAVEN BELONGS TO YOU</b>
40	RE-ENTRY		<b>LUTHER BARNES &amp; THE RED BUDD GOSPEL CHOIR</b> ATLANTA INT'L 10195	<b>NOTHING CAN BE BETTER</b>

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

## LATIN NOTAS

(Continued from page 37)

in New York. Also slated to perform the same night at S.O.B.'s is the superb, Afro-Cuban/Latin jazz outfit **Manny Oquendo Y Libre**, who will mark 21 years in the music biz with its S.O.B.'s show.

**C**HART NOTES: For the third consecutive week, WEA Latina megastar **Luis Miguel** reigns over the Hot Latin Tracks and Billboard Latin 50 charts. His smash single "La Media Vuelta" remains atop Hot Latin Tracks for the third consecutive week, while "Segundo

Romance" holds at No. 1 on the Latin 50—the same position where the album debuted 13 weeks ago. Sales of "Segundo Romance" increased nearly 16% this week—the album's first weekly sales gain since its release.

**Selena's** No. 2 hit "No Me Queda Más" (EMI Latin) trails "La Media Vuelta" by a mere 64 points. Conversely, "Segundo Romance" sits comfortably atop the album chart, where robust Thanksgiving sales generated four backward bullets.

## SONY JAZZES UP SONDHEIM TUNES FOR NEW ALBUM

(Continued from page 7)

subject, and hasn't a clue regarding who's hot and who's not on the scene.

Jazz artists know little about Sondheim. They rarely play his music, admit to being intimidated by its complexity, and almost never enter the studio with him in mind.

This "mutual unenlightenment society" could be in jeopardy come Jan. 24, when the set is released.

Sony Classical plans to bring the album to the jazz and adult pop markets, according to David Weyner, the label's

VP of marketing and product management. Holly Cole's cover of "Losing My Mind," Weyner says, "is a perfect pick for [album alternative] radio," while "Loving You," a duet featuring Nancy Wilson and Peabo Bryson, "gives us a shot at NAC."

Although details were still being ironed out at press time, Weyner says, "We're planning a launch party for press and retail, as well as a multicity Sondheim tour featuring as many of the album's artists as we can get."

The album—a union of the man who transformed American musical theater and jazz's more recognizable talents—features treatments of music originally composed for narrative contexts, and thus presumed inhospitable to outside interpretation. The artists setting out to disprove that notion include Cole, Bryson, Wilson, Herbie Hancock, Jim Hall, Terence Blanchard, and Grover Washington. Most acknowledge Sondheim's genius while grousing about the difficulty of his music.

"In his work, there's a sense that everything written on the page completes every aspect of the composition," says Hancock, whose pointillistic reading of "Color & Light" from "Sunday In The Park With George" mimics the painting style of George Seurat, the play's chief inspiration. "Right there, built into his music, you have both the question and the answer. No more needs to be said. Any alterations you add make you feel like you've done a disservice to the composer."

Hancock is echoing a prevailing opinion of Sondheim's work, that it contains a kind of organizational integrity that fulfills developmental requisites within a play. Sondheim doesn't just select notes; he makes note choices. That subtle distinction complicates the jazz artist's dilemma: If the composer has considered his many musical possibilities, then selected these, the ones at hand, what else can the performer do with them?

That dilemma compounds the standard knock against Sondheim, that his music is unhumable and unsingable—an intriguing charge, considering his 30-year reign as the standard-bearer among Broadway composers. Except for "Send In The Clowns," which Sarah Vaughan sang frequently, few of his melodies endure as canvases for jazz artists.

"The truth is," Sondheim says, responding to queries about his work's accessibility, "I don't know enough about jazz. I do know that the whole idea behind it is to deconstruct and improvise. That's what jazz musicians do. The whole issue is one of familiarity. If Herbie received [Harold] Arlen's 'Blues In The Night,' for instance, and had to play it for the very first time, I'm sure he would be wrestling with the same problems he had here."

Wilson also grappled with Sondheim, though her two tracks bear little evidence of the strain. "Loving You," from "Passion," is a particularly affecting track. "I couldn't hear the melody," she says, contrasting this song with her efforts on the track "Anyone Can Whistle." "I had to sit down with the producers [Miles Goodman and Oscar Castro-

Neves] and figure out where it was. Once we dissected it, then put it back together, I could hear it. The melody's there, but that didn't make it any easier to sing."

That has much to do with the fact that Sondheim is not a songwriter or tunesmith, per se, but more accurately a composer whose "songs" resist the formulaic structures familiar to jazz singers and instrumentalists. At least two of his works, "Sweeney Todd" and "Passion," are considered major operas.

Moreover, there's a fundamental problem in transporting music from Broadway to the recording studio. Interpretive artists must invent their own sense of wholeness and context and must honor the intentions of the composer while adding themselves to the mix. "Color & Light" puts them to the test.

"I don't believe that his music is so difficult," says Goodman, who requested and received permission from Sondheim to pursue the project. "His power comes from stripping down harmony to bare essentials. I was surprised by how reticent the artists were. I was surprised that they didn't hear the potential of this music from the start. They had to discover it, which was an enlightening process. Perhaps Terence [Blanchard] realized it on the greatest level. He made 'Poems' [from 'Pacific Overtures'] his own, a part of the African-American expression."

What Blanchard did was reassemble Sondheim's melodies. He took the composition's vamp, or counter melody, and raised it to prominence as a bassline, and I felt like I was in uncharted waters," he says. "I couldn't go back and say, 'How did Trane play this tune?' I had to invent it. It was like the older jazz cats who had to play standards for the first time, without having a prior reference point or recording to listen to. But I did know that this work was closer to contemporary classical music than theater as we commonly think of it. I just had to find my place in it."

The artist who best found her place in the music was Cole. Her version of "Losing My Mind," from the 1971 production "Follies," is the album's high-water mark. It bears the stamp of a singularly distinctive conception. In the play, the character Sally sings of an unsatisfying marriage to Buddy; her delivery is laced with equal parts denial and remorse. Cole, on the other hand, takes the song's implications more literally; she sings of madness. By riding the undercurrent below the seemingly innocent lyrics, she lends a knowing wink to the threatening side of human nature. Her delivery is a white-hot blend of sophistication and menace.

"There's a scary dimension to the song that I wanted to highlight," she says, "a sinister aspect, almost obsessive. It's less about 'I'm so in love with this guy' than about a kind of love you'd associate with a serial killer. There's definitely a stalker thing going on. Sondheim and I both share an obsession with the darker side."

"Color & Light" will probably set the music community wondering: Are these jazz renditions of untouched jewels, penned by the American theater's most acclaimed composer, a question of follies? Passion? Or just a gathering of jazz artists creating a little night music of their own?

## VERUCA SALT SEETHES WITH SUCCESS

(Continued from page 7)

16).

The demand increased to the extent that, by June, Minty Fresh asked programmers to lay off the song because its stock of the single was running out, and the album wasn't due until Sept. 27 (Billboard, Sept. 3).

Three weeks after the release date, Minty Fresh entered an agreement with DGC, which in turn took over all aspects of the project, from production and manufacturing to promotion and marketing. While the band has a verbal agreement with DGC, its contract with the label has yet to be signed, says Lack.

Minty Fresh owner Jim Powers, who signed Veruca Salt, is serving as a DGC A&R representative and the A&R point man for the band.

Robert Smith, head of marketing at DGC, says "American Thighs" is "completely an indie release." No changes were made to the Minty Fresh album other than the addition of the DGC logo. Likewise, the video of "Seether," which was directed by Jeff Economy and band friend Tim Rutili, wasn't altered. (Rutili is also the lead singer of Sub Pop act Red Red Meat).

"At first we just helped them out, even before the band was with us," says Smith. "Because of the buildup and expectation, it would've been hard for Minty Fresh or any small independent label to meet a demand like this."

With an MTV Buzz Bin clip, tons of

airplay, a high-profile fall tour with Hole, and glowing press coverage, DGC "was basically playing catch-up at radio," says Smith. "Our attitude is to not go crazy chasing a single. We want to make sure we're establishing a band. The development of this band is not about a single, it's about an album. There is enormous creative potential. We have two really prolific writers in Nina and Louise."

DGC decided not to release "Seether" or any Veruca Salt songs as commercial singles.

Smith says DGC plans to work a second track, "Number One Blind," to modern rock radio sometime next year. To maintain the band's indie-rock roots, DGC will team with Minty Fresh to service a 10-inch vinyl single of the song that features previously unavailable B-sides.

WEQX Albany, N.Y., which was the first commercial modern rocker outside Chicago to air "Seether," has been airing "Number One Blind" for the last two weeks.

WEQX PD Alexa Tobin says there's much more to Veruca Salt than "Seether."

"They're not just a punk band—I hate that word—they're not all loud and rocking, they're more melodic, and ['Number One Blind'] shows that. We chose the song because it shows the great depth of the band."

Even with its long term at radio,

"Seether" garnered 670 detections on 39 modern rock outlets for the week ending Nov. 27, according to Broadcast Data Systems. It's steadily gaining momentum at top 40 radio, with 503 spins logged on 51 outlets.

Bob Bell, new-release buyer at the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says, "We saw a good increase when they went on tour with Hole, and they're on the 'KROQ Acoustic Christmas Show,' which should do something for them."

Regardless of the fact that the DGC album is the same as the Minty Fresh one, John Artale, purchasing manager of the 139-store National Record Mart chain based in Carnegie, Pa., says consumers are snatching up the Minty Fresh copies of "American Thighs" because it's "cooler."

"It's more of a rarity," he says. "They are definitely this year's darlings."

The band finds its early success a little hard to believe at times. "Hearing myself on the radio is still a little difficult," says Lack. "Things are happening so quickly, it kind of changes your perspective on things. We don't even really have a major-label deal yet, and yet we have to live up to this 'rock star' status... It's difficult."

The band heads to Europe for a tour in January and may headline a tour in the U.S. in March, says Smith.

## MTV EURO AWARDS GET MIXED RESPONSE

(Continued from page 18)

performer was Italy's Eros Ramazzotti, who performed "Cose De La Vita" (The Things Of Life).

While observers could not fault the awards on their slickness and efficiency, there were those who criticized the lack of surprise or novelty elements during the 90-minute program.

Among other performers were Aerosmith, with a medley of "Crying" and "Walk On Water," Roxette with "Sleeping In My Car," Take That with "Shocked," and Therapy? with "Die Laughing." Bjork joined ambient techno purveyor Fluke for an inspired version of "Big Time Sensuality."

Opinion was split on the choice of Tom Jones as the evening's host. While some felt he was a safe and genial host, others pointed out that he was not the right candidate to deliver a significant audience in the U.S., where the awards were broadcast live. Jones also performed his latest

single, "If I Only Knew."

MTV interrupted Crash Test Dummies' concert in Mannheim to present the group with the award for best breakthrough artist. The only winning artist not present in person or through a representative was Mariah Carey.

Bono presented and accepted MTV's special "Free Your Mind Award" to Amnesty International, which he accepted for the organization as well. In a rambling and broken speech, Bono paid tribute to Amnesty's work and referred to injustices such as "what was going on five years ago behind this Brandenburg Gate." Bono added, "When you have secret police pulling out people's fingernails, the last thing you want is 20,000 postcards from people who know what you're doing."

Winners in the award categories were:

**Best group:** Take That  
**Best male artist:** Bryan Adams

**Best female artist:** Mariah Carey

**Breakthrough artist:** Crash Test Dummies

**Best cover:** Gun, "Word Up"

**Best rock act:** Aerosmith

**Best dance act:** The Prodigy

**Best song:** Youssou N'Dour & Neneh Cherry, "7 Seconds"

**Best video director:** Mark Pellington for Whale's "Hobo Humpin' Sloba Babe"

Viewers also were invited to choose their "local heroes"—those acts which were most popular in their own countries. They were:

**U.K.:** Oasis

**Norway:** Devotion

**Germany:** H Blockx

**Sweden:** E-Type

**Holland:** Van Dik Hout

**Belgium:** dEUS

**Ireland:** An Emotional Fish

**Italy:** Irene Grandi

**Israel:** Rita

**Czech Republic:** Vanessa

**Russia:** Bravo

**Poland:** De Mono

**France:** Alain Bashung

## ZOMBA

(Continued from page 9)

deal this year; it acquired Christian music company Brentwood Music in February (Billboard, Feb. 12).

In a prepared statement, Zomba chairman/CEO Calder expressed "obvious delight" at the acquisition, which followed "intense competition."

"Together with Zomba, Bob Grever and these two historic catalogs are going to be an unbeatable force in the growing Latin music publishing business," he said.

A statement from Bob Grever noted, "Zomba's strong desire to expand Latino music throughout the world, and to continue its independence from conglomerates, will allow a hands-on personal relationship with future writers."

As for Zomba's overall financial picture this year, Renzer says 1994 will prove a record-setting year in performances, up 13%; mechanical royalties, up 32%; and synchronization and music print, up 54%. Renzer puts Zomba Music's annual net-publisher-share revenues in the seven-figure category.

# Music Video

ARTISTS & MUSIC

## MuchMusic Shifts Programming Focus Canadian Vid Service Emphasizes Newer Acts

BY LARRY LeBLANC

TORONTO—The programming at MuchMusic, Canada's national 24-hour music video service, will take a turn away from veteran performers in 1995 and shift toward developing talent.

The network's programming executives are downplaying the move as "basic tweaking and shuffling," but beginning Jan. 2, MuchMusic will reduce the time allotted to specialty shows while giving greater focus to newer artists, and, in some cases, de-emphasizing the third and fourth videos from albums by established performers.

"We want to continue to be known for breaking new artists," says Denise Donlon, MuchMusic's director of music programming. "That means [there will be] more emphasis on supporting new artists' careers once they're established, and less emphasis on supporting those artists who've been out there for decades, and who are releasing yet another record that AC radio across the country is going to put into heavy rotation."

The daily strip show "Much More Music," which featured hit videos by AC superstars Phil Collins, Whitney Houston, and Michael Bolton, consistently was MuchMusic's lowest-rated program, Donlon says.

"We're going to continue doing specialized programming," she adds, "but we're altering the basic playlists to reach a more defined psychographic."

Dropped along with "Much More Music" is the daily, dance-oriented "Soul In The City" program, as well as such weekly specialty shows as the country-oriented "Outlaws & Heroes," the oldies-based "BackTrax," and the independent showcase "Indie Street." In addition, the personality-driven programs "Mike And Mike's Excellent X Canada Adventure" and "Life On Venus Avenue" also have been canceled.

The daily "MuchWest" program, which showcased artists from Western Canada, will now be a weekly one-hour show airing Sundays.

In other changes, "Clip Trip," featuring videoclips from around the world, will expand to an hour from its current half-hour format.

The weekend hip-hop/rap music program "X-Tendamix," hosted by Master T, is being renamed "Da Mix." That show now is set to air twice weekly, on Wednesdays and Saturdays, and the music mix will include videos once featured on "Soul In The City."

Additionally, MuchMusic's daily programming block comprising such youth-oriented shows as "Rap City," "Power 30," and "The Wedge," will begin airing at 4:30 p.m. (EST) to better accommodate its young audience's viewing habits.

"We found that young people had been having difficulty in getting home from school and seeing those shows," says Donlon.

The only new MuchMusic show announced to date is "MuchEast," a weekly, hourlong program to be hosted by Mike Campbell from Halifax, Nova Scotia. The show is set to air Sundays at 9 p.m. (EST).

"Artist activity in Eastern Canada has really blossomed in the past few

years, and we've been working toward putting 'MuchEast' together for quite a while," Donlon notes. "Mike will be spending a lot of time on the road throughout the Maritimes."

While "MuchWest," hosted by Terry David Mulligan, has been moved from its daily spot to a regular weekend slot, Donlon argues that the additional presence of cameraman Jay Mirus in Vancouver will ensure continued network exposure of Western Canadian talent via the daily "Fax" news show, as well as ongoing artist spotlights.

Even as MuchMusic shifts its focus away from AC programming, network management continues to seek a license for a new service that would stress AC programming overall, says Donlon.

She indicates that MuchMusic plans to re-apply to the Canadian Radio-television and Telecommunications Commission in 1995 to gain a license to create an AC-oriented national video service to be named Much More Music, or M3. MuchMusic failed to win a bid for such a license earlier this year.

## PRODUCTION NOTES

### LOS ANGELES

• Squeak Pictures director **Darren Lavett** lensed **Gemini's** "Funk Soul Sensation" for Mercury. **Joel Tabush** produced the clip; **Vince Toto** executive produced.

• **Brand Nubian's** new Elektra video "Hold On" features footage lensed in the Watts section of L.A. and in New York's Harlem. **David Nelson** directed the bicoastal shoot, and **Arlene Donnelly** directed photography. **Leslie Chilcott** produced in L.A., and **Hillary Caviness** produced in N.Y. **Jason Taragan** executive produced.

• Industrial Artists director

**George Dougherty** lensed **Moist's** new EMI Canada video "Believe Me." **Peter Lawrence** produced the shoot.

• **Jeffrey Plasker** directed **Robbie Robertson's** "Mahk Jchi" video with producer **Jessica Falcon**.

• "Sex On The Beach" is the new **Whitehead Bros.** video directed by **Marty Thomas** of PANIC Films. **Kim Haun** directed photography on the Motown clip; **Bruce Spears** and **R. Scott Lawrence** produced.

### NEW YORK

• Director **Diane Martel** is the eye behind **Da Youngstas'** EastWest video "Mad Props." **Dave Daniel** directed photography; **Suzanne Coldwell** produced.

• Portfolio/Black Dog Films director **Marcus Nispel** recently reeled **Jade's** Giant/Warner Bros. video "Every Day Of The Week." **Shelly Bloch** and **Linda Ross** produced with supervising producer **Nick Bandoueris**.

• ?UC\*IS\*?U\*GET director **Michael Lucero** is the eye behind **Souls Of Mischief's** Jive video "Get The Girl, Grab The Money & Run," and **Casual's** "Later On." **Rosanne Cunningham** produced both shoots, which come from the soundtrack to the film "A Low Down Dirty Shame."

### NASHVILLE

• Picture Vision director **Jon Small** is the eye behind two new country videos: **Collin Raye's** Sony Nashville clip "My Kind Of Girl" and **Rhett Atkins'** debut Decca video, "This Must Be What They're Talking About." **Daniel Pearl** directed photography on both shoots. **Andi Varagona** executive-produced.

## CMT Ad Hard To Forget; A 'No-Budget' Weezer Clip

TOTAL RECALL: CMT scored high points with moviegoers who saw—and remembered seeing—the music video network's 60-second commercials, which unspooled on big screens in 13 target markets.

A recent audience research study conducted for CMT by Screenvision Cinema Network indicated that audience recall for the country network's in-theater advertising outranked recall for commercials featuring Coke/Diet Coke, McDonald's, and the Chrysler Neon, among others.

The research revealed that when asked which spots they could recall unaided, 30% of respondents cited the CMT commercials. Some 23% recalled the Coke spots, 11% recalled the McDonald's ads, and 6% recalled the Neon clip.

In addition, when asked if they could recall seeing a specific CMT commercial, 73% of respondents said yes.

Also, the research indicated that the cinema advertising spots encouraged increased viewership of the country clip service. Some 91% of respondents who currently watch CMT said they would like to see more. And more than 50% of the respondents under age 18 indicated an interest in watching the country network.

The survey results were based on a monthlong CMT ad campaign, which ran in 575 movie theaters in 13 key markets nationwide. The music-driven ad campaign is part of an aggressive consumer-awareness campaign launched by CMT earlier this year (Billboard, May 14).

LOOKS JUST LIKE An Exclusive: When Geffen's video department serviced its latest Weezer clip "Buddy Holly" exclusively to MTV, a number of regional programmers were frustrated by a lack of access to a band they had helped to break.

But **Mike Drumm** of Denver-based "Music Link" created a solution to the regionals' lack of new Weezer programming.

He unearthed a live, one-camera shoot he had directed of the band performing "In The Garage" at Denver's Mercury Cafe last July. Weezer performed on "KTCL's Live Music Link," which is Drumm's concert show that airs live on alternative rock KTCL Denver.

Drumm edited a master tape of "In The Garage," patching in the DAT stereo recording of the live track. He forwarded the "basement" tape to Geffen's **Diane Valensky** for review.

"Talk about low-budget," says Drumm. "This is no-budget! But the performance was really good, and the audio track was very dynamic. It's the ultimate 'garage' video."

This time, the clip is being serviced exclusively to regional programmers.

QUICK CUTS: **Charlie Daniels** and **Chris LeDoux** will co-host TNN's "Cowboy Christmas" Dec. 12... The WB Television Network is set to debut with its first night of original programming Jan. 11... MTV has signed a distribution deal with the South Korean music video channel Music Network Inc. (M-Net). Korean viewers now receive a daily, three-hour block of MTV programming, subtitled in Korean... RockAmerica's **Ed Steinberg** and **Dan Rocks** produced and edited, respectively, the remixed version of **Madonna's** Maverick/Sire/Warner Bros. video "Secret"... **Kathy Mattea** is the December showcase artist at CMT and CMT Europe.

# THE EYE



by Deborah Russell

REEL NEWS: **Alan McGlade** is now president/CEO of the Video Jukebox Network. VJN operates the Miami-based, viewer-programmed network the Box. Executives at the Box are throwing a rooftop party Jan. 28 to unveil their new South Beach, Miami headquarters... VH1's **Norm Schoenfeld** has left the network to join the marketing and research division at the East Coast headquarters of **Allen Kovac's** Left Bank Management organization.

Directors **Kwame Nyaning**, **Thomas Burns**, and

**Jamal Henry** are now signed to the roster at Atlanta-based Westside Stories... **Black & White** Television director **Paris Barclay** is returning to music video after directing his debut feature film, "Don't Be A Menace To South Central While Drinking Your Juice In The Hood." The movie is an urban parody starring **Shawn and Marlon Wayans**. **Keenen Ivory Wayans** produced.

VIDEO TALK: Hail to the Austin Music Network, which recently found a spot for one of the Eye's all-time favorite videos, the woefully overlooked **Maggie Estep** clip "Hey, Baby" on NuYo/Imago. (Satellite's **Mark Romanek** directed.) Let's hope this happening network now can find space for another MTV castaway: **Estep's** label mates **Giant Sand**, whose new Imago clip "Yer Ropes" features the raunchy blur of **Howe Gelb's** guitar backed by the sepia vision of **Moxie Music** director **Norwood Cheek**.

DOUBLE DOSE OF AGONY: Last week, we reported seeing two different versions of **Madonna's** video "Secret" simultaneously on MTV and VH1. Call it quirky timing.

Too bad **Bon Jovi** doesn't have an alternate version of its **Marty Callner** clip for "Always." The Eye was forced to wander right out of music videoville when this embarrassing knockoff of a hideous **Aerosmith** clip aired at the same time on both nets. One can't call that anything but bad timing.



Working Miracles. Oscar-winning actor **Burgess Meredith**, second from left, appears in the new **Kenny G** video "Have Yourself A Merry Little Christmas." The clip comes from **Kenny G's** new holiday album, "Miracles." Pictured on the set of the video, from left, are director **Ken Nahoum**, **Meredith**, **Kenny G**, and **Arista** VP of video production **Len Eband**.

# Billboard <sup>94</sup> Music

## A W A R D S

ARTISTS & MUSIC • SPECIAL AWARDS PREVIEW SECTION

## Show's Aim: New Look, Wider Audience



During the Music Awards show, Billy Joel will receive the 1994 Billboard Century Award for distinguished creative achievement. As Billboard's highest honor, the award aims to acknowledge the uncommon excellence of a still-unfolding body of work, as well as honor artists who have not been accorded the degree of serious homage their achievements deserve. Joel is being recognized for expanding the canon of American popular music with well-crafted songs as beloved as those by such predecessors as George M. Cohan, Irving Berlin, and George and Ira Gershwin.

**T**HE BILLBOARD MUSIC AWARDS, to be telecast live Wednesday (7) on the Fox network, is set to reach its widest television audience since the program's debut in 1990.

Award-winning producer/director Joel Gallen is helming the production, projected to reach some 12 million-15 million Fox households.

Outspoken comedian Dennis Miller and Heather Locklear of "Melrose Place" will host the fifth annual awards ceremony, which will feature live performances by the Rolling Stones, Tom Jones, Urge Overkill, R. Kelly, Warren G, Stone Temple Pilots, and Melissa Etheridge.

Kelly's splashy production number for "Bump N' Grind" will mark the artist's first live TV appearance this year. Warren G will hit the stage accompanied by a full band for the rap hit "Regulate." Jones is expected to perform "A Girl Like You," from his first studio album in six years, while Stone Temple Pilots are planning a rocking version of "Unglued." Urge Overkill will update Neil Diamond's hit "Girl, You'll Be A Woman Soon," featured on the hit soundtrack to "Pulp Fiction."

In addition, Billy Joel will receive the 1994 Billboard Century Award live via satellite from Sydney, Australia. Atlantic artist Tori Amos will present the award to the singer/songwriter.

Additional awards presenters will include such actors, comedians, and recording artists as Robert Downey Jr., Laura Leighton, Dean Cain, Rosie Perez, Kelsey Grammer, Phil Hartman, Ellen DeGeneres, Salt-N-Pepa, All-4-One, and Queen Latifah.

The percussive performance art group Stomp will appear in a series of filmed musical vignettes that will lead into and out of various awards pre-



Dennis Miller, left, and Heather Locklear will host the fifth annual Billboard Music Awards. Joel Gallen, right, is the show's executive producer.

sentations.

Gallen, a former MTV producer/director who now operates the Los Angeles-based Tenth Planet Productions, produced the MTV Video

Music Awards from 1989-1993. His credits also include shows for Fox and ESPN, as well as a stint as executive producer for the first three seasons of the CableACE Award-winning acoustic concert series "MTV Unplugged."

Gallen has tapped longtime collaborator David Grossman to direct the Billboard Music Awards. The production team also includes lighting designer Allen Branton and production designer Roy Bennett.

"We're going for an abstract-looking set that has a high-fashion look, very groundbreaking," says Gallen. "It will be sleek and slick."

Adds Bennett, "I'm hoping to combine the sophistication of the Grammy Awards and the Emmys with the edge of an MTV type of vibe."

Bennett, also a lighting designer, plans to use saturated colors such as purples, oranges, and greens, which are rarely used in TV production, to lend a unique appearance to the set.

In addition, he plans to avoid the use of video projection screens and monitor walls for the production. Instead, he will create set pieces using "soft goods," fabrics, unusual props, and offbeat lighting.

The Billboard Music Awards debuted in 1990 and are the industry's only honors based entirely on record sales and airplay, which are determined by information provided by SoundScan and Broadcast Data Systems. The awards are presented to the year's No. 1 artists, as well as the artists with the year's top albums and singles, based on Billboard chart performance.

Gallen's Tenth Planet Productions will produce the awards show in association with Fox Square Productions.

DEBORAH RUSSELL

## Career Milestones Keep Coming For Jive's Kelly

**M**ORE THAN A YEAR has passed since R. Kelly first heated up the airwaves with "Sex Me (Part 1 & 2)," the sizzingly explicit debut single from "12 Play," his sophomore album.

In that time, this 25-year-old artist/producer's career has passed the boiling point.

Jive Records released "12 Play" in October 1993. The album, which is still on the charts, peaked at No. 1 on the Top R&B Albums chart and No. 2 on The Billboard 200. The album has been certified triple-platinum.

The singles "Sex Me" and "Your Body's Callin'" have both been certified gold. The platinum-certified "Bump N' Grind" reigned for 12 weeks at No. 1 on the Hot R&B Singles chart, making it the longest-running No. 1 R&B single in history.

"I didn't really know if the album would be as successful as it has been, but I hoped that it would," says Kelly. "I was really taking a chance with the concept of this album."

The lyrics on "12 Play," which Barry Weiss, senior VP/GM at Jive, describes as messages of "lust and sex," were designed to draw controversy. "But it's done on several different levels, so you get a wide range of sounds from the album," says Weiss.

The artist's 1991 debut set, "Born Into The '90s," was certified platinum and peaked at No. 3 on the Top R&B Albums chart. The set remained

on the R&B chart for 74 weeks.

That album spawned the hit singles "Honey Love," "She's Got That Vibe," and "Slow Dance."

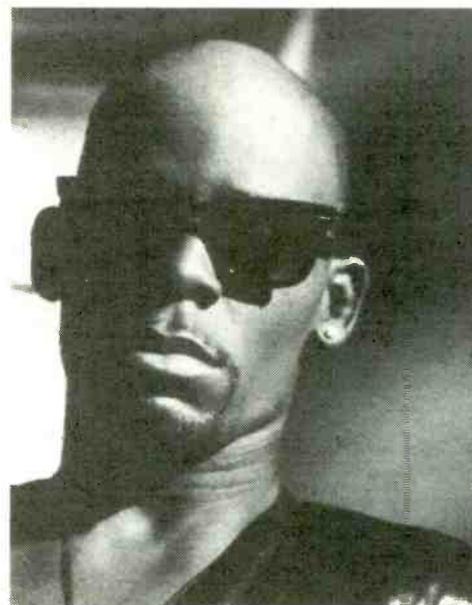
For Kelly, making an album is more than simply writing, producing, and performing. "I like to come with concepts," he says. "When I create a song for myself or another artist, I see the entire thing—what the song should be like, how it should be produced, how the video should look, the image of the artist for the single—it's a package deal."

Kelly has demonstrated artistic versatility by producing records for artists such as Aaliyah, Toni Braxton, Lisa Stansfield, Janet Jackson, Ex-Girlfriend, Gladys Knight, David Peaston, and the Winans. He recently completed a song for the soundtrack to the Keenen Ivory Wayans film "A Low Down Dirty Shame," and another for the second "Addams Family" sequel.

Recent projects include a remix of Barry White's No. 1 R&B single "Practice What You Preach." He is also producing two new songs for Michael Jackson's upcoming album.

Kelly has also established himself as a main attraction on stage. He co-headlined a 40-city tour with rap act Salt-N-Pepa, and was also featured on the Budweiser Superfest tour.

J.R. REYNOLDS



R. Kelly made chart history this year with the longest-running No. 1 R&B single ever.

## Island's Melissa Etheridge Cracks Top 40 With Hit Set

RASPY-VOICED rocker Melissa Etheridge has had a whirlwind year, as her career continues to spiral upward with the double-platinum album "Yes I Am" and her first two top 40 hits.

The Chicago-based singer already had three gold albums, a Grammy, and a considerable cult following before she finally cracked top 40 radio earlier this year with the singles "Come To My Window" and "I'm The Only One."

Her fourth Island album, "Yes I Am," has stayed on The Billboard 200 for more than a year.

"It's a great and wonderful feeling," says Etheridge. "When the record first started to get hot, I thought that it would go away—but it has been a solid seller. I'm enjoying its success, because it's been six years in the making."

"I just do what I do and hope that people will discover it along the way," says Etheridge. "This is strong and straightforward rock'n'roll. I think that I've built a real momentum with this album."

Indeed, it was hard to avoid the well-exposed, infectious Etheridge energy this year. Her riveting stage performance landed her the opening slot on the Eagles' reunion tour, as well as spot on the Woodstock '94 bill.

"I kept telling myself not to have any great expectations about Woodstock," she says. "There was a real possibility that it could have ended up like some horrible corporate thing. From the moment I arrived, I knew that it was larger than life. It was of a scope that reached beyond any of the artists there."

Etheridge wowed the mud-clad audiences with a diverse set that ranged from rough rock riffs to exuberant, edgy ballads. "I think [Woodstock] filled something that is lacking today—it was part of a primitive instinct that has not surfaced for some time now."

Bitten by the bug of live perform-



With her fourth album logging more than a year on The Billboard 200, Melissa Etheridge is enjoying her greatest success yet.

ance, Etheridge plans to continue her U.S. tour through the spring before recording her next album.

"It won't be a big departure from the last [album]," says Etheridge, who adds that she is most comfortable with the solid rock sound that brought her success this year.

"People still think of rock music as an extension of the male emotion," says Etheridge. "Go to any rock show, and you'll see women in the audience rocking with the same energy as men. I'm perceived as a rebel—as being different because I embrace those qualities."

It isn't just music that has placed Etheridge in the mainstream public's collective consciousness. As one of pop music's few open lesbians, Etheridge recently ended the silence about her often gender-eluding lyrics and her personal life. The gay and lesbian magazine the Advocate hailed Etheridge as "Rock's Great Dyke Hope" in July.

Etheridge says her decision to come out has been "warmly embraced" by the industry. **BRETT ATWOOD**

## Special Award To Honor Clapton Reprise Artist's Excellence Recognized

KNOWN AS "SLOWHAND" to many and "God" to some, master guitarist Eric Clapton will receive a special award for artistic excellence Dec. 7 at the Billboard Music Awards.

The award will cap two years of exceptional creative and commercial achievement for Clapton.

The musician reached a career apex in 1992 with his appearance on MTV's "Unplugged." That summarizing performance, which included readings of songs from his solo career (including "Tears In Heaven," his moving elegy to his late son Conor) and from the blues that form the bedrock of his style, collected five Grammy Awards in 1993. The album has gone on to sell more than 7 million copies in the U.S. alone.

The emphatic blues performances on "Unplugged" allowed Clapton to segue naturally to "From The Cradle," an all-blues album released by Reprise in September.

On this latest work, Clapton pays homage to such inspirational figures from blues history as Muddy Waters, Freddie King, Otis Rush, Eddie Boyd, Lowell Fulson, and Leroy Carr. In a recent interview with Billboard editor in chief Timothy White, Clapton called the blues "the thing I've loved from day one, the most exciting and satisfying thing I've known."

Clapton's fans found "From The Cradle" exciting and satisfying as well, and propelled the album directly to No. 1 on The Billboard 200 upon its release.

Clapton's celebration of the music has continued on U.S. stages since the release of the album. This fall, the musician headlined a round of arena shows backed by a sizzling band.

He continued his blues excursion immediately following the conclusion of the tour with a round of high-intensity club shows in five major markets. The sold-out concerts were intimate, explosive affairs that reiterated the singer/

guitarist's uniquely intense connection with the genre.

These recent peaks are merely the most recent diadems in an incomparably glittering career.

Clapton has been lionized as one of rock's premier instrumentalists since the mid-'60s, when he burst upon the English scene as the lead guitarist for the Yardbirds. Dissatisfied with the group's direction, he signed on with John Mayall's Bluesbreakers for a brief but influential tenure.

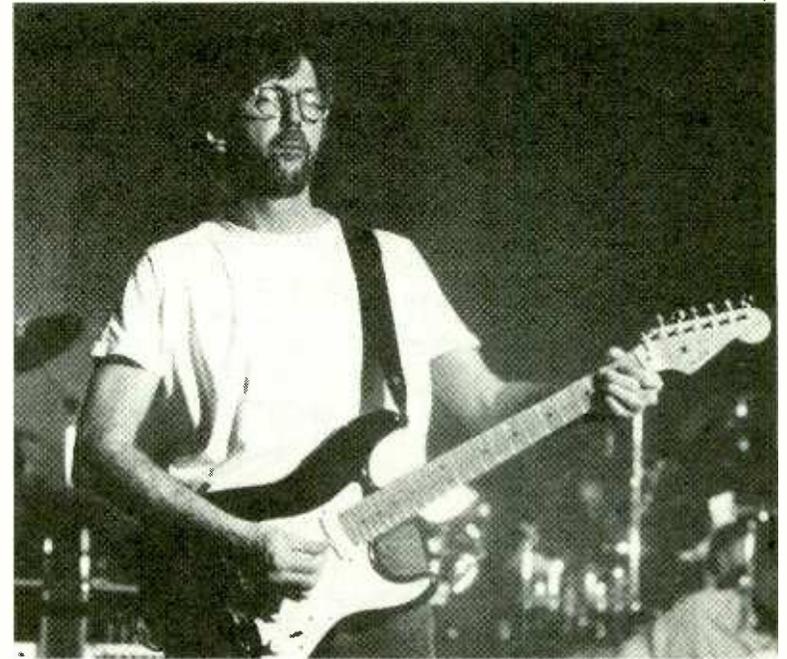
In 1966, he joined with bassist Jack Bruce and drummer Ginger Baker to found Cream, the combo that virtually defined the rock power-trio format and left an indelible impression.

Clapton stepped out as a solo artist

with a self-titled 1970 album, which was quickly succeeded by "Layla And Other Love Songs," the unforgettable double album recorded with fellow guitar virtuoso Duane Allman as Derek & the Dominoes. After a period of inactivity in the early '70s, Clapton rose phoenix-like with "461 Ocean Boulevard," the No. 1 album that spawned the reggae-inspired hit "I Shot The Sheriff." A spate of chart-topping, million-selling albums and hit singles has continued unabated ever since.

Clapton's nonpareil musical achievements and his guitar prowess make him the ideal choice to be acknowledged for distinguished career achievement.

**CHRIS MORRIS**



Eric Clapton will receive a special award for artistic excellence at the Billboard Music Awards.

## Atlantic's Stone Temple Pilots Soaring

ON JUNE 25, Stone Temple Pilots flew to the top when "Purple," the band's second album, debuted at No. 1 on The Billboard 200.

So far, the Atlantic album, which has been certified triple-platinum, has spawned the hits "Vaseline" and "Interstate Love Song," which were No. 1 on the Album Rock Tracks chart.

STP's debut album, "Core," peaked at No. 3 and generated three hits on the Modern Rock Tracks and Album Rock Tracks charts. When the STP track "Big Empty" was included on the chart-topping soundtrack to "The Crow," radio programmers were quick to gravitate toward the introspective rocker, although it wasn't officially released as a single.

Because the track was also included on STP's "Purple," singer Scott Wei-

land had mixed feelings about radio playing the track weeks before the release of the band's second album.

"When we were writing and recording the second record, we decided we wanted ['Big Empty'] on there," he says. "It fit the vibe." By that time, however, "Big Empty" was already slated for inclusion on "The Crow."

Says Weiland, "We didn't want to give away too much before the album was finished, and radio started playing the song when we were still in the process of recording the album."

Most of "Purple" was recorded at Atlanta's Southern Tracks studio with Brendan O'Brien, who produced "Core," once again manning the board.

Says Weiland, "It's far away and removed from the industry, so we didn't have to worry about distractions." The

band completed the album in about two weeks.

A few additional tracks were recorded while the band was on the road. "Lounge Fly" was cut at Paisley Park Studios in Minneapolis and features Paul Leary of the Butthole Surfers on guitar. "Big Empty" was recorded in Los Angeles during a touring break.

Weiland says "Purple" is much more personal than "Core," and adds that he doesn't feel the need to be a spokesman for the band's legion of fans. "I wasn't writing to explain or put any point across, or any opinion to a mass audience," he says. "The more successful we became, the less responsible I felt about instilling any type of ideas. I don't know if that works anyway. It doesn't work for me. I'm just expressing myself." **CRAIG ROSEN**



After just two albums, Stone Temple Pilots are firmly entrenched in the pantheon of today's top rock acts.



The Rolling Stones' 1994 "Voodoo Lounge" tour became the highest-grossing concert trek in history.

## Charts, Tour, TV Keep Stones Rolling Virgin Act Ends Highest-Grossing Trek Ever

**W**ITH NINE NO. 1 albums, the Rolling Stones have earned their right to appear on the Billboard Music Awards.

Although the platinum-selling "Voodoo Lounge," the Stones' latest Virgin album, peaked one spot shy of the summit on The Billboard 200, "the world's greatest rock'n'roll band" has continued to reach new heights.

Its "Voodoo Lounge" tour has become the highest-grossing of all time, surpassing Pink Floyd's recent trek and the Stones' own 1989 "Steel Wheels" tour. The North American leg of the tour will wrap up Dec. 17 and 18 at the BC Place in Vancouver. In '95, "Voodoo Lounge" opens in Mexico.

The Stones' historic jaunt has received its share of TV exposure. Footage from one of the band's dates at the

Rose Bowl in Pasadena, Calif., was incorporated into the Nov. 23 episode of Fox's "Beverly Hills 90210," while an entire Stones concert at Miami's Joe Robbie Stadium was broadcast as a pay-per-view special Nov. 25.

Don Was, who produced "Voodoo Lounge," says working with the Stones was "one of the high points of my life, if not the high point. In every aspect, from their abilities as musicians to their charm as dinner companions, they exceeded my expectations. And I had pretty high expectations."

Veteran producer/engineer Glyn Johns, who was the first to record the band, later served as an engineer on such classic albums as "Sticky Fingers" and "Exile On Main Street." Though Johns had his ups and downs with the

Stones, he says, "When they played and got it together, they were fantastic and unbeatable and made some great records."

Andrew Loog Oldham, the Stones' early manager and producer, recalls July 10, 1965, when "Satisfaction" hit No. 1 on the Hot 100. Six weeks later, "Out Of Our Heads" became the first Stones album to top the U.S. album chart, while the group was packing its tour.

"It was a triple-header—the single, the album, and the tour," Oldham says. "It was the beginning of the period where we were on a roll and no one could stop us."

Nearly 30 years later, the Stones are still rolling.

CRAIG ROSEN

## Interscope's Tom Jones Swings Back

**M**TV'S BUZZ BIN got a powerful jolt this fall when Tom Jones' debut Interscope clip "If I Only Knew" surged into the network's most coveted rotation.

Jones' recent return to top pop playlists comes nearly 30 years after his signature classic "It's Not Unusual" cracked the top 10 on Billboard's Hot 100 Singles chart in April 1965.

And it's not unusual these days for pop culture observers to see Jones commanding attention on television airwaves worldwide. Last year, his British variety show "The Right Time" was distributed on the music video network VH1, while this year marks appearances on numerous programs, including the Dec. 7 Billboard Music Awards.

Meanwhile, Jones has been performing before live audiences for decades, on stages from Las Vegas to Wales, and now his single "If I Only Knew" is blaz-

ing across the playlists of radio outlets from R&B to top 40.

His debut Interscope release, "The Lead And How To Swing It," is his first original album in six years. The title, which is released on ZTT/Atlantic in the U.K., includes tracks produced by some of the industry's top players.

"I like hard-hitting songs that punch you right between the eyes," says Jones, alluding to his choice in live cover material, which includes such gems as Prince's "Kiss" (a top 40 hit for Jones in 1988), EMF's "Unbelievable," Otis Redding's "Hard To Handle," and Lenny Kravitz's "Are You Gonna Go My Way."

When a number of U.S. record executives discovered Jones' undeniable appeal after several high-profile, industry-oriented gigs last year, he set forth one major condition to the labels that

came courting.

"Some of the labels saw me as a [middle-of-the-road] artist, but I said I wanted to make contemporary music, more 'Kiss,' if you will, because that was on the money," Jones says. "I said, 'I want to do more of that.' And [Interscope co-head] Jimmy Iovine and [A&R executive] John McClain went for it."

Once he inked the deal with Interscope, says Jones, he was eager to find the producers who could make an album that could compete in the modern age.

"I didn't want an album that sounded like one I made 20 years ago," he says. "I like to do a variety of music; I have to have that freedom. I don't like to be pigeonholed."

DEBORAH RUSSELL



Tom Jones will perform at the Billboard Music Awards.

## Composer Moo Steals Spotlight With EMI Album

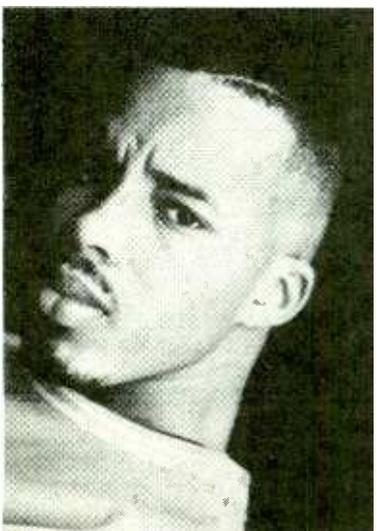
**V**IEWERS OF THE 1994 Billboard Music Awards in Asia, where the show airs Dec. 15 on STAR TV's V music channel, will witness a performance by Eric Moo, a songwriter-turned-artist who has made a real impact in the region this year.

Moo has written songs for eight years. He also has released a dozen or so albums in Taiwan and Hong Kong, but he has had his greatest impact composing work for veteran stars Jacky Cheung and Andy Lau. This year, the *synima* (Singapore/Malaysia) artist put all his eggs in one basket.

His second Mandarin album for EMI, "Tai Sha," stole the spotlight from Cheung and Lau as the biggest-selling Chinese album of 1994. It brought two Solid Gold awards from Hong Kong's tastemaker TV station, TVB, and the album's title track was named song of the year by government radio outlet RTHK.

"Tai Sha" dominated Taiwan's charts from March to June, and helped push Moo's Cantonese-dialect compilation album, "Too Silly," and a new release, "Sad Love Songs," into Hong Kong's top 10. A new Mandarin album, "Puppet Of Love," came out last month.

MIKE LEVIN



The debut album by Warren G entered the R&B chart at No. 1 and was certified for sales of more than 2 million copies in just two months.

## New Era Begins For Violator's Warren G

**I**T'S BEEN A stellar year for hip-hop newcomer Warren G. The artist's Violator/RAL debut, "Regulate . . . G Funk Era," bowed at No. 1 on the Top R&B Albums chart in June, and "Regulate" topped the Hot Rap Singles chart.

The 23-year-old artist's album was released June 7 and was certified for sales of 2 million just two months later.

"When he played me the whole 'Regulate' track, I knew some precious metal success would happen," says Chris Lighty, president of Violator Records and the person who brought Warren G. to the label. "But what I didn't know was that it would be almost 3 million."

Warren G, whose full last name is Griffin, met with a bit of resistance initially, as some claimed he was riding in on the coattails of his half-brother, Dr. Dre.

"In the beginning, when we were promoting the record before people heard it, it was a bit of an obstacle," says Lighty. "But then they heard it, and there's no denying a hit record. He's able to stand on his own two feet and get out from under the shadow of his brother."

The single "Regulate," which has been certified platinum, also reached No. 2 on the Hot 100 Singles chart and No. 7 on the Hot R&B Singles list in July.

The second single, "This D.J.," has been certified gold and peaked at No. 3 on the Hot Rap Singles chart, at No. 9 on the Hot 100, and at No. 14 on Hot R&B Singles. The third single, "Do You See," is No. 47 on the R&B singles chart this week.

On The Billboard 200, "Regulate . . . G Funk Era" debuted at No. 2 in June.

Griffin grew up in Long Beach, Calif., and hung out with the likes of Snoop Doggy Dogg. Before making a dent as an artist, he produced 2Pac's "Definition Of A Thug Nigga" and Mista Grimm's "Indo Smoke." Both tracks were featured on the "Poetic Justice" soundtrack. He also contributed lyrics to Dr. Dre's "The Chronic" and produced singles for M.C. Breed, DFC, and Nate Dogg.

Warren G was introduced via the "Above The Rim" soundtrack, which spawned his version of "Regulate" with Nate Dogg. The song was a key reason for the soundtrack's success.

Warren G has had a busy year. He shared the bill with R. Kelly, Heavy D., and Coolio on the Budweiser Superfest tour, and recently completed a European promotional tour.

# 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 Brownstone, If You Love Me
- 2 Brandy, I Wanna Be Down
- 3 Scarface, I Never Seen A Man Cry
- 4 Black Men United, U Will Know
- 5 Janet Jackson, You Want This
- 6 Warren G, Do You See
- 7 Snoop Doggy Dogg, Murder Was The...
- 8 Ini Kamaze, Here Comes The Hotstepper
- 9 Blackstreet, Before I Let You Go
- 10 Nine, Whutcha Want
- 11 Luther Vandross, Always And Forever
- 12 Toni Braxton, How Many Ways
- 13 Casserine, Why Not Take All Of Me
- 14 Chante Moore, Old School Lovin'
- 15 Zhane, Shame
- 16 Craig Mack, Flava In Ya Ear
- 17 Boyz II Men, On Bended Knee
- 18 Barry White, Practice What You Preach
- 19 N II U, I Miss You
- 20 Quo, Blowin' Up
- 21 Gladys Knight, End Of The Road Medley
- 22 Heavy D & The Boyz, Black Coffee
- 23 Keith Sweat, Get Up On It
- 24 TLC, Creep
- 25 Babyface, Rock Bottom
- 26 K-Ci Hailey Of Jodeci, If You Think...
- 27 Ce Ce Peniston, Hit By Love
- 28 Outkast, Git Up, Git Out
- 29 Da Brat, Fa All Y'all
- 30 Common Sense, I Used To Love H.E.R.

\*\*\* NEW ADDS \*\*\*

Sade, Cherish The Day (Live)  
 H-Town, In The Backseat  
 missjones, Where I Wanna Be Boy  
 Aaliyah, Age Ain't Nothing But A Number  
 Jade, Everyday Of The Week  
 Society, Yes N Deed  
 Alphabet Soup, Take A Ride



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 The Tractors, Baby Likes To Rock It
- 2 The Mavericks, There Goes My Heart
- 3 Tracy Lawrence, I See It Now
- 4 Joe Diffie, Pickup Man
- 5 Mary Chapin Carpenter, Tender When I...
- 6 Tim McGraw, Not A Moment Too Soon
- 7 Lari White, Now I Know
- 8 David Ball, When The Thought Of You...
- 9 Faith Hill, Take Me As I Am

- 10 Clint Black, Untanglin' My Mind
- 11 Clay Walker, If I Could Make A Living
- 12 Vince Gill, When Love Finds You
- 13 Randy Travis, This Is Me
- 14 Jed Zeppelin, Workin'...
- 15 Little Texas, Amy's Back In Austin
- 16 Reba McEntire, Till You Love Me
- 17 Shenandoah, Somewhere In The Vicinity... †
- 18 George Duca, Lipstick Promises †
- 19 Garth Brooks, The Red Strokes †
- 20 Russ Taff, Love Is Not A Thing †
- 21 Sawyer Brown, This Time
- 22 James House, Little By Little
- 23 Pam Tillis, Mi Vida Loca †
- 24 Sammy Kershaw, Southbound †
- 25 Hank Williams, Jr., I Ain't Goin'...
- 26 Little Texas, Kick A Little
- 27 Rhett Akins, What They're Talking About
- 28 Billy Ray Cyrus, Storm In The Heartland
- 29 Rodney Foster, The Running King
- 30 Patty Loveless, Here I Am
- 31 Wade Hayes, Old Enough To Know Better †
- 32 Ricky Lynn Gregg, After The Fire Is Gone
- 33 Rick Trevino, Doctor Time
- 34 Aaron Tippin, I Got It Honest
- 35 Red Hots, Teach Your Children
- 36 Trisha Yearwood, It Wasn't His Child †
- 37 Confederate Railroad, Summer In Dixie
- 38 Kathy Mattea, Maybe She's Human
- 39 Larry Stewart, Losing Your Love
- 40 John & Audrey Wiggins, She's In The... †
- 41 George Jones & Alan Jackson, A Good Year
- 42 Pirates Of The Mississippi, You Could Do...
- 43 Chely Wright, Till I Was Loved By You
- 44 Jesse Hunter, Long Legged Hannah
- 45 John Berry, You And Only You
- 46 Doug Stone, Little Houses
- 47 Wynonna & Michael English, Healing
- 48 Toby Keith, Upstairs Downtown
- 49 Cleve Francis & Patti Austin, We Fell In
- 50 Noah Gordon, The Blue Pages

\*\*\* NEW ADDS \*\*\*

Alan Jackson, Gone Country  
 Collin Raye, My Kind Of Girl



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Murder Was The Case
- 2 Stone Temple Pilots, Interstate Love Song
- 3 Nirvana, About A Girl
- 4 Tom Petty, You Don't Know How It Feels
- 5 Boyz II Men, On Bended Knee
- 6 Green Day, When I Come Around
- 7 Offspring, Self Esteem
- 8 John Mellencamp, Dance Naked
- 9 Janet Jackson, You Want This
- 10 Aerosmith, Blind Man \*\*
- 11 Ini Kamaze, Here Comes The Hotstepper
- 12 The Cranberries, Zombie \*
- 13 Weezer, Buddy Holly \*\*
- 14 TLC, Creep
- 15 Hole, Doll Parts \*

- 16 Veruca Salt, Seether \*
- 17 Rolling Stones, Out Of Tears
- 18 Megadeth, Train Of Consequences
- 19 Bon Jovi, Always
- 20 Live, I Alone
- 21 Coolio, I Remember
- 22 Warren G, Do You See
- 23 R.E.M., What's The Frequency, Kenneth?
- 24 The Black Crowes, A Conspiracy
- 25 Soundgarden, Fell On Black Days
- 26 Brandy, I Wanna Be Down
- 27 Urge Overkill, Girl, You'll Be A Woman Soon
- 28 Liz Phair, Supernova
- 29 Jimmy Page & Robert Plant, Thank You
- 30 Eagles, Hotel California
- 31 Green Day, Basket Case
- 32 Candlebox, Cover Me
- 33 Oasis, Supersonic
- 34 Queensryche, I Am I
- 35 Real McCoy, Another Night
- 36 Bad Religion, 21st Century (Digital Boy)
- 37 Soul Asylum, Can't Even Tell
- 38 Candlebox, Far Behind
- 39 R.E.M., Bang And Blame
- 40 Smashing Pumpkins, Disarm
- 41 Madonna, Secret
- 42 Salt-N-Pepa, None Of Your Business
- 43 Sunny Day Real Estate, Seven
- 44 Freedy Johnston, Bad Reputation
- 45 Corrosion Of Conformity, Albatross
- 46 Warren G & Nate Dogg, Regulate
- 47 Beastie Boys, Sabotage
- 48 Heavy D & The Boyz, Black Coffee
- 49 Pete Dinklage, If You Don't Love Me
- 50 Tom Jones, If I Only Knew

\*\*\* NEW ADDS \*\*\*

Des'ree, You Gotta Be (Re-Add)  
 Scarface, I Never Seen A Man Cry  
 Zhane, Shame  
 Deadeye Dick, New Age Girl  
 Mazzy Star, Halah



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Blackhawk, I Sure Can Smell The Rain
- 2 Little Texas, Kick A Little
- 3 Tracy Lawrence, I See It Now
- 4 Clint Black, Untanglin' My Mind
- 5 Clay Walker, If I Could Make A Living
- 6 Joe Diffie, Pickup Man
- 7 Garth Brooks, The Red Strokes
- 8 Alabama, Angels Among Us
- 9 The Tractors, Baby Likes To Rock It
- 10 Tim McGraw, Not A Moment Too Soon
- 11 Lari White, Now I Know
- 12 David Ball, When The Thought Of You...
- 13 Faith Hill, Take Me As I Am
- 14 Mary Chapin Carpenter, Shut Up And Kiss Me
- 15 Marty Stuart, That's What Love's About

- 16 The Mavericks, There Goes My Heart
- 17 Aaron Tippin, I Got It Honest
- 18 Vince Gill, When Love Finds You
- 19 Billy Ray Cyrus, Storm In The Heartland
- 20 John & Audrey Wiggins, She's In The...
- 21 Alan Jackson, Livin' On Love
- 22 Randy Travis, This Is Me
- 23 Doug Stone, Little Houses
- 24 Reba McEntire, Till You Love Me
- 25 Patty Loveless, Here I Am
- 26 Wade Hayes, Old Enough To Know Better
- 27 Kathy Mattea, Maybe She's Human
- 28 Larry Stewart, Losing Your Love
- 29 Sawyer Brown, This Time
- 30 Pam Tillis, Mi Vida Loca

\*\*\* NEW ADDS \*\*\*

Alabama, Angels Among Us  
 George Duca, Lipstick Promises  
 Sammy Kershaw, Southbound  
 Boy Howdy, True To His Word  
 James House, Little By Little  
 Toby Keith, Upstairs Downtown



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Tom Petty, You Don't Know How It Feels
- 2 Melissa Etheridge, I'm The Only One
- 3 Sting, When We Dance
- 4 Madonna, Secret
- 5 Gloria Estefan, Turn The Beat Around
- 6 John Mellencamp, Dance Naked
- 7 Sheryl Crow, All I Wanna Do
- 8 Ace Of Base, Living In Danger
- 9 Des'ree, You Gotta Be
- 10 Hootie & The Blowfish, Hold My Hand
- 11 Tom Jones, If I Only Knew
- 12 Rolling Stones, Out Of Tears
- 13 Babyface, When Can I See You
- 14 Pretenders, I'll Stand By You
- 15 Toad The Wet Sprocket, Somethings Always...
- 16 Boyz II Men, On Bended Knee
- 17 Amy Grant/Vince Gill, House Of Love
- 18 Vanessa Williams, The Sweetest Days
- 19 Gin Blossoms, Allison Road
- 20 Boyz II Men, I'll Make Love To You
- 21 Eric Clapton, Motherless Child
- 22 Urge Overkill, Girl, You'll Be A Woman Soon
- 23 Toni Braxton, You Mean The World To Me
- 24 Eagles, Get Over It
- 25 Gin Blossoms, Found Out About You
- 26 Bonnie Raitt, Love Sneakin' Up On You
- 27 Collective Soul, Shine
- 28 John Mellencamp, Wild Night
- 29 R.E.M., What's The Frequency, Kenneth?
- 30 Bon Jovi, Always

\*\*\* NEW ADDS \*\*\*

Take A Bow, Madonna  
 All I Want For Christmas Is You, Mariah Carey  
 Happy Christmas War Is Over, Melissa Etheridge  
 Have Yourself A Merry Little ..., Kenny G  
 Mental Picture, Jon Secada

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 10, 1994.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

K-Ci Of Jodeci, If You Think You're Lonely Now

BOX TOPS

- Bone Thugs N Harmony, Thuggish Ruggish...
- TLC, Creep
- N II U, I Miss You
- Craig Mack, Flava In Ya Ear
- Boyz II Men, On Bended Knee
- Blackstreet, Before I Let You Go
- Toni Braxton, How Many Ways
- Scarface, I Never Seen A Man Cry
- Spice 1, Strap On The Side
- Snoop Doggy Dogg, Murder Was The Case
- Method Man, Bring The Pain
- Outkast, Git Up, Git Out
- Doctor Dre & Ed Lover, Back Up Off Me
- Shaquille O'Neal, Biological...
- Luke, It's Your Birthday
- Ace Of Base, Living In Danger
- Quo, Blowin' Up
- Keith Murray, The Most Beautifullest Thing...
- Usher, Can U Get Wit It
- 20 Fingers, Short Short Man
- Changing Faces, Foolin' Around
- Dana Dane, Record Jock
- House Of Pain, Legend
- Blackgirl, Where Did We Go Wrong
- H.W.A., Ain't No Lady
- Nuttin' Nyce, Down 4 Whateva
- Boyz II Men, I'll Make Love To You
- Barry White, Practice What You Preach
- Immature, Never Lie
- Digable Planets, 9th Wonder
- Dis-N-Dat, Party

ADDS

Dr. Dre/Ice Cube, Natural Born Killaz  
 Green Day, When I Come Around  
 Moist, Push

The Alkaholiks, Daaam  
 Too Short, C\*\*ktales  
 Top Authority, How Much



Continuous programming  
 11500 9th St N  
 St Petersburg, FL 33716

- Reba McEntire, Till You Love Me
- Steve Perry, Missing You
- Billy Ray Cyrus, Storm In The Heartland
- Amy Grant/Vince Gill, House Of Love
- Gladys Knight, End Of The Road
- Huey Lewis, Little Bitty Pretty One
- Patty Loveless, Here I Am
- Sade, Cherish The Day
- Jon Secada, Mental Picture
- Vanessa Williams, The Sweetest Days
- Sheryl Crow, All I Wanna Do
- Eagles, Hotel California
- Adrian Legg, The Crockett Waltz
- The Tractors, Baby Likes To Rock It
- Bonnie Raitt, Storm Warning
- Santana, Luz Amor Y Vida
- Three Tenors, La Donna e' Mobile
- Rolling Stones, Out Of Tears
- Carly Simon, Like A River
- Luther Vandross, Always And Forever



Continuous programming  
 P O BOX 398  
 Branson, MO 65616

- Larnelle Harris, Childlike Faith
- Mac McAnally, Down The Road
- Craig N' Company, Hair Cut
- Western Flyer, She Should've Been Mine
- Blue Rodeo, Hasn't Hit Me Yet
- Dionne Ferris, I Know
- Alan Jackson, Livin' On Love
- Eagles, Girl From Yesterday
- NewSong, Field Of Faith
- Colvin/Carpenter, One Cool Remove
- Reba McEntire, Till You Love Me
- Kermit/Miss Piggy, She Drives Me Crazy
- Clinton Gregory, Gulf And The Shell

Janet Paschal, God Is Up To Something  
 David Robertson, I Believe In Love  
 Kathy Mattea, Maybe She's Human  
 Will LeBlanc, Let It Swing  
 Mannheim Steamroller, Little Drummer Boy  
 Aaron Tippin, I Got It Honest  
 Gaither Vocal Band, Jesus On The Mainline



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Bon Jovi, Always
- Madonna, Secret
- The Cranberries, Zombie
- R.E.M., What's The Frequency, Kenneth?
- Caifanes, Aqui No Es Asi
- Aerosmith, Blind Man
- Lucas, Lucas With The Lid Off
- Sheryl Crow, All I Wanna Do
- Page/Plant, Gallows Pole
- Nirvana, About A Girl
- Green Day, Basket Case
- Diego Torres, Tratar De Estar Mejor
- Rolling Stones, Out Of Tears
- Cario Vives, La Gota Fria
- Sting, When We Dance
- Alejandra Guzman, Pasa La Vida
- Seal, Kiss From A Rose
- Laura Pausini, La Soledad
- Santana, Luz Amor Y Vida
- Offspring, Self Esteem



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- Out Of The Grey, All We Need
- Sounds Of Blackness, Everything
- Kathy Troccoli, Mission Of Love
- Commissioend, 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  
 Aaron Tippin, I Got It Honest  
 Rich Mullins, Hold Me Jesus



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Oasis, Supersonic
- Love Spit Love, Change In The Weather
- Massive Attack, Sisy
- Tevin Campbell, Don't Say Goodbye
- Veruca Salt, Seether
- Black Crowes, A Conspiracy
- Liz Phair, Supernova
- Deus, Suds & Soda
- Andru Donalds, Mishale
- Bjork, Violently Happy
- Dada, All I Am
- Sponge, Plowed
- Dionne Ferris, I Know
- Sting, When We Dance
- Whitehead Brothers, Forget I Was A G
- Dana Dane, Record Jock
- Pearl Jam, Spin The Black Circle
- Murmurs, You Suck
- TLC, Creep
- Deep Forest, Deep Forest

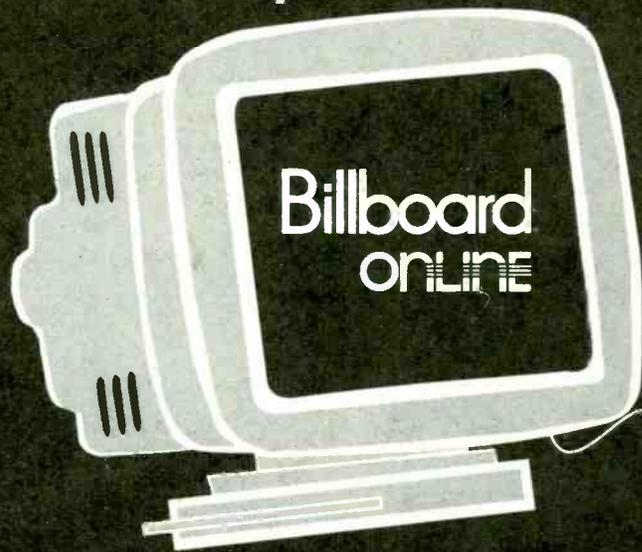


CALIFORNIA MUSIC CHANNEL

15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Rappin' 4-Tay, Playaz Club
- TLC, Creep
- Janet Jackson, You Want This
- Boyz II Men, On Bended Knee
- 69 Boyz, Tootsee Roll
- Brandy, I Wanna Be Down
- Warren G., Do You See
- Blackstreet, Before I Let You Go
- K-Ci Of Jodeci, If You Think You're Lonely Now
- Aaliyah, At Your Best

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# International

## Ricordi Out-Megas Virgin In Milan Rivals See Chain's New Store As Major Threat

BY MARK DEZZANI

MILAN—Italy's largest mega-store opened Nov. 22 amid a media hullabaloo including live broadcasts from the store by the country's leading national private network, Radio DeeJay, and the music TV chain Videomusic.

The 27,000-square-meter Ricordi store, situated in the ornate glass-and-steel gallery near Milan's famous cathedral square, was welcomed by record company executives as the type of initiative required in other major Italian cities to help expand the nation's music market.

Even Ricordi's main rivals acknowledged the impact that the new store likely will have. Fermo Gervasoni, Italian director of Virgin Retail Europe, said, "We are a little worried. Ricordi has secured a better and bigger location and has created a very nice store." Virgin's Milan store opened in 1990 in a typical Richard Branson-esque publicity blitz. It is situated on the opposite side of the cathedral square from Ricordi's outlet and is almost half the size at 14,700 square meters. The new Ricordi store is only the second large music store in an Italian center city; Virgin's was the first.

With a ground-level entrance between the up-market eatery Biffi and the hamburger joint Burghy, Ricordi's sales space is divided between the first floor classical and sheet music section, overlooking the gallery's picturesque central square, and a vaulted basement housing the store's six other departments.

Ricordi retail operations director Steve Jones, who oversaw the opening of Virgin's Milan megastore five years ago, says the new store follows the same concept that has been used to revamp the Ricordi chain's other 21 stores (Billboard, Jan. 8). "To communicate to customers where to find

our 140 product groups, we use 370 key words and eight thematic departments," says Jones.

The departments are divided into Italian (music/video/sheet music and books), international, children, cinema, instruments, books, jazz, and tickets.

"We have tried to create a relaxed atmosphere where clients can feel comfortable to browse, listen to CDs, and read books without feeling pressured to buy," says Jones.

Video touch screens to reference product and headphone listening posts are situated throughout the store, with associated product such as CDs, books, and videos on the same subject displayed together where possible. There is ample seating, a children's play space, and an isolated sound booth to try out the instruments.

A last-minute dispute with Milan's local authorities meant that, 600 square meters in the basement had to be curtained off for the opening day to the public while Ricordi awaits approval for a former warehouse space to be re-designated as a sales area.

The new Ricordi megastore represents the jewel in the crown of the 22-store chain, which, following the buyout of the Ricordi music group by German multinational music group BMG, was reported to be up for disposal. However, a BMG spokesperson says the company will not be selling out entirely, but will be looking for partners with retail experience to buy a majority stake while retaining the Ricordi identity.

Virgin's Gervasoni says that while there have undoubtedly been contacts with Ricordi, there is no official interest in the chain. "The crisis in the Italian market has put back our own plans to open further stores in Italy. This year, we are projecting that our Milan store will take in 15 billion lire [\$9.4 million], slightly up on

last year's 14.5 billion lire [\$9 million].

"The market has been dead up until September due to the economic crisis, this summer's soccer World Cup, and a weak domestic release schedule," Gervasoni says. "However, business in the last quarter seem to be picking up."

Ricordi estimates that earnings for the new store's first year will be more than 20 billion lire (\$12.5 million). The chain as a whole expects a small increase in sales this year against last year's results of 100 billion lire (\$62.5 million).

## Megastore Mania Sweeps Lisbon

BY FERNANDO TENENTE

LISBON—Megastore fever has hit Portugal's second-largest city, Oporto, with the opening of two large-scale music retail outlets.

The record store chain Roma, owned by Lisbon businessman Simões Nunes, has opened the country's largest music outlet in the city's Fernandes Tomás street.

The Roma Megastore, as it is called, boasts five floors with a trading area of 14,000 square feet, and has a video wall, 30 listening posts, a permanent in-store DJ, and a music-related book and magazine department, as well as a restaurant. The store also has a computerized stock-ordering system that allows easy import of titles not available. The same owners also run the prominent Discoteca Roma store in Lisbon.

Last summer, the Valentim de Carvalho group also opened a store in Oporto, in the old Vadeca store building in Santo Antonio Street, and it is preparing to open a new, bigger music center before Christmas at the Bon Sucesso retail development near the city's Boavista quarter.

Both stores are seen as local reactions to the eventual arrival of Virgin Retail and FNAC here. For the past several years, it has frequently been reported that both chains were eyeing Portugal after their successful expansion in Spain. For the moment, neither FNAC nor Virgin is reported to be actively seeking sites.

The arrival of these stores in the key shopping areas of both cities shows that music retailing is undergoing a revolution similar to that which took place in the fashion business in recent years. Until now, Portugal's music stores had been plagued by poor service and selection. Now the larger players are competing for customers, with service as one of the key weapons.

Meanwhile, traditional record stores such as Jo-Jos, Tubitek, Bimotor, Peggy, Melody, and Sunky have started a movement to estab-



**The Anniversary List.** Cliff Richard, center, is awarded a platinum disc by EMI Records for U.K. sales of "The Hit List," a compilation album celebrating his 35 years of chart success. Among those making the presentation are Sir Colin Southgate, Thorn EMI chairman, standing second right; Rupert Perry, president/CEO of EMI Records U.K. and Eire, on Richard's right; and Jean-Francois Cecillion, divisional managing director of EMI U.K., center, kneeling.

lish a purchasing block to compete with the prices and buying power of the megastores, which are currently retailing music at prices close to those in supermarkets.

Suggested retail prices for CDs are around 3,600 escudos (\$23.50), but supermarkets usually sell at a 20% discount, offering a price of 2,800 escudos (\$18.30).

Until recently, smaller chains used to buy most of their stock at the "purchase stores" of the Carvalho and Nunes-owned chains. Both acted as one-stop operations for the smaller dealers.

The initiative by Ribiero received strong approval from traditional record stores, including many in Lisbon. Ribiero says, "Portuguese owners of traditional record stores were sleeping for many years, but now they can wake up and make up for their laziness."

Nunes counters by saying,

"When we opened our purchase store in Oporto four years ago, almost all retailers welcomed our prices and payment conditions [as better than] Carvalho, but they forgot their clients and they did not invest their profits, so they can not complain just because we offer better staff and a specialized record service to buyers."

Francisco Vasconcelos, general manager of the Carvalho group, says, "With the megastores plus the traditional outlets, there's a larger supply than demand in Oporto, and some of them—including the larger music centers—won't survive."

Vasconcelos promises strong competition against the Nunes group in Oporto. On the movement of the traditional stores, he says, "The purchase store idea can work out as far as prices are concerned, but the main problem will be the lack of space at their shops. If they want to survive, they have to specialize in a specific field of music, such as folk, jazz, or classical."

The Valentim de Carvalho music center at Rossio Square in Lisbon is to double its trading space from 11,000 square feet to 22,000 square feet, according to Vasconcelos.



**It's In the Box.** 2 Unlimited's Ray Slijngaard gesticulates in the direction of the electronic wizardry that will enable purchasers of the act's "Beyond Limits" CD-i to create their own entertainment. Slijngaard and his performing partner Anita Dels, left, were guests of honor at the second Dutch National CD-i congress and festival in Rotterdam, where Emiel Petrone, right, video CD label president of Philips Media, presented the duo with their players. 2 Unlimited released the CD-i, originally entitled "1 Night With 2 Unlimited," on Eaglevision Nov. 21 (Billboard, Sept. 24).

## newsline...

**S**ALES OF FOREIGN MUSIC continue to grow in Japan, while homegrown product's performance remains lackluster, according to third-quarter results recently released by the Recording Industry Assn. of Japan. Total album shipments were 186.99 million units, up 3.2% from 181.24 million units in the first nine months of 1993. CD albums sold 165.58 million units, up 7%, and were worth 277.51 billion yen (\$2.83 billion), up 7%.

CD singles (there are no other singles formats worth mentioning in the Japanese market) sold 99.15 million units, down 14%, and were worth 63.85 billion yen (\$651.53 million), down 12%.

Shipments of material by non-Japanese artists totaled 61.26 million units, up 7% from the same period last year, and were worth 91.18 billion yen (\$930.4 million), up 8.4%. Production of domestic artists' material scored 225.28 million units, down 6%, for a value of 268.9 billion yen (\$2.74 billion), down 0.5%.

the Pope with a Platinum Disc for the sales achieved in Spain with THE ROSARY.

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Please contact Carmen Jimenez, Int'l Manager.

# HITS OF THE WORLD

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JAPAN		(Dempa Publications, Inc.) 12/5/94	
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	R'Z MOTEL	BMG/VICTOR
2	2	TOMORROW NEVER KNOWS	MR. CHILDREN TOYS FACTORY
3	3	KOIBITOTACHI NO CHRISTMAS	MARIAH CAREY SONY
4	1	MEGURIAI CHAGE & ASKA	PONY CANYON
5	4	HARU YO, KOI YUMI MATSUTOUYA	TOSHIBA/EMI
6	7	AI NO TAMENTAMIO OKUDO	SONY
7	5	DAYS FUMIYA FUJII	PONY CANYON
8	6	DREAMS COME TRUE	SUKI/KIZUITEYO EPIC/SONY
9	10	YUZURENAI NEGAI NAOMI TAMURA	POLYDOR
10	9	MATSURI NO ATO	KEISUKE KUWATA VICTOR
<b>ALBUMS</b>			
1	NEW	YUMI MATSUTOUYA THE DANCING SUN	TOSHIBA/EMI
2	2	MARIAH CAREY MERRY CHRISTMAS	SONY
3	1	TUBE MELODIES & MEMORIES	SONY
4	3	MAKI OOGURO EIEN NO YUMENI MUKATTE	B-GRAM
5	NEW	KYKOTOU SAMBA THE BOOM	SONY
6	4	VARIOUS MAX	SONY
7	5	VARIOUS NOW 2	TOSHIBA/EMI
8	NEW	SENRI OOE SLOPPY JOE II	EPIC/SONY
9	6	NORIYUKI MAKIHARA PHARMACY	WEA
10	8	EAGLES HELL FREEZES OVER	MCA VICTOR

CANADA		(The Record) 11/21/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SECRET MADONNA	MAVERICK/WEA
2	2	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN HOLLYWOOD/WEA
3	6	LOVE IS ALL AROUND	WET WET WET LONDON/PGD
4	7	ALWAYS	BON JOVI MERCURY/PGD
5	3	I'LL MAKE LOVE TO YOU	BOYZ II MEN MOTOWN/PGD
6	5	DO YOU WANNA GET FUNKY	C+C MUSIC FACTORY COLUMBIA/SONY
7	4	RIGHT BESIDE YOU	SOPHIE B. HAWKINS COLUMBIA/SONY
8	8	FUNKDAFIED	DA BRAT EPIC/SONY
9	9	GO ON MOVE	REEL 2 REAL QUALITY/PGD
10	10	CIRCLE OF LIFE	ELTON JOHN HOLLYWOOD/WEA
11	12	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. WARNER BROS./WEA
12	11	WILD NIGHT	JOHN MELLENCAMP MERCURY/PGD
13	13	ANY TIME, ANY PLACE	JANET JACKSON VIRGIN/CEMA
14	14	THINK TWICE	CELINE DION COLUMBIA/SONY
15	15	LUCKY ONE	AMY GRANT A&M/PGD
16	16	TURN THE BEAT AROUND	GLORIA ESTEFAN EPIC/SONY
17	18	FANTASTIC VOYAGE	COOLIO INDIE
18	17	IF YOU GO	JON SECADA SBK/CEMA
19	19	FA ALL Y'ALL	DA BRAT CHAOS
20	20	THE POWER OF LOVE	CELINE DION EPIC/SONY
<b>ALBUMS</b>			
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK	DGC/UNI
2	4	EAGLES HELL FREEZES OVER	GEFFEN/UNI
3	2	AEROSMITH BIG ONES	GEFFEN/UNI
4	6	BON JOVI CROSS ROAD	MERCURY/PGD
5	3	JIMMY PAGE & ROBERT PLANT NO QUARTER	ATLANTIC/WEA
6	7	VARIOUS ARTISTS DANCE MIX '94	QUALITY
7	5	R.E.M. MONSTER	WARNER BROS./WEA
8	12	STING FIELDS OF GOLD	A&M/PGD
9	8	THE TRAGICALLY HIP	DAY FOR NIGHT MCA/UNI
10	13	CRANBERRIES NO NEED TO ARGUE	ISLAND/PGD
11	15	BOB SEGER GREATEST HITS	CAPITOL/CEMA
12	9	MADONNA BEDTIME STORIES	SIRE/WEA
13	17	GREEN DAY DOOKIE	REPRISE/WEA
14	18	SOUNDTRACK PULP FICTION	MCA/UNI
15	14	BOYZ II MEN II	MOTOWN/PGD
16	11	S. CROW TUESDAY NIGHT MUSIC CLUB	A&M/PGD
17	16	OFFSPRING SMASH	EPITAPH
18	10	ERIC CLAPTON FROM THE CRADLE	REPRISE/WEA
19	19	TOM PETTY WILDFLOWERS	WARNER BROS./WEA
20	NEW	SADE BEST OF SADE	EPIC/SONY

GERMANY		compiled by Media Control 12/3/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	COTTON EYE JOE	REDNEX ZYX
2	3	AN ANGEL	KELLY FAMILY EDEL
3	2	HYPER, HYPER	SCOOTER EDEL
4	5	ALWAYS	BON JOVI MERCURY/PHONOGRAM
5	4	SATURDAY NIGHT	WHIGFIELD ZYX
6	7	LOVE RELIGION	U 96 MOTOR MUSIC
7	6	LET THE DREAM COME TRUE	DJ BOBO FRESH/WEAMS
8	NEW	PHARAO	THERE IS A STAR SONY
9	15	CONQUEST OF PARADISE	VANGELIS EAST WEST
10	10	ALL I WANNA DO	SHERYL CROW A&M
11	14	IS THIS THE LOVE	MASTERBOY POLYGRAM
12	NEW	ZOMBIE	CRANBERRIES ISLAND
13	11	DA CAPO	PERPLEXER MOTOR MUSIC
14	12	UP 'N AWAY	MR. PRESIDENT WEA
15	9	WELCOME TO TOMORROW	SNAP ARIOLA
16	13	LOVE SONG	MARK OH MOTOR MUSIC
17	8	DER BERG RUFT	K2 KOCH
18	NEW	TEARS DON'T LIE	MARK OH MOTOR MUSIC
19	19	IT'S A RAINY DAY	ICE MC POLYDOR
20	17	EINS, ZWEI, POLIZEI	MO-DO ZYX
<b>ALBUMS</b>			
1	1	BON JOVI CROSS ROAD	MERCURY/PHONOGRAM
2	2	KELLY FAMILY OVER THE HUMP	EDEL
3	3	WESTERNHAGEN	AFFENTHEATER WEA
4	NEW	STING THE BEST OF STING 1984-1994	A&M
5	4	CHRIS REA THE BEST	EAST WEST
6	5	AEROSMITH BIG ONES	MCA
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK	MCA
8	13	CRANBERRIES NO NEED TO ARGUE	ISLAND
9	8	CARRERAS, DOMINGO, PAVAROTTI THE 3	TENORS TELDEC/WARNER
10	9	SHERYL CROW TUESDAY NIGHT MUSIC CLUB	A&M
11	7	R.E.M. MONSTER	WARNER
12	12	SOUNDTRACK FORREST GUMP	EPIC
13	14	INXS GREATEST HITS	PHONOGRAM
14	10	WET WET WET END OF PART ONE	PHONOGRAM
15	17	D.J. BOBO THERE IS A PARTY	EAMS
16	19	VANGELIS 1492--CONQUEST OF PARADISE	EAST WEST
17	11	JOE COCKER HAVE A LITTLE FAITH	EMI
18	NEW	JIMMY PAGE & ROBERT PLANT NO QUARTER	PHONOGRAM
19	16	MADONNA BEDTIME STORIES	WEA
20	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET	ARIOLA

FRANCE		(SNEP/IFOP/Tite-Live) 11/19/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	7 SECONDS	YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
2	7	SATURDAY NIGHT	WHIGFIELD AIRPLAY
3	2	FEEL OF THE HEAT OF THE NIGHT	MASTERBOY BARCLAY/POLYGRAM
4	9	SECRET MADONNA	WARNER
5	4	HIGH HOPES	PINK FLOYD EMI
6	10	GIRLS JUST WANT TO HAVE FUN	C. LAUPER EPIC
7	3	I SWEAR	ALL-4-ONE ATLANTIC
8	13	CAN YOU FEEL THE LOVE...	E. JOHN POLYGRAM
9	8	I'LL MAKE LOVE TO YOU	BOYZ II MEN POLYDOR
10	5	LOVE IS ALL AROUND	WET WET WET PHONOGRAM/POLYGRAM
11	11	MR. JONES	COUNTING CROWS GEFFEN
12	6	IT'S A RAINY DAY	ICE MC AIRPLAY/POLYGRAM
13	14	MMM MMM MMM...	CRASH TEST DUMMIES ARISTA
14	12	LET THE BEAT GO ON	DR. ALBAN NN'B
15	NEW	ENDLESS LOVE	LUTHER VANDROSS & MARIAH CAREY EPIC
16	NEW	ANYTIME YOU NEED A FRIEND	MARIAH CAREY COLUMBIA
17	15	COMBIEN DE MURS...	PATRICK BRUEL RCA
18	17	EINS, ZWEI, POLIZEI	MO-DO SCORPIO
19	NEW	DISSIDENT 2	PEARL JAM EPIC
20	16	IMAGINE	JOHN LENNON EMI
<b>ALBUMS</b>			
1	1	JEAN FERRAT	FERRAT 95 TEMEY
2	4	FRANCIS CABREL	SAMEDI SOIR SUR LA TERRE COLUMBIA
3	2	NIRVANA MTV UNPLUGGED IN NEW YORK	GEFFEN
4	3	MARIAH CAREY MUSIC BOX	COLUMBIA
5	5	LAURENT VOULZY VOULZY TOUR	BMG
6	6	SOUNDTRACK PULP FICTION	MCA
7	9	PINK FLOYD THE DIVISION BELL	EMI
8	7	MADONNA BEDTIME STORIES	WARNER
9	8	JIMMY PAGE & ROBERT PLANT NO QUARTER	PHONOGRAM
10	NEW	UB40 LABOUR OF LOVE VOL. 1	VIRGIN
11	11	HARRY CONNICK JR.	SHE COLUMBIA
12	NEW	JEAN-LOUIS AUBERT	UNE PAGE DE TOURNEE VIRGIN
13	13	ICE MC ICE 'N GREEN	AIRPLAY
14	17	LES ENFOIRES	LES ENFOIRES AU GRAND REX WARNER
15	14	JAMIROQUAI THE RETURN OF THE SPACE	COWBOY SQUATT/SONY
16	NEW	HELENE HELENE '95	AB
17	10	SOUNDTRACK FORREST GUMP	EPIC
18	12	MC SOLAAR	PROSE COMBAT POLYDOR
19	19	PATRICK BRUEL	BRUEL RCA
20	15	ALAIN SOUCHON	C'EST DEJA CA VIRGIN

NETHERLANDS		(Stichting Mega Top 50) 11/27/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DROMEN ZIJN BEDROG	MARCO BORSATO POLYDOR
2	3	I WILL SURVIVE	HERMES HOUSE BAND XPLO/MUSIC
3	2	DISSIDENT	PEARL JAM EPIC/SONY
4	4	ALWAYS	BON JOVI MERCURY/PHONOGRAM
5	6	THE SECOND WALTZ	ANDRE RIEU MERCURY/PHONOGRAM
6	5	BABY COME BACK	PATO BANTON VIRGIN
7	NEW	WAAROM NOU JIJ	MARCO BORSATO POLYDOR
8	7	LET ME BE FREE	2 BROS ON THE 4TH FLOOR LOWLAND/CNR
9	NEW	IT'S A RAINY DAY	ICE MC BYTE/SONY
10	NEW	ZOMBIE	THE CRANBERRIES ISLAND/ARIOLA
<b>ALBUMS</b>			
1	1	RENE FROGER	WALLS OF EMOTION DINO MUSIC
2	2	NIRVANA MTV UNPLUGGED IN NEW YORK	GEFFEN
3	4	BON JOVI CROSS ROAD	MERCURY/PHONOGRAM
4	3	PAUL DE LEEUW	PARACDMOL BROMMERPECH/SONY
5	5	B.Z.N.	SERENADE MERCURY/PHONOGRAM
6	7	ANDRE RIEU STRAUSS & CO	MERCURY/PHONOGRAM
7	6	GOLDEN EARRING	FACE IT SONY
8	8	MARCO BORSATO	MARCO POLYDOR
9	NEW	AEROSMITH BIG ONES	GEFFEN
10	NEW	THE CRANBERRIES	NO NEED TO ARGUE ISLAND

THIS WEEK	LAST WEEK	SINGLES	
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK	DGC/UNI
2	4	EAGLES HELL FREEZES OVER	GEFFEN/UNI
3	2	AEROSMITH BIG ONES	GEFFEN/UNI
4	6	BON JOVI CROSS ROAD	MERCURY/PGD
5	3	JIMMY PAGE & ROBERT PLANT NO QUARTER	ATLANTIC/WEA
6	7	VARIOUS ARTISTS DANCE MIX '94	QUALITY
7	5	R.E.M. MONSTER	WARNER BROS./WEA
8	12	STING FIELDS OF GOLD	A&M/PGD
9	8	THE TRAGICALLY HIP	DAY FOR NIGHT MCA/UNI
10	13	CRANBERRIES NO NEED TO ARGUE	ISLAND/PGD
11	15	BOB SEGER GREATEST HITS	CAPITOL/CEMA
12	9	MADONNA BEDTIME STORIES	SIRE/WEA
13	17	GREEN DAY DOOKIE	REPRISE/WEA
14	18	SOUNDTRACK PULP FICTION	MCA/UNI
15	14	BOYZ II MEN II	MOTOWN/PGD
16	11	S. CROW TUESDAY NIGHT MUSIC CLUB	A&M/PGD
17	16	OFFSPRING SMASH	EPITAPH
18	10	ERIC CLAPTON FROM THE CRADLE	REPRISE/WEA
19	19	TOM PETTY WILDFLOWERS	WARNER BROS./WEA
20	NEW	SADE BEST OF SADE	EPIC/SONY

THIS WEEK	LAST WEEK	SINGLES	
1	1	COTTON EYE JOE	REDNEX ZYX
2	3	AN ANGEL	KELLY FAMILY EDEL
3	2	HYPER, HYPER	SCOOTER EDEL
4	5	ALWAYS	BON JOVI MERCURY/PHONOGRAM
5	4	SATURDAY NIGHT	WHIGFIELD ZYX
6	7	LOVE RELIGION	U 96 MOTOR MUSIC
7	6	LET THE DREAM COME TRUE	DJ BOBO FRESH/WEAMS
8	NEW	PHARAO	THERE IS A STAR SONY
9	15	CONQUEST OF PARADISE	VANGELIS EAST WEST
10	10	ALL I WANNA DO	SHERYL CROW A&M
11	14	IS THIS THE LOVE	MASTERBOY POLYGRAM
12	NEW	ZOMBIE	CRANBERRIES ISLAND
13	11	DA CAPO	PERPLEXER MOTOR MUSIC
14	12	UP 'N AWAY	MR. PRESIDENT WEA
15	9	WELCOME TO TOMORROW	SNAP ARIOLA
16	13	LOVE SONG	MARK OH MOTOR MUSIC
17	8	DER BERG RUFT	K2 KOCH
18	NEW	TEARS DON'T LIE	MARK OH MOTOR MUSIC
19	19	IT'S A RAINY DAY	ICE MC POLYDOR
20	17	EINS, ZWEI, POLIZEI	MO-DO ZYX
<b>ALBUMS</b>			
1	1	BON JOVI CROSS ROAD	MERCURY/PHONOGRAM
2	2	KELLY FAMILY OVER THE HUMP	EDEL
3	3	WESTERNHAGEN	AFFENTHEATER WEA
4	NEW	STING THE BEST OF STING 1984-1994	A&M
5	4	CHRIS REA THE BEST	EAST WEST
6	5	AEROSMITH BIG ONES	MCA
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK	MCA
8	13	CRANBERRIES NO NEED TO ARGUE	ISLAND
9	8	CARRERAS, DOMINGO, PAVAROTTI THE 3	TENORS TELDEC/WARNER
10	9	SHERYL CROW TUESDAY NIGHT MUSIC CLUB	A&M
11	7	R.E.M. MONSTER	WARNER
12	12	SOUNDTRACK FORREST GUMP	EPIC
13	14	INXS GREATEST HITS	PHONOGRAM
14	10	WET WET WET END OF PART ONE	PHONOGRAM
15	17	D.J. BOBO THERE IS A PARTY	EAMS
16	19	VANGELIS 1492--CONQUEST OF PARADISE	EAST WEST
17	11	JOE COCKER HAVE A LITTLE FAITH	EMI
18	NEW	JIMMY PAGE & ROBERT PLANT NO QUARTER	PHONOGRAM
19	16	MADONNA BEDTIME STORIES	WEA
20	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET	ARIOLA

THIS WEEK	LAST WEEK	SINGLES	
1	1	7 SECONDS	YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY
2	7	SATURDAY NIGHT	WHIGFIELD AIRPLAY
3	2	FEEL OF THE HEAT OF THE NIGHT	MASTERBOY BARCLAY/POLYGRAM
4	9	SECRET MADONNA	WARNER
5	4	HIGH HOPES	PINK FLOYD EMI
6	10	GIRLS JUST WANT TO HAVE FUN	C. LAUPER EPIC
7	3	I SWEAR	ALL-4-ONE ATLANTIC
8	13	CAN YOU FEEL THE LOVE...	E. JOHN POLYGRAM
9	8	I'LL MAKE LOVE TO YOU	BOYZ II MEN POLYDOR
10	5	LOVE IS ALL AROUND	WET WET WET PHONOGRAM/POLYGRAM
11	11	MR. JONES	COUNTING CROWS GEFFEN
12	6	IT'S A RAINY DAY	ICE MC AIRPLAY/POLYGRAM
13	14	MMM MMM MMM...	CRASH TEST DUMMIES ARISTA
14	12	LET THE BEAT GO ON	DR. ALBAN NN'B
15	NEW	ENDLESS LOVE	LUTHER VANDROSS & MARIAH CAREY EPIC
16	NEW	ANYTIME YOU NEED A FRIEND	MARIAH CAREY COLUMBIA
17	15	COMBIEN DE MURS...	PATRICK BRUEL RCA
18	17	EINS, ZWEI, POLIZEI	MO-DO SCORPIO
19	NEW	DISSIDENT 2	PEARL JAM EPIC
20	16	IMAGINE	JOHN LENNON EMI
<b>ALBUMS</b>			
1	1	JEAN FERRAT	FERRAT 95 TEMEY
2	4	FRANCIS CABREL	SAMEDI SOIR SUR LA TERRE COLUMBIA
3	2	NIRVANA MTV UNPLUGGED IN NEW YORK	GEFFEN
4	3	MARIAH CAREY MUSIC BOX	COLUMBIA
5	5	LAURENT VOULZY VOULZY TOUR	BMG
6	6	SOUNDTRACK PULP FICTION	MCA
7	9	PINK FLOYD THE DIVISION BELL	EMI
8	7	MADONNA BEDTIME STORIES	WARNER
9	8	JIMMY PAGE & ROBERT PLANT NO QUARTER	PHONOGRAM
10	NEW	UB40 LABOUR OF LOVE VOL. 1	VIRGIN
11	11	HARRY CONNICK JR.	SHE COLUMBIA
12	NEW	JEAN-LOUIS AUBERT	UNE PAGE DE TOURNEE VIRGIN
13	13	ICE MC ICE 'N GREEN	AIRPLAY
14	17	LES ENFOIRES	LES ENFOIRES AU GRAND REX WARNER
15	14	JAMIROQUAI THE RETURN OF THE SPACE	COWBOY SQUATT/SONY
16	NEW	HELENE HELENE '95	AB
17	10	SOUNDTRACK FORREST GUMP	EPIC
18	12	MC SOLAAR	PROSE COMBAT POLYDOR
19	19	PATRICK BRUEL	BRUEL RCA
20	15	ALAIN SOUCHON	C'EST DEJA CA VIRGIN

AUSTRALIA		(Australian Record Industry Assn.) 12/4/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	TOMORROW	SILVERCHAIR MURMUR/SONY
2	2	ALWAYS	BON JOVI MERCURY/PHONOGRAM
3	3	ALL I WANNA DO	SHERYL CROW POLYDOR
4	4	CHAINS	TINA ARENA COLUMBIA
5	10	ZOMBIE	THE CRANBERRIES ISLAND/POLYDOR
6	7	I'LL MAKE LOVE TO YOU	BOYZ II MEN POLYDOR
7	5	SPIN THE BLACK CIRCLE	PEARL JAM SONY
8	9	COME OUT AND PLAY	OFFSPRING SHOCK
9	6	CLOSER	NINE INCH NAILS WARNER
10	8	SECRET MADONNA	WARNER
11	13	TURN THE BEAT AROUND	GLORIA ESTEFAN EPIC
12	11	SOONER OR LATER	GF4 BMG
13	14	I LOVE THE NIGHTLIFE	ALICIA BRIDGES POLYDOR
14	15	HOOK ME UP	CDB COLUMBIA
15	12	ENDLESS LOVE	LUTHER VANDROSS & MARIAH CAREY EPIC

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 (12/3/94) 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	4	BABY COME BACK PATO BANTON VIRGIN
5	5	SECRET MADONNA MAVERICK/SIRE
6	8	IT'S A RAINY DAY ICE MC DWA
7	4	LOVE IS ALL AROUND WET WET WET PRECIOUS/POLYGRAM
8	NEW	HYPER, HYPER SCOOTER-CLUB TOOLS RUCKBANK
9	NEW	LET ME BE YOUR FANTASY BABY D F/R
10	6	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	5	STING FIELDS OF GOLD A&M
4	7	AEROSMITH BIG ONES GEFEN
5	4	MADONNA BEDTIME STORIES MAVERICK/SIRE
6	3	R.E.M. MONSTER WARNER
7	8	CHRIS REA THE BEST OF EAST WEST
8	NEW	SADE THE BEST OF SADE EPIC
9	NEW	SOUNDTRACK FORREST GUMP EPIC
10	6	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDECO/WARNER

### BELGIUM (IFPI Belgium/SABAM) 11/18/94

THIS WEEK	LAST WEEK	SINGLES
1	5	DROMEN SIJN BEDROG MARCO BORSATO POLYDOR
2	2	IT'S A RAINY DAY ICE MC BYTE/SONY
3	3	ALWAYS BON JOVI MERCURY/POLYGRAM
4	NEW	THE UNITY MIX 5 THE UNITY MIXERS IDM
5	8	CIRCLE OF LIFE ELTON JOHN MERCURY/POLYGRAM
6	1	KING OF YOUR HEART GOOD SHAPE DINO
7	9	HOPELOOS EN VERLOREN DANA WINNER EMI
8	NEW	DISSIDENT 2 PEARL JAM EPIC
9	NEW	DISSIDENT 3 PEARL JAM EPIC
10	7	LET ME BE FREE 2 BROTHERS ON THE 4TH IND
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
2	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
3	3	SADE THE BEST OF SADE EPIC
4	5	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
5	9	STING FIELDS OF GOLD A&M
6	NEW	DANA WINNER PARADIS EMI
7	7	MADONNA BEDTIME STORIES WARNER
8	4	R.E.M. MONSTER WARNER
9	NEW	SOUNDTRACK FORREST GUMP EPIC
10	10	AEROSMITH BIG ONES GEFEN

### DENMARK (IFPI/Nielsen Marketing Research) 12/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG/ARIOLA
2	5	OLD POP IN AN OAK REDNEX BMG/ARIOLA
3	NEW	DISSIDENT 2 PEARL JAM SONY
4	4	DISSIDENT 3 PEARL JAM SONY
5	3	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
6	4	ALWAYS BON JOVI MERCURY/POLYGRAM
7	2	EINS, ZWEI, POLIZEI MO-DO WARNER
8	7	SWEETNESS MICHELLE GAYLE BMG/ARIOLA
9	NEW	EVERYBODY GONFI GAN TWO COWBOYS POLYGRAM
10	NEW	SPIN THE BLACK CIRCLE PEARL JAM SONY
ALBUMS		
1	NEW	MONRADE & RISLUND FARVEL AGE EMI-MEDLEY
2	1	PA-PAPEGOJE PA-PAPEGOJE SONY
3	7	AEROSMITH BIG ONES MCA
4	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
5	3	THOMAS HELMIG STUPID MAN BMG/ARIOLA
6	4	SMOKIE THE ORIGINAL SMOKIE GOLD BMG/ARIOLA
7	NEW	STING FIELDS OF GOLD A&M
8	NEW	SOUNDTRACK FORREST GUMP EPIC
9	NEW	SADE THE BEST OF SADE EPIC
10	NEW	SHU-BI-DUA LIVE OG GLADE DAGE ELAP

### PORTUGAL (Portugal/AFPI) 12/5/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
2	2	VARIOUS LOS PICAPIEDRA MIX VIDISCO
3	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	7	SADE THE BEST OF SADE SONY
5	5	AEROSMITH BIG ONES GEFEN
6	NEW	SOUNDTRACK FORREST GUMP EPIC
7	8	MEGADETH YOUTHANASIA CAPITOL
8	NEW	STING FIELDS OF GOLD A&M
9	6	VARIOUS 16 TOP WORLD CHARTS 94 VIDISCO
10	NEW	GABRIEL O PENSADOR GABRIEL O PENSADOR COLUMBIA

### IRELAND (IFPI Ireland) 11/17/94

THIS WEEK	LAST WEEK	SINGLES
1	3	SPANISH LADY DUSTIN EMI
2	1	ALWAYS BON JOVI JAMCO/MERCURY
3	2	BABY COME BACK PATO BANTON VIRGIN
4	5	LOVE ME FOR A REASON BOYZONE POLYDOR
5	7	SMALL BIT OF LOVE SAW DOCTORS SHAMTOWN
6	NEW	SPIN THE BLACK CIRCLE PEARL JAM EPIC
7	4	SATURDAY NIGHT WHIGFIELD SYSTEMATIC
8	6	ALL I WANNA DO SHERYL CROW A&M
9	10	CIRCLE OF LIFE ELTON JOHN ROCKET
10	8	ZOMBIE THE CRANBERRIES ISLAND
ALBUMS		
1	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
2	1	CHRISTY MOORE LIVE AT THE POINT COLUMBIA
3	3	BON JOVI CROSS ROAD JAMCO/MERCURY
4	6	STING FIELDS OF GOLD A&M
5	4	R.E.M. MONSTER WARNER
6	8	SADE THE BEST OF SADE EPIC
7	5	THE CRANBERRIES NO NEED TO ARGUE ISLAND
8	NEW	VARIOUS THE LOVE ALBUM VIRGIN
9	7	VARIOUS A WOMAN'S HEART 2 DARA
10	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC '99 EMI/VIRGIN/POLYGRAM

### AUSTRIA (Austrian IFPI/Austrian Top 30) 11/26/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX ECHO
2	5	HYPER HYPER SCOOTER EXCL
3	3	ALWAYS BON JOVI MERCURY/PHONOGRAM
4	2	HEY SUSSER LUCIELECTRIC BMG
5	4	SATURDAY NIGHT WHIGFIELD ECHO
6	6	LET THE DREAM COME TRUE DJ BOBO ECHO
7	7	DER BERG RUFT K2 KOCH
8	NEW	300 PS EAV EMI
9	8	LOVE IS ALL AROUND WET WET WET POLYGRAM
10	9	SWEET DREAMS LA BOUCHE BMG
ALBUMS		
1	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
2	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
3	3	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS WARNER/TELDECO
4	5	SOUNDTRACK FORREST GUMP EPIC
5	2	R.E.M. MONSTER WARNER
6	NEW	AEROSMITH BIG ONES GEFEN
7	10	MADONNA BEDTIME STORIES WARNER
8	NEW	STING FIELDS OF GOLD A&M
9	NEW	WESTERNHAGEN AFFENTHEATER WARNER
10	9	ERIC CLAPTON FROM THE CRADLE WARNER

### NORWAY (Verdens Gang Norway) 12/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX BMG
2	2	DISSIDENT 2 PEARL JAM SONY
3	3	ALWAYS BON JOVI MERCURY/POLYGRAM
4	5	DISSIDENT 3 PEARL JAM SONY
5	6	SPIN THE BLACK CIRCLE PEARL JAM SONY
6	4	SATURDAY NIGHT WHIGFIELD SCANDINAVIAN
7	9	LOVE IS ALL AROUND WET WET WET POLYGRAM
8	8	EVEN IF THE RAIN FLAVA TO DA BONE WEA
9	NEW	REGULATE WARREN G & NATE DOGG WARNER
10	NEW	CRIS LIKE A BABY SEPTEMBER WHEN WARNER
ALBUMS		
1	1	OYSTEIN SUNDE DU MA'KKE KOMME HER SONET
2	2	BON JOVI CROSS ROAD MERCURY/POLYGRAM
3	NEW	VARIOUS MEGA DANCE 4 ARCADE
4	5	STEINER ALBRIGTSEN THE TROUBADOUR NORSK/BMG
5	4	SOUNDTRACK FORREST GUMP SONY
6	NEW	VARIOUS THE LOVE SONG COLLECTION II SONY
7	10	GARY MOORE BALLADS & BLUES 1982-1994 EMI
8	3	SEPTEMBER WHEN HUGGER MUGGER WARNER
9	NEW	AEROSMITH BIG ONES GEFEN
10	NEW	JOHN TEIGEN JOHN TEIGEN'S BEST EMI

### HONG KONG (IFPI Hong Kong Group) 11/13/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	CHARLIE YOUNG FORGET-ME-NOT EMI
2	5	EDMOND LEUNG THE BEST CAPITAL ARTISTS
3	2	EMIL CHOW MEET WITH MUSIC ROCK
4	1	LEON LAI LOVE AFFAIR-NEW SONGS+BEST HITS POLYGRAM
5	3	VIVIEN CHOW WHEN AUTUMN LEAVES FALLING DOWN POLYGRAM
6	NEW	FAYE WONG SKY CINEPOLY
7	6	JOYCE LEE TOUCHING YOU FITTO
8	4	PRISCILLA CHAN WHO IS THE LOVER TODAY POLYGRAM
9	10	ERIC SUEN LOVE STORY (FIRST PART) STAR
10	7	SAMMI CHENG TIME, PLACE, PERSON CAPITAL

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SPAIN:** Spanish country music is alive and well, even if many people never knew it existed in the first place. To prove it, 13 country acts assembled for the first time to perform a super-concert called the Blue Moon Festival at the 2,500-capacity Aqualung hall in Madrid. "It wasn't Nashville, but we sure felt at home," says **Manolo Fernandez**, who for years has run Spain's only country program on radio. The idea for the show was hatched by members of the groups **Canones y Mantequilla** and **Los Del Paso**, as well as the Aqualung's managers, who felt that Spanish-style country music was not getting a big enough hearing. The fans were rewarded with a full helping of country music from across the spectrum: bluegrass (Abuelo Jones, Foiegrass, La Pocilga, and Pony Express), rockabilly (Montana, Jambalaya, and Los Del Paso), Tex-Mex and ranchera (Enrique



Urquijo and Begona Larranga), and traditional (Canones y Mantequilla, Rosas Negras, Mar y los Tex, Travelin' Band, and California Country). **HOWELL LLEWELLYN**

**AUSTRALIA:** Silverchair's single "Tomorrow" (Murmur/Sony) is the kind of success story that deserves to be made into a movie. With no TV, press promotion, or advertising, the unknown act has achieved platinum sales (70,000 copies) and is still No. 1 after six weeks on the mainstream chart. "Tomorrow" is the debut release by this trio of 15-year-olds whose passion for grunge, **Led Zeppelin**, and surfing brought them together in 1992 in Newcastle, an industrial town hours from Sydney. **Daniel Johns** (guitar/vocals), **Ben Gillies** (drums), and **Chris Joannou** (bass) are still at school, can only tour during holidays and weekends, and are managed by their parents. A few months ago, Silverchair drew only seven people to one of its gigs in Newcastle. Now the band is selling out 1,500-capacity clubs and turning 500 people away each night. Still unaffected by success, the band turned down the opening slot on a prestigious **Midnight Oil/Crowded House/Hunters & Collectors** tour to appear at **The Big Day Out's** shows, because they feel more comfortable playing alongside like-minded indie acts. Silverchair recently asked to be paid for a surf gig with three new surfboards. The band's success is due to the extraordinary influence of the Triple J radio network. The group's prize for winning a demo competition on the TV music show "Nomad" was a day of recording time at the network's studio. An engineer passed the tape to Sony manager of Australian A&R and international marketing **John Watson** and Murmur managing director **John O'Donnell**. But during the few weeks it took the pair to negotiate the deal, Triple J took the unprecedented step of airing the demo and putting it in high rotation following enthusiastic listener response. Consequently, the single was a chart hit even before its official release. "The band's audience reflects Triple J's 18-25 [demo] with left-of-center leanings," Watson says. "Audiences want fresh, credible acts, but it's taken Silverchair to slam home to the industry how radically things have changed. Theirs is the new face of Australian rock." **CHRISTIE ELIEZER**

**IRELAND:** "Rock'n'Roll Kids—The Album" (Rockids/Record Services) is an easy-listening mix of pop, rock, and country-tinged songs performed by Eurovision Song Contest winners **Paul Harrington** and **Charlie McGettigan**. In addition to the triumphant title track, written by **Brendan Graham**, there are numbers penned by **Charlie Quillen** and **Mike Reid**, **Ron** and **Connie Hynes**, **John Hiatt**, and **Parker McGee**, whose song "I'd Really Love To See You Tonight" is the follow-up to "Rock'n'Roll Kids." McGettigan's "Small Town Talking" sounds like a potential U.S. hit for a contemporary country singer, and "Whatever Happened To Bobby Rydell?" is a salute to rock'n'roll with name checks for **Fabian** and **Frankie Avalon**. Harrington and McGettigan joined forces expressly for Eurovision and intend to continue their solo careers apart from song contest-related work together. In recent months they have toured in Belgium, Norway, Sweden, Germany, the Netherlands, Hungary, and Slovenia. And they have been invited to visit Pakistan, following their performance at a state banquet in Dublin Castle for prime minister **Benazir Bhutto**. **KEN STEWART**

**NETHERLANDS:** Fifteen top pop acts are featured on the new Dutch-language album "Een Nieuwe Jas" (A New Coat). The album, on Sony, is a tribute to **Toon Hermans**, who has been one of the country's best known cabaret and one-man-show artists for more than four decades. Among the acts performing Hermans' most famous songs are **Mathilde Santing**, the **Nits**, **Sugar Lee Hooper**, **Ramses Shaffy**, **Karin Bloeman**, **La Pat**, **De Jazzpolitie**, and **Astrid Sierse**. **WILLEM HOOS**

**JAPAN:** Japanese musicians are increasingly climbing aboard the "ethnic" music bandwagon. One example is the **Boom**, a group which started out as a regular on Tokyo's "hokoten" street-band scene and has gone on to become one of the country's most popular and interesting acts. On its latest album, "Kyokuto Samba" (Far East Samba), the Boom has gone Latin. **Kazufumi Miyazawa's** smooth vocal style is well-suited to the sensuous, sinuous sound of the bossa nova and the other Latin styles on the album. Other musical styles adopted by the band in the past include Okinawan—on the highly successful single "Shima No Uta" (Island Song)—and reggae, which was heard on "Love Is Dangerous," a mini-album by Miyazawa and singer **Yami Bolo** released earlier this year. Although "Kyokuto Samba" is dominated by Latin sounds, one track, "Berangkat," is in a Malaysian/Indonesian style. Fans of rock history will be interested to note that former **Mott The Hoople** keyboard player and longtime Tokyo resident **Morgan Fisher** plays piano on four tracks. Fisher recently confessed to knowing next to nothing about Brazilian music when he started, but said he had to learn rather quickly as the sessions for the album progressed. **STEVE MCCLURE**



## Wayne Marshall, Don Campbell Top Winners At U.K.'s BMAs

BY KWAKU

LONDON—M Beat featuring General Levy, Eternal, Pato Banton, Don Campbell, Blackstreet, the Brand New Heavies, Omar, and Wayne Marshall were among the winners at the third Black Music Awards (BMA), held here Nov. 25. For the first time, organizers chose a venue with no standing area, the Wembley Centre. The two previous ceremonies were held at London's Hippodrome club.

Soul singers Don-e and Sinclair opened the proceedings, followed by China Black. The latter duo has been one of the success stories of the year. When the two sang "Searching" at the first BMA in 1992 (they won the reggae newcomer award), the song had only been a reggae hit. Singing it this time around, the song garnered great applause, having become a top five pop hit in the summer after being reissued by Wildcard/Polydor. The follow-up, "Stars," was a top 20 hit. The Chemistry label will be releasing China Black's material in the U.S. next year.

The first winner of the show, hosted by photographer/youth TV presenter Normski and TV chat host Chrystal Rose, was M Beat featuring General Levy; Junior, owner of the Renk label, which issued the act's hit "Incredible," picked up the act's plaque for best jungle act.

While the crowd were disappointed with the failure of some of the award winners to appear, they were entertained by impromptu, a cappella performances from double winner Don Campbell (who was named best reggae soloist and recorded the best reggae single/album, "See It In Your Eyes," Don Campbell) and triple winner Wayne Marshall (who was named best R&B soloist and best R&B newcomer, and also took the prize for best R&B single/album with "G-Spot"). Marshall later closed the show with a performance of that hit.

While the BMA has not become black music's equivalent of the BRITs, it had more industry support this year.

Many record companies sponsored awards, including RCA, Jive, Wildcard/Polydor, and Soultown Records. Other sponsors included black cable TV and press and a national tabloid newspaper. Celebrities on hand to present awards included boxers Chris Eubank and Frank Bruno, Olympic champions Linford Christie and Du'Ladejo, and musical acts Silk and Brandy. The latter also performed her new single, "I Wanna Be Down."

Banton silenced those who murmured when his name was mentioned among the best reggae video nominees. He said in his acceptance speech that his eight-year recording career had been "doing all right without going commercial," but added that he was glad that UB40 asked him to cover "Baby Come Back" because it opened doors not just for himself, but for others in the reggae field (Billboard, Nov. 26).

"The awards was a good thing for black music," Marshall said after the event.

Winners were chosen by an electoral committee made up of members of the Black Music Industry Assn. and the British R&B Assn. Both groups include A&R executives, label managers, publishers, and managers.

- The winners were:
- Best jungle act:** M Beat featuring General Levy
  - Best international reggae:** Chaka Demus & Pliers
  - Best reggae soloist:** Don Campbell
  - Best reggae DJ/MC:** Topcat
  - Best reggae single/album:** "See It In Your Eyes," Don Campbell
  - Best dance soloist:** Carleen Anderson
  - Best dance group:** Eternal
  - Best dance single/album:** "Brother Sister," Brand New Heavies
  - Best DJ/sound system:** Rampage
  - Best gospel act:** The Wades
  - Best live act:** Omar
  - Best rap act:** Darkman
  - Best R&B soloist:** Wayne Marshall
  - Best R&B group:** Ruff 2 Da Smoove
  - Best R&B newcomer:** Wayne Marshall
  - Best international R&B soloist:** R. Kelly
  - Best international R&B act:** Blackstreet
  - People's Choice Award:** Choice FM



**Got Her!** Italian rocker Gianna Nannini has signed with Polydor in a deal that also includes much of her back catalog. Shown at the high-profile signing, in the back row from left, are Massimo Fregani, Giemme Publishing; Giovanni Arcovito, Polydor marketing director; Adrian Berwick, Polydor managing director; Stefano Zappatera, A&R director; and Oscar dal Pozzo, legal affairs director. In the front row, from left, are Stefano Senardi, president, PolyGram Italy; Nannini; and her manager, Peter Zumsteg.

## Chappell Leads Hit-Bound Mercury/Polydor New President Brings Vision, Vigor To Major Label

BY LARRY LeBLANC

TORONTO—Four months after taking over the top spot at Mercury/Polydor, a division of PolyGram Group Canada, Doug Chappell is brimming with excitement.

Bon Jovi's Mercury release ["Cross Road" on Mercury] is "the hottest thing for us," Chappell says. "The group certainly hasn't



CHAPPELL

lost its very strong sales base here, because we're closing in on triple-platinum [300,000 units in Canada]. The Cult's album ["The Cult" on Beggar's Banquet] is also going to be a platinum seller for us. On the country side, records by Toby Keith, Sammy Kershaw, and Billy Ray Cyrus are all hot sellers."

Chappell, who oversees a national staff of 71 and is responsible for Mercury/Polydor's pop and country releases, says he is knocked out by the success of Wet Wet Wet's London album "Part One," which has sold more than 30,000 units in Canada to date, and the London soundtrack to "Four Weddings And A Funeral," which also contains Wet Wet Wet's single "Love Is All Around" and is closing in on 30,000 units in this country.

"When I came here, 'Love Is All Around' was crawling up the [Canadian] chart. Looking for a record to rally the company around, I said, 'This is a record this company can break,'" Chappell says. The single reached the top 10 on Canadian trade magazine The Record's Contemporary Hit Radio chart. "We've just started working the [album's] second track, 'Goodnight Girl,'" he says.

Another album that the Chappell-run Mercury/Polydor has been marketing aggressively is the Mercury compilation "The Glory Of Gershwin." "Radio airplay has been virtually nonexistent, except for CBC stations and some true MOR stations, but we've sold over 40,000 units," Chappell says. "A national TV campaign on [network] CTV is just kicking off, and will run through February."

Chappell's musical savvy and gung-ho management style were likely reasons he was picked by PolyGram Group Canada chairman Gerry Lacoursiere to redefine Mercury/Polydor.

Chappell had headed Virgin Records Canada for the past eight years; a decade ago, he launched Island Records Canada. Before that, Chappell had worked for 13 years at A&M Records Canada, which Lacoursiere founded in 1969 and headed until 1990. "Doug has been used to making things happen, no matter where he was," says Lacoursiere. "He's very much a music man."

While he relished reuniting with his A&M bosses, Lacoursiere and

Joe Summers, president of the PolyGram Group's A&M/Island/Motown Records of Canada division, Chappell says the challenge of operating a major company was the key reason he took the Mercury/Polydor job.

"Throughout my career, I had been with small boutique labels," he says. "I was always [with] a distributed line somewhere, and I never had control over a sales force of my own. I'd like to now bring some of that [boutique label] attitude to a large major. If [PolyGram] can react like an indie, just think of what we can create."

While sharing warehousing, distribution, and accounting, Mercury/Polydor and A&M/Island/

*'If PolyGram can react like an indie, just think of what we can create'*

Motown maintain separate promotion and marketing operations, and compete aggressively in the marketplace. "Joe Summers and I are friends, but let there be one spot left at radio or one more sale left at retail, and we'll fight to the death over it," says Chappell. "It's a healthy competition. It doesn't mean we won't have a beer together at the end of the day."

Chappell says that prior to coming aboard at Mercury/Polydor, he shared the Canadian music industry's perception that the company was isolated from the mainstream. Before moving to Toronto, Mercury/Polydor had been headquartered in Montreal, ever since its formation as Polydor Records of Canada in 1966. It also was the sole multinational based outside Toronto.

"I saw some of that when I got here," Chappell says. "The company tended to be closed to the outside [world], and very territorial within. One of the strengths I've found, however, is that there are some really smart music people here."

While many Canadian industry figures predicted sizable personnel changes at the company with Chappell's arrival, they didn't develop. However, Chappell did insist prior to the announcement of his appointment that Mercury/Polydor's A&R department be revamped, resulting in the sudden departures of 19-year company veteran Bob Ansell, then GM/VP of national repertoire, and Corky Laing, VP of A&R, who had been at the firm for five years.

Of the A&R change, and the subsequent hiring of his son-in-law, former Northern Pikes guitarist/singer Bryan Potvin, to head that department, Chappell says, "As it stood, the A&R department was not a good marriage with my thoughts. Bryan came out of the Northern Pikes, whom I had

signed eight years ago. He became my son-in-law three years ago. I didn't give him the job because he's my son-in-law. I know his musical tastes, and he was something I needed in that department."

Chappell has kept intact Mercury/Polydor's domestic roster, which includes singer Martine St-Clair, the Barra MacNeils, Boot-sauce, Lost & Profound, Positively Stomping, and Busted Flush. The label also signed alternative act the Rainbow Butt Monkeys from Burlington, Ontario, and inked a development deal with the Nines from Hamilton, Ontario.

"Most of the acts that had been signed are now in a writing mode, and we're now looking at what tunes they've written and what outside tunes they are considering," says Chappell. "There will be albums by Martine St-Clair and the Barra MacNeils in 1995, as well as by the Rainbow Butt Monkeys."

He also is enthused over Vancouver-based indie Zulu Records, which Mercury/Polydor distributes. "[It] has delivered one hell of an album ['Lavinia's Tongue'] by Sook-Yin Lee."

With early-1995 releases due from such international acts as Tears For Fears, 4 P.M., Jimmy Somerville, East 17, and Matthias, as well as Canadian country singer Shania Twain, Chappell predicts a strong first quarter for Mercury/Polydor.

"It's my desire to break records with or without accompanying U.S. activity," he says. "There are a lot of European and Australian records which can find a home in Canada, because we have a more similar population mix [with those territories] than we do with the United States. I predict we will break East 17 out of England, and Matthias from Germany in this market next year."

### MAPLE BRIEFS

**C**ELINE DION has joined three other Canadian performers, Bryan Adams, Alannah Myles, and Corey Hart, in achieving sales of 1 million copies of an individual album in Canada. Dion was presented with a diamond award Nov. 24 in Montreal for her 1993 Epic album "The Colour Of My Love."

**A**FTER A STRONG protest from the Jamaican community, the Canadian government has dumped plans to photograph and fingerprint Jamaican entertainers entering the country. However, Immigration Minister Sergio Marchi has refused to promise that such a plan won't be implemented in the future. The Canadian immigration department claims that some 40 of the 250 Jamaican entertainers who entered on temporary visas in the past year have not complied with their visa conditions.

## WHITNEY HOUSTON'S SOUTH AFRICA TREK MARRED BY CRITICISM

(Continued from page 17)

ords. Houston is believed to be the largest single shareholder.

Most of the criticism aimed at her has, in fact, been a result of the emphasis given to Pepsi, rather than to her music, during a press conference shortly after her arrival.

Much of this controversy, and her effusive statements that she was here to "celebrate the people of South Africa," would normally have been overlooked. However, when the press was briefed before the conference by Houston's British publicist, Roxy Meade, she warned them to "behave like intelligent adults" and not to "jostle Miss Houston," and said they would "get [their] cameras smashed" if they stepped out of line.

This immediately soured the atmosphere among those covering the event, and the critical knives came out for Houston. She spoke only for a few minutes, said little of substance besides what were later described as "hollow" phrases about South Africa being her spiritual home, and did not take questions from the media.

The influential, left-oriented Weekly Mail & Guardian wrote, "What Roxy Meade failed to consider was that intelligent adult behavior would have dictated that we stay away from the event entirely."

City Press, the leading black Sunday newspaper, ran a front-page critique under the headline "Just who does Whitney think she is?" It described her press conference as a "one-way sermon."

At her Ellis Park concert, Houston indulged in lengthy duets with her husband, Bobby Brown, who made a surprise appearance, and her mother, Cissy Houston. When she referred to Nelson Mandela's estranged wife Winnie Mandela as "your queen," the audience booed and hissed.

According to Reuters, Winnie Mandela was sentenced to five years in jail in 1991 for kidnapping four black youths, and to one year for being an accessory to assaults on them. She is out on bail and appealing that ruling.

Houston's response to the crowd, "I don't care what you think," was described by the black media here as symbolic of her attitude toward ordinary South Africans.

During her stay here, Houston also made much of the fact that she played at the Mandela 75th birthday concert at Wembley Stadium in the U.K.; this angered locals even further, as they are well aware of the details of the tantrums she threatened at Wembley when organizers wouldn't allow Cissy Houston to share the stage with her.

According to published reports, other performers at the event were troubled by her behavior. Time and People magazines reported that Houston's bodyguards shoved Whoopi Goldberg aside en route to the stage, prompting the actress to retort, "I'm black, too." The publications also reported that Houston refused to relinquish part of her 45-minute stage time to Stevie Wonder. "I

can't believe this is happening," Wonder reportedly said at the time. "This concert was very important to me."

Of her South Africa stint, Sowetan, the most militant and influential black daily newspaper in South Africa, concluded, "Whitney is an attention-seeking prude who should not think about a return tour."

In a letter to the mass-circulation daily The Star, a black reader described the tour as "a money-making venture in a country battling to find funds for its reconstruction, in order to correct the unbalanced society inherited from the apartheid era, by an unscrupulous and egocentric American megastar... If it was her intention to donate a spare million to our underprivileged African children, she could do this without setting up this give-and-take joke, taking more from us than actually giving."

Houston donated 1 million rand (\$280,000) to a children's museum in Johannesburg, a sum seen as a pittance given the 10 million rand the concert there grossed.

Meade blames the local media for overreacting to the presence of a superstar, yet the consensus here is that the media are used to dealing with stars, having been hauled out for one press conference after another amid a flood of high-profile international tourists since the April 26-29 democratic elections.

Having had positive and relaxed dealings with acts such as Sting, Midnight Oil, and UB40, and having been visited by almost every head of state in the world, there was no question of the press being starstruck, observers say.

A positive note struck by the tour was its illustration that South Africa has the capacity to handle acts on Houston's

level.

"It was by far the biggest production ever to come into this country," says Roddy Quinn, head of the tour's local copromoter, Big Concerts, "and on that level it ran very successfully and very smoothly. We're happy to know that we can present those kinds of productions. And attendance figures were brilliant. Each [performance] played to a virtual capacity crowd."

He acknowledged, however, that the Cape Town concert was "far from brilliant." BMG is waiting with bated breath to see if the negative reaction has an effect on sales.

"At this point, it's something we're going to have to wait and see," says Paoliello. "We're hoping to have a greatest hits album out next year, and that should

(Continued on next page)

# Billboard

# BIG SEVEN

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## WEA AUSTRALIA SAYS IT'S THE 'RIGHT' TIME FOR MARCIA HINES

(Continued from page 7)

Australian artist roster. "Marcia was the obvious one," says Robert Rigby, managing director of the WEA Australia label. "When we contacted her management, we discovered she had been thinking about recording again anyway."

Hines had been casually gathering songs for a new album, when a number of labels had shown interest. "Warner had the idea of getting us to work with [producer and songwriter] Robin Smith," says Peter Rix, Hines' longtime manager. "Getting new material was an attractive proposition."

Says Rigby, "She is a powerful talent who is very today and who deserves to have a say in '90s music."

### 'HAIR' IN AUSTRALIA

Born in Boston, Hines had been singing with R&B groups in her hometown when, at age 16, she attended the American audition for Harry M. Miller's Australian production of "Hair."

When she arrived in Sydney, Hines was pregnant with her daughter, Deni. As her career took off, she sought to give her daughter a normal childhood—which did not prevent Deni from following in her mom's career path. Deni Hines has a solo deal with Mushroom Records for Australia and New Zealand, and she has topped the Australian singles chart as lead singer for the Rockmelons.

Marcia Hines' performance in "Hair" scored her the role of Mary Magdalene in "Jesus Christ Superstar." It not only made Hines a household name, but brought her respect from jazz and soul musicians. After "Superstar" finished its run, she joined the Daly-Wilson Big Band jazz ensemble, touring Australia and giving concerts in the Soviet Union and the U.S.

In 1975, Hines began a run of hit singles on Robie Porter's Wizard label. Her debut, a soulful cover of James Taylor's "Fire And Rain" went top 10, as did the follow-up, "From The Inside/Jumpin' Jack Flash." Her debut album "Marcia Shines," released in October 1975, sold over 50,000 copies, according to certified figures from the Australian Recording Industry Assn. "Shining," released a year later, yielded her biggest single, "I Just Don't Know What To Do With Myself," which stayed in the charts for 21 weeks. A succession of hit albums followed throughout the '70s.

### STAR-LIKE MYSTIQUE

Hines' was a rarity in '70s Australia, not only as a black American singer based in a predominately white, Anglo-rooted culture. She created a star-like mystique about herself, and yet approached her career in business-like fashion. She managed to be a pinup heroine, while still drawing jazz and soul club audiences. Her shows were extravaganzas that may have just broken even, but added to her aura.

For her return with "Right Here And Now," Hines worked closely with Smith, Rigby, and Mark Pope, Warner marketing director and head of Australian A&R. The

singer, who is signed to Warner Chappell Music, co-wrote lyrics to two of the album's songs. One of these, "Changes," was written for longtime friend Chuck McKinney, a fellow black American who had emigrated to Australia in the early '70s to appear in "Hair" and, later, fronted the Hot City Bump Band. McKinney was dying of AIDS at the time, and Hines sang the song at his funeral in mid-October. On the eve of her album's release in September, Hines performed a benefit for the Bobby Goldsmith Foundation for AIDS research at the Enmore Theatre in Sydney.

### A VIBRANT, HIP WOMAN

Rigby says working with Hines on the new album "was a real pleasure, because she knows how to use that great voice to its best advantage. Robin wrote the songs, but Marcia certainly had a lot of input in the feel of each track."

"Someone who knows her well told me that she was a girl during her '70s pop heyday, but that she's now a woman. That's true, but working with her on this project, I found her a very vibrant and hip woman."

The album's first single, "Rain (Let The Children Play)," released July 25, was chosen "because it wasn't what people would have expected from her," says Rigby. "It had an anthemic theme, and she's never released one of those as a single."

Melbourne adult-contemporary station TT FM was among the first to play "Rain" upon its release. "We're a song-driven station, not artist-driven," says music director Trish Deason. "Basically, it was a good song with strong production and sung beautifully by someone with a great voice. Marcia was a household name in the '70s, but we didn't see a credibility issue. A number of artists from that era, like John Farnham, Daryl Braithwaite, and Debra Byrne have made successful comebacks, and 'Rain' was, after all, a new song."

### 'RAIN' IN THE TOP 40

A promotional tour coinciding with the single's release drew a positive response, and "Rain" entered the Australian top 40. It paved the way—along with Warner's press and TV advertising and radio campaign on the national Austereo network—for the album's entry into the ARIA chart at No. 21, Hines' highest album chart entry ever. Discussions have begun for the release of "Right Here And Now" on a Warner Music Group label in the U.S. in 1995.

Meanwhile, in Australia, "the sales have been building steadily over the past four-to-six weeks," says Evelyn Barry, group product manager of the national retail chain Brashs. "'Right Here And Now' didn't fly out the door on its first week like a Bon Jovi record. But given she's an artist finding a new audience, I'd say this is a normal performance."

"Rain" did receive resistance at some radio formats, which suggests that some still view Hines as

'70s nostalgia rather than a '90s act. But Rix says that a more positive sign was the response to a series of club dates along the East Coast.

"She got through to a whole new generation of people who'd vaguely heard of Marcia Hines, but had no intimate knowledge of her, and certainly wouldn't have seen any of her concerts before. We've never wanted to be a part of any '70s bullshit, and these shows were extraordinarily successful," says Rix. "Quite frankly, Marcia's the sort of person who performs better when she has something to prove."

## WHITNEY HOUSTON'S SOUTH AFRICA TREK MARRED BY CRITICISM

(Continued from preceding page)

help sales."

Houston's management team appeared to allow little input from local record company BMG, and kept Big Concerts very much in the background, insisting on handling the local media itself.

The black media especially is wary—after a generation of apartheid—of being used for other people's agendas, and made

A second single, "Give It All You Got," was released by WEA Australia in November. Radio station K-Rock, in the Victorian town of Geelong, has picked up the track, though program director Steve Woods says his station aims for a 20-40 demographic.

Woods admits he wasn't impressed with "Rain," but warmed to Hines after featuring her in an interview on the station's breakfast show. "She was candid and, quite frankly, incredible. That interview became the talk of the town for a few days. Everyone was ringing up wanting to know how we'd mana-

ged to 'find' her. It was a buzz that took me by surprise."

So when "Give It All You Got" was serviced by WEA, K-Rock aired it and received strong listener response.

"She's obviously been evoking a few memories, and because of the high caliber of her past records, they're not embarrassing memories," says Woods. "People remember her as lovable and nonthreatening, and let's not forget Marcia is a major talent. She has a magnificent, soulful voice, and the lady sure knows how to sell a song."

It clear it would not have the wool pulled over its eyes.

According to Lynne Volkman of Houston's management company, Nippy Inc., "The press were great for the first half of the tour. And the audience response at the first two shows was great."

Friction with the local media came about as a result of the lack of interviews, Volkman adds.

"Whitney simply doesn't do interviews; she isn't a voracious interviewee. In the last three years, she has hardly done any. The press had plenty of opportunities to see her; the only thing is that these opportunities were not Q&As. The local press must have taken that personally, when it wasn't intended as such."

## Madison Buys Troubled Nuggets Stores Chain Is Now 3rd-Largest In French Music Market

BY PHILIPPE CROCCO

PARIS—With the purchase of the best stores of the troubled Nuggets record retail chain, rival operator Madison has become the third-largest music chain in France, according to Francis Caussou, president of holding company DCG Madison.

Nuggets went into receivership April 30, but has been trading since then with the support of its creditors, which include the major record labels (Billboard, June 18).

Madison bought 54 of the 75 Nuggets stores in a deal finalized Oct. 27.

Madison is to combine the Nuggets stores with its own 55 outlets. The combined stores represent an estimated 8% of the French market, making Madison the third-largest retail force behind the hypermarkets, with their 50% hold, and the FNAC leisure group chain with 23%.

Nuggets, one of the pioneers among large-scale record retail chains in France, was set up by the publishing giant Hachette in 1979. In 1986, Hachette sold out to Yves Portrat, who brought in an investment company, Apex Partner, the following year. Nuggets went into receivership after seeing revenues drop by 35% due to a combination of factors:

- Pressure of competition from the hypermarkets and the FNAC and Virgin stores;
- Over-investment in computer systems;
- The stagnant state of the French record market, both in volume and value.

When it was placed in receiver-

ship, Nuggets had debts of 140 million francs, with major labels being the key creditors. Its position is seen as improved since then, and DCG Madison is understood to have taken on the remaining debts.

Nevertheless, Caussou expressed optimism in an interview with Billboard. "The fact that I have bought 100% of the capital of Nuggets, while keeping 125 of its 138 employees, is proof of my belief in this sector of the music business in France."

"Those who talk of trade nowadays mean discounts. But this is not the case for those in the specialized local stores. Our role is the discovery of new artists and the promotion of all sorts of music."

"Not all customers in France are in a position to buy their records on the Champs Elysées in Paris, and not everyone wants to go to the hypermarkets, although I can't deny the key role they play in the business. The music industry in France will only do better when there are plenty of retail outlets."

"My first priority is to get Nuggets back on track. For the moment, the individual logos of the Nuggets and Madison stores will keep their separate identities for communication purposes, but not so as to conceal the merger of the two companies."

"Later, we plan to extend the trading area of Nuggets stores from their present 1,600 square feet to close to that of the Madison shops—about 2,700 square feet," Caussou adds.

A former fighter pilot, Caussou set up in 1964 as a record wholesaler. He opened his first Madison

stores in 1992 and has continued the wholesale arm to supply the retail outlets.

The acquisition of Nuggets should enable Caussou—who registered consolidated sales of \$130 million in 1993-94—to increase his volumes. In 1993, the Nuggets chain secured sales worth \$66 million. So DCG Madison can optimistically aim for a total of \$187 million in sales and move ahead of the five Virgin megastores with their \$187 million sales. For their part, the 50 shops in the FNAC chain marked up \$1.682 billion in sales in 1993-94.

Caussou says, "Seeing as France is unsatisfactorily served by existing record retailers, we plan to fight hard to occupy this sector fully, especially given our optimism for new technologies, notably CD-ROM. Our purchase of Nuggets, furthermore, will not affect our expansion plans at Madison. The opening of between five and 15 new stores in 1995 will go ahead as anticipated."

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# The Recovery Gets "Real"

Stable currency and solid credit fuel a record-industry resurgence. Will '94 be a 60-million-unit year?

BY ENOR PAIANO

Suddenly, the clouds of gloom hovering over the Brazilian market since 1990 are beginning to lift, at least for the time being. According to the industry trade group Associação Brasileira dos Produtores de Discos (ABPD), record sales may reach 60 million units in 1994. In stark contrast, annual record sales from 1990 to 1993 averaged 44 million units and sank to a record low count of 34.5 million units in 1992.

"We could go over 60 million, if the local CD plants had bigger capacity," declares ABPD president Manoel Camero. According to virtually every executive in the Brazilian music business, the current uptick in Latin America's second-largest record market is directly connected to "Plano Real," the economic plan implemented on July 1 by president-elect Fernando Henrique Cardoso, who developed the scheme while serving as finance minister in the administration of president Itamar Franco.

The nascent economic stratagem is rooted in the creation of a new currency pegged to the dollar called the "Real" (pronounced Hey-OW). Since July, inflation—normally galloping at a monthly clip of 80%—has plummeted to 2% or 3% a month, and retail prices are sta-



Selling samba for EMI: Ração Brasileira

to spend during the crisis."

EMI's most important groups currently are samba groups Negritude Jr and Ração Brasileira; both bands have surpassed 100,000 units of their first albums. Samba artists are gaining steam at other labels, such as Continental (Cravo e Canella, Banda Brasil), RGE (Banda Raça Negra) and BMG (Só pra Contrariar, Grupo Raça).

"The Brazilian artists in general—and not only the samba acts—are profiting from the economy's recent rise," says BMG's managing director, Luis Oscar Niemeyer. Like Govaerts, Niemeyer opines that the largest increase in sales during the Real period is being generated by blue-collar music



fans. "The increase in sales of vinyl records in September—for the first time in two years—is proof of that," comments Niemeyer.

#### VINYL'S FINAL GASP

Still, Camero describes the recent upswing in vinyl sales as "the last whisper before death," adding that "the rise of the CD is very stable, and the format may reach between 65% and 72% of the market in terms of revenue." Carlos Branco, owner of domestic retailer Planet Music, concurs, observing that "For those who work only with CDs, the market is rising."

ABPD estimates that wholesale CD prices in the Brazilian market range from \$10 for new to \$5 for budget-line product. Wholesale prices for cassettes and vinyl records average \$5. At retail, CDs can go for as much as \$22 in mall outlets, with cassettes hovering around the

Continued on page 64



Continental quartet Cravo e Canella

ble. Another important feature of the plan, as well, is the option to buy on credit, something Brazilians have not been able to do for years.

#### NEWLY EMPOWERED CONSUMERS

According to EMI managing director Jo Govaerts, the emergence of the Plano Real is the "main factor" that has triggered the resurgence of the domestic record business—and the proof is that the main profits are coming in from "consumers with lower budgets who were unable

# Brazil Goes Latino

Intent on expanding markets, more and more labels are getting artists to make the language leap.

The Great Wall between Brazil and the Spanish-speaking market is coming down. For the first time in the country's history, all of the major domestic record companies are investing in breaking Brazilian acts in Latin America, while promoting Spanish-speaking acts inside Brazil.

The musical cultures of Brazil and Latin America were intertwined back in the '40s when tango and bolero were popular in Brazil, and Brazilian recording stars such as Carmen Miranda, Ary Barroso and Orlando Silva toured Latin America. The musical cultures subsequently went their separate ways.

Now, however, Brazil's singer/songwriter luminary Caetano Veloso is closing the breach, asserts PolyGram Brasil's managing director Marcos Maynard, who toiled six years in Mexico as a Sony executive and is making the most aggressive effort to approximate the markets.

"I am sure that, with his enormous talent, Caetano Veloso will break the prejudice against Spanish-speaking singers in Brazil," Maynard declares.

Maynard may be right. Veloso's first-ever Spanish-language album for PolyGram, "Fina Estampa," has sold 150,000 units since its release in August. Amazingly, "Fina Estampa" is the latest-selling album out of the gate for Veloso, long recognized internationally as one of Brazil's finest songsmiths.



Singer-songwriter Caetano Veloso

The first act to break into the Latino markets in many years was EMI's Brazilian ska-rock trio Os Paralamas Do Sucesso or Paralamas. The band's eponymous bow sold 125,000 units in Argentina alone, while its latest album, "Dos Margaritas," has sold 45,000 copies in Argentina. "Now we're an Argentine band," says group founder Herbert Vianna.

#### "ROSE AND CHARCOAL"

EMI also is making a vigorous effort to break kiddie-TV star Mara in Latin America with a Spanish-language album in February. In addition, the label is preparing a Latino marketing plan for Marisa Monte, whose latest record, "Rose And Charcoal," has been released in 36 countries.

Continental is mounting a big Latino debut for its hugely popular ser-taneja act Leandro e Leonardo. The pair will cut its Spanish-language premiere in Los Angeles with a prominent producer in the ranchera market and is taking daily Spanish lessons.

"As we see it, they are tailor-made for the Latin market," states Continental's managing director João Rossini. In addition, Continental is planning to put out a Spanish-language disc by one of the label's best-selling artists, pop/ser-taneja balladeer Roberta Miranda.

#### SMOKY TORCH SINGER

Having succeeded mightily in the Latin American arena with romantic singer/songwriter Roberto Carlos, Sony is looking for other Brazilian artists showing potential singing in Spanish. Although smoky-voiced torch singer Simone has released a pair of Spanish-language albums in the past three years, neither has sold well. Also taking a crack at the

Continued on page 66

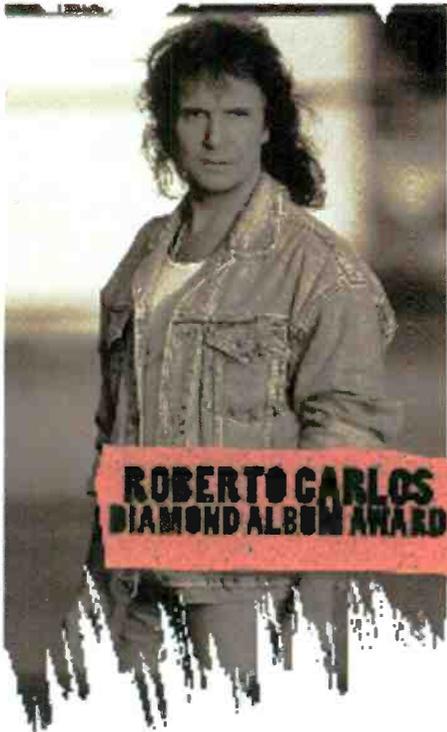


Ska-rockers Os Paralamas Do Sucesso



Torch singer Simone

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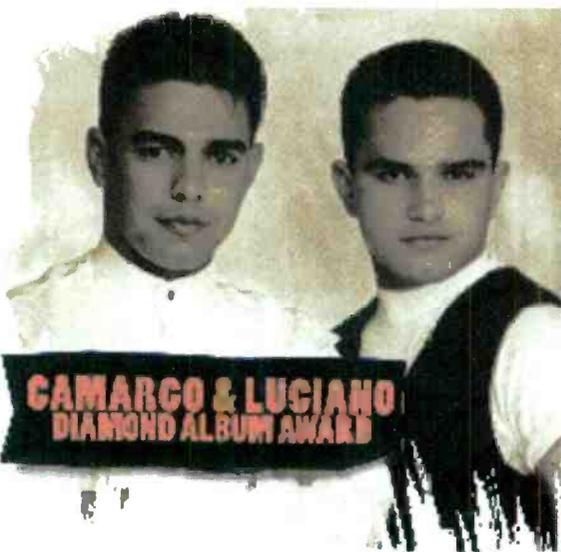
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Platinum Album Award: Sales in excess of 500,000.  
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# A Boom Goes Bust

In the wake of a shakeout, a wildly mixed market reconfigures itself. Welcome to the land of multinational boutiques, Mississippi Blues and alternative-metal bandwagons.

BY MARCELO FERNÁNDEZ BITAR

**R**etailers, promoters and record executives in Argentina all agree that 1994 did not manage to repeat the unusual boom in record sales and concert-related box-office revenue of the previous two years.

Indeed, they are estimating that the market in 1994 has slid 20% to 30% from 1993's total sales, which, according to the International Federation Of Phonographic Industries (IFPI), reached \$233.7 million.

Daniel Grinbank, Argentina's preeminent concert-promoter and owner of multimedia giant Rock & Pop International Productions, says that the domestic record industry screeched to a halt toward the end of 1993 after an unusually large number of stadium shows by such foreign superstars as Michael Jackson, Madonna and Guns 'N Roses.

## ARGENTINA

Those blockbuster shows, Grinbank posits, gave the record industry the false impression that album sales would continue to soar. Now, he believes the market is consolidating toward more realistic sales. "I believe," says Grinbank, "that the concert business is now in its real operating range—which, when added to the recession in the record industry, gives the impression of a huge slump."

Maybe so. But BMG's managing director Enrique Pérez Fogwill pegs the 1994 sales decrease at 25%, noting that the shortfall may be "even bigger" in states outside Buenos Aires. "The whole record industry," he claims, "is moving slower than last year, due to the recession and a deceleration in the consumer boom in the leisure areas. This affects every company, and at BMG we notice that the main sales belong to big names and big hits."

### BEST-SELLING CADILLACS

The one label smiling through the hard times is Sony. Hugo Piombi, label VP of A&R and marketing, says that skyrocketing sales by several acts diminish a pessimistic outlook for the company. "Los Fabulosos Cadillacs, Charly García and Ratonés Paranóicos were our best-selling rock acts, while such newcomers as Los Ladrones Suetos surprised us with their catchy pop debut," says Piombi. "Emanuel Ortega is following the golden steps of his father Palito with his self-titled album, and Sandro has an excellent comeback with 'Clásico,' an album of standards recorded in the States."

Grinbank is not particularly pessimistic himself. This year, he wisely placed all of his bets on attractive two-act shows, which resulted in sold-out or near sold-out concerts for Sting/James Taylor, INXS/Soul Asylum, Aerosmith/Robert Plant, KISS/Black Sabbath and UB40/Paralamas. Grinbank is anticipating a more active concert slate next year with four Rolling Stones concerts in February, along with stadium shows by Phil Collins, AC/DC and Eric Clapton.

Still, Grinbank points out that in the future, the blockbuster stadium shows will be the exception, not the rule. He opines that the boom in full-to-the-brim shed concerts in 1992-93 will not be replicated anytime soon. To cope with the new environment, Grinbank is continuing to seriously study the construction of his own venue.



Smokin' sponsor: Alejandro Lerner



Driving force: Los Fabulosos Cadillacs

### PEPSI, COKE AND LAUPER

Meanwhile, Grinbank has secured an exclusive booking deal with a 15,000-seat soccer stadium located near downtown Buenos Aires called Ferro Carril Oeste. In addition, he still maintains an exclusive booking pact with the huge River Plate Stadium, capacity 70,000. Coca-Cola renewed its concert sponsorship with Grinbank, joining a host of other companies already on board to hawk their wares at Grinbank-produced shows. "Other sponsors we work with," he says, "are Nestle, Wrangler, Visa, Banco Patricios and even Pepsi, which in November sponsored Cyndi Lauper's concerts."

Horacio Nieto, business manager of Ohman Producciones, asserts that corporate sponsors are crucial to the success of the concert market, commenting that "This year, we had Pepsi sponsoring Maná, GoldStar Electronics with Cristian Castro, and LeMans cigarettes with Alejandro Lerner."

Nieto feels that the potential for Argentina's concert scene has a ceiling, and notes that top-grossing acts such as Luis Miguel, José Luis Rodríguez and the Rolling Stones crowd out lesser-known performers.

"Promoters," Nieto says, "have to adjust to the real parameters and possibilities of each artist within the economic reality of Argentina."

### SIX TIMES PLATINUM

The activity pattern of the concert scene in Argentina is being mirrored by the domestic record industry: i.e., a handful of hits, but an overall slump. Record sales in Argentina from January 1994 to September 1994 came in at 4.6 million units, almost 25% below the sales count for the same period last year.

Leading the market over the nine-month period is BMG, with 23% of the market, followed closely by Sony (22%), EMI (18%), PolyGram (14%) and Warner Music Argentina (12%). In the last quarter, however, Warner—thanks to huge sales of Luis Miguel's "Segundo Romance"—catapulted to third place over EMI and PolyGram. So far, "Segundo Romance" has sold a whopping 360,000 units, which is six times platinum (60,000) and more than 10 times gold (30,000).

Ramiro Amorena, A&R director of Argentina's largest distributor, Distribuidora Belgrano Norte (DBN), puts the sales decline in 1994 from the previous year at 30%. Nonetheless, DBN fared well, increasing its share of domestic distribution and even taking charge of EMI's distribution in the state of Mendoza.

DBN is not only a distributor but also an independent record label that releases its own products, and it is the distributing label for several small indies, such as dance imprint Oid Mortales, Ciclo 3 (home of popular pianist Lito Vitale), rock label Radio Tripoli and alternative-rock record label Del Cielito.

DBN's own kiddie-oriented artists Reina Reech and Bosque de Chocolate have been prosperous in past years, though less so lately. So far, DBN's best distribution bet of the year is its deal with U.S. blues indie Alligator Records. A compilation set of Alligator acts entitled "Alligator Blues" went gold earlier this year.

### MANO NEGRA'S CHALLENGE

One DBN-distributed indie label surviving rough waters is Del Cielito Records, which has released product by a slew of alternative-rock artists such as Los Ptojos, Las Blacablus, Carmen, Todos Sus Muertos, Los Perros and Stukas En Vuelo. Label owner Gustavo Gauvry says that this year he also has licensed albums by Virgin France's Mano Negra and Pays Basque's Negú Gorriak.

"A license like Mano Negra was a real challenge," explains Gauvry, "because their last album was released by Virgin and distributed by EMI. But the band preferred to work with an indie. The results were excellent, because Virgin sold less than 500 units of 'King Of Bongo' in 1992 and we sold 15,000 units of 'Casa Babylon,' thanks to a hit single, 'Santa Maradona,' and the heavy rotation of 'Sr. Matanza' on MTV Latino."

Acknowledging that the appetite for alternative bands is not voracious, Gauvry says that he will be very selective about which albums will hit the market. "I do not intend to release so much product next year, because each album needs almost two years to get decent exposure on radio," declares Gauvry. "Only Las Blacablus has managed to cross over, but artists like La Mississippi Blues Band have sold 15,000 units and have no exposure in mainstream radio."

The proven ability of indie labels to scout and establish new rock acts has given way to a new industry trend in Argentina: the creation of cutting-edge boutique imprints by multinationals. First to explore this strategem was BMG. Following the path blazed by Ariola/BMG Mexico and its alternative imprint Culebra, BMG formed a rock label called Iguana. The roster of the upstart label includes Los Caballeros De La Quema, who released their second album, "Sangrando," in November.

Other labels started by BMG are the dance imprint RKO, headed up by veteran producer Bernardo Bergeret, and an alternative-pop label, Random, lead by studio maven Víctor Poniaman.

The latest record company to jump on the alternative bandwagon is Warner, which cut a deal to distribute a former client of DBN—metal label Tommy Gun Records. Label honcho Alejandro Taranto says metal fans are underserved in Argentina, explaining that "the one niche that is

still vacant in the market is the one for die-hard rock fans that buy Pantera and Sepultura."

### EROS, ROM AND BMG

BMG's Pérez Fogwill concurs that there are special niche markets to develop, adding that the label is creating a division to ferret out marketing possibilities in the area of CD-ROM. The new department will begin operating in early 1995.

The best-selling albums this year at BMG have come from foreign

Continued on page 68



# IN THIS CORNER OF THE WORLD, OUR STARS SHINE THE BRIGHTEST.



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CHARLY  
GARCIA



MARIA  
MARTHA  
SERRA  
LIMA



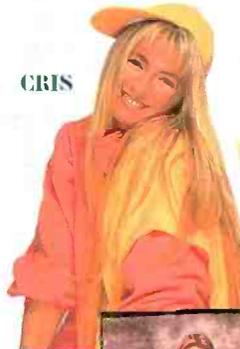
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FABULOSOS  
CADILLACS



LEO  
DAN



MONTOYA



CRIS



RATONES PARANOICOS



EMANUEL  
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SONY MUSIC INTERNATIONAL

# Record Biz Tries To Warm A Chilly Market

Faced with an economic slowdown and a public accustomed to less-expensive cassettes, several labels forced the sales issue, embarking on a price war that left nearly every record company worse for wear. Now though, with summer starting, experts see the market starting to heat up.

BY JOHN LANNERT

Most Latin American countries would be elated to realize a 10%-to-12% annual rate of inflation.

Not Chile.

In the middle of last year, the Chilean government, in search of a single-digit inflation figure, launched a money-tightening program called simply *El Ajuste*, or "the adjustment." Under the plan, interest rates would be raised several times, and the Chilean peso would slide with its comrade currency, the dollar, until domestic consumption began to decelerate and bring inflation under 10%.

## CHILE

The initiative worked painfully well.

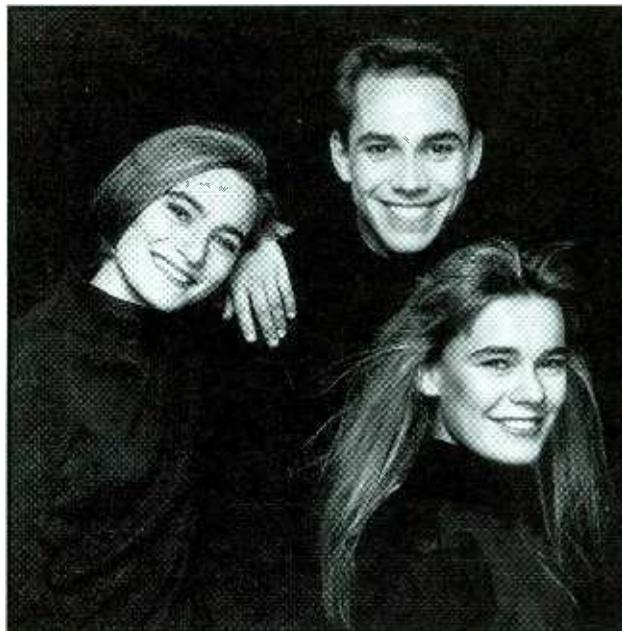
With *El Ajuste* in effect, Chile's internal economy in 1994 became arthritic and growth slowed. Unhappily, the nation's already suffering record industry—which was flashing signs of stagnation at the introduction of *El Ajuste*—eventually con-



Reggae-ists Los Pericos



Pop rockers La Ley



'Unlimited' trio Ariztía

tracted rigor mortis in 1994.

Now, many industry honchos are predicting a decline of unit sales ranging from 15% to 20%. Despite this southbound movement of unit sales, however, the value of the Chilean record market should hover once again around \$50 million, because of the increased sales of CDs. And CDs are potentially big business in Chile, where more than four cassettes are sold for every CD.

The primary reason for the large disparity in market share between the CD and cassette is that CDs cost about \$20 apiece and cassettes, whose sound quality is said to be of CD-caliber, run from \$8 to \$10. In addition, says BMG commercial manager Jorge Melibosky, the price of the CD hardware is too high. "CD equipment can be found in only 5% of Chilean households," he notes.

So, faced with an economic slowdown and a music public accustomed to less-expensive cassettes, several Chilean record labels unwisely tried to force the sales issue and embarked on an ill-fated price war that left nearly every record company worse for wear.

But, as summer begins its swing through the southern hemisphere, the warm weather seems to be brightening the outlook of many executives who unanimously concur that the domestic market will heat up, as well.

### GETTING BACK TO NORMAL

Cause for optimism about the market lies principally with the apparent phasing out of *El Ajuste*. "The government has found a domestic consumption level it is comfortable with, and so business should start getting back to normal," states Francisco Nieto, regional management director. EMI Music International Latin America. EMI and Sony have been running neck-and-neck for market leadership in Chile, with both labels owning 20-plus shares.

"I think it's going to be better in the coming months, because the price of the CD hardware is going down," adds Sony's marketing director Carlos Valdivia. "I think we're going to have big sales at Christmas."

"All of the economic indicators," declares Warner's marketing director Ricardo Mundaca, "suggest that by year's end and next year, the economy has to recuperate, which should help the record industry, because it cannot get any worse than this year."

To be sure, Chile's record companies are not waiting around for the upturn to commence. Each label has devised strategies to market and promote their domestic and international artists. Yet all agree the way to a fatter bottom line is to increase CD sales.

EMI's Nieto observes that Chile's record companies would not have found themselves in this CD-pricing pickle if they had better planned the introduction of the new format in the early '90s. "When the labels introduced the CD, they weren't sure how the markets were going to react," says Nieto. "So they came in with very high prices for CDs, while maintaining low prices for cassettes."

The record companies have been scrambling for CD sales ever since, offering mid- and budget-priced CDs of catalog product in an effort to pique the interest of Chilean consumers, who more often than not, says Melibosky, are buying a title as a gift, rather than as a personal purchase.

### PUSHING CLASSICAL AND LOCAL-ROCK

Apart from their price-reduction campaigns, record companies are sniffing out any promotional gambit to spur sales movement. At PolyGram, Melibosky says the company has embarked on a direct-mail campaign that has sparked sales of the label's vast classical repertoire.

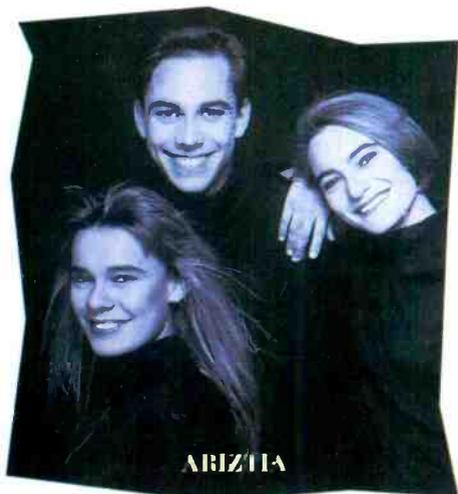
"There are many people who like classical music but don't buy it in the regular market, but they buy in the irregular market," says Melibosky. "This could

Continued on page 70



Superstar Luis Miguel

# A SOUND THAT TRAVELS FAR AND WIDE.



ARIZTIA



LOS TR5S

SANTONIO

D'LUCCA

PAJARO CANZANI

LOS JAIVAS

SONORA DE TOMMY REY

ELISEO GUEVARA

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*Latin*  
**Notas**

*By John Lannert*

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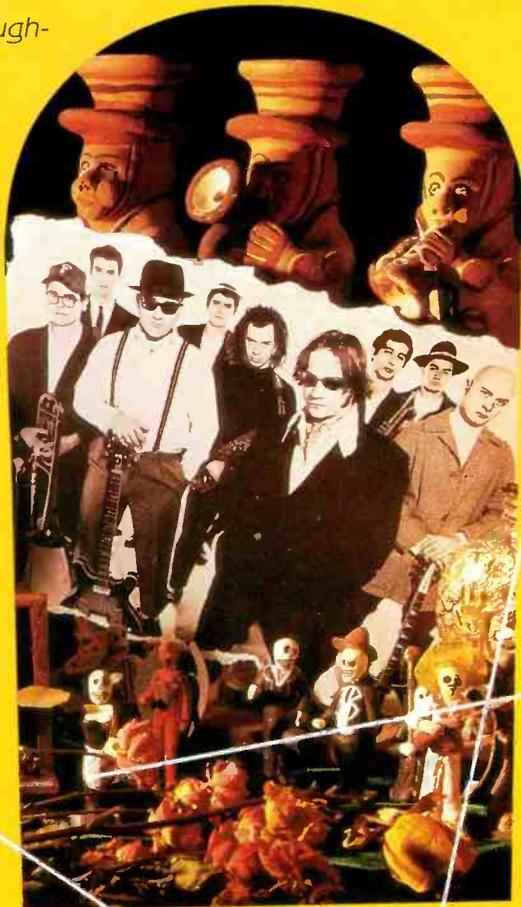
# FABULOUS FACTS ABOUT ONE GREAT YEAR

## LOS FABULOSOS CADILLACS

- ✦ "Matador" – Winner of the 1994 MTV Video Music Awards Latin Video of the Year
- ✦ MTV Latino's 1st Unplugged ever
- ✦ "Vasos Vacíos" 4x Platinum in Argentina; Gold and Platinum all over Latin America
- ✦ Sold-out concerts throughout Latin America

## MTV LATINO

- ✦ Most watched Pan-regional channel in Latin America
- ✦ Breaking new music everyday
- ✦ Cross-pollinating artists from one country to another... 19 countries plus the U.S.
- ✦ More original Unpluggeds and new showcase programming in '95...and this was only our **first** year!



# LOS FABULOSOS CADILLACS

CONGRATULATIONS TO THE WINNERS OF THE 1994 "LATIN VIDEO OF THE YEAR," FROM THE VEHICLE THAT GOT THEM THERE.



## ABC OF LATIN AMERICA

### BRAZIL'S RECOVERY

Continued from page 56

\$10 range. ABPD estimates that the the dollar value of the Brazilian market in 1994 will exceed \$500 million.

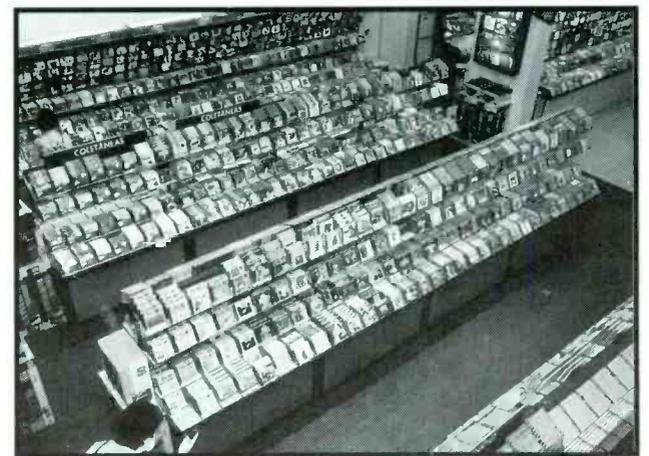
With the stable home-currency spurring a growth in Brazil's record market, Camero remarks that the bottom line at many record labels is starting to head north.

"When inflation was high, companies used to receive payment of a sale nearly 40 days later, thereby losing almost 60% of their real value," recalls Camero. He points out that record companies have not collaborated to block lowball pricing as they did during the 1991-92 recession, but rather are allowing market forces to dictate prices.

Record labels caught off guard by the out-of-the-box prosperity brought on by Plano Real now find themselves trying to take advantage of the more favorable economic climate.

### COUNTRIFIED AND SWEETENED

At Warner, managing director Beto Boaventura is looking to prioritize, commenting, "I prefer to concentrate on fewer acts." Boaventura can afford to: Last year, he helped spearhead an expansion of Warner's presence in Brazil when the label purchased homegrown independent Continental. The idea behind the Continental buy was for Warner to house adult-contemporary and pop acts, while Continental would be



A Planet Music retail outlet

home to countrified *sertaneja* acts and sweet-singing romantic balladeers.

So far, Warner's concept has proved successful. The label's much-venerated singer/songwriter Gilberto Gil has rung up 150,000 units of his latest "Unplugged," while Continental's flagship *sertaneja* faves Leandro & Leonardo have sold 670,000 units of their latest eponymous disc.

Moreover, there is icing on the cake coming from foreign acts. In only two months, album sales of "The 3 Tenors In Concert 1994" by Careras, Domingo and Pavarotti have surpassed 400,000 units.

Despite Continental's success with *sertaneja* acts, the label's managing director, João Rossini, reckons that *sertaneja* peaked between 1990 and 1991, although sales remain healthy. Rossini thinks the more immediate snafu is a lack of product to satisfy a pent-up demand. "We've lost \$2.5 million in the three months after the start of Real, because we don't have enough product to deliver," he laments. Warner is using CD plants in Germany and the U.S. to fill the gap.

### THE SEARCH FOR SKANK

Sony has no such problem, since the company opened its own plant in 1992. "We believed in the market when the crisis was totally bad," recalls managing director Roberto Augusto, "and now we're in excellent condition." The firm's plant doubled its capacity this year and now can produce 1.5 million CDs monthly.

Musically, Augusto is looking to unearth innovative acts. He notes with much pride that the label signed reggae bands Skank and Cidade Negra, "and their [eponymous] albums have reached gold [100,000 units sold]. Now every company is looking for reggae bands." After rapper Gabriel O Pensador's 1993 debut sold 150,000 units, Sony began delving into romantic rap with Sampa Crew—whose debut this year sold 50,000 units—and dance music via the first album by Rio de Janeiro vocalist Latino.

Historically unsuccessful at retail stores, dance music finally is making its presence known. "Dance music is enjoying a creative boom all around the world, so Brazil cannot remain out of it," remarks Marcos Maynard, managing director of PolyGram Brasil. Still, PolyGram's best dance-sellers are albums by Amsterdam techno-duo 2 Unlimited and various dance compilations by foreign dance-artists. 2 Unlimited's most recent album sold 50,000 units, a solid sales for the genre, says Maynard.

Continued on page 66

# We're making it happen in Brazil.

- ★ George Benson
- ★ Soviet Gymnastics
- ★ Ray Charles
- ★ David Cooperfield
- ★ Edgar Winter & Leon Russel
- ★ Eric Clapton  
South Of Brazil
- ★ Ziggy Marley
- ★ B.B. King
- ★ Emerson, Lake & Palmer
- ★ Guns N' Roses
- ★ Bob Dylan  
South Of Brazil
- ★ Iron Maiden
- ★ Criança Esperança-TV Special  
UNICEF/Globo Network
- ★ Van Halen  
South Of Brazil
- ★ Michael Jackson
- ★ The Jesus & Mary Chain
- ★ Midnight Oil
- ★ Julio Iglesias
- ★ Anthrax
- ★ Prince
- ★ Bolshoy
- ★ Mercedes Sosa
- ★ Billy Paul
- ★ Gipsy Kings
- ★ The Cult
- ★ Billy Idol
- ★ Santana
- ★ INXS
- ★ Joe Cocker
- ★ Judas Priest
- ★ Megadeth
- ★ QueensRyche
- ★ A-Ha
- ★ Faith No More
- ★ New Kids On The Blocks
- ★ Lisa Stansfield
- ★ Information Society
- ★ Jimmy Cliff
- ★ Happy Mondays
- ★ Run-D.M.C.
- ★ Snap
- ★ Dee-Lite
- ★ Debbie Gibson
- ★ George Michael
- ★ Dionne Warwick
- ★ Rod Stewart
- ★ Kaoma
- ★ John Anderson
- ★ Liza Minnelli
- ★ Technotronik
- ★ Ian Gillan
- ★ Skid Row
- ★ Natalie Cole
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# ABC OF LATIN AMERICA

## BRAZIL'S RECOVERY

Continued from page 64

"What we have," adds Niemeyer, "is some artists exploring dance and getting played in clubs." Dance-rooted material is snaring robust airplay on radio stations in São Paulo and Rio de Janeiro, which comprise 50% of the Brazilian market.

But dance is not filling the coffers at Brazil's record labels, least of all PolyGram. The label's aggressive marketing strategy—aimed at exploiting perhaps the richest back catalog of any domestic company—is what catapulted PolyGram to the top of the Brazilian market in August with a 22.5% share.



Samba-reggae act Olodum

"The catalog collections were important," says Maynard, "because they pushed the consumers to embrace the CD. Now, we're getting involved with local repertoire." Maynard recounts that after the 1987-to-1990 boom of kiddie TV star Xuxa, sales of children's product declined dramatically. He observes that albums by children are selling again, pointing to the 250,000 units sold by the debut set of kiddie sertaneja act Sandy & Junior, the daughter and son of sertaneja star Noreró.

## INDEPENDENCE AND BOUTIQUES

Independent labels are not being left out of the musical bull run and, in fact, they are using three innovative ways to get their product into the market. The first is to cut distribution deals—such as Eldorado has done with Sony and Tinnitus with PolyGram. The second is for a label-owned imprint to operate independently from the parent, as is the case with Warner subsidiaries Banguela and MZA. Third, some majors are developing boutique labels to break new rock acts. Sony currently works with Chaos, while BMG teams with Plug.

Among the more prosperous collaborations are the debuts by Banguela's Raimundos (50,000 units) and Chaos' Chico Science (20,000 units sold), plus "O Rei Do Brasil" by Tinnitus' Banda Bel (20,000 units sold).

As for other genres on the rise, Bahia-based axé and samba-reggae music continues to blossom two years after Daniela Mercury's million-selling "O Canto Da Cidade" helped bring Bahian music to the forefront.

Netinho's 1993 axé premiere for PolyGram, entitled "Um Beijo Pra Você," sold 250,000 units, while Olodum's samba-reggae entry on Continental, "O Movimento," hit 100,000 units. Daniela Mercury has hardly been resting on her laurels. In August, Sony shipped 500,000 copies of her latest release, "Música De Rua."

## REALS REPLACE DOLLARS

Predictably, the increasingly healthy economy sparked by the Plano Real is reviving Brazil's moribund concert scene.

"Brazil is [reclaiming] its leadership in the Latin American concert market," says Dodi Sirena, president of Rio-based DC-Set, which brought Michael Jackson to Brazil in 1993.

Phil Rodriguez, president of Miami promotion company Water Brother Productions, concurs, adding that average ticket prices have gone "from \$10 to \$14 last year to \$25 now."



Gaining steam: Só pra Contrariar

Evidence of the success of Plano Real and its newly muscular currency, observes Rodriguez, is that his service suppliers are invoicing him in reals, not dollars. "It's like, 'Hey guys, what happened to your dollar invoices?'" says Rodriguez, laughing. He adds that the improving economy will help expand tours for foreign acts beyond the Rio-São Paulo axis.

"With the stronger economic climate throughout the country, markets that had been closed for international tours—such as Porto Alegre, Belo Horizonte and Curitiba—should start opening up," continues Rodriguez. In November, Rodriguez "tested out" the aforementioned secondary Brazilian cities with a Ramones/Sepultura jaunt.

## INSTRUMENTS AND EQUIPMENT

The positive effect of Plano Real on the Brazilian economy has even spread to the country's manufacturers of instrument and music equipment. "We witnessed a sales increase of 20% in 1993 and 20% in 1994," says Roberto Weingrill, president of Associação Brasileira de Musica, the trade group of Brazil's instrument- and equipment-manufacturers.

Estimated sales of instruments and musical equipment hit \$340 million. That sales figure suggests that a lot of potential music will be made in the near future in Brazil, where the economy—and the record industry—is finally singing a new tune. ■

## BRAZIL GOES LATINO

Continued from page 56

Latino market is BMG, which is focusing on Fabio Jr, a romantic crooner now preparing to record in Spanish.

The tumbling of the barrier that has prevented market penetration by Brazilians in Latin America and vice versa is opening doors not only for Brazilians in Latin America, but also for Latin Americans in Brazil. Impressive sales figures for Luis Miguel's 1991 blockbuster "Romance" (500,000 units sold), Jon Secada's 1992 eponymous bow (250,000 units sold) and Juan Luis Guerra's 1992 album, "Bachata Rosa" (55,000 units sold) suggest that Brazilians are potentially attractive customers for albums recorded in Spanish.



Marisa Monte



Leandro & Leonardo

think that all music sung in Spanish is tasteless." —EP



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# ABC OF LATIN AMERICA

## ARGENTINA

Continued from page 58

artists, led by Ace Of Base's "The Sign" (300,000 units), Eros Ramazzotti's "Todo Historias" (300,000 units) and Aerosmith's "Get A Grip" (180,000 units). Records by local talents Diego Torres ("Tratar De Ser Mejor") and Alejandro Lerner ("Permiso De Volar") as well as Argentina's favorite Spanish artist, Joan Manuel Serrat ("Nadie Es Perfecto"), all have certified platinum for sales of 60,000 units.

At Warner, while sales of Luis Miguel's "Segundo Romance" continued to sizzle in November, Fito Páez, Argentina's highly regarded singer/songwriter, released "Circo Beat," the follow-up to multiplatinum smash "El Amor Después Del Amor." Recently released records by international superstars Madonna ("Bedtime Stories") and Eric Clapton ("From The Cradle") are counted on to score huge numbers as well.

Other record companies have witnessed strong sales divided more or less equally among its domestic and international recording artists. While EMI has notched handsome sales numbers with such foreign product as the Rolling Stones' "Voodoo Lounge" (90,000 units), UB 40's "Promises And Lies" (67,000 units) and Roxette's "Crash, Bang, Boom" (65,000 units), domestic records have been more than holding their own, including Los Pericos' "Big Yuyo" (250,000 units), and Patricia Sosa's "Luz De Mi Vida" (270,000 units), Los Enanitos Verdes' "Big Bang" (30,000 units) and La Portuaria's "Devorador De Cora-



Patricia Sosa

zones" (30,000 units).

Moreover, says Roli Hernández, EMI Argentina's marketing director, the label is trying to stimulate business by launching a new series of budget-priced (\$14 to \$16) reissues called "Precio Piola" or "Smart Price."

"The record industry," Hernández notes, "is slowly reaching the same price structure worldwide. I am optimistic in spite of the sales slump, because the market is still active and some acts manage to reach really good figures. Somehow, last year's boom was an exception, and the panorama now is stable. The slump will not get bigger."

PolyGram has nabbed platinum records by foreign Latino stars Marta Sánchez ("Mujer"), Carlos Vives ("Clásicos De La Provincia") and Xuxa ("Xuxa"), plus gold discs from homegrown folk-heroine Mercedes Sosa and Ramones-style outfit Dos Minutos ("Puente Al Fina"). November compilation albums by international stars INXS, Bon Jovi and Sting are expected to hit platinum, says Rubén "Pelo" Aprile, managing director/CEO, PolyGram Argentina.

Aprile admits that the Argentine record industry is faltering, but says, "It obviously affects you less if you manage to keep on breaking hits. Xuxa's new album, for example, immediately hit double platinum, and I am sure it will reach 400,000 units. Even reissues, like the entire catalog of [hit '80s band] Los Abuelos De La Nada, reached a total of 50,000 units."

And despite the soft market, Aprile has continued to sign new acts, such as singer/songwriter Ariel Leira and Brit-influenced rock act La Renga. One prominent upcoming record is the release of a remastered folkloric album, "La Misa Criolla," by composer Ariel Ramírez with vocals by Sosa.

### THREE-HOUR JOKE SHOW

With the domestic industry backsliding, record executives are looking for more avenues to expose their acts. They cite the importance of having videos rotated on MTV Latino and MuchMusic, yet they lament the absence of a music-related network program, save the Sunday-night one entitled "Ritmo De La Noche."

A three-hour song-and-joke show, "Ritmo" features a string of



Hard-rockers Ratonés Paranóicos

recording artists of every musical stripe performing one after another. "Ritmo" is hosted and produced by Marcelo Tinelli, who this year obtained a license for two FM radio stations in Buenos Aires: Rivadavia, dubbed "FM Uno," and Del Plata. Moreover, Tinelli is planning to launch a cable-music channel in 1995.

Industry analysts mention Tinelli as the main catalyst for the radical change in taste of Argentina's music enthusiasts over the last two years. Argentinians had long been famous as picky consumers, loyal only to a specific genre. But Tinelli introduced a mix of rock, dance and romantic artists of all styles and languages on his program, resulting in an immediate spike in the show's TV ratings, as well as record sales.

### RADIO'S WILD GRAB-BAG

This grab-bag concept has trickled down to radio, where nowadays Luis Miguel, Guns 'N Roses, Pink Floyd and former cult-rock act Los Redonditos De Ricota co-exist on the airwaves due to intense demand by adolescent listeners.

Charly Vásquez, producer of Radio Mitre's FM 100—the market leader in Buenos Aires and a trend-setting FM since 1990—remarks that the mixture of disparate musical styles now popular with listeners would have been unheard of even two years ago.

"It is undeniable that the audience has gained a broader taste than record-company and radio executives," says Vásquez, "and that is reflected in the variety of both album and concert-ticket sales of the most popular local and international acts." ■



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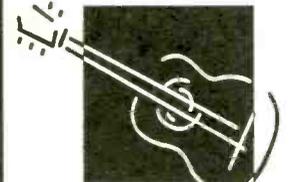
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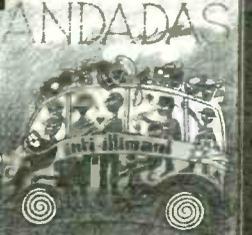




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# ABC OF LATIN AMERICA

## CHILE'S WARM-UP

Continued from page 60

be because of an exhibition problem in a store or a problem with the knowledge of the music by the store personnel."

BMG managing director Edgardo Larrazabal comments that his label is trying to jumpstart record sales by exploiting the label's local rock talent, noting that "[We] are expecting great sales at the end of the year from our local artists. We have started an underground label, Culebra, that, like its BMG Mexican counterpart of the same name, will offer 'heavy' rock acts that we think will be strong sellers."

Culebra not only has released product by homebred rockers Los

Piores De Chile ("Síndrome De Camboya") and EntreKallez ("La Fiesta De Las Bestias"), but the label has also issued albums by rock acts from Mexico (La Lupita) and Argentina (Los Caballeros De La Quema).

BMG's headlong plunge into alternative rock underscores the growing sentiment among Chilean record executives that youth-directed alternative rock and pop/rock are the musical waves to ride in the future. "Alternative bands are going to hit," predicts Warner's Mundaca.

Says Sony's Valdivia, "Pop ballads are very strong here, but I think local rock acts are doing well."

Among the domestic pop-laced rock acts striking it big in Chile are La Ley (recently inked to Warner Mexico), Sony's Los Tres, EMI's La Sociedad and Culebra/BMG's Los Piores De Mexico.

### RADIO'S DRASTIC ALTERATION

The label executives point out that the radio station most responsible for fueling interest in rock is Santiago-based Rock & Pop, which also has an affiliate outlet in Valparaiso. Though the station shares the same name as Argentina's multi-media outfit run by Daniel Grinbank, the two entities are separately owned.

EMI's Nieto asserts that the emergence of Rock & Pop earlier this year drastically altered—and improved—the radio landscape in Chile.

"It's giving a new dynamic to Chilean radio," states Nieto. "Apart from adding healthy competition, the guys there are more accessible with respect to the record companies. The programming is different: It's live, the on-air personalities talk to their youthful listeners and play music they want to hear."

Interestingly, EMI's biggest local seller, Andean folkloric crew Illapu, may not have benefited from exposure on Rock & Pop, but the band's last two albums have sold a whopping 237,000 units—a truly stunning figure considering that in Chile gold records are awarded for sales of 15,000 units and platinum discs are handed out for 25,000 units sold.

Other EMI acts that have sold well are Argentina's reggae ensemble Los Pericos, whose 1993 release, "Big Yuyo," sold 70,000 units, and opera star Plácido Domingo, whose pop effort, "De Mi Alma Latina," is nearing 22,000 copies sold. Nieto has strong hopes for Frank Sinatra's recently released "Duets II," as well as product by local artists Upa, Alberto Plaza and Dulce Y Fatal.

The best-selling domestic album at Sony is "Sin Limite" (26,000 units) by talented pop-vocal trio Ariztía. Gloria Estefan's 1993 blockbuster, "Mi Tierra," hit 30,000 units. Michael Jackson's 1992 album, "Dangerous," which sold 100,000 units, is the largest English-language seller of the past two years. "And with [Jackson's] new 'History' coming out," says Valdivia, "we probably will sell even more units."

### KING AFRICA

Though the label has not landed notable sales tallies from its local artists, BMG has popped huge numbers with such international-star releases as Eros Ramazzotti's "Todo Historias" (160,000 units), Whitney Houston's "The Bodyguard" (100,000 units) and Ace Of Base's "The Sign" (60,000 units). Product by Latino artists that scored big numbers are Los Mier's "Pura Sangre" (40,000 units) and Raúl Di Blasio's "El Piano De América 2" (40,000 units sold). King Africa's "El Africano," a licensed disc from Argentinian dance imprint Oid Mortales, has sold 26,000 units.

PolyGram and Warner, the relative newcomers to the Chilean market, have racked up robust sales figures as well. In particular, PolyGram's international artists have notched large aggregate sales of total product, led by Greek songstress Nana Mouskouri (300,000 units), U2 (250,000 units), Metallica (200,000 units) and Sting (150,000 units).

PolyGram's Latino albums reaching platinum in 1994 were Pimpinela's "Hay Amores Que Matan" and Dyango's "Morir De Amor." Marta Sánchez's "Mujer" struck gold this year.

### LUIS MIGUEL'S MONSTER

Warner's Mundaca is anticipating a jump in market share for his company this year, thanks to Luis Miguel's monster hit, "Segundo Romance," which he claims has sold 120,000 units less than two months after its September release. Also selling impressively (100,000 units) is "¿Donde Jugarán Los Niños?" by Mexican superstar band Maná. Reaching platinum with her eponymous Spanish-language premiere was Italian star Laura Pausini.

Other foreign, non-Latino artists who are beginning to move product are alternative acts Stone Temple Pilots, Collective Soul, Green Day and Candlebox. Mundaca is



Green Day

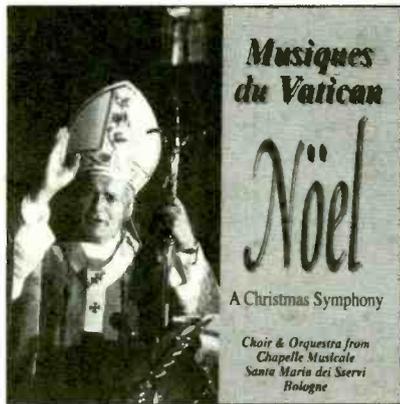


Stone Temple Pilots

expecting lofty sales numbers from the recently released albums by R.E.M., Madonna and Eric Clapton as well.

Mundaca acknowledges that Warner has no hot product from local artists, but adds that he is anticipating a strong showing from the just-released album by Chilean songstress Myriam Hernández, currently signed to Warner Mexico. ■

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**Mr. October.** Steve Vining, VP of sales and marketing, RCA Victor, presents a plaque to Pete Jones, president, BMG Distribution, in recognition of the most successful single month of sales in the history of BMG Classics. Gross sales exceeded \$8 million in October. Pictured, from left, are Vining; Jones; Bob Haas, senior director, national sales, BMG Classics; and Dave Wiese, director, national accounts, BMG Classics.

## Uncle Sam's Profits From Miami Beach's Revival

■ BY DON JEFFREY

MIAMI BEACH, Fla.—The high-living South Beach section of this sun-drenched, storm-tossed barrier island began to turn around four years ago. What once was a dilapidated and dangerous neighborhood of shuttered and rundown hotels and street-corner drug

deals has become a picturesque international meeting place for the young, the restless, and the rich. Sensing that the area was on the rise, a music retailer who used to sell air-powered



VERNON

nail guns saw an opportunity to sell some records. On July 4, 1991, Donald Vernon Jr. opened Uncle Sam's Musicafe on Washington Avenue here, in a former Cuban bakery a few blocks from the beach and the newly gleaming art deco hotels along Ocean Drive. It is his biggest and most profitable store now, eclipsing outlets he opened in Pompano Beach (1985) and Lauderhill (1987). Vernon owns the three South Florida shops with his father, Donald Vernon Sr., a retired insurance man who lives in Wisconsin and limits his involvement in Uncle Sam's to telephoned advice to his son.

The other two stores are called Uncle Sam's Records & Tapes, which begs the question, Why is this one Uncle Sam's Musicafe? It's because when Vernon opened the doors to his new 3,100-square-foot store, he was debuting two businesses under one roof: a traditional record shop up front, and a restaurant and nightclub in the back.

Vernon recalls the craziness of running such disparate enterprises in the same space. "I liked it because I could order whatever I wanted," he says. "But it was a nightmare." Renovations cost \$90,000 and took several months, and Vernon had to employ two different staffs to run the operation. After a year and a half as a restaurateur/record retailer, he hung up his apron.



"This place is saturated with restaurants," he says of South Beach, "and I was a nervous wreck."

The restaurant is history, but the cafe remains. Situated between bins of CDs and cassettes are four stools and a countertop, behind which is a kitchen that serves up "smart drinks" for \$4 each and beers for \$2-\$3 each.

Smart drinks are a popular item in South Beach. The liquid concoctions of vitamins and amino acids are the energizing beverage of choice for many of the district's all-night discoers and beach-strutting bodybuilders.

Another unusual thing about Uncle Sam's is the range of nonmusical merchandise found there—high-margin items, all. On wooden shelves are candle holders and pottery. On a display rack near the standard rock band T-shirts are a more surprising line of apparel: baby clothes.

Store manager Lisa Teger-Zhen explains. "I had a baby nine months ago, and I had a hard time finding unusual clothing. Then I found these tie-dyes—it's the Grateful Dead clothing line. They're selling real well to hip mothers."

Nonmusic merchandise and beverages account for about 30% of the store's sales, which amount to nearly \$1 million a year, according to the manager. This year sales are up about 20% over last year's, and profits are rising, too. The sales mix on music is 60% CDs, 12%-15% cassettes, and 25%-28% vinyl. Dance music 12-inch singles sell big in South Beach. Used product makes up about one-third of the inventory and about 20% of sales. CDs are priced at \$7.98 used, \$12.98-\$15.98 new.

One big complaint of Teger-Zhen's had been the inability to buy music directly from the manufacturers. But that has changed. "We just got put on direct with Sony," she says, adding that

## Self-Made Set Teaches Sidran Life Lessons DNA Picks Up His '93 Album Of Jewish-Oriented Jazz

■ BY JIM BESSMAN

NEW YORK—"Life's A Lesson" is not just the title of keyboardist Ben Sidran's self-made and self-marketed 1993 album on the Go Jazz label—it's also the moral.

Even with more than 25 years of recording experience, Sidran, an original member of the Steve Miller Band and author of the hit "Space Cowboy," was completely green when it came to bringing his jazz collection of Jewish liturgical music to the public. Only now, with DNA distribution and indie marketing and promotion people firmly in place, is the album finally getting out to traditional record retail—just in time for Hanukkah.

"It's the first time in my career—starting with 'Space Cowboy' in 1967—that I ever manufactured an album and tried to market it myself," says Sidran, who has more than 20 solo albums to his credit.

"Traditionally, artists always want the biggest record company to take them on and help them in what I now see is the mistaken belief that that's the way to greatest success—which is what I always thought, too," he says. "I tried my best to give 'Life's A Lesson' away [to the majors], but the lesson I had to learn was I had to do it all myself, which I've now done beyond my wildest imagination. I'm sitting downstairs now with a nice order from Blockbuster and Musicland, and I'm available through DNA. It's a classic out-of-the-basement retail story."

A "smash hit in the Jewish business," as Sidran jokes, "Life's A Lesson" seemed destined to go no further, if for no other reason than its religious content. The concept originated 12 years ago, when Sidran—a Madison, Wis., resident who met up with Miller and fellow band member Boz Scaggs while attending college there in the '60s—attended High Holy Day services at Madison's Gates Of Heaven, one of the oldest freestanding synagogues in the country.

"I'm not affiliated with any synagogue, but Madison's a place where a lot of Jews are unaffiliated—but still want to be part of the tradi-

tion," Sidran says.

"At the Gates Of Heaven service, the familiar Hebrew liturgy had been changed: It wasn't the sort of distant, ritual practice by rote, but included quotes by well-known Jewish intellectuals," he says. "God was neither man nor woman but spirit, and Hannah Rosenthal, the leader, played folk guitar and sang. I said, 'Please, let me play piano next year!'"

The next year, Sidran played on the synagogue's old upright piano to a congregation of 30. About 20 more attended the following year. Then Lynette Margulies, a popular

jazz/blues singer and longtime member of Madison's music scene, joined in, and hundreds of congregants started showing up an hour early to wait in line.

"Obviously, these services had a lot of power," Sidran says, "and people started asking me to record the music, figuring all I needed was to bring in a cassette recorder and then sell cassettes. They didn't understand that I'm a record producer!"

Indeed, Sidran had been producing three albums a year for the Japanese Go Jazz label, which he

(Continued on page 75)

## PolyGram Offers 'Woodstock' Book In An Effort To Diversify

■ BY TERRI HORAK

NEW YORK—In an effort to expand the line of merchandise it distributes, PolyGram Group Distribution is offering a book for the first time.

PGD has shipped 20,000 copies of the book, "Woodstock '94," to most of the major music retail chains, according to Curt Eddy, VP of field marketing for the distributor.

"We are a full-faceted entertainment company, so even though we haven't sold a book before, we felt we could connect all the dots," says Eddy.

The book has been co-produced by PolyGram Diversified Ventures, which co-produced the Woodstock '94 Festival, and Callaway Editions, a co-publisher of visual books.

PDV is an affiliate of PolyGram Diversified Entertainment, the unit that produces and markets nonmusic merchandise, among other functions.

PolyGram has been broadening its presence in the marketplace recently with aggressive acquisitions and pricing. For example, it created the Reebok fitness video series and cut prices on some of its music video titles.

PGD already planned to distribute a full line of "Woodstock '94" merchandise, including audio, video, and apparel. With the resources of PDE, a commemorative book is "a natural

link for an event of this proportion," says Eddy. The book was released simultaneously with the Woodstock home video, which came out on PolyGram Video.

The 224-page softcover book, which retails for \$19.95, arrived in stores Nov. 22. It contains 400 photographs, and its text is a compilation of comments by journalists, photographers, and acts such as Aerosmith, Melissa Etheridge, Green Day, Nine Inch Nails, Henry Rollins, Salt-N-Pepa, Jimmy Cliff, Metallica, and others.

In music stores, Eddy says, the book will be a "spontaneous sale." To promote it, he is counting on display and the sales momentum of the entire Woodstock '94 product line.

"A book is its own advertisement," he adds.

A&M Records has launched an enormous advertising campaign aimed at the consumer for the audio and video product (Billboard, Oct. 8). The label has created a display bin that holds the book, CD, cassette, video, and even a few T-shirts and baseball caps.

Recognizing that space in stores is at a premium during the holidays, PGD is also shipping a smaller floor display piece that holds 12 books.

St. Martin's Press is distributing the book to bookstores.

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## Retail

### What's All This Crowe-ing About 'Amorica' Censorship?

SINCE JOINING BILLBOARD in 1989, Track has witnessed a media frenzy unleashed every time a recording artist cries "censorship." In almost every instance, music retailers are painted as the bad guys—anti-Americans—because some of them refuse to carry certain albums.

Last month, for the umpteenth time, Track saw that scenario play out when the Black Crowes released their new album, "Amorica," which sports on its cover a crotch shot of a female with some pubic hair sticking out the top of a bikini bottom patterned after the American flag.

On the "Amorica" street date, the Black Crowes' publicity firm issued a press release which raised the issue of censorship because certain chains were refusing to carry the album because of the artwork. (It also noted that some publications refused ads featuring the artwork.)

Naturally, the liberals in the fourth estate jumped all over the story, ensuring that "freedom of speech" enjoyed another rousing victory.

But Track wants to know why everybody has rights except for record store owners. How come music merchants don't have the right to decide what they will carry?

All across the U.S., hundreds of thousands of store owners in all forms of retail have the freedom to make millions of decisions daily about what merchandise they will stock and what they won't carry, and practically the only retailers who have to worry about being tarred as un-American because a certain SKU is not in their inventory are music merchants.

It's really a basic business strategy: Some record store chains—and all rackjobbers—try to project their outlets as places for the family to shop, and consequently won't carry controversial product.

In the case of the Black Crowes' album, music merchants that didn't want to carry the album were given the option of stocking an alternate album cover, and a number of chains took American Recordings, the Black Crowes' label, up on that offer.

In the Nov. 25 New York Post, Chris Robinson of the Black Crowes was quoted as saying that the band put out the substitute cover because "some of the stores that don't want to carry [the album] are the only record stores in some of these towns. I want the kids who like the Black Crowes to be able to get the record."

While most of the media may view things the way they are depicted by the Black Crowes, back here in music retail land, Track wonders if a little ol' fashioned capitalism, rather than the desire to fight censorship, was the incentive behind issuing the press release. The Black Crowes wouldn't be the first act to cry censorship and generate all kinds of hoopla and publicity, which almost always boost sales.

Everybody in the music business

knows that controversy sells. The managers know it; the labels know it; distribution knows it; even the retailers know it. The only ones who get taken in every time are the media.

In fact, albums with controversial covers or material come out so frequently that it has become an integral part of the business, with standard procedures in place to capitalize on it.

Label executives, faced with the prospect of marketing a new album from a proven hit artist that contains explicit lyrics or controversial artwork usually, prepare alternative album covers. And once they explain the economic\$ of the situation to an act, they always receive permission to issue it.

The key here is that on a hit title, rackjobbers, who normally comprise

about 21% of the business, can account for upwards of 35% of unit volume. To put that in perspective, sales executives know that on a mega-hit album they

can move up to 2 million units without the racks, but then they hit a brick wall. If they want to get an album into the multiplatinum stratosphere, they need the racks to stock it.

With controversial product there is usually a lag, with the alternate album cover hitting the streets a few weeks after the street date. (When the controversial content is in the songs, the lag time is longer, but rest assured that even the baddest gangsta rappers now rerecord their albums so they can issue a clean version and insure that their work is stocked in all stores across the land.)

When accounts turned down the original Black Crowes album artwork, they were almost immediately re-solicited for the alternate cover. The decision to put out an alternate cover was reached so quickly that Track wonders how much time the Crowes spent suffering mental anguish over the censorship issue.

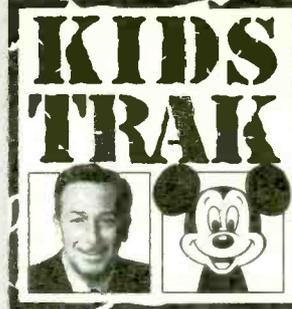
The Crowes shrewdly waited until the merchants received shipment of the goods (insuring billing for the album) and put it in their racks before issuing the censorship press release, thus stigmatizing the very music retailers that are supporting their album.

Based on its first few weeks of sales, "Amorica" has scanned sales of about 160,000 units, and with the help of the holiday selling season, it could be on its way to at least the 500,000-unit mark, the sales plateau needed to attain gold record status. If you remember the SoundScan numbers published here a few months back, that would put it in a very select neighborhood: only 0.6%, or 554 albums, of the 90,347 album titles tracked by SoundScan over the last three years have been able to generate sales above 500,000 units. In other words, if the Black Crowes are victims of censorship, artists responsible for the other 89,793 albums probably wish their records could suffer the same kind of censorship.



by Ed Christman

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## SELF-MADE SET TEACHES SIDRAN LIFE LESSONS

(Continued from page 73)

formed in 1990 in a co-venture with Japan's Polystar Records. He also had been involved in other productions, including Diana Ross' "The Lady Sings Jazz And Blues" and albums for Mose Allison, Michael Franks, and Jon Hendricks. It took more than five years for him to free up the time to begin recording



SIDRAN

"Life's A Lesson," which commenced at Creation Studios in Minneapolis with Sidran's synth tracks and Margulies' vocals. Over the next four years, he traveled all over the U.S., overdubbing instrumental parts by Jewish jazz players, including Bob Berg, Randy Brecker, Eddie Daniels, Debra Dobkin, Gil Goldstein, Danny Gottlieb, Steve Khan, Lee Konitz, Howard Levy, David Liebman, Bob Mintzer, Andy Narrell, Josh Redman, Mike Richmond, David Rivkin, Haim Shtrum, Lou Soloff, and Jeremy Steig.

"I got a call from Mike Mainieri, but I told him that the album was just for the 'brothers.' So he brought me a book called 'Jews In The Renaissance,' which mentioned his great-great-great-grandfather, who was Jewish, but changed his name to avoid persecution. Which was perfect for the project, since he represented all these people who are searching for their Jewish connection."

By now, Sidran had lined up

## MIAMI BEACH REVIVAL

(Continued from page 73)

deals with two other majors are "in the works."

The standard decor of the South Beach store includes exposed ductwork painted red, five ceiling fans, two large circular mirrors in red wood frames, and lots of neon. On the walls are post-



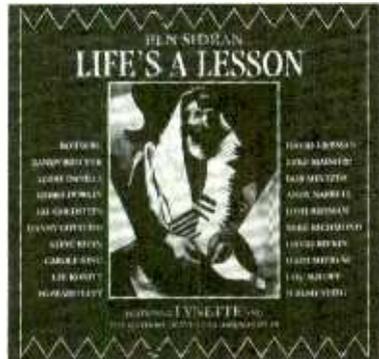
One of the unusual elements of Uncle Sam's is the cafe at which beer and "smart drinks" are served. Above the counter is a temporary display that was part of the store's Sandra Bernhard promotion. (Billboard photo)

ers for sale and musical instruments suspended from strings. Storewide displays, usually with a theme, change about once a month. In October, the theme was Sandra Bernhard, who had made an in-store appearance to promote her new album. A few weeks later, it was Madonna's turn. Warner Bros. Records hosted a party at the store for 250 people to celebrate the re-

(Continued on page 77)

Carole King to sing the title track, so he was sure he would have no trouble getting domestic distribution. Then again, he hadn't gotten distribution here for the 20 or so albums he had already made for Go Jazz, including titles by Phil Upchurch, Georgie Fame, and Will Lee. "The line sells very well in Europe and Japan," he says, "but there's not a lot of interest in America for an intelligent adult contemporary jazz/pop label."

Asked at a meeting with his Japanese partner Nobu Yoshinari and his then-European distributor (who is German) what the next Go Jazz project would be, Sidran answered, "Quite frankly, it's great Jewish



The CD, "Life's A Lesson."

jazz musicians playing liturgical music mostly sung in Hebrew. Do you have any problems?" There was a very long pause in the room, and then Nobu said, "No, Ben, I think it's a good idea." And the Germans felt it would get good publicity!"

"Life's A Lesson" came out in Japan to rave reviews 18 months ago, after which Sidran performed the music at Avery Fisher Hall in New York at a concert exploring the relationship between blacks and Jews in jazz. Then, in September of last year, "CBS Sunday Morning" profiled Sidran, which led to instant interest in hearing the product from major and indie U.S. labels.

"The title of this record was prescient," says Sidran. "I Fed Exed every record company president the next day, and the silence was deafening. One guy wanted another copy for his wife's family, and said,

'What can I do? Take out an ad in Down Beat for a Jewish record?' Another said he wasn't interested in anything that didn't sell 300,000. 'But you put out a lot of rap that doesn't sell anything like that,' I said. 'Yes, but we can believe going in that we might, which we can't about you!'"

Still, Sidran was getting calls from "CBS Sunday Morning" viewers interested in the album. So last December he put it out domestically himself, at \$17.98 list, selling his first 500 copies at Gates Of Heaven and making it available at fund-raising events for other synagogues.

Figuring his only shot was in the Judaica market, he hooked up with Jewish product distributor Tara Publications, for which "Life's A Lesson" became a best-selling CD. Then in January '94, National Public Radio broadcast a Saturday morning feature.

"All hell broke loose," says Sidran. "Suddenly, I was getting calls from Tower outlets in Boston, which tracked me down through directory assistance, pleading for it, saying that they'd never had so many people screaming and hollering, 'Why can't I buy this?'"

Acting on a friend's tip, Sidran contacted Valley Records Distributors; DNA came on board a couple of months later, he says, when its sales reps started hearing about the album. In short order, he hired Greg Steffen Marketing to contact accounts directly, as well as jazz radio promoter Mike Carlson to target jazz and new adult contemporary formats. On the press front, Sidran, who had extensively serviced the jazz press and garnered great reviews, has now gone "above ground," he says, with a review pending in People.

"We didn't even have a bar code when we started, and I didn't know how to make a deal with distributors," says Sidran, who's now "competitively restructuring" his pricing to accommodate the major chains. "Keep in mind the whole thing is 'Life's A Lesson' for me!"

Sidran also has learned that "Life's A Lesson," which has sold more than 20,000 units so far, "does

not have a season" in that it sells in the fall because of the High Holy Days, winter because of Hanukkah, and spring because of Passover. "One distributor called and said, 'I think you've got the Jewish "White Christmas!"'"

But Sidran, whose just-released Go Jazz soundtrack for "Hoop Dreams" was licensed to GRP, isn't concerned about a mega-hit.

"I made this record simply because I've loved this music since I was a kid," he says. "When I realized there was real interest in it, [his wife and travel agent] Judy and I had a meeting. I said, 'Judy, whatever happens, we're not going to license this record to anyone. It's for you and me, and it's going to keep on going on, and we're going to pass it on to our son Leo.'"

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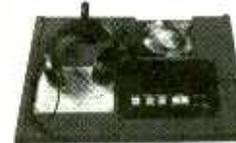


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# Bluebirds Debut On Revived Ram Records And An Indie Label Exec Does Some Marital Splicing

**RAMMING THROUGH:** We recently received a communiqué from **Bruce Flett**, formerly the publicist for Jewel/Paula Records in Shreveport, La., who is now attached to the company as special projects coordinator.

It seems that Bruce is a bassist on the side, and has a terrific little band of his own: the **Bluebirds**, a swamp-pop/blues/R&B trio with original material that packs a sweet punch. (One of the band's songs, the soulful "First You Cry," has been covered by **Percy Sledge** and **Maura O'Connell**.) The group is fronted by Bruce's brother **Buddy**, a well-traveled and supremely gifted guitarist.

The Bluebirds' debut album, "Swamp Stomp," recorded in Shreveport and at Ardent Studios in Memphis, has just been released by Shreveport's Ram Records. And therein lies a tale.

Ram was originally established in 1955 by the late **Mira Smith**, an entrepreneur who was also a fine songwriter (she co-authored the classics "Reconsider Me" and "Soul Shake") and a superlative guitarist. She drew from the city's large talent pool (it was then the home of the Louisiana Hayride) for her roster, and recorded prolifically.

"Mira was good at pickin' talent," Bruce Flett says. "She'd record 'em in this little tiny closet studio... Some English writer referred to her as 'the female Sam Phillips'."

The Sun Records comparison is apt, judging from the current Ace Records import "Shreveport Stomp," which brings together a strong selection of the label's rockabilly, country, blues, and R&B recordings. The compilation includes a couple of numbers (one of them the demo of "Reconsider Me") by

the tremulous-voiced **Margaret Lewis**, who is backed by Smith. At least half a dozen other retrospective albums are planned by the British company, and they should re-heat interest in this unjustly unsung imprint.

Ram became inactive in the early '60s, and Mira Smith died in 1989, but Lewis has stepped in to restart the label with her husband, **Alton Warwick**, a cousin of Smith's who inherited her holdings in the company.



by Chris Morris

"Margaret and Alton have been friends of ours for years," Flett says. "Buddy has played on all of Margaret's demos for years, and has played at shows behind her." Thus, Ram began life again almost 40 years later with its first new act.

Flett says that Ram is "not in full swing" yet, and is seeking distribution. For further information, contact him at 318-865-9006.

**SOCIETY NOTES:** On Nov. 19, DI attended the wedding of our friend **Bob Carlton**, VP of sales and marketing for Rykodisc in Salem, Mass., and his lovely bride **Susan Roberts**, who is a sales exec for ABC/Capital Cities' video division, in Pasadena, Calif. Several Ryko and REP Co. execs, including president **Don Rose**, were in attendance.

The nuptials were not unusual in themselves; what was highly un-

sual was that another indie label executive performed the ceremony: American Gramophone's Western regional manager **Dan Davis**, one of Carlton's closest friends.

In case you're wondering, the splicing was in fact quite legal, though Davis made his man-and-wife pronouncement, in his words, "by the power vested in me by heaven... knows whom." Davis assures DI that he holds a certificate from a well-known mail-order church, the name of which he cannot quite recall.

The ceremony could spur a career change for Rev. Davis, who says other couples inquired about his availability after the ceremony. "My wife and I may buy a motel in Cambria [Calif.] so that people can get hitched there and then shack up," he says.

**QUICK HITS:** Rykodisc has signed **Martin Zellar**, former lead singer and principal writer for Minneapolis' much-praised **Gear Daddies**, to a solo deal. Zellar's debut for the label, "Born Under," lands Jan. 10... Vocalist/label head **Tommy James** has named **William Cataldo** as director of promotion for his New York-based **Aura Records**. Cataldo has served in various executive promotion capacities at PolyGram, Atlantic, and JRS, and was director of talent relations for MTV. James' next project for the label, which is distributed by M.S., will be a five-song EP set for February release... Koch International in Westbury, N.Y., has added Boulder, Colo., new age/adult alternative label **Silver Wave Records** to its distribution roster. Silver Wave is home to such bestsellers as **Peter Dinklage** and **R. Carlos Nakai**.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	<b>HARRY CONNICK, JR. ▲</b> COLUMBIA 57550 (10.98 EQ/16.98)	*** No. 1 *** WHEN MY HEART FINDS CHRISTMAS 1 week at No. 1	4
2	3	<b>MANNHEIM STEAMROLLER ▲</b> <sup>4</sup> AMERICAN GRAMOPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	29
3	4	<b>BOYZ II MEN ▲</b> MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	4
4	1	<b>MANNHEIM STEAMROLLER ▲</b> <sup>4</sup> AMERICAN GRAMOPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	29
5	5	<b>AMY GRANT ▲</b> A&M 0001 (10.98/15.98)	HOME FOR CHRISTMAS	12
6	6	<b>VINCE GILL ▲</b> MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	4
7	13	<b>VARIOUS ARTISTS ▲</b> <sup>2</sup> A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	25
8	20	<b>VARIOUS ARTISTS ▲</b> A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	10
9	17	<b>CROSBY/SINATRA/COLE</b> LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	17
10	19	<b>BARBRA STREISAND ▲</b> <sup>3</sup> COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	22
11	16	<b>NAT KING COLE ●</b> CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	25
12	—	<b>GLORIA ESTEFAN</b> EPIC 57657 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	1
13	—	<b>AARON NEVILLE</b> A&M 0127 (10.98/16.98)	SOULFUL CHRISTMAS	1
14	7	<b>NINE INCH NAILS ●</b> TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	64
15	37	<b>REBA MCENTIRE ●</b> MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	7
16	43	<b>THE CARPENTERS ●</b> A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	22
17	48	<b>TONY BENNETT</b> COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	2
18	34	<b>GARTH BROOKS ▲</b> <sup>2</sup> LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	13
19	41	<b>NEIL DIAMOND ▲</b> COLUMBIA 52914* (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	10
20	22	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE VOLUME 4	3
21	26	<b>ALAN JACKSON ●</b> ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	3
22	—	<b>THE MORMON TABERNACLE CHOIR</b> LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	1
23	—	<b>CARRERAS-DOMINGO-PAVARETTI</b> SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES	1
24	—	<b>BILLBOARD'S GREATEST CHRISTMAS HITS</b> RHINO 70656 (6.98/9.98)	1955-PRESENT	14
25	10	<b>EAGLES ▲</b> <sup>14</sup> ELEKTRA 105* (10.98/15.98)	GREATEST HITS 1971-1975	186
26	8	<b>JOURNEY ▲</b> <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	186
27	12	<b>PINK FLOYD ▲</b> <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	186
28	9	<b>BOB MARLEY AND THE WAILERS ▲</b> <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	175
29	27	<b>BOYZ II MEN</b> MOTOWN 0231 (9.98/15.98)	COOLEYHIGHHARMONY	2
30	—	<b>GEORGE STRAIT ●</b> MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	10
31	—	<b>ELVIS PRESLEY ▲</b> <sup>2</sup> RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	7
32	14	<b>PINK FLOYD ▲</b> <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	186
33	30	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	BLEACH	34
34	11	<b>STEVE MILLER BAND ▲</b> <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	184
35	21	<b>JIMMY BUFFETT ▲</b> <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	185
36	18	<b>ENYA ▲</b> <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	163
37	15	<b>BEASTIE BOYS ▲</b> <sup>5</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	118
38	—	<b>BING CROSBY</b> LASERLIGHT 15444 (2.98/6.98)	WHITE CHRISTMAS	5
39	24	<b>AEROSMITH ▲</b> <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	183
40	29	<b>JAMES TAYLOR ▲</b> <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	186
41	42	<b>GEORGE WINSTON ▲</b> <sup>3</sup> WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	27
42	23	<b>ERIC CLAPTON ▲</b> <sup>3</sup> POLYDOR 825382*/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	186
43	35	<b>ELTON JOHN ▲</b> <sup>10</sup> POLYDOR 512532*/A&M (7.98/11.98)	GREATEST HITS	176
44	—	<b>JOHN TESH ●</b> GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	8
45	—	<b>AMY GRANT</b> REUNION 66259/RCA (9.98/15.98)	CHRISTMAS COLLECTION	5
46	—	<b>JOHNNY MATHIS ▲</b> <sup>2</sup> COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	18
47	—	<b>GLENN MILLER &amp; HIS ORCHESTRA</b> LASERLIGHT 15418 (4.98/6.98)	IN THE CHRISTMAS MOOD	6
48	36	<b>THE DOORS ▲</b> <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	172
49	44	<b>BILLY JOEL ▲</b> <sup>6</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	186
50	28	<b>PATSY CLINE ▲</b> <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	180

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan</b>	
			*** NO. 1 ***	
1	1	4	<b>DESTINATION BROOKLYN</b> EPIC 57857*	VICIOUS 4 weeks at No. 1
2	2	45	<b>QUEEN OF THE PACK</b> EPIC 53763*	PATRA
3	3	45	<b>BAD BOYS</b> BIG BEAT 25282/AG	INNER CIRCLE
4	4	45	<b>PROMISES &amp; LIES</b> VIRGIN 88229	UB40
5	7	25	<b>KIDS FROM FOREIGN</b> DELICIOUS VINYL/EASTWEST 92349/AG	BORN JAMERICANS
6	5	7	<b>STIR IT UP</b> COLUMBIA 57511	VARIOUS ARTISTS
7	9	45	<b>COOL RUNNINGS</b> CHAOS 57553*/COLUMBIA	SOUNDTRACK
8	6	23	<b>YAGA YAGA</b> EASTWEST 92327/AG*	TERROR FABULOUS
9	8	13	<b>REGGAE DANCER</b> BIG BEAT 92408/AG	INNER CIRCLE
10	11	45	<b>SONGS OF FREEDOM ▲*</b> TUFF GONG 12280*/ISLAND	BOB MARLEY
11	10	9	<b>VEX</b> MCA 11114	STEEL PULSE
12	12	16	<b>REGGAE GOLD 94</b> VP 1369	VARIOUS ARTISTS
13	13	44	<b>ALL SHE WROTE</b> MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
14	14	14	<b>BEST OF DANCEHALL REGGAE</b> PRIORITY 53758	VARIOUS ARTISTS
15	RE-ENTRY		<b>VOICE OF JAMAICA</b> MERCURY 518013*	BUJU BANTON

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			*** NO. 1 ***	
1	1	2	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420	LOREENA MCKENNITT 2 weeks at No. 1
2	2	2	<b>ALEGRIA</b> RCA VICTOR 62701	CIRQUE DU SOLEIL
3	RE-ENTRY		<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
4	4	53	<b>BANBA</b> ATLANTIC 82503/AG	CLANNAD
5	5	33	<b>TALKING TIMBUKTU</b> HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER
6	3	2	<b>L'ECHO</b> RHINO 71808/ATLANTIC	BEAUSOLEIL
7	6	2	<b>GUIDE</b> COLUMBIA 53828	YOUSOU N'DOUR
8	9	2	<b>CELTIC ODYSSEY</b> MCA 63912	NARADA COLLECTION
9	7	2	<b>MYSTERE</b> RCA VICTOR 62686	CIRQUE DU SOLEIL
10	NEW▶		<b>LULLABY</b> MUSIC FOR LITTLE PEOPLE 42565/WARNER BROS.	VARIOUS ARTISTS
11	8	2	<b>IN MY AFRICAN DREAM</b> RHYTHM SAFARI 53912	JOHNNY CLEGG & SAVUKA
12	13	2	<b>MAGICAL RING</b> RCA 66305	CLANNAD
13	10	2	<b>ROSE &amp; CHARCOAL</b> METRO BLUE 30080/BLUE NOTE	MARISA MONTE
14	12	9	<b>ISO</b> MANGO 539941/ISLAND	ISMAEL LO
15	RE-ENTRY		<b>GIFT OF THE TORTOISE</b> MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			*** NO. 1 ***	
1	1	37	<b>LIVE AT THE ACROPOLIS ▲*</b> PRIVATE MUSIC 82116	YANNI 31 weeks at No. 1
2	2	5	<b>FOREST</b> WINDHAM HILL 11157	GEORGE WINSTON
3	5	2	<b>A FAMILY CHRISTMAS</b> GTS 4575	JOHN TESH
4	3	157	<b>SHEPHERD MOONS ▲*</b> REPRISE 26775/WARNER BROS.	ENYA
5	4	85	<b>IN MY TIME ▲</b> PRIVATE MUSIC 82106	YANNI
6	6	2	<b>CHRISTMAS EVE</b> NARADA 61046	DAVID LANZ
7	7	11	<b>IN SEARCH OF ANGELS</b> WINDHAM HILL 11153	VARIOUS ARTISTS
8	8	2	<b>THE GIFT</b> WINDHAM HILL 11151	LIZ STORY
9	9	235	<b>NOUVEAU FLAMENCO ●</b> HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	18	2	<b>MERRY CHRISTMAS</b> MOULIN D'OR 947	DANNY WRIGHT
11	11	7	<b>ACOUSTIC PLANET</b> HIGHER OCTAVE 7070	CRAIG CHAQUICO
12	10	9	<b>MANDALA</b> DOMO 71001	KITARO
13	12	65	<b>HOURS BETWEEN NIGHT + DAY</b> EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
14	13	13	<b>TO RUSSIA WITH LOVE</b> AMERICAN GRAMAPHONE 3094	MANNHEIM STEAMROLLER
15	17	17	<b>WINTER SONG</b> GTS 4572	JOHN TESH

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

UNCLE SAM'S PROFITS FROM MIAMI BEACH REVIVAL

(Continued from page 75)

lease of her new album. (Madonna frequently parties in South Beach and owns a home in Miami.)

Tourists make up a healthy portion of Uncle Sam's clientele. But they aren't all snowbirds escaping Northeast winters. In fact, the busy season is often the summer, when South Americans flock to Miami Beach to flee their winter. And now, with the area's newfound popular-



Lisa Teger-Zhen, manager of Uncle Sam's Music Cafe, stands amid the assortment of musical and nonmusic products sold in her shop. (Billboard photo)

ity, it's a year-round destination. Over the Thanksgiving weekend, Uncle Sam's enjoyed a bigger burst of sales than usual, largely because of a big annual AIDS benefit in Miami (called the White Party because it is staged in an all-white house and its participants are all dressed in white).

Miami Beach has seen boom and bust. From the '20s through the '40s, when many of the striking art deco hotels and mansions were built, South Beach was a popular resort and retirement community. But the residents aged, and younger tourists discovered Orlando with its Disney-esque attractions. With real estate values declining, the Mariel boatlift from Cuba resulted in the creation of a community of poor people. Crime surged.

"Eight years ago, every hotel along Ocean Drive was boarded up," says Vernon. "This beach was like a ghetto four years ago, and it totally turned around."

Crime still exists, but now it's mainly shoplifting that troubles Uncle Sam's. Teger-Zhen recalls the time a thief bolted from the store with T-shirts and hats. He was chased down the street by two customers: well-known area DJs who were shopping for new releases. They commandeered a car, caught up with the criminal, tackled him, and held him for the police. "Two of the biggest DJs on the beach were being like our store detectives," she says. "We said, 'Free 12-inches for you guys.'"

If disco is hot in South Beach, alterna-

tive is the genre of choice at the other two Uncle Sam's stores. At the shop in Lauderdale, a suburb of Fort Lauderdale, customer demand has created a thriving business in body-piercing jewelry.

Asked if patriotism or the presence of a silent partner named Sam led to the store's naming, Vernon says it was neither. "I painted every store red, white, and blue, and then I said, 'What am I going to call it?'"

Now that South Beach has had its facelift, investment capital has flowed

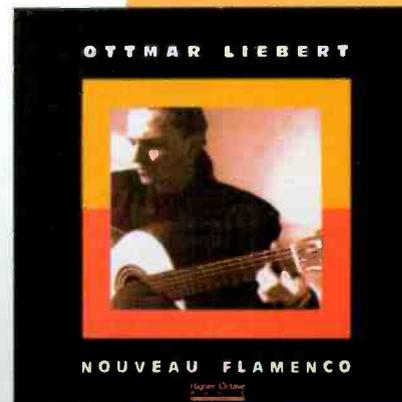
into the community. New shops are sprouting up all over, and the music business is becoming more competitive: Down the street from Uncle Sam's is a Spec's Music, and nearby are two independent retailers, Power Records and Y&T. And now Spec's plans to open a superstore next spring in the district.

So what will Uncle Sam's do to keep its edge? Teger-Zhen says, "Basically, we really stress customer service. We want people to like us as people. I know my customers on a first-name basis, and know what I can turn them on to."



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"Nouveau Flamenco" (HOM 7026)

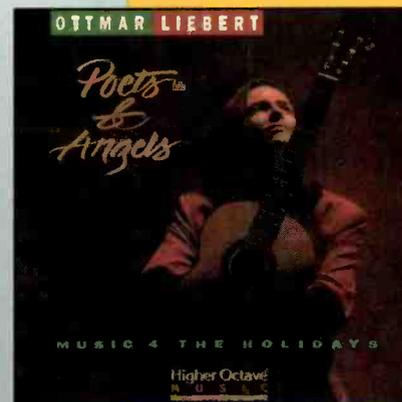
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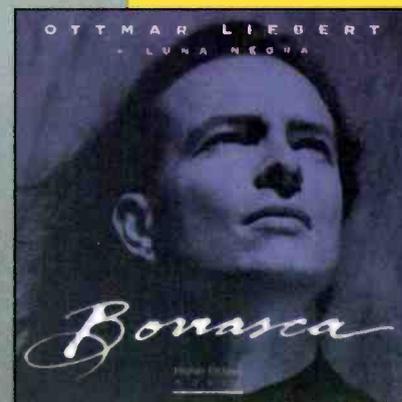
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"Poets & Angels - Music 4 the Holidays" (HOM 7030)

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TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. STAR OF WONDER TINGSTAD & RUMBEL NARADA
17. WINDHAM HILL SAMPLER '94 VARIOUS WINDHAM HILL
18. WINDHAM HILL PIANO SAMPLER II VARIOUS WINDHAM HILL
19. NARADA DECADE VARIOUS NARADA
20. MONTEREY NIGHTS JOHN TESH GTS
21. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
22. SUNDAY MORNING COFFEE II VARIOUS AMERICAN GRAMAPHONE
23. PASSION MUSIC FOR GUITAR VARIOUS NARADA
24. ROMANCE MUSIC FOR PIANO VARIOUS NARADA
25. ORACLE VARIOUS RCA

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### EARTHA KITT

**Back In Business**  
PRODUCER: Hugh Fordin  
DRG 91431

Eartha Kitt, softening most of the vocal cooing that made her so distinctive early on in her career, has programmed a wide range of emotions in a session recorded earlier this year. The title song is Stephen Sondheim's engaging, natural act-opener from "Dick Tracy," with other tracks mostly retrieved from pop music's glorious past, including two risqué delights, Cole Porter's "Let's Misbehave" and Rodgers & Hart's "Why Can't I?" And, yes, there are fine ballad performances on such evergreens as "The Nearness Of You," "Solitude," and "Speak Low." Pianist Mike Renzi's arrangements of the instrumental combo are appropriately varied and inventive. The cabaret shelf is certainly full these days, but there should be room for the likes of this tasteful, satisfying song survey.

### COLE SINGS COLE

PRODUCER: Steve Nelson  
Koch International Classics 7171

Here's a discovery sure to please musical theater buffs: Cole Porter-performed demos of 13 songs from 1954's "Can-Can," recorded in 1952-53, and nine songs from "Jubilee," recorded in 1935. "Can-Can," whose demos are a recent discovery, offers five songs that didn't make the Broadway score, among them the beautiful "Who Said Gay Paree?"; another, "I Do," is notable for the tune's reappearance as the Frank Sinatra/Celeste Holm duet "Who Wants To Be A Millionaire?" from the film musical "High Society." The "Jubilee" presentations have made appearances before on recordings, but their pairing with "Can-Can" is obviously logical and convenient. Acceptably non-hi-fi, but delightfully entertaining and important document.

### THE NEW 1994 CAST RECORDING

**HELLO, DOLLY!**  
PRODUCER: Bruce Kimmel  
Varese Sarabande 5557

Carol Channing is traveling far and wide, including a scheduled stop on Broadway, in this new production of the venerable musical, a reminder of an era when infectious melody was still a major ingredient in new scores. Channing, of course, played Dolly in the original 1964 production, and while the voice is a shade weaker, she remains the Dolly of choice. The recording was made in Minneapolis, and, for the musical theater aficionado, it contains more music from the score than any other recording. But the main point is that this is a sparkling, full-scale version of a fetching, Jerry Herman-panned classic.

### ★ THE MUSACHA TAPES

PRODUCERS: "Big Ant," Joe Renda, Jerry Gabay & Joseph Renda Jr.  
Detonator 31824

The folks who brought you "The Jerky Boys" dug into their vaults for these recordings of phone calls made by the Jerkys' former partner in prank, one John Musacha. These calls are even more abrasive than the Jerkys' raunchiest stuff, and just as hilarious (see "Defective Dog," "All County Fence"). Adding some variety to Musacha's in-your-face style is budding radio talk-show star Lionel, who contributes the uproarious "Language Center," "Errant Sperm," and "Mother F@!#er." Contact: 813-894-6026.

### DAVID SYLVIAN/ROBERT FRIPP

**Damage**  
PRODUCERS: Robert Fripp, David Bottrill  
Virgin Records 7243 8 39905

This deluxe live document from the Sylvian/Fripp '93 tour incorporates

## SPOTLIGHT



### PEARL JAM

**Vitalogy**  
PRODUCERS: Brendan O'Brien & Pearl Jam  
Epic 66900

Its songwriting gifts untarnished by the glare of fame and its sound still nestled in a groove between the cutting edge and the mainstream, Pearl Jam is poised to conquer new heights with its third brilliant album in as many years. Riding the multiformat success of the double-sided hit "Tremor Christ"/"Spin The Black Circle," "Vitalogy" has already made history by charting on a pre-CD vinyl release. The strength of other tracks—particularly "Better Man" and "Corduroy"—suggests a long shelf life. A band that proves, once again, that the highest pinnacles of success are claimed by those who play on their own terms.

material from the duo's studio set "The First Day," as well as several new songs and Sylvian solo work. Despite his progressive muse, Sylvian's career has been woefully underrated, and Fripp is one of the guitar world's prime movers. As with their past collaborations, "Damage" is a synergistic affair of smart, muscular avant-pop. With exposure and support, it could show appeal beyond connoisseurs.

## RAP

### ► SLICK RICK

**Behind Bars**  
PRODUCERS: Various  
Def Jam 523847

Album was recorded during the same three-week stretch as artist's last long-player, and subsequently remixed. As he began serving time for attempted murder, board men such as Pete Rock, Easy Mo Bee, and Warren G handled the recontextualizations here. Throughout the set, Rick reaffirms his position as hip-hop's premier storyteller. Besides the Dum Ditty Dum version of the title track, featuring G, the album's best songs are the gloomy-grooved "All Alone (No One To Be With)," the ska-soaked "A Love's That's True," and the beatboxed "Sittin' In My Car." The rest sounds like dated filler.

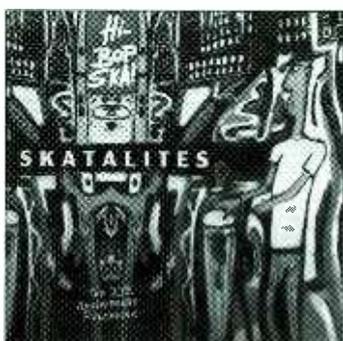
## JAZZ

### MICHAEL SHRIEVE

**Fascination**  
PRODUCER: Kurt Renker  
CMP 67

Straying far from the template of the Jimmy Smith-style organ trio, this affair led by former Santana skinsman Shrieve makes a cool noise, nonetheless. The guitar abstractions of Bill Frisell and organ grinding of Wayne Horvitz merge into ambient, faintly noirish jazzscapes, while Shrieve's sonic boom keeps things on terra firma. As usual, Frisell is the most valuable player, spiking his signature pall of sound with the occasional metaloid riff to contribute some of his most visceral work to date. Distribution by REP.

## SPOTLIGHT



### THE SKATALITES

**Hi-Bop Ska**  
PRODUCERS: Joe Perry & Tommy McCook  
Shanachie 45019

Stay and Ketch it Again! The jazz-rooted giants of Jamaica's storied ska ensemble reconvene on this marvelous album, subtitled "The 30th Anniversary Recording," to celebrate a bold past and a bright future. Tommy McCook, Roland Alphonso, Lloyd Nibbs, Lloyd Brevett, and other surviving members of the original lineup offer blue-sweet renditions of classics like "Guns Of Navarone" and "Man In The Street." But the hot-stepping new tracks are just as slinkily superb. Stellar guest trumpeter Leslie Bowie of the Art Ensemble Of Chicago punches holes in the stratosphere on the ravishing "Ska Reggae Hi Bop," while the ever-brilliant tenor sax of Alphonso lifts the listener to Zion on "Everlasting Sound." Toots Hibbert ("Split Personality") and Prince Buster also contribute to the mighty fun. By the time the trip culminates in Buster's lovely retrospection on "Ska, Ska, Ska," the hardest hearts and stiffest limbs are liberated by the seductive shuffle beat. So nice up the dance, 'cause dis music is forward.

## NEW AGE

### ★ LIZ STORY

**The Gift**  
PRODUCER: Dawn Atkinson  
Windham Hill 11151

In the glut of contemporary instrumental Christmas recordings, pianist Liz Story's entry stands out. It's not just that she mixes chestnuts with hymns she has adapted from the 11th century. Story interprets and explores them with her dark harmonies and melodies, painting an interior winter landscape. Helped out by bassist Joel DiBartolo, Story goes beyond the usual seasonal sentimentality and turns the songs into personal expressions, whether it's the 18th-century hymn "O

## VITAL REISSUES™

### STEVE GOODMAN

**No Big Surprise: The Steve Goodman Anthology**  
COMPILATION PRODUCERS: Al Bunetta, Dan Einstein & Chris Framan  
Red Pajamas 008

Two-disc set sums up the late Chicago troubadour's lamentably brief career as folk hero and comic foil to a loving fan base that included John Prine, Pete Seeger, and Johnny Cash. While best known for penning the hit "City Of New Orleans" (covered by John Denver, Arlo Guthrie, and Willie Nelson), Goodman had a song chest that illuminated his love of life, even in the face of death—he battled leukemia for years before succumbing to it in 1984. Included in this anthology are such unpolished gems as "Souvenirs," "The One That Got Away," and "Wonderful World Of Sex." Contact: 800-521-2112.

### CHARLIE RICH

**Boss Man, Set Me Free, The Fabulous Charlie Rich**  
PRODUCER: Billy Sherrill  
Koch/Sony Music Special Products 25163-25165

Between the Silver Fox's beginnings as a session pianist at Sun Records' Nashville studio in the early '60s and his 1972 breakthrough with "Behind Closed Doors" were a string of albums for various labels, including these three titles, cut for Epic starting in 1967 and long out of print. Eclipsed by his high-profile work, these recordings nevertheless contain vintage Rich material, showcasing his mastery of country, rockabilly, jazz, pop, and soul—as well as his penchant for a good ballad. A welcome and overdue reissue set.

## SPOTLIGHT



### MARY J. BLIGE

**My Life**  
PRODUCERS: Various  
MCA 11156

Blige makes a soulful noise on her striking sophomore set, the follow-up to 1991's double-platinum "What's The 411?" While "My Life" threatens to pack the same sales wallop as its predecessor, other similarities are few. Blige has clearly stretched out musically, emotionally, and creatively—adding her own songwriter's voice to the proceedings, and some unique vocal stylings to a classic-'70s R&B stew of funky grooves and Quiet Storm interludes. The musical influences are many, and credited: hot lead single, the funky "Be Happy," samples a host of classics; "Mary Jane" borrows a bassline from the Mary Jane Girls' "All Night Long"; the title track turns on a chord progression lifted from Roy Ayers' "Sunshine." A classic jazz underpinning surfaces, too, in scattered bits of scatting and crooning that melt like butter in the warm grasp of Blige's impassioned alto. Hip-hop? Blige has redefined the term.

Sanctissima" or her melancholy reading of the 20th-century song "The Christmas Song."

### ★ WILLIAM EATON

**Where Rivers Meet**  
PRODUCERS: William Eaton & Robert Doyle  
Canyon 7012

Eaton is a luthier who designs stringed instruments that look like something out of a Tolkien fantasy. He weds his lyraharp guitar, Spiral Clef guitar, and O'le'n strings to gorgeous melodies that waft into tuneful improvisations. With an ensemble of violin, pan-global percussion, and winds, Eaton makes a world chamber sound that's evocative and melodic, merging intuitive interplay and a rare timbral richness. The percussive drive of djembes, udu drums, and Eaton's often culturally chameleon strings make this album live up to its title.

## WORLD MUSIC

### JONAS HELLBORG WITH GLEN VELEZ

**Ars Moriende**  
PRODUCER: Jonas Hellborg  
Day Eight Music 34

Famed recorded with various powerhouse drummers in the past few years—including Tony Williams, Ginger Baker, and Michael Shrieve—bass virtuoso Hellborg teams with percussion ace Velez on this brooding, flamenco-flavored set. Even though Hellborg has no peer on the acoustic bass guitar, his awesome command of the fretboard always defers to his sense of song. Not as ambitious or accessible as previous masterpieces "Unseen Rain" (also on Day Eight) or "The Word" (Axiom), but another absorbing effort from an overlooked master. Contact: 212-947-0440.

## LATIN

### RUBEN SIERRA

**Imagen Viva**  
PRODUCER: Julito Alvarado  
Sonero/Sony

Famed Puerto Rican slugger talks loud with his bat, but his thin baritone sings softly as he gingerly navigates through hit-laden package of bright salsa ditties. While no threat to his vocal coaches Alex D'Castro and Domingo Quiones, his ambition on "El Indio" ambition is earnest, as best demonstrated on the title track, "Eso Eres Tú," and "Cuando La Recuerdo."

### ★ VICTOR VICTOR

**Un Chin De Veneno**  
PRODUCERS: Manuel Tejada, Victor Victor  
RCA/BMG 24349

Label debut from innovative troubadour from the Dominican Republic sports familiar pastiche of amor-over-bachata tales occasionally colored with reggae, pop, soul, and montuno cadences. Though sugary verse and melodramatic string arrangements weigh down slower-paced entries, this inviting 10-song set contains several hit candidates, such as leadoff single "Sólo Bachata," "La Ultima Tanda," and salsa entry "Veneno."

## CLASSICAL

### ► GORECKI: MISERERE

**Chicago Symphony Chorus, Chicago Lyric Opera Chorus, others, John Nelson**  
PRODUCER: Philip Waldway  
Elektra Nonesuch 79348

If you loved Gorecki's hit Symphony No. 3, here is a similar set, this time for unaccompanied chorus. In the 1981 "Miserere," written in response to a violent government subjugation of a Solidarity protest, Gorecki builds a hypnotic, 32-minute, eight-part canon on three words, "Domine Deus noster," getting to "Miserere nobis" only in the last few minutes. Masterfully performed by the Chicago Symphony Chorus et al., the disc also includes other Gorecki works for unaccompanied chorus.

### ★ PRAETORIOUS: MASS FOR CHRISTMAS MORNING

**Gabrieli Consort & Players, Boys' Choir and Congregational Choir of Roskilde Cathedral, Paul McCreech**  
PRODUCER: Jörg Ritter  
Archiv 439 250

A fascinating Christmas alternative to all those "Messiah" recordings, Praetorius' music arranged as it might have been for a 1620 Lutheran mass in a German church. Splendid chorales and hymns, organ music, boy sopranos.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

► **MADONNA** *Take A Bow* (no timing listed)  
PRODUCERS: Babyface, Madonna  
WRITERS: Babyface, Madonna  
PUBLISHERS: ECAF/Sony Songs, BMI; WB/Webo Girl, ASCAP  
**Maverick/Sire 18000** (c/o Warner Bros.) (cassette single)  
The follow-up to the top five smash "Secret" is a plush pop ballad that pairs La M with the red-hot Babyface, who has become best friend to many a diva in recent times. As close to perfect as top 40 fare gets, this single has a delightful, immediately memorable melody and chorus, engaging romance-novel lyrics, caressing live strings, and a lead vocal that is both sweet and quietly soulful. A lovely way for the singer to close '95—and one more good reason to investigate her essential "Bedtime Stories" collection.

★ **ROLLING STONES** *You Got Me Rocking* (3:48)  
PRODUCERS: Don Was, the Glimmer Twins  
WRITERS: M. Jagger, K. Richards  
PUBLISHERS: Promopub B.V., ASCAP  
REMIXER: Paul Oakenfold  
**Virgin 12702** (c/o Cema) (cassette single)  
The Stones' signature sound is contorted into a rave-spiced disco twirler, thanks to imaginative touch of U.K. producer Paul Oakenfold, who enhances the hook and Mick Jagger's vocal with an urgent bassline and sparkling synths. Already sparking airplay on import, this festive single wisely acknowledges youth-oriented trends at street level, which should help Virgin entice widespread top 40 and crossover programmer support.

★ **EVERYTHING BUT THE GIRL** *Missing* (4:09)  
PRODUCERS: Ben Watt, Tracey Thorn, John Coxon  
WRITERS: B. Watt, T. Thorn  
PUBLISHERS: Sony, BMI  
REMIXER: Todd Terry  
**Atlantic 5917** (cassette single)

Venerable British pop duo offers what is easily its strongest top 40 contender to date. Lifted from the gorgeous "Amplified Heart" album, this forlorn love song is bolstered by a springy retro-pop arrangement that is brilliantly tweaked into a credible dance confection by post-producer Todd Terry. Singer Tracey Thorn's performance is a study in affecting, but restrained emotion, and the chorus instantly sticks to the brain. Essential for any programmer with a hankering for a great song.

**HAMMER & DEION SANDERS** *Straight To My Feet* (3:58)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Priority 50835** (cassette single)

First single from the soundtrack to the new Jean-Claude Van Damme movie, "Street Fighter," kicks a funk-fortified new-jack pace, balancing Hammer's familiar rhyming with soulful singing at the chorus. Infectious booty jam will pave the way at radio for an album filled with catchy potential hits. Look for the forthcoming eye-popping video clip.

**SWEET-TEA** *Breathe Again* (3:51)  
PRODUCER: Bobby Konders  
WRITER: K. Edmonds  
PUBLISHERS: Sony Songs/ECAF, BMI  
**Relativity 1237** (12-inch single)

Toni Braxton's recent pop smash is impressively recast as a reggae chugger. Sweet-Tea has a rich alto vocal range that is anchored by a forceful delivery. She stands tall against the track's hearty percussion arrangement and Baja Jedd's giddy guest toasting. This is, by far, Bobby Konders' most pop-friendly production to date. The single's overall sound, not to mention the tune's familiarity, should guarantee a good reception at several radio formats.

**ORACLE** *Kilimanjaro* (5:14)  
PRODUCER: Joe Taylor  
WRITER: not listed  
PUBLISHER: not listed  
**RCA Victor 68117** (c/o BMG) (CD single)

For people who simply cannot get enough of the combination of Gregorian chants and ethereal dance/pop music, here is a slightly new perspective of a now-standard theme.

This time, Moroccan cultural elements are the focal point, making for a rhythm base that is decidedly percussive and insinuating. This is an idea that is bordering on overkill, though this track is certainly as good—if not better—than many of its competitors.

**DOUBLE YOU** *Run To Me* (5:32)  
PRODUCER: not listed  
WRITERS: Amato F., DeAntoni A., Godani I., Naraine W.  
PUBLISHER: Extravaganza  
**ZYX 7314** (12-inch single)

With several major crossover radio stations already pledging support, this Euro-rave popper has the potential to enjoy the kind of success attached to Real McCoy and Corona. The beats are frenetic, while the synths are hypnotic. The vocals are a tad thin, but the hook more than compensates. Pick from any of the four remixes.

## R & B

**SHUG & DAP** *Another Man* (3:43)  
PRODUCERS: Jammin' James Carter, I-Roc  
WRITERS: Shug & Dap, J. Carter, S. Charles  
PUBLISHERS: Shug Enterprises/Soul Depot/Chrysalis Songs/Jams R Us/Ensign/Funk N Us/MCA, BMI  
REMIXER: Organized Noise  
**Giant 17986** (c/o Warner Bros.) (cassette single)

Female duo deals with the topic of women who cheat on their men, asserting a level of swagger and power that may be too deep for some to handle—especially since it turns the tables on prideful dudes who regularly boast their countless female conquests. Set to a juicy, R&B-soaked hip-hop groove, Shug sings with the drama of a diva, while Dap rhymes as hard as any male counterpart. This kicker deserves immediate attention.

**SOPHIA GEORGE** *Sexy Dumb Dumb* (3:58)  
PRODUCER: Sly Dunbar  
WRITER: S. George  
PUBLISHER: Pow Wow, ASCAP  
**Pow Wow 496** (12-inch maxi-single)

Straight outta Jamaica comes this brainless, bouncy dancehall ditty. Produced by Sly Dunbar, the track features a determined vocal that rides a

## NEW & NOTEWORTHY

**SUBWAY** *This Li'l Game We Play* (4:00)  
PRODUCERS: Gerald Levert, Edwin "Tony" Nicholas  
WRITERS: G. Levert, E. Nicholas  
PUBLISHERS: Zomba Songs/Ramal/Warner-Tamerlane, BMI  
**Biv-Ten 1242** (c/o Motown) (cassette single)

Posse of teenagers are the latest protégés of Michael Bivins, who is credited for discovering Boyz II Men and Another Bad Creation. First single from the album "Good Times" is a swaying hip-hop ballad juiced by playful harmonies and lead vocals that will initially draw comparisons to the Jackson 5. The lyrics are a tad mature for the members' 13-to-15-year-old age range, but their boyish sincerity gets them over—with ample assistance from producers Gerald Levert and Edwin "Tony" Nicholas, who keep the overall vibe from getting too deep. A charmer that folks at top 40 and R&B radio will find irresistible.

**ALPHABET SOUP** *Take A Ride* (4:28)  
PRODUCERS: Lev Berliak, Alphabet Soup  
WRITERS: C. Burger, M. Blake, D. Scott, W. Krebs, J. Lane  
PUBLISHER: Generation Next, BMI  
**Prawn Song/MDL 5906** (CD promo)

Jazz, rap, and hip-hop meet on this innovative, intelligent track from the streets of San Francisco. Big-band swing merges seamlessly into laid-back hip-hop, as funk-flavored guitars strum along to the soul. A reassuring vocal delivers quick-witted, mature lyrics that transcend the stereotypes of the rap genre. An exceptional debut that could garner top 40 airplay as well.

familiar, pulsating, bubblegum reggae beat. The title says it all.

**RENAISSANCE** *Committed* (not listed)  
PRODUCERS: Uncle Jamz, Myron  
WRITERS: Uncle Jamz, Myron, T. Franklin, A. Griffin, S. Wiley  
PUBLISHERS: Pride and Joy/M Double/Gitonic/Sun-Jata/Ecnazianer/Tre RaShaun, BMI  
**Provocative 27411** (12-inch promo)

This slow soul number sings the virtues of real romance. A cool, crooning vocal coasts above a standard R&B-flavored orchestration. Programmers seeking a steamy break from uptempo urban fare should get committed to this indie track.

## COUNTRY

► **JOHN ANDERSON** *Bend It Until It Breaks* (3:20)  
PRODUCERS: James Stroud, John Anderson  
WRITERS: J. Anderson, L. Delmore  
PUBLISHERS: Almo Music Corp./Holmes Creek Music & PolyGram International Publishing, /Foggy Jazz Music, ASCAP  
**BNA 64260** (c/o BMG) (7-inch single)

Utilizing his own sharp songwriting pen and a fiddle hook reminiscent of "Seminole Wind," Anderson comes on strong with this latest entry. A welcome return to form for one of the genre's best.

► **BLACKHAWK** *Down In Flames* (3:40)  
PRODUCERS: Mark Bright, Tim DuBois  
WRITERS: M. Clark, J. Stevens  
PUBLISHERS: Warner-Tamerlane Publishing Corp./Flying Dutchman Music/Jeff Stevens Music, BMI  
**Arista 2769** (c/o BMG) (7-inch single)

An incendiary love affair is the inspiration for this midtempo country rocker. True to the hit formula the band has already established, this third single is marked by tight harmonies and anchored by Henry Paul's breathy lead vocal.

**JED ZEPPELIN** *Workin' Man Blues* (3:36)  
PRODUCERS: Bruce Bouton, Monty Powell  
WRITER: M. Haggard  
PUBLISHER: Sony Tree, BMI  
**Arista 2755** (c/o BMG) (7-inch single)

A hillbilly Zep tribute? No, just the boys from Diamond Rio with label mates Lee Roy Parnell and Steve Wariner. Miraculously, they manage to stay out of one another's way and turn in a fairly sizzling cover of the Merle Haggard classic, from the "Mama's Hungry Eyes" tribute album.

**RUSS TAFF** *Love Is Not A Thing* (3:14)  
PRODUCER: Randy Scruggs  
WRITERS: M. S. Cawley, K. Fleming, M. A. Kennedy  
PUBLISHERS: Illegal Songs (A division of Bugle Publishing Group)/Moon Catcher Music, BMI/EMI April Music/My Pug Music, ASCAP  
**Reprise 7223** (c/o Warner Bros) (7-inch single)

The dobros and fiddles are here to let us know what station we're tuned to, and this blue-eyed soulful workout is a nice reminder of just how stylistically wide the country format has become. If it's opened up enough to let in a big talent like Christian superstar Taff, well, that's a good thing.

★ **DOUG STEVENS & THE OUTBAND** *Out In The Country* (3:30)  
PRODUCER: Kevin Ferry  
WRITER: D. Stevens  
PUBLISHER: Longhorn Productions  
**Longhorn 01** (CD single)

Openly gay country artist is sure to rattle a few redneck cages with a ditty tracing his path out of the closet. A brave recording with rousing fiddle playing and hoedown beats. Justice prevailing, single will hopefully enlighten many. Check out the additional tune, "Can't Get It Right," featuring Dori Rhodes on guest vocals. Contact: 718-274-1455.

**THE PIRATES OF THE MISSISSIPPI** *You Could Do Better* (2:39)  
PRODUCERS: James Stroud, David Malloy  
WRITERS: T. Johnson, G. Teren  
PUBLISHERS: Big Giant Music/Zomba Songs, BMI  
**Giant 7275** (c/o Warner Bros.) (CD promo)

The Pirates have been farming the same

musical field for quite a while now, and on this debut single for their new label, they break no new ground.

## DANCE

**ELASTIC REALITY FEATURING SHAUN KENG COLLINS** *Cassa de X* (9:41)  
PRODUCERS: Dubfire, Brian Transeau  
WRITERS: B. Transeau, S. Keng Collins  
PUBLISHERS: Publishnow/IRS Songs, ASCAP  
REMIXERS: Dubfire, Sharam  
**Tribal America 58261** (c/o I.R.S.) (12-inch single)

Trippy deep-house gem throbs at a dark, sensual clip, seducing punters with a caressing bassline and a primal beat. Collins adds sex to the party by vamping with a lower register, sending chills up the spine. A double-pack of remixes aims for a broad cross-section of club formats—a goal that should be easily reached. Yumm.

**BAABA MAAL** *Sidiki* (6:25)  
PRODUCER: Simon Emmerson  
WRITER: Baaba Maal  
PUBLISHER: Songs Of PolyGram, BMI  
**Mango 868** (c/o Island) (12-inch promo)

World music meets disco on this high-energy jam. The beats come fast and furious, as a hypnotic chant swirls swiftly through this eclectic offering. Mix-show programmers will want to investigate the extended edits, which add deep dub and house flavors.

**FUN FACTORY** *Close To You* (3:35)  
PRODUCER: Positive Groove  
WRITERS: B. Aris, R. Kesselbauer, T. Coltura, R. Hardison  
PUBLISHER: LR Music  
**Curb Edel 77077** (12-inch single)

Taking a cue from Snap, this European-flavored dance anthem mixes soaring vocals with house beats and a snazzy rap. Multiple synthesizer riffs, a booming bass, and an amorous melody should keep the dance floor jumpin'.

**DJ BOBO** *Take Control* (6:16)  
PRODUCERS: Gutze Gautschi, Mark Wyss, BoBo Bauman  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Gutze Gautschi, Mark Wyss, BoBo Bauman  
**CMC International 26070** (12-inch single)

Already a household name in various parts of Europe, Swiss producer/musician/rapper stomps into U.S. consciousness with a hi-NRG jam that is often reminiscent of Culture Beat and 2 Unlimited. Although the lyrics never venture beyond the "let's boogie" mode, there is no denying that the contagious chorus and spiraling synths add up to a possible crossover smash. Mixes range from pop-friendly to more hard-edged rave.

**CISKY** *The Party* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Dig It International 008** (12-inch single)

A sample-happy dub for the underground spinner needing a new groove toy to play with. No new ground is broken here, though the rapid beat and twisted sound effects make this a worthwhile addition to your shopping list. Any of the three versions offered will work during peak hours. Contact: 212-673-7676.

## A C

**STROVIO MUSIC** *Rise Up* (4:05)  
PRODUCER: Glen C. Campbell  
WRITERS: D. Marcelle, G.C. Campbell  
PUBLISHER: not listed  
**Strovio 01** (CD single)

Sweet pop ballad swirls with a grand, quasi-classical piano line and sweeping live strings. Singer Jeri Jones' crystalline soprano rings with subtle gospel colors, while a backing choir adds to the track's tingling drama. Lovely for adult programmers. Additional cut, "We Like It," is more youth-oriented with its syncopated beats and lightweight rapping. Contact: 301-552-4197.

## ROCK TRACKS

**GRAVITYHEAD** *My Beautiful Life* (3:48)  
PRODUCER: Don Gilmore  
WRITER: not listed  
PUBLISHER: not listed  
**Wonderland 01** (CD single)

Connecticut-based band banks on the idea that the '70s nostalgia trend includes rockers that indulge in the sprawling, arty concepts of Led Zeppelin and early Genesis. Act will get mileage from its connection with producer Don Gilmore, who has helmed projects for Pearl Jam and X. He wisely emphasizes their agile guitar work and solid rhythm section, which should help open doors at alternative and album rock formats. Contact: 203-248-2170

**SPUTZ** *See Saw* (3:35)  
PRODUCER: Tom Cossie  
WRITERS: S. Cropper, D. Covay  
PUBLISHER: Cottillion East, BMI  
**Saturn 9506** (CD promo)

Straightforward rock'n'soul number has its ups and downs. On the upside, the energetic delivery is infectious fun. But the overall rock sound is no more ambitious or accomplished than a generic barroom band. This here is beer-drinking music.

## RAP

► **ROTTIN RAZKALS** *Ohh Yeah* (3:28)  
PRODUCERS: Naughty By Nature  
WRITER: not listed  
PUBLISHER: not listed  
**Illtown/Mad Sounds 2275** (cassette single)

Under the production guidance of Naughty By Nature, newcomers combine a raw tale of a tough day in da hood with a hook that takes up permanent residence in the brain upon impact. Act is responsible on the violent tip, giving reality without promoting senseless acts. Way-credible jam will make the grade with street purists before enjoying a much-deserved transition onto pop and urban radio playlists. Contact: 201-414-0685.

**TUNG TWISTA** *Return Of Da Rat-Ta-Ta* (no timing listed)  
PRODUCERS: Eric "The Wiz," Al Jason, Carl Washington  
WRITERS: C. Mitchell, S. Lindley  
PUBLISHERS: Eric The Wiz/Jasongs, BMI  
**Street Flava 01** (CD promo)

The rapper who once held the world's record for the fastest rap returns to reclaim his crown. A dancehall rant races through a sly hip-hop backbeat, while a bumbling bassline advances the reckless rhythm. A welcome return.

**SONZ OF K.O.S.S.** *Keep It A Secret* (5:00)  
PRODUCERS: C. Robinson, P. Turner  
WRITERS: Prodogy, Shadow  
PUBLISHER: not listed  
**Design Doctors 1502** (cassette single)

The secret in question is the various methods these dudes use while doing the horizontal bop. The contrast between lip-smacking double entendres with a musical foundation that is lightweight kiddie pop is jolting at first. In the end, the adolescent combo makes sense, and theirs is about the age of folks most likely to warm up to this incredibly silly, somewhat amusing ditty.

## CHRISTMAS

**KENNY G.** *Have Yourself A Merry Little Christmas* (3:55)  
**Arista 2786** (c/o BMG) (cassette single)

**ALEXANDER O'NEAL** *My Gift To You* (4:20)  
**Tabu 0361** (c/o PGD) (CD cut)

**SARAH TAYLOR & BILL MUMY** *I've Got Some Presents For Santa* (2:32)  
**Rhino 74447** (CD single)

**FRANK McCOMB** *Christmas Day* (4:15)  
**MoJazz 1247** (c/o PGD) (CD single)

**PATSY** *"Kid" Santa Claus/Happy Holly-Day* (no timing listed)  
**Ropery 2255** (cassette single)  
Contact: 212-753-6153.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Demos Angle For Piece Of Yule Action

BY MARILYN A. GILLEN

NEW YORK—With holiday sales fervor reaching fever pitch, what do you do if you're a software publisher and your key title isn't ready quite yet? Send a sneak preview to retail instead.

That's the tack two publishers have taken this month, offering low-priced demos of early-'95 releases. Spectrum Holobyte is launching a noninteractive preview of its "Star Trek: The Next Generation—A Final Unity." Meanwhile, Toronto-based Discis Knowledge is shipping an interactive sampler from its upcoming "Jewels Of The Oracle." Other publishers are trying similar strategies, too, in what has become an increasingly common practice.

Both Spectrum and Discis' samplers are priced under \$10 (with Spectrum's expected to sell for under \$5) and positioned as "perfect stocking stuffers."

"The biggest thing is not missing the holiday season entirely," says Sidney Oziel, product manager for Discis. "We knew from the beginning 'Jewels' was not going to be completed in time for the holiday, and we wanted to avoid rushing the product into the market."

But at the same time, he says, "we knew that half of the CD-ROM titles sold in 1993 were sold in the last quarter alone. So we wanted to be a presence in that period."

Spectrum Holobyte had originally planned to be a big presence, releasing its eagerly awaited "Star Trek: The Next Generation—A Final Unity" CD-ROM this winter.

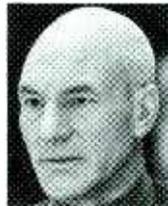
However, company president Patrick S. Feely announced in reporting the firm's second-quarter results that the title would not launch in time for the holidays.

"We are making every effort to complete it as soon as possible," Feely said. "However, it is a large and complex project, and we do not intend to release it until we are satisfied it meets the high expectations both we and our customers have for it."

The decision was made to offer a sneak peek. "We wanted to insure that all those fans who had been eagerly awaiting this could have something to see," says senior director of consumer promotions Holly Hartz. "Plus, it has become industry standard to sell demos of big games like this—ones that are highly anticipated."

Spectrum's sampler is more like a classic movie trailer than a CD-ROM, offering a noninteractive preview of the sights and sounds to be found on the full title. While buyers get to watch battles, for instance, they don't control them.

The complete CD-ROM itself, due in the next few months, is a highly interactive, and highly ambitious, proj-



STEWART

ect. The seven principal actors from the TV show on which the game is based, including Patrick Stewart (Capt. Picard), recorded more than 60 minutes of dialog for the title, while show scriptwriters approved the original storyline. Gamers take a participatory role, embarking on missions for the Enterprise and untangling an unfolding mystery aboard the 3-D-rendered ship.

Discis' "Jewels Of The Oracle," due in February at \$69.95, is described as "a challenging game of logic and strategy that features mystifying puzzles embedded in a 3-D archaeological quest." Some of the game's 30 puzzles are thousands of years old—from one first recorded by the tutor to Charlemagne to one devised by a 4,500-year-old Mesopotamian tribe.

The "Jewels" sampler, shipping to retail now, includes three puzzles and a movie-like trailer. Purchasers of the sampler get a \$5 rebate coupon good on the purchase of the full game.

## Creative Technology Adds CD-R To Offerings Software Protection Concerns Raised By New Product

NEW YORK—Creative Technology, a leading provider of CD-ROM multimedia upgrade kits, is adding CD-R to its business resumé, and fuel to concerns about software protection.

The Singapore-based parent company of Milpitas, Calif.-based subsidiary Creative Labs, announced its entry into the CD-R marketplace at the Comdex trade show, held last month in Las Vegas.

Its new "Digital Edge CD-R" is described by the company as "a complete write-once compact disc authoring and data archival solution." The external deck has double-read, double-write capacity, meaning it can reproduce a disc's worth of material (up to 650 megabytes of data, or an equivalent of 74 minutes of audio) in about half that time, or 37 minutes.

The system will support all existing CD-ROM formats, according to

the company, including Red Book (digital audio, allowing recording and playback of audio CDs); Yellow Book (offering the ability to read/write to standard CD-ROM); Orange Book (multisession, offering the ability to add files on a recordable CD); and White Book (video CD, allowing playback of MPEG-encoded video).

The CD-R deck will be introduced in limited quantities this month at under \$2,000, according to a company executive. The deck will be packaged with five blank, 74-minute recordable CDs, as well as CD-R authoring software, an SCSI-2 interface card, and SCSI cable.

Additional blank CDs will be sold in five-packs at \$100.

The ramp-up for a larger rollout will begin early in 1995.

Creative has high hopes for the scope of that rollout, saying it anticipates that Digital Edge "will expand and transform the CD-R marketplace by leveraging Creative's massive reseller network and customer-support services to deliver a complete high-performance, high-value CD-R solution to the consumer market."

Says Sim Wong Hoo, chairman/CEO of Creative Technology, "Creative has priced our CD-R solution to encourage the market to embrace this technology. Just as Creative brought the first complete CD-ROM multimedia kit solution to market three years ago and encouraged its growth into a standard computing tool, we will do the same with CD-R."

Richard Buchanan, Creative's director of product marketing for video and CD-ROM, says the price is expected to come down fairly swiftly toward those "mainstream" targets.

"It could be \$1,000 in a year," he says. "And out two years or so, \$500 is a reachable target."

Buchanan acknowledges that the Digital Edge CD-R "is not currently

Spectrum's product marketing manager Rita Harrington says while there is no rebate card in the "Star Trek" sampler, kiosks set up in some 1,200 lobbies of theaters showing the new Star Trek "Generations" film do offer a \$5 rebate coupon for the game. Additionally, those theaters are showing pre-feature slides touting the game.

Harrington and Oziel say the samplers will not be pulled when full games ship. "They tend to die a natural death," Harrington says. "Any copies left still sell—people want a low-cost sample."

"When people are spending \$60 for a game, they want to have a taste of it first," Oziel agrees.

Those unwilling to spend even \$10 are offered another taste of "Jewels Of The Oracle" for a limited time. A free, single-puzzle version of the demo is available for downloading from CompuServe and America Online.

supporting" the Serial Copy Management System, which allows a digital copy to be made from an original digital source but bars copies of copies.

The SCMS was implemented as part of the 1992 Audio Home Recording Act requirement for a copy-protection system in digital recorders, and is in use in DCC and Mini-Disc systems.

Buchanan says Creative Technology is "talking to a number of developers in the market about supporting some kind of copy-protection technology," but has no further details.

"We certainly recognize that it is a liability, that we have to do everything that we can do to help mitigate this type of activity," Buchanan says.

As it now stands, initial units apparently will ship with the equivalent of an "honor system."

Buchanan says Creative "goes into great detail" in the manual in referencing the legal issues regarding copyright material, and that the CD-ROM drive itself is stickered with a copyright notice. "In essence, it is an agreement that you agree to not use this device to violate any copyright laws," he says.

Whether that is sufficient to assuage concerns voiced from both the audio and computer software developers appears unlikely.

Representatives from both camps say they are "studying" the issue, including whether the units should be required under the AHRA to offer some form of copy protection.

The issue is further tangled by concerns voiced by some retailers just beginning to rent CD-ROM material about whether software publishers will back off the already shaky ground of allowing rentals of CD-ROM software because of new fears about copying.

MARILYN A. GILLEN

## Philips Media Fans Hot Game's Flames

PHILIPS MEDIA is turning up the heat on "Burn:Cycle," its smokin' new cinematic cyberpunk thriller that launched for the CD-i platform in November, and will follow soon for PC-based systems. The company has just kicked off its first-ever title-specific ad campaign centered on the game, which threatens to be its biggest title yet. A quirky 30-second TV spot, heavy on game-play demo, is now airing nationally and will continue through Christmas; additionally, print ads are running in various publications.

"We are starting to refocus strongly on the concept of software driving hardware," says David McElhatten, president of Philips Media Games. The spots do promote CD-i hardware, after a fashion. They note that the game is available free (as a bundled premium) with purchase of a new, lower-priced CD-i player, tagged at \$299.

The non-bundled version of the "M"-rated game (for mature audiences), selling for about \$59.98, packs its own bonus. A "limited-edition" package includes an additional audio CD containing a 65-minute remix of the game's original soundtrack, composed and remixed by Simon Boswell. Philips Media is "shopping the music" in-house and out for possible release of a separate CD, McElhatten says.

Music may also be the key to "Dead End," a Los Angeles-based racing game due in the second quarter of 1995. McElhatten says Philips hopes to get a major act to provide the music for the game, including some new or unreleased material.

Other original titles in the works from Philips Media Games include one due from its new Tribal Media co-venture with top effects firm R/GA: "City Golf," a game set in New York that will feature a real golf engine and a "real New York flavor." McElhatten says the firms are working with architects to create the 3D setting, in order to get everything just right. "If you hit a shot off the Chrysler building, we want it to react appropriately," he says.

McElhatten says, "1994 was our year to prove CD-i was a viable games platform by bringing over other titles and doing them better on CD-i. Now we are ready to move beyond that, and put our own mark on games with original titles."

Despite Philips Media's new "cross-platform" approach, titles may launch first on CD-i, as did "Burn:Cycle," McElhatten says, or concurrently for CD-i and PC systems. "We think CD-i is a wonderful showcase," he says.

**AEROSMITH IS GOING** on a tour of cyberspace. The band will perform a series of one-hour online interviews Dec. 4-7 on a variety of networks. Dates are Dec. 4 at 7 p.m. on CompuServe; Dec. 5 at 10 p.m. on Prodigy; Dec. 6 at 8:15 p.m. on America Online; and Dec. 7 at 10 p.m. on various Internet sites.

Proceeds from the connect-time charges and from sales of limited-edition "Aerosmith Cyberspace Tour" T-shirts are earmarked for the Electronic Frontier Foundation, a civil liberties organization dedicated to advancing free speech on computer networks.



**UNDER A KILLING MOON**  
Access Software  
\$99.99

Taking a cue from "Blade Runner," this intriguing interactive movie game combines classic film noir with cutting-edge science fiction. Four hours of live-action, full-screen video fill four CD-ROM discs. A stellar cast of well-known actors is headed by Margot Kidder, Brian Keith, and Russell Means. James Earl Jones lends his lofty voice to narrate the mysterious tale, which is set in San Francisco in the year 2049.

Post-World War III nuclear fallout survivors, known as "mutants," mix with humans in this haunting vision of the future. The game, which takes

place over a period of seven days, features lead character Tex Murphy, a Sam Spade-like detective played by Access executive Chris Jones, who must crack the case through extensive searching, thoughtful analysis, and intelligent interrogation of numerous suspects. As each day passes, more clues to the overall mystery unfold.

Cinematic transition sequences are activated when the player finds a clue or enters a new location. During the interactive scenes, the player assumes a first-person perspective. For those who enjoy their adventure games with tongue planted firmly in cheek, this moody mystery game is the "Casablanca" of CD-ROMs.

BRETT ATWOOD

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## Christian Kid Vid Is On The Rise Suppliers Improve Quality, Eye Mass Market

BY TRUDI MILLER ROSENBLUM

NEW YORK—"Action! Adventure! Excitement! Biblical values!"

So runs the trailer for "McGee And Me," one of a growing number of Christian-oriented children's videos.

"A lot of parents are fed up with [violent] children's shows," says Stephen Stiles, executive producer of Focus On The Family Films, creator of "McGee." "We're providing an alternative."

Traditionally, "Christian children's videos" meant animated Bible stories. But in 1988, Focus On The Family realized that to attract TV-watching kids, Christian videos needed to become more contemporary. So the nonprofit organization hired Taweel-Loos & Co., a Hollywood film studio.

The result was "McGee And Me," a "Wonder Years"-style live-action series in which a boy handles typical adolescent experiences, aided by Biblical quotes and a cartoon character named McGee.

Sold in Christian bookstores for \$14.95-\$19.95 apiece, the series caught on. Currently there are 12 "McGee" titles which reportedly have sold 2.25 million copies collectively; the first episode has sold 350,000 copies, according to Doug Knox, VP/associate publisher of Tyndale Family Video, which publishes the series.

One of the biggest fans of "McGee" is New York Post movie critic Michael Medved, host of TV's "Sneak Previews." "I've seen all of them, and they're darn good," Medved says. "The acting is solid, they are thoroughly entertaining, and the messages are never preachy."

"I'm Jewish, and with few exceptions, you don't have to be Christian to enjoy it. Only one or two episodes mention Jesus. Most of them don't; they're just general, useful life lessons. Bottom line: I would enormously prefer that my kids spend time with 'McGee And Me' than with Barney."

Buoyed by the success of "McGee," Tyndale and Focus On The Family created "Adventures In Odyssey," the cartoon adventures of a boy, a dog, and a grandfatherly man who owns an ice cream parlor. "Odyssey" has seven \$14.95 episodes; the most popular has sold 350,000 copies, Knox says.

"'Odyssey' has a huge following," says Bob Elder, senior buyer for Family Bookstores, a 153-store chain. "With every release, we sell more."

These videos are sold only through Christian bookstores, of which there are about 4,500 nationwide. The companies hope to eventually hit a wider market, but face some drawbacks. "Christian bookstores work on small margins, so

videos have to be priced at \$14.95 to \$19.95," says Knox. "We've talked to some distributors about going to mass market, but we'd have to reduce it to \$9.99, and we couldn't do that without sacrificing the Christian bookstores which are our main outlet."

"The other problem is that in the mainstream video world, you're competing against a lot of high-quality product. It's very hard to get noticed—whereas in our niche, we are the high-quality product. We always get front-of-store placement."



However, Stiles says the company would ultimately like to get broader distribution. Its first bid in that direction is "The Last Chance Detectives," a slick adventure series about a multi-ethnic group of kids who solve mysteries, with eye-catching clamshell packaging and a budget of \$1 million per 45-minute episode. The religious element is low-key and the Bible is mentioned only twice: once when a boy, Mike, recalls his father's gift of a Bible, and, later, when Mike asks his grandfather for advice after a quarrel and the grandfather offers a Biblical quote about forgiveness. The rest of the video showcases the kids' adventure.

In fact, Tyndale has made a version of "Last Chance Detectives" for schools, with the word "Bible" replaced with "book of wisdom."

"We purposely made it not overly religious," says Stiles. "We're trying to branch out of our niche and gain a broader market share."



**Getting Good At Being Bad.** In New York to promote PolyGram Video's "Bad Golf My Way," actor Leslie Nielsen, right, paid a visit to WPLJ morning hosts, from left, Scott Shannon, Todd Pettengill, and Naomi DiClemente, atrocious putters without his help. Nielsen spent 45 minutes on the air suggesting ways to increase your score. His newest golf confessional, a sequel to ABC Video's "Bad Golf Made Easier," rolled onto the retail green Nov. 8 at \$19.95.

The series is supported with elaborate P-O-P displays and Christian radio advertising. The first episode was released Oct. 1 and has sold 120,000 units so far, according to Knox.

Meanwhile, other companies have gotten into the act. Broadman & Holman, the video and publishing branch of the Baptist Sunday School Board, hired Taweel & Loos to produce "Secret Adventures." Reminiscent of the Nickelodeon show "Clarissa Explains It All," "Secret Adventures" features a spunky teenage girl who speaks her mind, tackles school and social problems, and comes up with creative schemes. Each episode also has a brief animated segment in which Drea and her friends become cartoon characters.

"Secret Adventures" uses big-name talent, including VisionArt, a computer animation firm that has worked on the TV shows "Lois And Clark" and "Deep Space Nine"; Emmy-winning director Peter Baldwin, known for his work on "The Wonder Years" and "Family Ties"; and Emmy-nominated writer Shelly Moore. Each 30-minute video retails for \$19.99. Three volumes have come out so far, supported by T-shirts, hats, and insert coupons.

Perhaps the most innovative and imaginative Christian series is "Veggie Tales," which uses sophisticated computer animation to create a 3-D world of comical vegetable characters.

Aimed at preschoolers, "Veggie Tales" uses 10-minute segments, silly songs and funny stories to illustrate Biblical themes. In one episode, a young asparagus is afraid to go to sleep after watching a scary movie called "Frankencelery." Bob the Tomato and

(Continued on page 85)

## Price-Slashing Chains Mar 4th Quarter For U.K. Indies

BY PETER DEAN

LONDON—Many of the final quarter's premier retail titles are being soured here by price wars at retail.

The record-breaking 3.2 million-copy initial shipment of "Snow White And The Seven Dwarfs" was marred for the independents and for Disney when major supermarket chains Safeway and Tesco announced they were knocking five pounds (about \$7.50) off the 16.99 list (\$25).

Tesco began the price war, which saw FoxVideo's "Mrs. Doubtfire" cut three pounds to 10.99 (\$16.50), last week. Much of the trade is bracing itself for what will happen when "Jurassic Park" is released Nov. 21.

The Disney price war has been the most galling, because with "Aladdin," the studio had slashed its margin to less than three pounds (\$4.50), ensuring a decent retail profit. The "Aladdin" price held, by and large. But with "Snow White," many dealers have been caught in a pricing blizzard.

Adrian Rondeau, the U.K.'s leading independent, says he will continue to swallow the bitter pill of losing out to competing, price-slashing chains, but will ensure that Disney titles have a low profile in-store. He has threatened to boycott Disney's rental titles.

"Unfortunately, my orders on all Buena Vista rental titles will have to be sliced as deep to the bone as the street price of 'Snow White,' in order to reinstate my overall profitability," Rondeau says.

Buena Vista managing director U.K. Phil Jackson has said that he will continue to do everything he can to back the independent sector. A street pricing war is out of his hands, he says.

"We don't like to see the price discounted, and we certainly don't like our brand being devalued," says Jackson. "We're mindful of the situation of the independents, and will not be wiping our hands of them. If there is anything we can do to support them, we will do it."

## PLAYBOY'S STARTING LINE-UP.



What better way to kick-off the season than with a sure-fire line-up from Playboy? This terrific trio promises to score big points with your customers, and that means winning sales for you!



PLAYBOY HOME VIDEO

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>★★★ No. 1 ★★★</b>					
1	1	5	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
2	2	8	<b>JURASSIC PARK</b> ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
3	3	9	<b>THE NIGHTMARE BEFORE CHRISTMAS</b>	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
4	4	3	<b>THE FLINTSTONES</b>	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
5	14	2	<b>SPEED</b>	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
6	6	3	<b>BLACK BEAUTY</b>	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
7	5	12	<b>THE 3 TENORS IN CONCERT 1994</b>	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
8	7	2	<b>TOMBSTONE</b>	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
9	33	2	<b>NIRVANA: LIVE! TONIGHT! SOLD OUT!!</b>	Geffen Home Video 39541	Nirvana	1994	NR	24.98
10	9	11	<b>SLEEPLESS IN SEATTLE</b>	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
11	8	5	<b>PENTHOUSE: PARTY WITH THE PETS</b>	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.95
12	12	5	<b>PENTHOUSE: PET OF THE YEAR PLAYOFF '94</b>	Penthouse Video A*Vision Entertainment 50778-3	Various Artists	1994	NR	19.95
13	16	35	<b>MY FAIR LADY: 30TH ANNIVERSARY</b> ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
14	19	4	<b>DEAD CAN DANCE: TOWARD THE WITHIN</b>	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
15	17	37	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲ <sup>3</sup>	Private Music BMG Video 82163	Yanni	1994	NR	19.98
16	10	15	<b>PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON</b>	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
17	22	33	<b>AN AFFAIR TO REMEMBER</b>	Twentieth Century Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
18	<b>NEW ▶</b>		<b>PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
19	11	9	<b>BEASTIE BOYS: SABOTAGE</b>	Capitol Video 77787	Beastie Boys	1994	NR	16.98
20	<b>NEW ▶</b>		<b>PLAYBOY: GIRLS OF HOOTERS</b>	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
21	18	8	<b>PETER GABRIEL: SECRET WORLD LIVE</b>	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
22	<b>NEW ▶</b>		<b>JANET JACKSON: JANET</b>	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
23	25	8	<b>BARBRA STREISAND: BARBRA-IN CONCERT</b>	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
24	29	2	<b>STING: FIELDS OF GOLD</b>	A&M Video PolyGram Video 440089623	Sting	1994	NR	19.95
25	27	15	<b>BEETHOVEN'S 2ND</b> ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
26	15	3	<b>AEROSMITH: BIG ONES YOU CAN LOOK AT</b>	Geffen Home Video 39546	Aerosmith	1994	NR	24.98
27	21	7	<b>PLAN 9 FROM OUTER SPACE</b>	Rhino Video A*Vision Entertainment 2173	Beia Lugosi Tor Johnson	1959	NR	9.95
28	20	13	<b>D2: THE MIGHTY DUCKS</b>	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
29	<b>RE-ENTRY</b>		<b>HOW THE GRINCH STOLE CHRISTMAS!</b>	Metro-Goldwyn-Mayer MGM/JA Home Video M201011	Animated	1966	NR	14.95
30	24	9	<b>HONDO</b>	MPI Home Video 7021	John Wayne Geraldine Page	1953	NR	19.98
31	23	4	<b>GEORGE BALANCHINE'S THE NUTCRACKER</b>	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
32	<b>NEW ▶</b>		<b>PLAYBOY: SECRETS OF MAKING LOVE, VOL. II</b>	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
33	13	15	<b>PLAYBOY: WET &amp; WILD-THE LOCKER ROOM</b>	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
34	34	13	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
35	26	2	<b>THE GATE TO THE MIND'S EYE</b>	Miramir Images Inc. BMG Home Video 80101-3	Thomas Dolby	1994	NR	19.98
36	<b>RE-ENTRY</b>		<b>THE CASE OF THORN MANSION</b> ▲ <sup>3</sup>	Dualstar Video BMG Kidz 30050-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
37	36	8	<b>THE CASE OF THE LOGICAL I RANCH</b> ▲ <sup>3</sup>	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
38	<b>NEW ▶</b>		<b>MUPPET CLASSIC THEATER</b>	Jim Henson Video Buena Vista Home Video 5810	The Muppets	1994	NR	19.95
39	31	61	<b>ALADDIN</b>	Walt Disney Pictures Walt Disney Home Video 1662	Animated	1992	G	24.99
40	28	105	<b>BEAUTY AND THE BEAST</b>	Walt Disney Pictures Walt Disney Home Video 1325	Animated	1991	G	24.99

● 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.

## Nat Geo Heightens Sell-Thru Profile With Kids' Product

**YOUTHFUL OUTLOOK:** Thanks to new product like Geo Kids, National Geographic Video has finally broadened its sell-through reach.

"We've gotten a few National Geographic titles in mass merchants before, but not in any great numbers," says manager of retail sales **Joanne Held**. "Now moms are buying the kids' product."

Since the line's introduction last March, the nine Geo Kids titles have sold nearly 1 million units. Three more programs will reach stores in April 1995 via Columbia TriStar Home Video, which distributes all National Geographic releases.

Geo Kids, aimed at the preschool market, features

puppets with names like Francisco Flamingo, Honey Possum, and Baby Bush. Each tape is priced at \$12.95.

"Considering these videos are not on television and we didn't advertise them that much, we're doing well," says Held. "The brand name sold it, but the company is also doing a lot more programming for children."

Held says the line was launched to introduce a new audience to the National Geographic Society. "It started with the chairman, because the membership is aging and he wants to leave behind a legacy."

The society also re-promoted World, its children's magazine, and developed merchandise for the kids' market, Held notes.

But Nat Geo isn't abandoning its core adult audience, which comprises more than 9 million members. For the holidays, the company has "Alaska: The Great Frontier," a three-tape boxed set at \$59.95 featuring new titles "Giant Bears of Kodiak Island" and "Braving Alaska," as well as "Yukon Passage" from the catalog. The first two are also available at \$19.95 each. Held predicts cumulative sales of 50,000 units by year's end.

Five National Geographic Television specials are scheduled to air on NBC in 1995. The first, a 30th-anniversary special, is due in January and will be released on cassette in the fall of 1995.

"The Great White Sharks" runs in March, with retail release scheduled for May 16. A panda special, airing in May, reaches stores in July.

**BENJI'S BACK:** With animals making a comeback in movies and on home video, Best Film & Video is bringing back Benji the dog in a big way.

The Beverly Hills, Calif.-based sell-through supplier has begun releasing episodes from the canine star's current PBS series, "Benji's Magical Doghouse," and will introduce a 1981 television series next year.

In addition, president **Roy Winnick** says that Best, which has been distributing the Benji library for about two years, has two features completed and

two others in production. Best recently formed an alliance with Benji creators **Joe and Carolyn Camp** to develop movie and TV projects.

A theatrical distributor for the new features should be nailed down in January, Winnick says. Best hopes to retain video rights. "Every studio is looking for this type of product now," he says. "We've had every major and minor studio express interest in this property."

The original 1973 movie was packaged with a plush Benji toy and has sold about 25,000 units, he adds. After

a test in selected retail outlets such as Fedco and Blockbuster, it was rolled out nationally for the holidays.

**VIDEO** Valentines: The holiday season has barely begun, but Buena Vista Home Video and Paramount Home Video want retailers to start thinking about Valentine's Day promotions.

Buena Vista is providing dealers with the Disney's Valentine Video Shoppe, featuring eight titles and two consumer offers.

Ten free valentine cards will be included on the packaging of each of five animated titles in the promotion. Consumers can get \$2 back with the purchase of any of the live-action films featured in the promotion, plus any Valentine's Day card. The rebate expires March 31, 1995.

Titles include "Winnie The Pooh Un-Valentine's Day," "Disney Love Tales," "Alvin And The Chipmunks Love Potion #9," "Muppet Babies Be My Valentine," "Pretty Woman," "Three Men And A Baby," "Three Men And A Little Lady," and "Can't Buy Me Love." Retail prices range from \$12.99 to \$14.99.

Paramount has three Peanuts videos, including a Charlie Brown valentine gift set. Priced at \$15.95, it includes "Be My Valentine, Charlie Brown" and a Peanuts pop-up watch. The tape is available separately for \$12.95.

Two other cassettes contain double-feature episodes: "You're In Love, Charlie Brown" and "It's Your First Kiss, Charlie Brown" on one, and "There's No Time For Love, Charlie Brown" and "Someday You'll Find Her, Charlie Brown" on the other. Each of the two-episode tapes sells for \$12.95.

**POWELL POWER:** Former chairman of the Joint Chiefs of Staff **Colin Powell** will be the featured speaker at the Video Software Dealers Assn.'s 14th annual convention May 21-24 in Dallas.

The topic of Powell's speech will be "The Management Of Crisis And Change," to be delivered at the opening day business session May 22. His former boss, **George Bush**, had the same time slot at the 1994 convention.



**SHELF TALK**  
by Elleen Fitzpatrick

# Video Previews

EDITED BY CATHERINE APPELFELD

## MUSIC

**"Woodstock '94,"** PolyGram Video, 165 minutes, \$24.95.

Less-than-miraculous ticket sales for last summer's "three more days" of music suggested lots of baby boomers had opted to catch the concert highlights from the peace and quiet of their living rooms. If you missed it on pay-per-view, here it is again. Video, which joins "Woodstock '94" the album, book, and multimedia program, captures a good portion of the action on stage. All of the top-billed rockers are represented—from Aerosmith, Peter Dinklage, Rollins Band, Salt-N-Pepa, Red Hot Chili Peppers, and Nine Inch Nails to second-timers Bob Dylan, Crosby, Stills & Nash, and Joe Cocker. Camera also catches a good bit of the foot-loose and fancy-free atmosphere that managed to prevail despite rain, mud, and a shortage of port-o-pots. A time capsule to be enjoyed by all, even those who want to relive the experience.

**Nirvana, "Live Tonight! Sold Out!,"** Geffen Home Video, 83 minutes.

The brainchild of Kurt Cobain, this globe trot includes mesmerizing concert footage, splattered with interviews recorded backstage for various international television shows that do much to keep alive the band's unabashed disdain for corporate rock and media. The performances, recorded from Seattle to São Paulo, from Brazil to Belgium, occur right after the release of "Nevermind" in 1991. Included are Cobain's notorious stage dive in Dallas that resulted in a stampede, several glimpses of Cobain and drummer Dave Grohl donning women's lingerie, and a poetic collage of guitar-smashing. Musical highlights are too many to mention, but include a manic "Love Buzz," inspired "Lithium," and truly weird, slo-mo version of "Smells Like Teen Spirit," performed on England's "Top Of The Pops." A lovely homage.

**Bjork, "Vessel,"** Elektra Entertainment, approximately 60 minutes, \$19.95.

Live from the Royalty Theater in London, Bjork wreathes and writhes as she performs solo repertoire in her first concert video. A precursor to the recording artist's next solo album due early next year, the video features 10 tunes from "Debut," including the notable "Big Time

Sensuality" and "Human Behaviour," as well as a performance of "Atlantic," a track not included on the album. Concert material is sprinkled with black-and-white footage of Bjork waxing poetic on such subjects as her dreams, the art of touring, music, and even some favorite recipes.



**Kate Bush, "The Line, The Cross & The Curve,"** Columbia Music Video, 50 minutes, \$19.95.

Bush takes her fascination with the Michael Powell classic film "The Red Shoes" (originally written by Hans Christian Andersen) to a captivating level in her first film foray. Video interweaves six songs from her "Red Shoes" album—the title track, "Rubberband Girl," "Eat The Music," "Lily," "And So Is Love," and "Moments Of Pleasure"—with Bush's theatrical interpretation of the story of a dancer who is deceived into putting on a pair of cursed red ballet slippers, which eventually drive her mad. Helping Bush make her point are Miranda Richardson, as the temptress, and British mime Lindsay Kemp, a former teacher of David Bowie. A work of passion that will ensure a Merry Christmas for love-hounds around the world.

## CHILDREN'S

**"The Official Mighty Morphin Power Rangers Karate Club,"** Saban/A\*Vision Entertainment (212-275-2900), 40 minutes, \$12.95.

Tommy, the ever-popular Green Ranger, leads this high-energy lesson in martial arts that includes warm-up and cool-down exercises, stretches, high-kicking karate moves, and an emphasis on safety. Throughout the program, Tommy reveals eight keys to becoming a martial arts master, including family-value points such as discipline, self-respect, dedication, and patience. Also available from Saban/A\*Vision is "Alpha's

Magical Christmas," the Power Rangers' first holiday special that uncovers a lesson in friendship.

**"Winnie The Pooh And Christmas Too,"** Walt Disney Home Video, 38 minutes, \$12.95.

Disney returns to Pooh corner for the first-ever Christmas celebration to feature the silly old bear and his forest pals. When Pooh realizes he forgot to include his Christmas wish on the letter the gang writes to Santa, he launches on a hilarious bumbling quest to retrieve it and get it to the North Pole in time. Video also includes the mini-adventure "Magic Earmuffs," in which a snowshy Piglet goes from odd man out during an ice-hockey game to hero on ice with the help of Christopher Robin's "magic" earmuffs and a healthy injection of self-confidence.

## HEALTH/FITNESS

**"Tamilee Webb's Abs Abs Abs,"** BodyVision/A\*Vision (212-275-2900), 46 minutes, \$19.95.



"Buns Of Steel" star Webb continues to bolster her solo fitness line with this video that focuses solely on the abdominal muscle group. Program contains three 10-minute ab workouts, with each offering a different exercise slant. Classic Abs is a complete routine that is suitable for beginners, as well as advanced-level participants; Super Abs contains more challenging abdominal exercises; and Step Abs features ab-specific movements completed with a step. As is par for the exercise-vid course nowadays, Webb includes an on-screen modifier, so those following at home can be sure to keep pace with their specific fitness levels.

## DOCUMENTARY

**"The Incredible Voyage of Bill Pinkney,"** MPI Home

Video (708-460-0555), 46 minutes, \$19.98.

Captain Bill Pinkney, a 57-year-old native of Chicago's South Side who has a flair for adventure and a mind toward education, in 1992 achieved his lifelong dream and circumnavigated the globe on a boat he named the Commitment. The first



African-American to sail solo around the world and only the third American to sail under the five capes, Pinkney kept daily audio and video records of his voyage, meant to be a legacy for his two grandchildren. Those records have become a floating classroom used in schools across the country. His brilliant story—which includes interviews, footage on the open sea, and an incredible travelogue—narrated by Bill Cosby, is both educational and supremely inspirational. Well worth the trip.

## INSTRUCTIONAL

**"Christy Lane's Surviving The Country Dance Floor,"** Let's Do It Productions (509-235-6555), 50 minutes, \$19.95.

If the two step, triple step, waltz, and East Coast swing still sound more like the names of racehorses than the latest craze down at the neighborhood country club, this guide should help viewers gain the confidence, at least, to get through the door and out on the floor.



Instructor Lane, whose unbridled enthusiasm ascends to new heights here, explains the basics of these popular partner dances and then reviews them via demonstrations. For those looking for a quick brush-up before heading out the door, video also includes an abridged reference guide.

Billboard

FOR WEEK ENDING DECEMBER 10, 1994

# Top Video Rentals

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	2	3	THE FLINTSTONES (PG)	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
2	1	4	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
3	7	2	CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
4	3	6	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
5	5	10	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
6	21	2	SPEED (R)	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
7	6	4	THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
8	4	5	NO ESCAPE (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
9	11	2	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
10	8	8	JURASSIC PARK ◊ (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
11	10	13	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
12	9	5	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
13	NEW ▶		WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
14	NEW ▶		BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
15	12	4	THE HUDSUCKER PROXY (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
16	NEW ▶		WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
17	19	2	LITTLE BIG LEAGUE (PG)	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
18	13	8	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
19	15	9	NAKED GUN 33 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
20	14	8	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
21	22	5	CROOKLYN (PG-13)	Universal City Studios MCA/Universal Home Video 82069	Alfre Woodard Delroy Lindo
22	20	15	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
23	NEW ▶		COPS AND ROBBERSONS (PG)	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
24	26	8	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
25	16	4	SNOW WHITE AND THE SEVEN DWARFS (G)	Walt Disney Pictures Walt Disney Home Video 1524	Animated
26	27	3	BLACK BEAUTY (G)	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott
27	18	4	JIMMY HOLLYWOOD (R)	Paramount Pictures Paramount Home Video 33048	Joe Pesci Christian Slater
28	23	8	BAD GIRLS (R)	Twentieth Century Fox FoxVideo 8627	Madeleine Stowe Mary Stuart Masterson
29	17	7	ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
30	24	10	THREESOME (R)	TriStar Pictures Columbia TriStar Home Video 76153	Lara Flynn Boyle Stephen Baldwin
31	32	2	EVEN COWGIRLS GET THE BLUES (R)	New Line Home Video Columbia TriStar Home Video 53483	Uma Thurman Keanu Reeves
32	25	5	MONKEY TROUBLE (PG)	New Line Home Video Columbia TriStar Home Video 58553	Harvey Keitel Mimi Rogers
33	31	13	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
34	34	17	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johnny Depp Juliette Lewis
35	28	6	BACKBEAT (R)	Gramercy Pictures PolyGram Video 8006317713	Sheryl Lee Stephen Dorff
36	35	8	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo 8170	Winston Chao May Chin
37	29	10	MOTHER'S BOYS (R)	Miramax Films Touchstone Home Video 2541	Jamie Lee Curtis Peter Gallagher
38	30	5	CLEAN SLATE (PG-13)	Metro-Goldwyn-Mayer MGM/UA Home Video 904972	Dana Carvey Valeria Golino
39	40	9	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi
40	33	4	CLIFFORD (PG)	Orion Pictures Orion Home Video 2864	Martin Short Charles Grodin

◆ IFA 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. ◊ IFA 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.

## Holiday Titles Abound; Bogner Teaches Skills Through Music

**DECK THE HALLS:** With a couple of shopping weeks before Christmas, holiday titles are as plentiful as street-corner Santas. Paramount Home Video is offering "A Charlie Brown Christmas" as a single video (\$12.95) and gift set (packaged with a photo-frame tree ornament, \$16.95). Sony Wonder continues its animated "Enchanted Tales" series with "The Night Before Christmas" (\$14.98), which is packaged with Mattel coupons and a \$2 rebate offer from Johnson & Johnson.

Drive Entertainment/Broadway Video has released Sharon, Lois & Bram's first holiday video (and companion audio), "Candles, Snow & Mistletoe" (50 minutes at \$9.98). Libra Home Entertainment, a division of Saban Entertainment, is offering a two-for-one deal on its rental release, "A Christmas Reunion," a live-action feature starring James Coburn; the two-pack is \$69.95.

**FINEST KIND:** The Coalition For



by Moira McCormick

Quality Children's Video, based in Santa Fe, N.M., has published its inaugural Kids First! Directory, a consumer guide listing more than 270 first-rate children's videos. Also included in the volume are profiles of award-winning producers of children's programming, along with a resource guide for locating all listed titles. Each title was endorsed by the Kids First! screening jury, which is made up of more than 100 professional adults and 2,000 children.

Retailers wishing to broaden their kid-vid scope can obtain the directory by joining the nonprofit Coalition for

Quality Children's Video. The Kids First! Directory is available free with the \$25 dues. The coalition's address is 535 Cordova Road, Suite 456, Santa Fe, N.M. 87501, or call 505-989-8076. Members receive the Coalition newsletter.

**DO-RE-MI & I.Q.:** Hot on the heels of the recent announcement that music study improves children's academic performance, Bogner Entertainment Inc. in Los Angeles has released "Kids Make Music," a video and audio targeted to kids ages 2-6 that aims to "enhance important developmental skills." Educator Lynn Kleiner leads kids through 16 original and traditional songs arranged for triangles, tambourines, jingle bells, rhythm sticks, and maracas.

Using the Orff Schulwerk approach to music education, Kleiner teaches music through singing, dancing, rhyming, and playing each instrument. Children learn about

the musical scale, dynamics, and rhythm through songs like "Shoe A Little Horse" and stories like "Five Little Triangles." A parent-teacher segment at the end includes a discussion of the many benefits of music education.

**KIDBITS:** Congratulations to the 1994 Parents' Choice Award winners. The video category includes "Brum and the Bank Robbers" (Random House), "The Big City Construction Video For Kids!" (Pelzer Productions), and "Black Beauty" (Warner Home Video) . . . The third volume in the charming "I Love Toy Trains" series is available from TM Books/Video

in New Buffalo, Mich. . . Rabbit Ears has retained the services of Creative Artists Agency to assist in developing new TV and theatrical programming . . . Random House has acquired home video rights to an upcoming PBS series starring the much-loved "Arthur" character created by children's author Marc Brown. Series begins airing in 1996 . . . Toon-Time Video has debuted its "Sonic The Hedgehog" series, based on the popular Sega game . . . Dollars and sense for kids is the topic of "Saving With Tom & Martha" from Smartz Factory in Richardson, Texas . . . Hap Palmer, voice of the ever-popular "Babysongs" series, appears for (Continued on next page)

Billboard

FOR WEEK ENDING DECEMBER 10, 1994

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
1	1	7	★★ NO. 1 ★★ 75 SEASONS: 75 TH ANNIVERSARY OF THE NFL	PolyGram Video 8006319053	19.95
2	2	7	BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	179.98
3	4	5	BEST OF ABC'S MONDAY NIGHT FOOTBALL	PolyGram Video 8006319073	19.95
4	5	5	NBA REWIND: THE FUNNIEST & FINEST PLAYS	FoxVideo (CBS/Fox) 8158	14.98
5	NEW▶		LESLIE NIELSEN'S BAD GOLF MY WAY	PolyGram Video 8006331153	19.95
6	3	51	BAD GOLF MADE EASIER	ABC Video 45003	19.98
7	7	23	THE TOP 50 WORLD CUP GOALS	PolyGram Video 8006315333	14.95
8	6	53	SHAQ ATTACK: IN YOUR FACE	Parade Video 530	19.98
9	8	11	THE STORY OF WORLD CUP USA '94	PolyGram Video 8006315633	14.95
10	9	19	1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS	ABC Video 44039	19.95
11	12	27	NBA GUTS & GLORY	FoxVideo (CBS/Fox) 5981	14.98
12	13	19	WORLD CUP USA: OFFICIAL PREVIEW	PolyGram Video 8006315733	14.95
13	16	31	SIR CHARLES	FoxVideo (CBS/Fox) 5992	19.98
14	14	31	100 GREATEST NFL TOUCHDOWNS	PolyGram Video 4400876793	14.95
15	18	45	NFL ROCKS-EXTREME FOOTBALL	PolyGram Video 4400876853	19.95
16	10	13	DREAM TEAM II	FoxVideo (CBS/Fox) 8133	14.98
17	RE-ENTRY		BEST OF HOCKEY'S HARDEST HITTERS	Quality Video, Inc. 3130	9.99
18	20	128	SUPER SLAMS OF THE NBA	FoxVideo (CBS/Fox) 3244	14.98
19	17	29	WHEN IT WAS A GAME 2	HBO Home Video 90843	14.98
20	11	23	1994 WINTER OLYMPIC HLTS.	FoxVideo (CBS Video) 5985	19.98
<b>HEALTH AND FITNESS™</b>					
1	1	31	★★ NO. 1 ★★ STEP REEBOK: THE POWER WORKOUT	PolyGram Video 4400877673	19.95
2	16	9	KATHY SMITH'S NEW YOGA	A*Vision Entertainment 50570-3	19.95
3	3	33	YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	19.98
4	6	97	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
5	RE-ENTRY		KATHIE LEE'S FEEL FIT & FABULOUS WORKOUT	Video Treasures 9759	19.98
6	5	53	BOXOUT WITH SUGAR RAY LEONARD	PolyGram Video 4400877493	19.95
7	NEW▶		ALI MACGRAW'S YOGA MIND & BODY	Warner Home Video 35826	19.98
8	4	105	STEP REEBOK: THE VIDEO	PolyGram Video 440087853	29.95
9	14	3	O.J. SIMPSON: MINIMUM MAINTENANCE FITNESS FOR MEN	Uni Dist. Corp. 5101-3	14.95
10	8	137	ABS OF STEEL WITH TAMILEE WEBB	A*Vision Entertainment 132	9.95
11	9	7	STEP REEBOK: CIRCUIT CHALLENGE	PolyGram Video 8006319013	19.95
12	7	57	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	19.99
13	12	11	T'AI CHI FOR HEALTH	Healing Arts 1044	29.98
14	RE-ENTRY		ABS OF STEEL 2 WITH TAMILEE WEBB	A*Vision Entertainment 133	9.95
15	RE-ENTRY		T'AI CHI: FUNDAMENTALS	Video Treasures 9652	14.98
16	19	11	SUSAN POWDER: SHOPPING WITH SUSAN	A*Vision Entertainment 50600-3	12.95
17	18	5	BUNS OF STEEL 2000 WITH TAMILEE WEBB	A*Vision Entertainment 226	14.95
18	10	19	DENISE AUSTIN: TRIMWALK	Parade Video 1483	19.98
19	NEW▶		KATHY IRELAND: TOTAL FITNESS VIDEO	UAV Entertainment 1994	19.99
20	RE-ENTRY		ABS OF STEEL 3 WITH TAMILEE WEBB	A*Vision Entertainment 134	9.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1994, Billboard/BPI Communications.

Billboard

FOR WEEK ENDING DECEMBER 10, 1994

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.						
★★★ No. 1 ★★★						
1	1	5	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures/Walt Disney Home Video 1514	1937	26.99
2	2	27	THE RETURN OF JAFAR	Walt Disney Pictures/Walt Disney Home Video 2237	1994	22.99
3	4	61	ALADDIN	Walt Disney Pictures/Walt Disney Home Video 1662	1992	24.99
4	6	7	BARNEY'S IMAGINATION ISLAND	The Lyons Group 2003	1994	14.95
5	5	17	THUMBELINA	Warner Bros. Inc./Warner Home Video 24000	1994	24.96
6	3	7	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Pictures/Paramount Home Video 83718	1994	12.95
7	14	3	MUPPET CLASSIC THEATER	Jim Henson Video/Buena Vista Home Video 5810	1994	19.95
8	10	260	PINOCCHIO ♦	Walt Disney Pictures/Walt Disney Home Video 239	1940	24.99
9	8	9	MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲	Dualstar Video/BMG Kidz 30051-3	1994	12.98
10	7	13	THE PRINCESS AND THE GOBLIN	Hemdale Pictures Corp./Hemdale Home Video 7113	1994	24.95
11	12	37	THE FOX AND THE HOUND	Walt Disney Pictures/Walt Disney Home Video 2141	1981	24.99
12	9	109	BEAUTY AND THE BEAST	Walt Disney Pictures/Walt Disney Home Video 1325	1991	24.99
13	13	5	THE STORY OF CHRISTMAS	Hemdale Pictures Corp./Hemdale Home Video 7096	1994	14.95
14	11	9	MARY-KATE & ASHLEY OLSEN: THORN MANSION ▲	Dualstar Video/BMG Kidz 30050-3	1994	12.98
15	25	3	A CHARLIE BROWN THANKSGIVING	Paramount Pictures/Paramount Home Video 83714	1994	12.95
16	18	37	THERE GOES A BULLDOZER! ♦	Kidvision/A*Vision Entertainment 50701	1994	12.95
17	15	15	BARNEY: LIVE IN NEW YORK CITY	The Lyons Group 2002	1994	19.99
18	19	5	MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS	Saban Entertainment/A*Vision Entertainment 42014-3	1994	12.95
19	RE-ENTRY		BARNEY: WAITING FOR SANTA	The Lyons Group 98041	1992	14.95
20	21	359	ALICE IN WONDERLAND ♦	Walt Disney Pictures/Walt Disney Home Video 36	1951	24.99
21	20	17	MY NEIGHBOR TOTORO	Tokuma Publishing/FoxVideo 4276	1988	19.98
22	16	420	DUMBO ♦	Walt Disney Pictures/Walt Disney Home Video 24	1941	24.99
23	17	131	101 DALMATIANS	Walt Disney Pictures/Walt Disney Home Video 1263	1961	24.99
24	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS!	MGM/JA Home Video M201011	1966	14.95
25	RE-ENTRY		WE'RE BACK!: A DINOSAUR STORY ♦	Amblin Entertainment/MCA/Universal Home Video 81289	1993	24.98

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**CHRISTIAN VIDEOS**

(Continued from page 81)

Larry the Cucumber reassure him that God is protecting him, and "God is bigger than any monster." In a parody of "Gilligan's Island," the characters learn forgiveness. Each 30-minute video ends with a simple Bible verse.

"Veggie Tales" was the brainstorm of Phil Vischer, a commercial animator experimenting with computer-generated images. "Humans are very difficult to do on a computer. We tried to come up with something simpler, with basic geometric shapes, and came up with vegetables," says Vischer, whose company is called Big Idea Productions. Each video costs about \$150,000 to make.

Initially, Vischer looked into television, but found that "it's a closed market. All the cartoons on TV are done by only six companies." So he turned to video and targeted the Christian market, because "it's an open field. You can be a nobody and still get shelf space."

Vischer had already intended to promote positive values, so he shaped the video to the Christian market by highlighting Biblical quotes and mentions of God.

Word Publishing released the first 30-minute video (priced at \$14.95) in September. In 60 days, it sold 25,000 copies, Vischer says.

"'Veggie Tales' was the big surprise of the fall," says Bob Elder of Family Bookstores. "The customers fell in love with it. No one had ever seen anything like it before. It was our No. 1-selling video in September." Vischer is now working on developing a CD-ROM and a mainstream feature film.

"When people hear 'Christian video,' they imagine bad actors in robes telling you to put your hand on the screen and be saved," Medved says. "These series, which are sophisticated, well-produced, entertaining pieces of work, show that the community has moved beyond the stereotypes many of us have."

**CHILD'S PLAY**

(Continued from preceding page)

the first time on video in "Step Out With Hap Palmer," available from Educational Activities Inc. in Baldwin, N.Y. . . . Classical music highlights "A Journey Through Fairyland" from Just For Kids Home Video, distributed by Celebrity Home Entertainment in Woodland Hills, Calif. . . . Lisa Marie Nelson, president of Bright Ideas Productions (home of the highly regarded "Karate For Kids" video series), has published her first children's book, "Freddy Bear's Wakeful Winter," also in Woodland Hills . . . "Horses . . . Close Up And Very Personal" is the latest from Stage Fright Productions in Geneva, Ill. . . . The Christian-themed "Kids Telling Kids" is the newest live-action video offering from Integrity Music Just For Kids, Mobile, Ala. . . . Nursery rhymes set to music can be found on "Teddy Bear Blues," originally produced in Israel and now available domestically from Kid-Vid in Los Gatos, Calif.

**TO OUR READERS**

Picture This is on hiatus while Seth Goldstein is on jury duty. It will return next week.



**FAMILY ENTERTAINMENT**

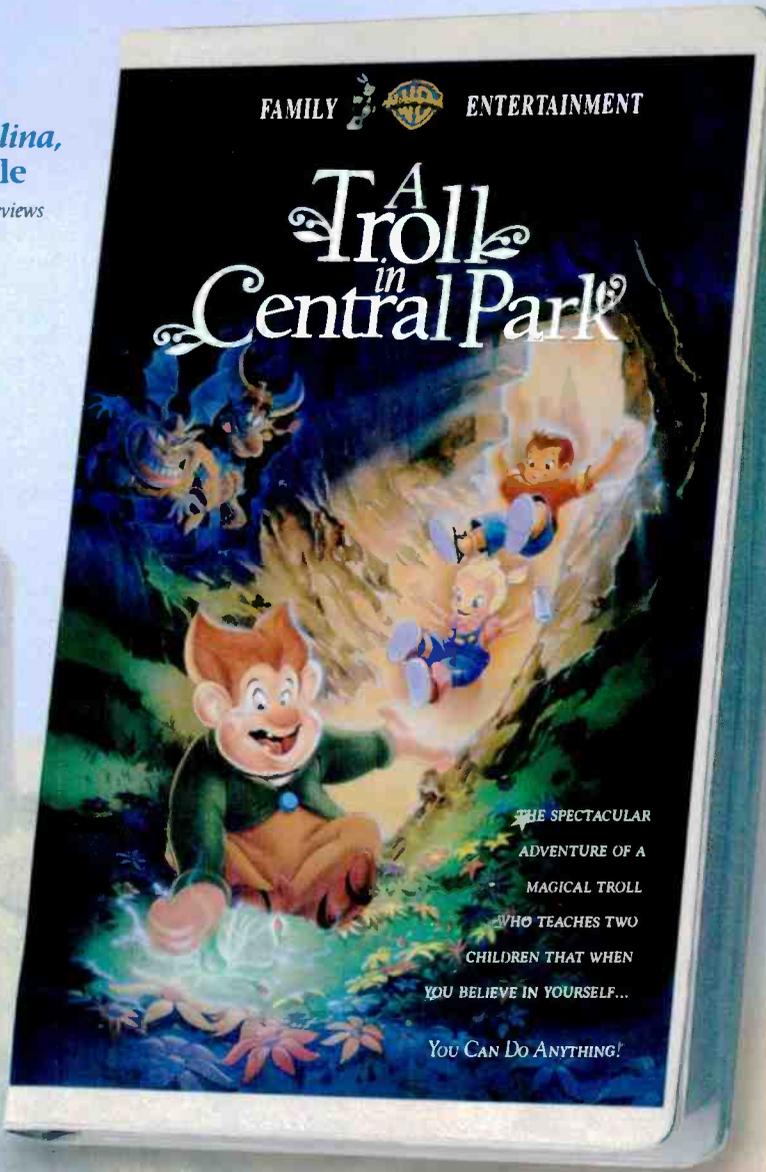
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-  **Over 51-Million Bonus Impressions!**  
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## Oscar-Winning GRP Founder Dave Grusin Focuses On Big Picture In Pop To Jazz Mix

BY BEN CROMER

Dave Grusin has some sage advice for his fellow producers: When mixing, take the long view and leave the details to the engineer.

"I finally learned that what I really ought to do is let the engineer alone for as long as he wants to get a track up and running and get the sounds right," says the 60-year-old, Oscar-winning composer/pianist/producer. "Then I'll come in with relatively fresh ears. I couldn't do that if I did what I used to do and sit there for the entire mix and second guess."

Grusin's wisdom is a result of his experience in a variety of musical idioms: from pop to fusion jazz to orchestral film music. Moreover, Grusin has worn the hat of record company executive for nearly 20 years.

As co-founder of GRP Records, Grusin helped guide the company from a production venture to independent upstart to its 1990 purchase by MCA Records. Although Grusin recently left his executive post at

GRP, he remains with the label as an artist and as a consultant.

Grusin's latest GRP project, "The Orchestral Album," is a compilation showcasing film scores, such as his Oscar-winning suite from "The Milagro Beanfield War," alongside the newly recorded trilogy "Three Cowboy Songs."

"From a production standpoint, it wasn't any rocket science," says Grusin. "We knew what we had available, and it seemed worth it to re-record these things in an orchestral context," referring to "Cowboy Songs."

The new tracks were recorded at two of his favorite California haunts: Sunset Sound in Los Angeles and Evergreen Radford Studios in Sound City. In New York, Grusin's location-of-choice is Clinton Recording.

"You tend to get lucky somewhere and think that's the only way to go," Grusin says with a laugh, adding that Don Murray in Los Angeles and Ed Rak in New York are his primary engineers.

An early advocate of digital recording, in 1981 Grusin released one of the first all-digital nonclassical albums: "Mountain Dance." Today, however, he prefers using a combination of digital and analog.

"With Dolby SR and some of the wonderful analog noise reduction

around, we'd like that for multitrack recording," Grusin says. "We'll occasionally mix that to digital, but we may even bypass that and save the digital for the actual mastering."

Although Grusin believes some instruments, horns in particular, sound better with analog, he insists close-miking techniques contribute to the harshness often associated with digital.

"A piano in a rhythm section, we've accepted the fact that it has to be close-miked so you're not picking up everybody else in the room; a solo piano or an orchestral use of piano, I prefer to pull back a little bit, stick the lid up, and hear the full spectrum."

Grusin's familiarity with orchestral recording is a result of his extensive work composing music for film and television, including scores for "On Golden Pond," "Tootsie," and "Reds," as well as themes to "Maude," "Good Times," and "St. Elsewhere."

Grusin finds the ulcer-inducing deadline pressure of writing music for the screen as "full of discomfort. You just get used to it. Most of the time, you can see an assembly before they start the final edit; you're not going to have accurate times for cues, but at least you can start working thematically."

Grusin's foray into film and television scoring was partly happenstance: As music director for "The Andy Williams Show" in the early '60s, Grusin worked with executive producers Bud Yorkin and Norman Lear. Years later, Yorkin and Lear hired Grusin for "The Graduate," "Maude," and "Good Times."

"One thing leads to another," Grusin says, musing. "I know a lot of composers, and I don't know any two that did it the same."

The Williams stint also put Grusin in contact with future partner Larry Rosen, the drummer for Williams' band. The two musicians formed Grusin-Rosen Productions, which evolved into the respected jazz label GRP Records.

"When Larry and I started putting the company together in 1975, first as a production company and then as a label, jazz was sort of a bad word commercially; if you said 'jazz' you couldn't get a bin in a record store. That has changed. I think that's one of the things GRP has been a big influence in achieving."

Grusin intends to be involved with GRP for at least another two years.

"Larry and I are getting involved with CD-ROM projects. We also want to see where the Internet takes us."

Grusin offers one last bit of production advice: Listen to the playback on a variety of speakers.

He says engineer Murray has "a little ghetto blaster that we hooked up in the studio, away from the booth. It's old and funky, and some of the functions don't even work. We plug in the mix to this thing and listen. It's a good test to see if the punch is still there."



**Faith In Bearsville.** Reprise/Slash Records group Faith No More has been holed up at bucolic Bearsville Studios in Bearsville, N.Y., tracking its upcoming album, "King For A Day . . . Fool For A Lifetime" with producer Andy Wallace. Shown in the back row, from left, are Faith No More members Trey Spruance (the band's new guitarist), Bill Gould, Mike Bordin, Mike Patton, and Roddy Bottum. In front is Wallace.

## EUROSOUNDS

U.K.

**C**TS STUDIOS IN LONDON, the first facility in the world to go digital with the Neve DSP console in 1984, has ordered an AMS-Neve Capricorn desk for installation in Studio 2 or 3, both of which are tie-lined to the complex's 130-musician-capacity Studio 1 live area. Both rooms are set up for Dolby Surround and SR.D, and will be assessed for suitability for the 48-fader, 160-path desk.

"We wanted a multiformat desk that would address not only our current requirements but also the multimedia needs of the future," says CTS MD **Adrian Kerridge**. "Given our long association with Capricorn's design engineers, we are confident that this console is a secure choice."

**W**EST LONDON PRODUCTION company Respect Productions has installed a 48-channel SSL 4000 G Plus desk at its newly opened Westpoint Studios. Designed by Recording Architecture with ATC monitoring, Sony 3348 and 24-track Studer multi-tracks, the studio has been used predominantly for the solo projects of Simply Red member **Gota Yashiki**.

Respect Productions is owned by **Yoshi Terashima** and Yashiki, who has also worked with **Bomb The Bass** and **Soul II Soul**.

**P**OSTPRODUCTION OUTFIT The Sound Company in London has bought two Fostex Foundation 2000 DAWs with Multichannel I/Os and 4-gigabyte drives. The machines are the second and third systems in the country. The first went to Grand Central earlier this year, and was supplied through Synchrotech by sales director **Roger Patel**, formerly sales executive/sales engineer for the products division of the now-defunct Fostex U.K. operation.

**Geoff Oliver**, MD of the Sound Company, says the decision required careful consideration in light of Fostex U.K.'s closure. "We've since been dealing directly with FXR in the U.S. and Synchrotech in the U.K.," he says.

**M**ARK IV AUDIO has bought into and taken control of U.K. distribution company Shuttlesound.

"For many years, the U.K. was one of the only key countries in which Mark IV Audio did not possess its own distribution, so this move now brings one of Mark IV Audio's most successful territories into line with Mark IV Audio operations worldwide," says **Larry Frandsen**, president of Mark IV Audio Europe.

It also ends Shuttlesound's span as an independent distributor, but increases security, according to director **Mark Burgin**. "The distinguishing characteristic of any successful company is to be able to react positively to changing market forces," he says.

**C**EDAR has added to its range of stand-alone sound restoration products with the CH1 real-time de-hisser, available through HHB Communications.

"Nobody has achieved meaningful noise reduction in a stand-alone unit before without resorting to encode/decode processes or requiring an initial noise thumbprint to be taken to act as the basis for noise removal," says **Clive Osborn**, sales manager at Cedar.

"The de-hissing algorithm has been redesigned and results in better performance even than the computer-hosted version, which is restricted to performing one restoration process at a time," he adds.

**M**ICRO VIDEO SERVICES is refitting the Oxford Street Virgin Megastore in London with QSC EX4000 amplifiers to power Tannoy and Ramsa speakers.

SWEDEN

**T**HE GOTEBORGSOPERAN, the first new opera house in the country this century, was opened last month by the King of Sweden. Central to affairs is a 48-input Cadac J-Type console with motorized faders and a Meyer sound system based around the compact MSL2A. The installation

(Continued on next page)

## AUDIO TRACK

NEW YORK

**S**INGER/SONGWRITER **Victoria Williams** and **Soul Asylum's Dave Pirner** were at the Magic Shop recording a song for the BMG **Harry Nilsson** tribute album. **Mike Rathke** produced the sessions, with **Steve Rosenthal** engineering and **Edward Douglas** assisting . . . Producer **Michael Bacon** was at Sear Sound working on a PBS logo for the miniseries "FDR" for "The American Experience." **Bil Emmons** was the engineer . . . **Stephanie Sayers** was at Ground Zero finishing up her upcoming self-titled debut project for Zero Hour . . . Arista recording artist **Lisa Stansfield** was at Bass Hit Studios working on an upcoming project with producer **Kenny Gonzalez**. Engineer **Dave Darlington** worked behind the SSL 4000 E Series console, while **Won "Bee" Allen** assisted . . . At Baby Monster Studios, **Evan Dando**, lead singer of Atlantic recording act the **Lemonheads**, recorded "The Streets Of Baltimore" with Rounder recording artist **Jonathan Richman**. **Bryce Goggin** engineered, with **Royston** assisting.

LOS ANGELES

**I**SLAND RECORDS' **Beggars** are mixing their upcoming album at Record One. Engineering the sessions is **Kevin Killen**. The album was produced by **Michael Been** of the Call . . . At CMS Digital in Pasadena, engineer **Robert Vosgien** mastered **Neil**

**Young's "The Complex Sessions"** for Warner Bros . . . GRP recording artist **David Benoit** was at 29th Street Studios scoring "The Stars Fell On Henrietta" for Warner Bros.

NASHVILLE

**P**RODUCER **JERRY CRUTCHFIELD** was at the Music Mill producing tracks and overdubs for Warner Bros. recording artist **David Ball** and Mercury's **Sammy Kershaw** for the new 30th anniversary Beatles tribute album on Liberty Records. **Tim Kish**, **Grahame Smith**, and **Todd Culross** engineered the sessions . . . Mercury recording artist **Shania Twain** was at Woodland Digital working with producer **Mutt Lange** on a remix. **Brian Tankersly** engineered the sessions.

OTHER LOCATIONS

**A**T SOUNDHOUSE Recording in Seattle, Invisible recording act **Pigface** laid down tracks for its upcoming album. **Martin Atkins** produced the sessions, while **Scott Crane** engineered behind the Trident 80B console. Tracks were recorded onto the Studer A827 . . . At Trutone in Hackensack, N.J., Ichiban recording act **Soul Circus** was in with engineer **Phil Austin** mastering its first 12-inch single release, "Inside My Love" . . . Mercury recording artist **Will Downing** has been at Beartracks Re-

(Continued on next page)

# Pro Audio

## EUROSOUNDS

(Continued from preceding page)

was handled by Tal & Ton over a three-year period, and includes a recording studio.

"I was a little worried that I would have reached retirement age before the tender and installation was completed," says Tal & Ton's **Jan Setterburg**, "but we have achieved a result well worth waiting for."

### HUNGARY

**S**ONY Broadcast and Professional Europe is opening branch offices in the Czech Republic and Hungary that will coordinate service, organize technical training, and run seminars on new products and applications.

"Hungary is taking rapid advantage of new commercial and indus-

trial opportunities," says country manager for Sony Hungary **Zsuzsa Dobranyi**. "The suppliers who succeed best will be those who have been prepared to demonstrate their belief in helping customers maximize their own growth potential."

### DENMARK

**N**EW FEATURES ADDED TO TC Electronics' MD2 mastering package for the M5000 digital audio mainframe audio processor include dithering, digital parametric EQ, a choice of fade-in/fade-out tools (including a pattern that makes a Fletcher-Munson-corrected fade-out), MS encoding/decoding, enhanced level meters, and phase inversion.

## AUDIO TRACK

(Continued from preceding page)

recording Studio in Suffern, N.Y., recording an upcoming project with producer **Rex Rideout**. Engineering the sessions were **Mark Pardis** and **Alec Head**. **Robert Siciliano** assisted . . . Arlyn Studios in Austin, Texas, has added Uptown Moving Fader Automation. Among recent visitors to the facility are Capitol recording artists the **Butthole Surfers**. Sessions were produced by Surfer **Paul Leary** and engineered by **Stuart Sullivan**.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 3, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	ON BENDED ME Boyz II Men/ J. Jam, T. Lewis (Motown)	PRACTICE WHAT YOU PREACH Barry White/ B. White, G. Levert T. Nicholas (A&M)	THE BIG ONE George Strait T. Brown, G. Strait (MCA)	ZOMBIE The Cranberries/ S. Street (Island)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Brad Gilderman	RISE LABS (Los Angeles) Jack Terry	SOUNDSTAGE (Nashville) Chuck Ainley	THE MANOR (Oxford, ENGLAND) Stephen Street	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	Harrison Series 10	SSL 4000	SSL 4000E G computer	SSL 4048	SSL 4064G with Ultimatum
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Otari DTR-90	Mitsubishi X-850	Studer A800	Studer A827
STUDIO MONI- TOR(S)	Westlake HR1 Yamaha NS10	Yamaha NS10 UREI813	Hidley/Kinoshita	Westlake Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	SOUND CASTLE (Silverlake, CA) Craig Burbidge	MASTERFONICS (Nashville) Chuck Ainley	TOWNHOUSE (London, ENGLAND) Stephen Street	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	Harrison MR1	SSL 4000G with G Plus Automation	SSL 4064E With G Ultimatum	SSL 4000G Plus with Ultimatum	SSL 4040G
MULTITRACK/ 2-TRACK- RECORDER(S)	(Noise reduction)	Otari MTR100	Studer A827	Otari DTR900II	Studer A800
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Custom Augspurger	Kinoshita/Hidley TAD	Genelec Yamaha NS10	Yamaha NS10 Augspurger
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	A&M MASTERING Dave Collins	MASTERFONICS Glenn Meadows Chuck Ainley	TOWNHOUSE Gordon Vicary	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	Uni Manufacturing	PMDC	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	Uni Manufacturing	HTM	WEA Manufacturing

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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"**

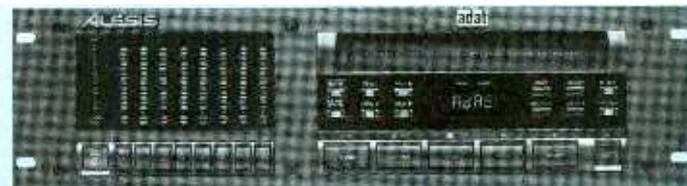
Billboard HOT DANCE MUSIC/Club Play

**Brandy "I Wanna Be Down"**

Billboard HOT R&B SINGLES

**Method Man "Bring The Pain"**

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(Continued on page 90)

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# Update

## LIFELINES

### BIRTHS

Girl, Allison Luann, to Larry and Angie Beckwith, Oct. 20 in Decatur, Ill. He is manager of Camelot Music store No. 790 there.

Boy, Cooper Lee, to Brian and Wendi Foy Green, Oct. 23 in Nashville. She is a founding member of the contemporary Christian act Sierra, which records for Star Song Records.

Girl, Sydney Milan, to John Battle and Regina Belle-Battle, Nov. 3 in Cleveland. She is a Columbia recording artist.

Boy, Conor William, to Bill and Pam Craig, Nov. 7 in New York. He is VP of sales for MIDEEM.

Boy, Malcolm Hart, to Roger and Barbara Moutenot, Nov. 8 in Nashville. He

is an independent producer and engineer.

### MARRIAGES

Jason Ojalvo to Holly Epstein, Oct. 9 in Columbia, Md. He is marketing associate for Disc Makers in Philadelphia. She does radio voiceovers.

Dennis Manzanedo to Brenda Tamayo, Oct. 22 in Las Vegas. He is a product manager with Warehouse Entertainment. She is national advertising manager for Cema Distribution.

Mark Anderson to Luisa Riano, Nov. 12 in New York. She is VP of Rock 'N' Baby Boomers, an independent record promotion company for children's music.

Bob Carlton to Susan Roberts, Nov. 19 in Pasadena, Calif. He is VP of sales and

marketing for Rykodisc. She is national accounts director of ABC Video.

Kyle Frederick to Claire Louise Davidson, Nov. 26 in Nashville. He is tour manager for Clay Walker. She is a session singer.

### DEATHS

Dino Valenti, 51, of undetermined cause, possibly related to brain surgery he had several years ago, Nov. 16 in Santa Rosa, Calif. Valenti was lead singer and founding member of the group Quicksilver Messenger Service, one of San Francisco's leading psychedelic bands of the late '60s. Born Chester Powers in Danbury, Conn., he got his start playing in New York folk clubs. He moved to San Francisco and founded Quicksilver Messenger Service. After serving time in prison on drug charges, he pursued a solo career, then rejoined the band in 1970 and was prominent on its albums "What About Me" and "Just For Love." Valenti also wrote the songs "Get Together," a 1969 hit for the Youngbloods, and "Hey Joe," which was recorded by the Byrds and Jimi Hendrix, among other artists. He is survived by two sons, Joli and Sterling Powers, and by his sister, Kay O'Gara.

Tommy Boyce, 55, Nov. 23 in Nashville. He committed suicide. Boyce was part of the singing/songwriting duo Boyce and Hart, best known for writing hits for the Monkees. Boyce and his partner, Bobby Hart, first gained fame by writing "Pretty Little Angel Eyes," a 1961 hit for Curtis Lee, and "Come A Little Bit Closer," a 1964 top five hit for Jay & the Americans. In 1966, Boyce and Hart were appointed musical directors for the NBC TV series "The Monkees"; they wrote many Monkees hits, including "I'm Not Your) Stepping Stone" and "The Monkees Theme (Hey, Hey, We're The Monkees)." Boyce and Hart also recorded some of their own songs, and had a top 10 hit in 1967 with "I Wonder What She's Doing Tonight." In the late '70s, Boyce moved to England and worked with such artists as Iggy Pop and Meat Loaf. Recently he moved to Nashville and performed occasionally there. He is survived by his wife, Carolyn.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### DECEMBER

Dec. 5, Fifteenth Songwriter Showcase, presented by the Songwriters Hall Of Fame and the National Academy Of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

Dec. 7, Billboard Music Awards, Universal Amphitheatre, Los Angeles. Darren Gold, 310-451-7111.

### JANUARY

Jan. 5-7, Fourth Annual Showbiz Expo East, New York Hilton & Towers, New York. 714-513-8400.

Jan. 6-9, Consumer Electronics Show, Convention Center, Las Vegas. 202-457-8700.

Jan. 13-16, MILIA Convention, Palais des Festivals, Cannes. 212-689-4220.

Jan. 18-20, Billboard Dance Music Summit, ANA Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-23, National Assn. Of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 30, American Music Awards, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, MIDEEM Convention, Palais des Festivals, Cannes, France. 212-689-4220.

### FEBRUARY

Feb. 22-25, 37th Annual NARM Convention, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

## GOOD WORKS

**HE CARES:** Tony Bennett is the MusiCares 1995 person of the year, an honor the vocalist will receive at a tribute dinner Feb. 27 at the Universal Hilton Hotel in Los Angeles. The dinner will be part of a weeklong series of high-profile events leading up to the 37th annual Grammy Awards at the Shrine Auditorium March 1.

Don Jenner, chairman of the Columbia Records Group, will chair the event; Danny Bennett, Bennett's manager, and Michele Anthony, executive VP of Sony Music Entertainment, will share the East Coast chairman duties. Proceeds from the event go to the non-profit MusiCares, which focuses the attention of the music industry on human services and welfare issues of concern to music and recording professionals. For more info, call Maureen O'Connor or Arnold Robinson at 310-201-8800 or fax 310-552-0412.

**CARING FOR THE HOMELESS:** The fifth annual "Gimme Shelter" benefit for the homeless Nov. 21 at the Palace in Hollywood raised more than \$100,000 for the St. Joseph Center in Santa Monica, Calif. Gary Spivak of MCA Records, along with his wife, Jill, and Joel Amsterdam of Elektra Rec-

ords, organized the event, which featured performances by Michelle Shocked, Matthew Sweet, American Music Club, Peter Dinklage, Ted Hawkins, Michael Penn, Sara Hickman, the Williams Brothers, and others.

**HAPPY CHARITY 20th:** The 20th anniversary salute to the National Academy of Songwriters Dec. 9 at the Wilshire Ebell Theatre in Los Angeles will benefit the academy's educational programs. This year's lifetime achievement honorees are Crosby, Stills & Nash. Confirmed for a "Salute To The American Songwriter" concert at the event are writers David Foster, Paul Williams, Gamble & Huff, and Bobby Womack, and recording artist Shai. For more info, contact Rachael Marcus at 310-829-9800 or fax 310-829-9222.

**THANKS:** Suge Knight, chief executive of Death Row Records, distributed almost 2,000 Thanksgiving turkeys Nov. 22 at the offices of The Brotherhood Crusade in Los Angeles. Some of the label artists on hand were DJ Quik and Tha Dogg Pound. For more info, contact George Pryce at Death Row at 310-452-8914.

## FOR THE RECORD

The maiden name of Billy Joel's mother was misspelled in the Dec. 5 Billboard Century Award article on the artist. She is Rosalind Nyman.

Smashing Pumpkins, mentioned in the Dec. 5 article on distributor market share, are signed to Virgin Records, which is not affiliated with WEA.

In a single review in the Nov. 5 issue of Billboard, Michael Gaffey and Pete Glenister were omitted as co-writers of "The Rhythm Of The Night" by Corona.

## Occasional Unemployment A Fact Of Radio Life

BY ERIC BOEHLERT

NEW YORK—A radio career offers the promise of close contact with the music business, high-paying jobs, and even stardom. But it also almost guarantees periodic unemployment. Thanks to format swaps, new station owners, and fickle ratings, jocks and programmers live precariously.

"It's just part of the business—a part of the business nobody likes to talk about," says the Byrd, a former KSHE St. Louis morning man who has been looking for work since the summer. "You haven't been in this business until you've been fired," adds WLEV Allentown, Pa., jock Randy Kotz.

Dismissals may be inevitable—their specter permanently lodged in the back of every industry pro's mind—but how do jocks and programmers actu-

ally deal with the termination notices, particularly when other offers don't pour in?

"Don't take it personally" is the first rule of being pink-slipped, or suddenly "on the beach," as industry slang refers to it, says the Byrd, who has been there three times during his long career. "No matter who you are, eventually this is going to happen."

Some who are out of work now, or just recently returned to the radio workforce, say a crucial combination of patience and persistence are two musts when it comes to making it through the down time.

Networking is clearly the key to getting back into the game, and few professionals network as tirelessly as those in radio. That is not only because so many job upgrades are scored over the phone, but because most realize the

day will eventually come when those gossip tidbits can turn unemployment checks into paychecks.

"Utilizing those friendships and contacts you've established over the years is the most important strategy," says Barry Mardit, who had been PD at WWWW Detroit until this past summer, when management informed him it was bringing in some new players to battle upstart format competition. "It tends to make the phone company very rich," he adds. His first month on the beach, the Byrd's phone bill topped \$2,000 as he burned up the wires regularly, checking in with PDs, consultants, GMs, and trade magazine report-

ers for possible leads and making sure his name was being tossed around for openings.

Getting the heave-ho may be a radio natural (consequently, it seems to carry less of a stigma than it does in other professions), but that doesn't seem to make the experience any less stinging.

"It was definitely a jolt," says Mardit, who helped WWWW pick up several prestigious honors during his tenure (including Marconi and Billboard Radio Awards). "Things were going so good, it never entered my mind that I'd be making an exit like that. I assumed it would be on my own accord, hopping

to something bigger."

Neither Kotz nor the Byrd saw any writing on the wall before they were shown the door, either. "Like any other form of entertainment, this is a risky business," says the Byrd.

Another inevitable part of the job search is picking up stakes and hitting the road. As some veterans note, that's fine when you're 21 or 24 years old and champing at the bit for a big break. But when broadcasters hit their 30s, 40s, and 50s, the idea of moving their families becomes a bit less appealing. Mardit, who has been in Detroit for nearly 13 years, makes it clear he will cer-

(Continued on page 93)

### MODERN ROCK SURGES IN FORMAT RATINGS

(Continued from page 12)

strength of the growing '70s-based oldies format), and adult alternative, which rose 2.0%-2.2% from the spring.

Album rock, which was up 9.1%-9.4% from the spring, had its best showing since the winter of 1993. The album rock category also includes the burgeoning album alternative format, which may account for some of the gains.

On the losing side, three other formats had their worst showings ever this quarter. While adult contemporary remains the most popular format, it was off 15.9%-15.5% from the spring and has taken a startling slide from its high of 18.7% four years ago. AC is now in danger of losing its long-held position as the top format. The gap between AC and the No. 2 format, news/talk, is the smallest it has ever been—just three-tenths of a share. Four years ago, there were 6.3 audience shares se-

parating the two formats.

Top 40, which was off 9.8%-9.6% from the spring, also was on the list of formats scoring their worst audience shares ever. The equally troubled easy listening format (1.1%-0.9%) made that list, as well.

Thanks, in part, to the baseball strike, N/T (15.4%-15.2%) had its worst book since the fall of 1992. Country, meanwhile, was off 12.9%-12.7%—its worst showing since the spring of 1992.

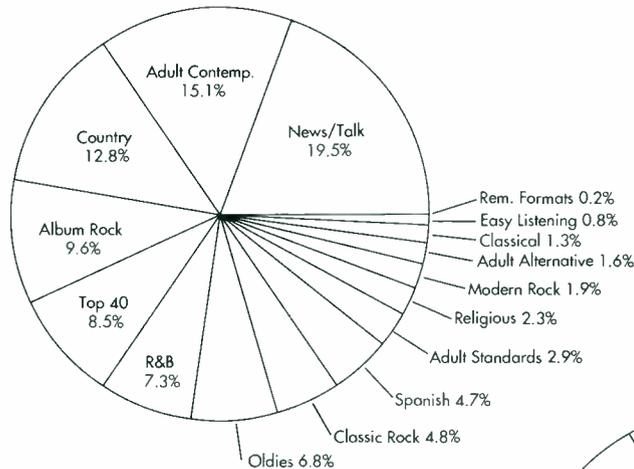
The new ratings are based on the summer 1994 Arbitron survey; they track stations in the rating company's 96 continuously measured markets, which are mostly in the top 100.

Following is a format-by-format analysis of the exclusive Billboard/Arbitron survey. The 15 formats are listed in order of 12-plus audience share.

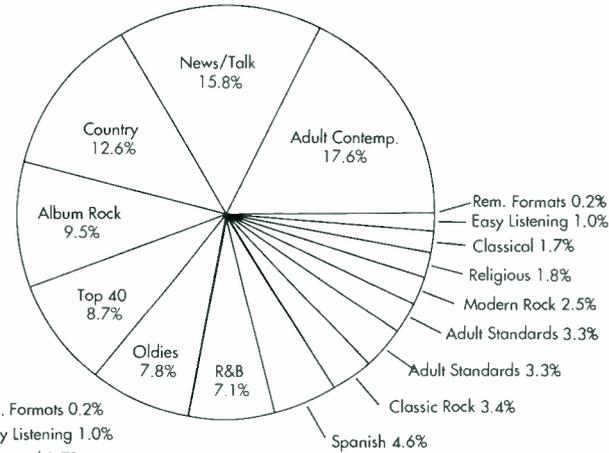
• AC was off in every demo and  
(Continued on page 93)

### FORMAT SHARE BY DAYPART SUMMER '94 ARBITRONS

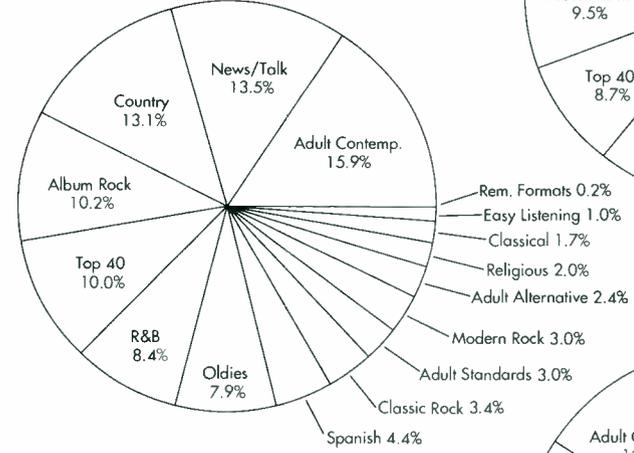
Persons 12+ Monday-Friday 6-10 a.m.



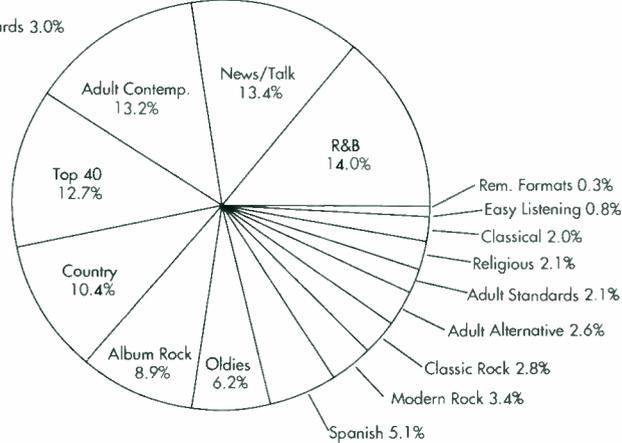
Persons 12+ Monday-Friday 10 a.m.-3 p.m.



Persons 12+ Monday-Friday 3-7 p.m.



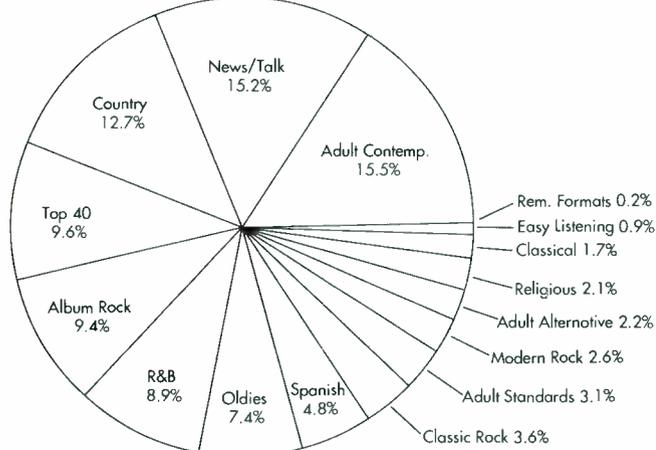
Persons 12+ Monday-Friday 7 p.m.-Midnight



Source:  
Ratings, the Arbitron Co.;  
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# SOARING TO NEW HEIGHTS

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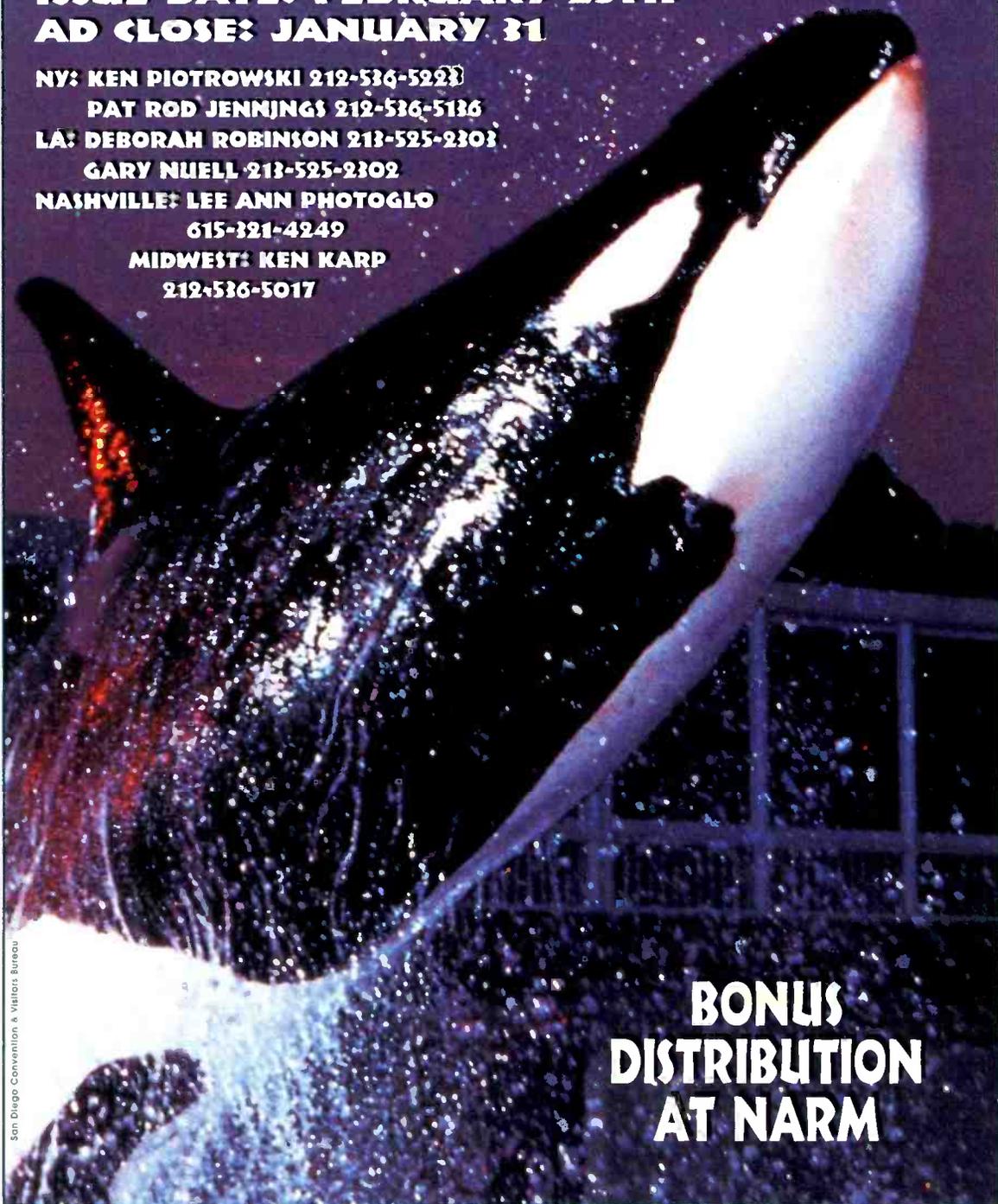
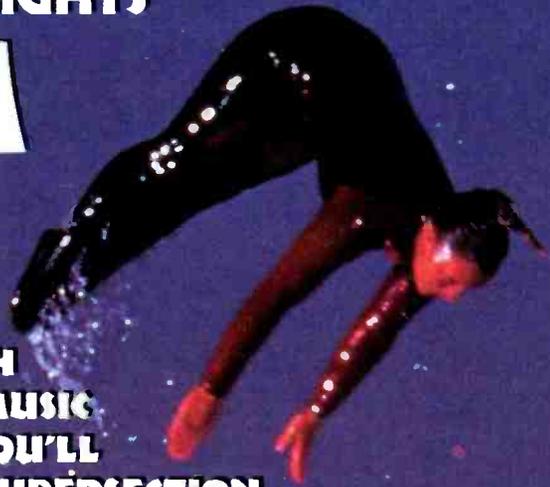
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T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ NO. 1 ★★★	
1	1	1	14	ALL I WANNA DO A&M 0702	◆ SHERYL CROW 7 weeks at No. 1
2	2	2	10	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
3	4	3	15	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
4	3	4	16	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
5	7	9	11	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
6	9	10	12	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
7	5	5	29	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO MERCURY 858 738	
8	6	8	32	IF YOU GO SBK 58165/EMI	◆ JON SECADA
9	11	12	33	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
10	8	6	20	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
11	10	7	18	LUCKY ONE A&M 0724	◆ AMY GRANT
12	12	11	17	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
13	18	20	7	WHEN WE DANCE A&M 0846	◆ STING
14	14	18	9	ALWAYS MERCURY 856 227	◆ BON JOVI
15	17	24	6	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
16	13	13	30	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
				★★★ AIRPOWER ★★★	
17	24	34	3	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
18	21	27	8	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
19	15	19	7	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
20	16	17	35	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
21	19	16	20	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
22	23	25	9	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
23	22	23	14	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
24	31	36	3	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
25	32	39	3	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
26	25	26	15	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
27	28	37	3	MISSING YOU COLUMBIA 77760	◆ STEVE PERRY
28	30	33	5	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
29	27	21	7	GET OVER IT Geffen 19376	◆ EAGLES
30	29	28	15	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
31	39	—	2	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
32	26	22	26	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
33	33	29	25	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
34	40	—	2	IN THE HOUSE OF STONE AND LIGHT MERCURY ALBUM CUT	MARTIN PAGE
35	36	32	19	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
36	34	30	13	ENDLESS LOVE COLUMBIA 77629	LUTHER VANDROSS & MARIAH CAREY
37	35	31	14	BODY & SOUL ELEKTRA 64520	◆ ANITA BAKER
				★★★ HOT SHOT DEBUT ★★★	
38	NEW ▶		1	SUN'S GONNA RISE IMPACT 54970/MCA	SASS JORDAN
39	37	35	24	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
40	RE-ENTRY		2	STORM WARNING CAPITOL ALBUM CUT	◆ BONNIE RAITT

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
2	1	—	2	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
3	2	1	6	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
4	3	2	9	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
5	5	3	12	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS
6	6	4	5	I SWEAR BLITZZ 87243/ATLANTIC	◆ ALL-4-ONE
7	9	5	12	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
8	4	7	32	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
9	7	6	7	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
10	10	9	23	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

## MODERN ROCK SURGES IN FORMAT RATINGS

(Continued from page 91)

daypart with the exception of teens, where it was inexplicably up 7.7%-8.8%. The format lost 21 outlets from the spring, more than any other format. AC now has 297 stations in the continuously measured markets, second to country's 335 outlets.

• **N/T** lost 1.6 shares in nights, most likely a direct result of the baseball strike. The format's 13.4% evening share is way off from last summer's 15% share in nights. The format also added 15 new outlets since the spring—more than any other format—giving it a total of 287.

• **Country** was off in every demo and daypart, although the losses were small in all but the 18-34 demo, where it was off 12.4%-11.9%. The format also lost six outlets from the spring.

• **Top 40** was off or flat in every demo and daypart but middays, where it experienced its typical .9-share summer jump since its primary audience was out of school and listening to the radio. Among that primary audience—teens—the format was off 3.6 shares from the spring. Top 40 has lost a total of 23.4 teen shares since the format ratings were launched five years ago.

• **Album rock**, consequently, picked up 1.3 shares in the teen demo from the spring, giving the format its best teen share ever. Album rock was up in every other demo and daypart as well.

• **R&B** was up 8.7%-8.9% 12-plus from the spring. In contrast to N/T, R&B picked up a significant .8 audience shares at night.

• **Oldies** was up slightly in every demo and daypart but middays, where it remained flat.

• **Spanish** was off 4.9%-4.8% from the spring, but picked up 12 new outlets, making it the second-biggest station gainer after N/T.

• **Classic rock** held onto its spring audience share of 3.6%.

• **Adult standards** remained flat at 3.1% of the 12-plus audience.

• **Modern rock** was up in every demo and daypart with the exception of 25-54, where it was off slightly (2.3%-2.2%). Like album rock, the format's biggest gain came from the teen demo, where it picked up .9 new audience shares.

• **Adult alternative** was up in every demo and daypart and remained the 12th most-listened-to format.

• **Religious** was up 2.0%-2.1% from the spring, with gains across the board in every demo and daypart. The addition of 11 new outlets boosted the format into a tie with album rock as fourth most-programmed format.

• **Classical** remained flat at 1.7%.

• **Easy listening** was down or flat in every demo and daypart.

For complete ratings information, see charts on this page and on page 91.

## UNEMPLOYMENT A FACT OF LIFE IN RADIO

(Continued from page 91)

tainly leave the Motor City if required. But the father of two notes, "After a number of years in a community, your roots dig a little deeper."

"It's tough to say goodbye to friends you've made," says the Byrd, a 17-year vet. But in order to survive, "you've got to have a little bit of gypsy blood in you."

Emotionally, the stretch of time between jobs can be trying, with roller-coaster-like ups and downs. "Some days are better than others. You wake up and hear something really stupid on [your old station] and go, 'Oh, God,'" says Kotz, who, after a long stretch at home after being fired from WYXR Philadelphia, is now hosting afternoon drive at WLEV. "There are anxious moments when the bills are coming in and the money's not. Unemployment has run out, and then you learn they're going to tax that unemployment."

The Byrd says it's important not to take the setbacks personally, and to stay busy—picking up part-time work or offering free consulting tips to friends—as well as to play up any positives. For the Byrd, who contributes

comedy bits to morning shows, the benefit of unemployment—besides being able to sleep past 4:30 a.m.—is getting out among regular folks and just doing some people watching. "That's the key to comedy: the power observation. You lose that trapped in a studio," he says.

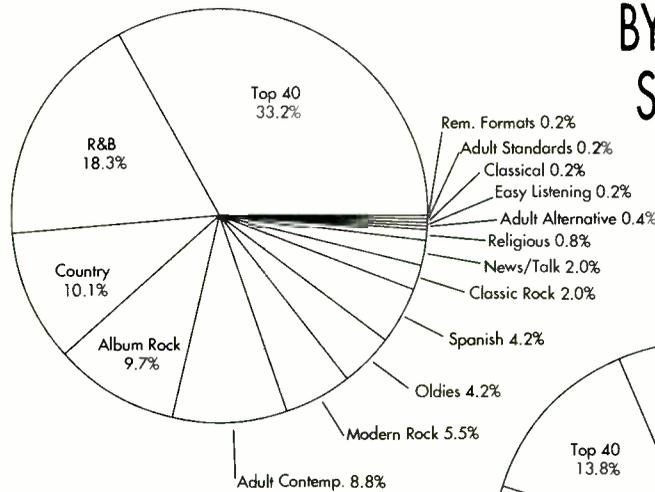
For Mardit in Detroit, his unplanned vacation has "actually been kind of neat." It's given him a chance "to get some balance back in my life... to get to know my 2-year-old daughter."

Nonetheless, Mardit, and all the others who find themselves combing "the beach," are anxious to return to their first love and utterly confident that they will. "There wasn't too much else I really want to do," says Kotz, who became frustrated with the industry during his time off but never seriously considered walking away. "My voice is what I do."

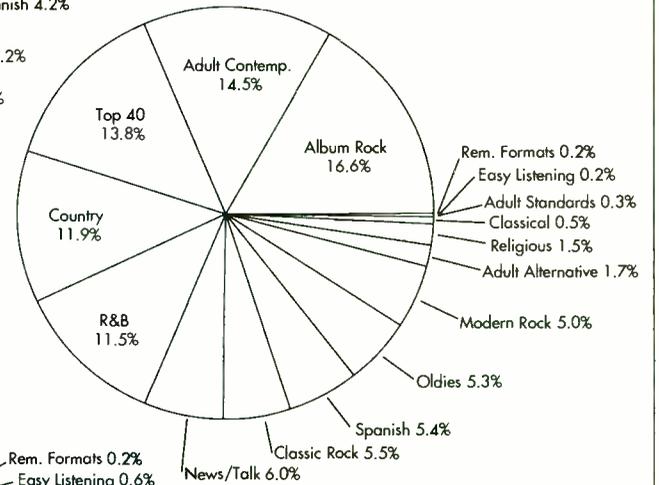
"When you do what you do for the love of it, you never think of it as a job," Mardit says. "You stick with it through the hard times. I dodged the bullets for years, and finally got hit. That's OK—we'll recover."

## FORMAT SHARE BY DEMOGRAPHIC GROUP SUMMER '94 ARBITRONS

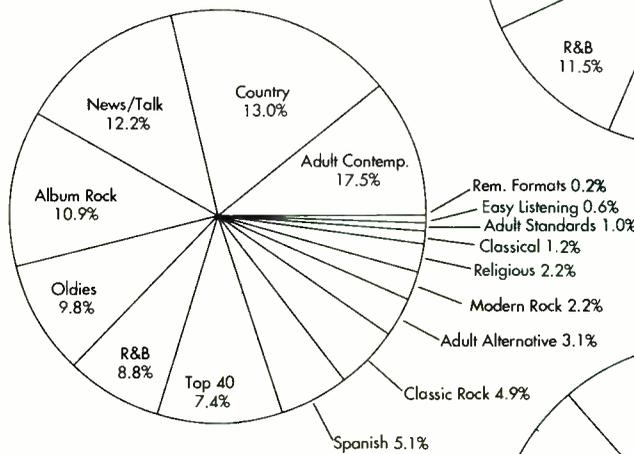
Persons 12-17 Monday-Sunday 6 a.m.-Midnight



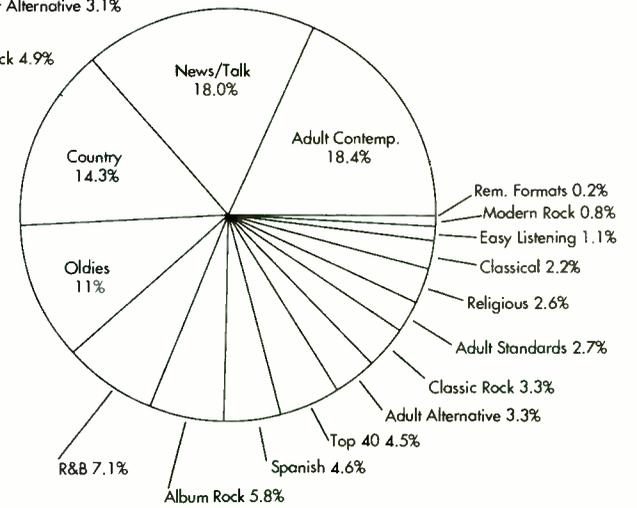
Persons 18-34 Monday-Sunday 6 a.m.-Midnight



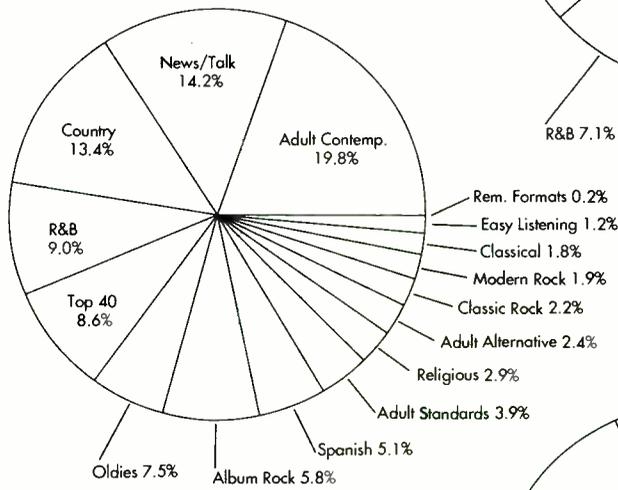
Persons 25-54 Monday-Sunday 6 a.m.-Midnight



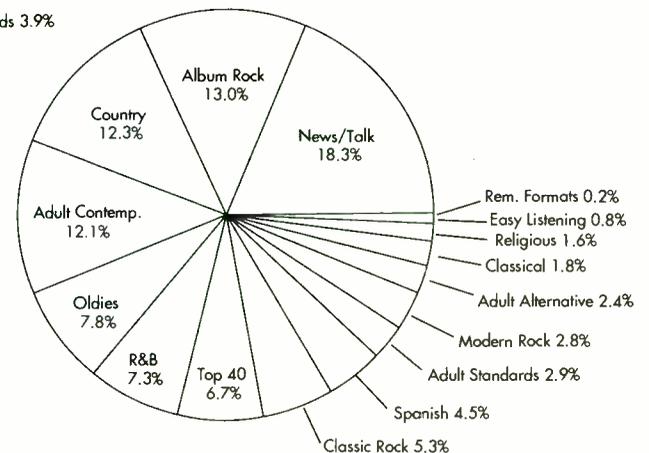
Persons 35-64 Monday-Sunday 6 a.m.-Midnight



Women 18+ Monday-Sunday 6 a.m.-Midnight



Men 18+ Monday-Sunday 6 a.m.-Midnight



Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1994, the Arbitron Co., Billboard magazine.

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## 'Tis The Season For Charity; Ozzy To Host Tribute Supper

LOS ANGELES—The holidays are a time for giving, and radio stations, too, are catering to the needs of those less fortunate by offering a slate of holiday promotions intended to benefit various charities and organizations.

KSCA Los Angeles teamed with the Hard Rock Cafe for its "FM 101.9 Unwrapped Concerts," with gifts going to the Toys For Tots Foundation. The shows, scheduled for the Los Angeles Hard Rock Cafe Dec. 1 and the Newport Beach, Calif., Hard Rock Cafe Dec. 2, featured performers such as **Lowen & Navarro, the Wild Colonials, dada, and Dillon O'Brian.** Admission was a new unwrapped toy.

The station is also sponsoring toy drop-off boxes at local clothing re-

WPOC Baltimore sponsored the Kennedy Krieger Institute's Teddy Bear Breakfast With Santa, which is part of the city's Festival Of Trees celebration. Children between the ages of 3 and 10 were invited to bring their teddy bears and parents to the Cow Palace at the Maryland State Fairgrounds for a teddy bear parade, followed by a buffet breakfast. Santa arrived from the North Pole via helicopter. Those who brought a new toy for the station's "One New Toy" campaign received \$1 off admission.

WPOC listeners could also drop off a new toy at any of the 19 Baltimore-area Fairlanes Bowling Centers before Dec. 20. The toys will be distributed to various homeless shelters.

Additionally, on Dec. 4 WPOC was scheduled to host a new-toy party where children could learn the latest country line dances, have their faces painted, and get their pictures taken with Santa.

### IDEA MILL: DINNER WITH OZZY

Hard rocker **Ozzy Osbourne** has invited eight radio contest winners to his home in England Dec. 10 for a dinner to celebrate the success of "Nativity In Black: A Tribute To Black Sabbath," which was released on Columbia. WAXQ New York, KNAC Los Angeles, WXTB Tampa, Fla., and KISW Seattle are co-sponsoring the event with Columbia and Concrete Marketing. At the dinner, there will be a global Internet hook-up so that listeners who didn't win the trip can ask Osbourne questions.

Following a morning-show bit on KFMB-FM (Star 100.7) San Diego, in which listeners gave their support for a male cheer team to complement the Charger girls, morning team **Shawn Ireland** and **Donna Davis** held auditions for the newly formed "Shawn & Donna's Star 100.7 Charger Guys." Seven men were picked for the 1994 season. The team debuted at the station's pregame tailgate party Nov. 27.

WKQI (Q95) Detroit held its ninth annual "Polkafest" to benefit Children's Hospital of Michigan. **The Polish Muslims**, who turn popular hits into polka parodies, were the featured entertainment.

KNOX Grand Forks, N.D.'s street party and silent auction raised more than \$12,000 for the Troy Aikman Foundation. CMT's 45-foot video truck, "The CMT Dance Ranch Truck" (Billboard, May 14), was on hand to display the latest country videos. **Shenandoah** bassist **Ralph Ezell** presented the foundation with 100 stuffed animals donated by CMT.

WNNX (99X) Atlanta is gearing up to build a home for a needy family, funded by its "Live X For Humanity" compilation CD. Net proceeds from the disc, which features **Lenny Kravitz, Cracker, and Crash Test Dummies**, were donated to Habitat For Humanity. The music on the CD was culled from the station's "Live X" acoustic concert series.

WYNY New York says its \$1,000 song of the day contest is its most successful promotion to date. A toll-free

(Continued on page 96)

## 'Fifty Plus' Host Marvin Shakes Up KIEV L.A. Late Bloomer Dismisses 'Geritol Generation' Myth

IT'S NEVER TOO LATE to learn the ins and outs of radio broadcasting. Just ask Lou Marvin, who began his first job hosting a talk show at the tender age of 72.

The energetic radio host just concluded a five-week trial run of "Fifty Plus," a talk show targeted directly at the fastest-growing demographic in the U.S.—senior citizens. The show, which aired weekly Nov. 2-30 on KIEV Los Angeles, was hosted by one of the oldest men on radio.

"There are 63 million of us here," says Marvin. "We buy 43% of all the domestic new cars and own 70% of all the money in the banks. Our combined personal income is more than \$800 billion."

Despite those impressive numbers, senior citizens remain the most under-represented age group on radio, Marvin says.

"None of the talk shows focus on the interests and problems of people over 50," says Marvin. "There's lots of issues that concern us."

Marvin dismisses the "Geritol Generation" stereotype, which he says misrepresents senior citizens, portraying them as stubborn folk who are resistant to change.

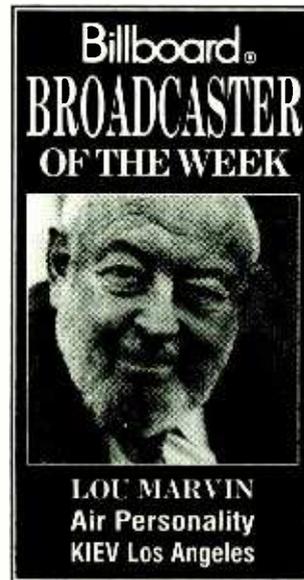
"There is a traditional bias against people over 50," he says. "There is an age-old myth that people over 50 continually drive the same make of car, eat the same brand of cereal, and buy the same brand of soap. That's just hogwash."

Frustrated over the lack of gray-minded banter on radio, Marvin decided to create his own show aimed at the senior set.

Before taking the idea for the show to a large-market station, Marvin decided to test the airwaves on brokered-programming station KIEV, which charges \$800 per hour for the Wednesday night slot. It's an investment that the senior host is banking on.

Marvin says he hopes the weekly, hourlong paid broadcasts will attract the attention of the 50-plus audience, as well as programmers in the Los Angeles N/T market.

The five total hours of broadcast time are being edited into a one-hour tape to be presented to several local and national talk stations early this month. Marvin plans to take tapes of the show's trial run to Los Angeles outlets KFI, KABC, and KMPC.



Advertisers on the initial broadcasts ranged from auto dealerships to national pharmaceutical companies, as well as the Denny's restaurant chain.

Topics that Marvin hopes to explore on coming programs include euthanasia, senior discounts, pensions, forced retirement, and grandchildren.

The desire to enter radio was not necessarily a strong one, says Marvin, who started in journalism in 1935 at age 13.

"To me, talk shows are just another phase of journalism," he says. "It's just another thing to explore."

Marvin is well-known for several of his upstart publishing operations. In 1951 he founded the advertising trade Media Agencies Clients, which is now known as Adweek. He also founded the Eurail Guide in 1971, which has become a virtual bible for travelers abroad.

After his run in print journalism, Marvin decided that the time was right to make the leap into radio.

"My main concern was my voice," he says. "Interviewing on-air is considerably different. On talk radio, the questions come off the hat. No amount of planning can prepare you for the impromptu responses. I'm still learning to deal with that."

Whether or not "Fifty Plus" finds a permanent home on radio, Marvin says that the effort was necessary and long overdue.

"It's a matter of finding a need that no one else is filling, and doing it first," says Marvin. "That's the philosophy that carried me through two successful businesses. Maybe I'll hit gold with this. I'll never know until I try."

BRETT ATWOOD



by Carrie Borzillo

tailers.

WKRQ (Q102) Cincinnati has joined forces with three local retailers and restaurants for its "Neighbors In Need" program. Listeners are invited to send a postcard with a request for a needy friend or neighbor. The station is seeking to help 25 families through Dec. 23.

KSSK-FM Honolulu teamed with a supermarket chain to bring a listener the "1994 Christmas Shopping Of The Rich And Famous." The winner is entitled to a one-day \$10,000 shopping spree, broken down into ten \$1,000 certificates good at selected client retail outlets. The prize package also includes a limo ride, lunch, dinner, and a night at the Hyatt Regency Waikiki.

WAXX Eau Claire, Wis., hosted a "Turbo Turkey Surfing" event at a supermarket, in which frozen turkeys were dressed in beach wear, strapped to skateboards, and sent down a ramp. The turkeys that survived the ride and crossed the finish line were given to listeners, and a second turkey was donated to the Eau Claire Salvation Army Food Pantry.

KYSR Los Angeles and crosstown KXEZ each gave listeners who couldn't afford to jet home for Thanksgiving an offer to fly one way from L.A. to San Francisco for \$9.97 between Nov. 24-26, courtesy of Shuttle By United. Net proceeds were donated to the Weingart Center, a nonprofit organization set up to help the homeless.

Crosstown KIIS hosted its fifth annual "KIIS Hunger Goodbye" radiothon and food drive to benefit the Los Angeles Regional Food Bank. Afternoon jock **the Nastyman** vowed to stay on the air until a 20-foot moving van was filled with food.

## TO OUR READERS

Washington Roundup is on vacation. It will return next week.

## SW's Rudel To Program Classic FM

BY HEIDI WALESON

NEW YORK—Anthony Rudel believes that a new kind of classical radio will entice a generation of "disenfranchised 30-plus" listeners. Rudel, who recently was appointed VP, classical programming for SW Networks (Billboard, Nov. 26), is charged with developing programming for "Classic FM U.S.," a 24-hour, commercial classical music network that the new Sony Software-Warner Music Group venture hopes to launch in April 1995.

"I'm not doing classical radio—I'm doing radio that plays classical music," says Rudel. The new VP has roots in the classical world—the son of conductor Julius Rudel, he has been VP of programming for WQXR New York and publisher of Classic CD magazine—but he is looking to popular radio formats for ideas. Classic FM U.S., he says, will present "music for your lifestyle," with fast-paced pieces, weather, and time checks in the morning, dinner concerts, and maybe the rhapsodic "Song To The Moon" from Dvorak's

opera "Russalka" at bedtime.

Programming will be flexible enough to allow a new hit record to be worked into regular rotation. Jocks will be young-sounding, and on-air appearances by artists will be styled like rock act interviews rather than musicological pronouncements by famous European conductors.

"We have great artists for this, people who can make it fun," Rudel says. "I can see Dawn Upshaw, Thomas Hampson, or Yo-Yo Ma co-hosting a show."

Rudel wants his network to be entertaining rather than educational. There will be less talk, for example. "If you can't introduce a piece in under 15 seconds, it's not worth introducing," he says. He also will play sections or movements of works rather than insisting on complete performances, juxtaposing pieces that sound right together.

Certain kinds of contemporary music will also have a place: "I might stick a chorale from a Bach cantata between pieces by Steve Reich and Philip

Glass," he says. "Whatever makes sonic sense. I want people to get into the sound."

The sales of "Chant" and Michael Nyman's soundtrack to the movie "The Piano" indicate that people are into classical music, as does the success of SW's collaborating British network, the 2½-year-old Classic FM UK, which Rudel says has a listenership of 8 million, many of them young and affluent. Rudel will be working closely with Classic FM UK, especially on promotion ideas. Advertisers, he says, have discovered that classical music, which is both classy and accessible, sells products.

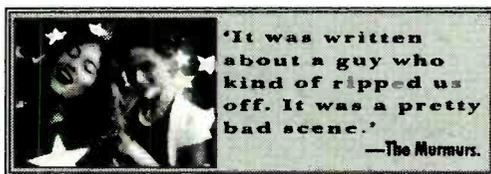
Rudel's snappy programming strategy recalls that of WNCN, the once-classical New York radio station that converted to hard rock in December 1993. But Rudel sees a fundamental difference. "WNCN did it wrong," he says. "They took a Tiffany product and put it in a Woolworth bag. Our jocks won't say, 'Take it away, Johann.' They will say, 'Now, here's Beethoven.'" Short and sweet.

**D**ON'T LET THE SWEET sounds of Heather Grody and Leisha Hailey—the Murmurs—fool you. They say that their kiss-off to a no-good chump, "You Suck" (MCA), which is No. 26 on the Modern Rock Tracks chart, comes straight from the gut.

"It's actually a real song. Some people think it's a novelty song, which is weird because it wasn't written that way at all," says Hailey. "It's a serious song. It was written about a guy that Heather and I both... I don't know, who kind of ripped us off emotionally and financially, and all that kind of stuff. It was a pretty bad scene."

Pressed for more details about the cad, the two begin to curl up. "We don't want to give out too much information," Grody demurs. What they will allow is that the guy in question lives in New

York, but the 22-year-old singers did not know him while they were students together at New York's American Academy Of Dramatic Arts. Did he hurt them both? Yes, says Grody, "because we're best friends, so you hurt one, you hurt us both."



"It was written about a guy who kind of ripped us off. It was a pretty bad scene."  
—The Murmurs.

Couldn't "You Suck" be taken as a bit of an anti-male slap? "It's not anti-anything," Grody says. "It's just an [emotional] release. It's about overcoming and making it through, getting through the

roughness of a situation and going on."

Now, says Hailey, radio airplay is helping to spread that message of empowerment. "It's like reliving itself every time ['You Suck'] gets played on the radio. Every time anybody hears it, they relive that moment [when] it was written. You get housewives and stuff calling in, dedicating it to..."

"To their husbands," Grody jumps in. "And they love their husbands, you know, but..."

Hailey adds, "One lady dedicated it to her cable company because they shut her cable off. You know, stuff like that. It helped us; now [the song's] moving on to help other people."

So, years from now folks may be handing "You Suck" down to their children in times of duress? "Exactly," the Murmurs answer, giggling in unison.

Billboard® FOR WEEK ENDING DECEMBER 10 1994

# Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				***No. 1***	
1	1	1	17	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
2	2	3	6	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	TOM PETTY WARNER BROS.
3	5	5	6	BLIND MAN BIG ONES	AEROSMITH Geffen
4	4	6	9	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
5	3	2	12	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
6	6	7	7	A CONSPIRACY AMERICA	THE BLACK CROWES AMERICAN/REPRISE
7	7	4	8	GALLOWS POLE NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	JIMMY PAGE & ROBERT PLANT ATLANTIC
8	8	9	12	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
9	10	11	11	SELF ESTEEM SMASH	OFFSPRING EPITAPH
10	12	14	4	SYMPATHY FOR THE DEVIL "INTERVIEW WITH THE VAMPIRE" SOUNDTRACK	GUNS N' ROSES Geffen
11	11	12	6	COVER ME CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
12	14	17	6	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
13	13	10	16	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
14	16	15	7	OUT OF TEARS VOODOO LOUNGE	ROLLING STONES VIRGIN
15	9	8	8	GET OVER IT HELL FREEZES OVER	EAGLES Geffen
16	NEW ▶	1		BETTER MAN VITALOGY	PEARL JAM EPIC
17	18	18	34	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
18	15	13	8	I AM I PROMISED LAND	QUEENSRYCHE EMI
19	17	16	4	TREMOR CHRIST VITALOGY	PEARL JAM EPIC
20	39	—	2	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
21	21	31	3	NEED YOUR LOVIN' BUST A NUT	TESLA Geffen
22	32	34	4	ALBATROSS DELIVERANCE	CORROSION OF CONFORMITY COLUMBIA
23	28	35	4	A MURDER OF ONE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
24	19	20	20	HOLD MY HAND CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
25	NEW ▶	1		WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
26	36	—	2	MOTHERLESS CHILD FROM THE CRADLE	ERIC CLAPTON DUCK/REPRISE
27	24	30	5	CAN'T EVEN TELL "CLERKS" SOUNDTRACK	SOUL ASYLUM COLUMBIA
28	33	33	4	PLOWED ROTTING PINATA	SPONGE CHAOS
29	23	22	8	SOMETHING'S ALWAYS WRONG DULCINEA	TOAD THE WET SPROCKET COLUMBIA
30	NEW ▶	1		YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
31	25	26	7	DON'T FOLLOW JAR OF FLIES	ALICE IN CHAINS COLUMBIA
32	26	27	16	BASKET CASE DOOKIE	GREEN DAY REPRISE
33	22	21	9	DANCE NAKED DANCE NAKED	JOHN MELLENCAMP MERCURY
34	34	—	2	LOST FOR WORDS THE DIVISION BELL	PINK FLOYD COLUMBIA
35	29	32	6	CEILING ROYAL JELLY	ROYAL JELLY ISLAND
36	27	28	22	COME OUT AND PLAY SMASH	OFFSPRING EPITAPH
37	38	39	3	TRAIN OF CONSEQUENCES YOUTHANASIA	MEGADETH CAPITOL
38	31	24	15	YELLOW LEDBETTER	PEARL JAM EPIC
39	37	37	3	BAD ATTITUDE SHUFFLE STILL CLIMBING	CINDERELLA MERCURY
40	RE-ENTRY	2		PUSH SILVER	MOIST CHRYSALIS/EMI

Billboard® FOR WEEK ENDING DECEMBER 10, 1994

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				***No. 1***	
1	2	2	9	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/Geffen
2	4	8	3	BANG AND BLAME MONSTER	R.E.M. WARNER BROS.
3	1	1	11	ZOMBIE NO NEED TO ARGUE	THE CRANBERRIES ISLAND
4	5	5	9	DOLL PARTS LIVE THROUGH THIS	HOLE DGC/Geffen
5	3	3	9	LANDSLIDE PISCES ISCARIOT	SMASHING PUMPKINS VIRGIN
6	7	12	6	BUDDY HOLLY WEEZER	WEEZER DGC/Geffen
7	6	4	17	INTERSTATE LOVE SONG PURPLE	STONE TEMPLE PILOTS ATLANTIC
8	11	11	14	SEETHER AMERICAN THIGHS	VERUCA SALT DGC/Geffen
9	8	6	13	SUPERNOVA WHIP-SMART	LIZ PHAIR MATADOR/ATLANTIC
10	19	—	2	WHEN I COME AROUND DOOKIE	GREEN DAY A&M/REPRISE
11	13	16	11	SUPERSONIC DEFINITELY MAYBE	OASIS EPIC
12	9	14	10	SWEET JANE NATURAL BORN KILLERS	COWBOY JUNKIES TVT/NOTHING/INTERSCOPE
13	12	19	5	GIRL, YOU'LL BE A WOMAN SOON PULP FICTION SOUNDTRACK	URGE OVERKILL MCA
				***AIRPOWER***	
14	35	—	2	BETTER MAN VITALOGY	PEARL JAM EPIC
15	10	7	12	WELCOME TO PARADISE DOOKIE	GREEN DAY REPRISE
16	15	9	19	SELF ESTEEM SMASH	OFFSPRING EPITAPH
17	21	23	4	21ST CENTURY (DIGITAL BOY) STRANGER THAN FICTION	BAD RELIGION ATLANTIC
18	17	13	12	WHAT'S THE FREQUENCY, KENNETH? MONSTER	R.E.M. WARNER BROS.
19	14	10	16	FEEL THE PAIN WITHOUT A SOUND	DINOSAUR JR. SIRE/REPRISE
20	20	22	17	I ALONE THROWING COPPER	LIVE RADIOACTIVE/MCA
21	25	36	3	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
22	26	26	19	FELL ON BLACK DAYS SUPERUNKNOWN	SOUNDGARDEN A&M
23	28	25	4	COVER ME TUESDAY NIGHT MUSIC CLUB	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
24	30	34	3	YOU SUCK THE MURMURS	THE MURMURS MCA
25	29	24	4	LOOKING FOR A SONG HIGHER POWER	BIG AUDIO COLUMBIA
26	36	—	2	HALAH SHE HANGS BRIGHTLY	MAZZY STAR CAPITOL
27	24	20	8	MY WAVE SUPERUNKNOWN	SOUNDGARDEN A&M
28	32	31	23	BASKET CASE DOOKIE	GREEN DAY REPRISE
29	31	39	22	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
30	16	17	4	TREMOR CHRIST VITALOGY	PEARL JAM EPIC
31	22	21	6	THE WHOLE WORLD LOST ITS HEAD RETURN TO THE VALLEY OF THE GO-GO'S	GO-GO'S I.R.S.
32	23	27	5	A CONSPIRACY AMERICA	THE BLACK CROWES AMERICAN/REPRISE
33	34	32	6	THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC	AIMEE MANN IMAGO
34	NEW ▶	1		SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	THE FLAMING LIPS WARNER BROS.
35	NEW ▶	1		EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
36	NEW ▶	1		VOODOO LADY CHOCOLATE AND CHEESE	WEEN ELEKTRA
37	33	30	14	GOOD ENOUGH FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN ARISTA
38	NEW ▶	1		CORDUROY VITALOGY	PEARL JAM EPIC
39	40	29	18	FADE INTO YOU SO TONIGHT THAT I MIGHT SEE	MAZZY STAR CAPITOL
40	NEW ▶	1		GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA



# HITS! IN TOKIO

- Week of November 20, 1994
- Space Cowboy / Jamiroquai
  - All I Want For Christmas Is You / Mariah Carey
  - Secret / Madonna
  - How Far / Dee C. Lee
  - Always / Bon Jovi
  - When We Dance / Sting
  - Get Over It / Eagles
  - All I Wanna Do / Sheryl Crow
  - Where Is The Feeling / Kylie Minogue
  - Free / Carroll Thompson
  - Tomorrow Never Knows / Mr. Children
  - Blind Man / Aerosmith
  - Hungah / Karyn White
  - Baby Come Back / Pato Banton
  - Turn The Beat Around / Gloria Estefan
  - Endless Love / Luther Vandross & Mariah Carey
  - Trouble / Shampoo
  - Turn Your Love Around / Bill Champlin
  - At Your Best (You Are Love) / Aaliyah
  - Best Of My Love / C. J. Lewis
  - I'll Make Love To You / Boyz II Men
  - What's The Frequency, Kenneth? / R.E.M.
  - Sorotobu Kataomoi / Pas de Chat
  - Body And Soul / Anita Baker
  - Brazilian Love Affair / Shakatak
  - Un Homme Et Une Femme / Clementine
  - Heaven Help / Gerry Deveaux
  - Luv Connection / Tei Towa
  - I Get The Job Done / Brigitte McWilliams
  - How Do You Stop / Joni Mitchell
  - Love Is All Around / Wet Wet Wet
  - Make It Easy On Yourself / Amar
  - Viva La Megababes / Shampoo
  - Mathar / Indian Vibes
  - La La (Means I Love You) / Swing Out Sister
  - If I Only Knew / Tom Jones
  - Bird Of Paradise / Izit
  - Na Estrada / Marisa Monte
  - The Strangest Party (These Are The Times) / INXS
  - Yumeno Nakade Aerudeshou / Takano Hiroshi
  - Dis Is Da Drum / Herbie Hancock
  - Biggest Part Of Me / Take 6
  - Circle Of Life / Elton John
  - About A Girl / Nirvana
  - When We're Makin Love / Opaz Featuring Ray Hayden
  - Da. Yo. Ne / East End X Yuri
  - Africa's Inside Me / Arrested Development
  - Good Times / Edie Brickell
  - Make It Right / Lisa Stansfield
  - Can I Stay With You / Karyn White

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



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 500 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

## WLUP Host Sues Sister Station Jock; Dates Set For Radio Seminar & Awards

**F**ORMER CHICAGO BEAR and sometime WLUP Chicago fill-in host **Keith Van Horn** has filed a \$5.03 million defamation lawsuit against **Man-cow Muller**, morning man at WLUP sister station WRCX.

Van Horn claims that Muller "fabricated" a story about the former Bear stalking and "brutalizing" Muller and threatening his life. Muller allegedly spent the morning of Nov. 11 talking repeatedly about the alleged incident on the air.

According to the suit, Muller's comments about Van Horn allegedly included the following: "I believe this thing is going to end with violence... If they find my body in a sewer in the next 24 hours, somebody say it could be Van Horn. The man is nuts."

Muller had already been suspended for a day after talking about Van Horn on the air (Billboard, Nov. 26).

The suit also names WRCX, parent Evergreen Media, and Muller's sidekick, **Irma Blanco**. WRCX GM **Mike Fowler** had no comment.

### SEMINAR DATES SET

We're pleased to announce that the dates have been set for the 1995 Billboard/Airplay Monitor Radio Seminar and Awards. The event will be held Oct. 12-14 at the New York Marriott Marquis hotel in Times Square. Once again, the annual Radio Awards will wrap up the three-day event.

Look for more details in the coming months. In the meantime, save those dates!

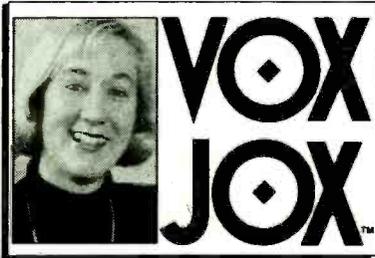
We're also excited to announce that **WSM-AM-FM** Nashville MD **Wade Jessen** has been named coun-

try charts manager at Billboard. He will start before the end of the year.

### PROGRAMMING: CHICAGO SHUFFLES

**Monica Starr** joins **WJPC** Chicago as PD Dec. 19. Starr, who replaces **Jay Michaels**, previously was programming assistant and midday host at sister **WPEG** Charlotte, N.C. **WJPC MD Jay Alan** adds APD stripes.

At **WPEG**, **Andre Carson** takes over as PD, replacing **Michael Saunders**. Carson arrives from **WWDM** Colum-



by **Phyllis Stark**  
with reporting by **Eric Boehlert**  
and **Brett Atwood**

bia, S.C., where morning man **Curtis Wilson** becomes interim PD.

**WLUP** Chicago PD **Dave Logan** exits and has not been replaced.

**KCNR/KVRI/KLZX** Salt Lake City OM **Brian Casey** exits for the PD job at **WYSY** Chicago last held by **Mike Dirkx**, now at **KXL-AM** Portland, Ore.

Adult standards **WAIT** Chicago flips from **ABC/Satellite Music Network's** "Stardust" format to Westwood One's "AM Only" format, giving the WW1 format affiliates in seven of the top 10 markets.

Former **KSFO/KYA** San Francisco

OM/PA **Bob Hamilton** joins **KYLD/KYLZ** (Wild 107) San Francisco/Monterey, Calif., as PD, replacing **Rick Thomas**.

**KACE** Los Angeles and simulcast partner **KABE** (formerly **KAUV**) Riverside, Calif., have dropped the syndicated **Tom Joyner** morning show.

**KMGX** Los Angeles, which simulcasts country **KIKF** Anaheim, Calif., changes calls to **KYKF**.

**WCGY** Boston flips to the calls **WEGQ** to go with its new "Eagle" handle.

**KPSN** Phoenix flips from oldies "Sunny 97" to '70s pop as "K-Hits 96.9." VP/GM **Buz Powers** and PD **Joel Grey** remain. The station has applied for the new calls **KCHT**. Public affairs director **Phil Abbott** adds afternoon duties, replacing **Steve Goddard**, who exits. Also exiting are morning team **Danny Davis** and **Pat Powers**, as well as overnigher **Jeff Knight**. They have not been replaced.

**Jan Jefferies** joins **Burkhart/Douglas & Associates** as executive VP/operations, replacing **Don Benson**, now with **Jefferson-Pilot Communications**. Jefferies, who's been running his own consultancy for the last two years, brings his clients with him to **B/D & A**.

**KCXL** Kansas City, Mo., which had been silent, returns to the air with an oldies format.

**KKYX/KDIL/KCYY** San Antonio, Texas, OM **Scott Huskey** assumes PD duties at **KKYX** in the wake of **Carl Becker's** exit for **WKIK** Richmond, Va.

**TK Communications** has sold its **WHOO/WHTQ** Orlando, Fla., to **Granum Communications**, owner of crosstown **WMMO**, for \$11.5 million. **WMMO** GM **Mark Warlaumont** adds those duties at **WHOO/WHTQ**, replacing **Kevin O'Grady**. Granum begins operating the stations immediately under a local marketing agreement, and picks up the syndicated **John Boy & Billy** morning show on **WHTQ** beginning Dec. 15. They replace **Bob Rhoades**, who will move to another air shift. **WHTQ** PD/afternoon jock **J.T. Stevens** comes off the air. **WMMO** consultant **Fred Jacobs** adds those duties at **WHTQ**.

In an effort to eliminate competition between the FM stations, **Warlaumont** says **WHTQ's** classic rock format will "pick up the tempo" by eliminating songs like "Tiny Dancer" and "Desperado."

Country **WONE-AM** Dayton, Ohio, is stunting with an all-**Frank Sinatra** format to promote a switch to adult standards this week. The station will use **WW1's** "AM Only" except for drive times, when it will be local. Morning man **Bucks Braun** remains. Sports host **Lyle Stieg** will host afternoons. Longtime **WHIO** Dayton morning man **Lou Emm** is handling **WONE's** voice work.

**AC WKOL** Albany, N.Y., is programming all-Christmas music pending a format change to classical Dec. 25. The station has applied for new call letters **WBKK** and will be called "W-Bach." **Neal Hunter**, one of the station's new owners, is also PD.

**WLWZ-FM/WLYZ** (Z103) Greenville, S.C., flips from R&B to modern rock "103X." The old staff is out, including **Wayne Walker**, who be-

## newsline...

**STEVE SHEPARD**, GM of **KLDE** Houston, is retiring. **David Field**, VP of operations for parent **Entercom**, is looking for a replacement.

**PETER NEWMAN**, PD at **KING-FM** Seattle, adds GM duties for **KING-AM-FM**, replacing **Jack Swanson**, now at **KGO** San Francisco.

**PERRY MICHAEL SIMON** is upped from the GM job at **Jarad Broadcasting's** **WWCP** Albany, N.Y., to the company's corporate office in **Garden City, N.Y.**, as executive in charge of corporate development and legal affairs. **Jedl Morey** is now managing **WWCP** and new sister station **WTRY-FM**. Also, **Ted Utz** is out as GM of **Jarad's** **WIBF** Philadelphia. **LSM Joe Ruyak** is interim station manager.

**BILL STRUCK**, GM at **KIDZ/KCPX/KUMT/KMXP** Salt Lake City, joins **KHEY-AM-FM/KPRR** El Paso, Texas, for the station manager duties last held by **Harv Alan**, now with **DeMers Programming**.

**WARREN MAURER** has been named executive VP/COO of **Shadow Broadcast Services'** radio group. He has been with **Group W Radio** for 37 years, most recently as VP/development and previously as VP/GM for flagship station **WINS** New York.

**P. CRAIG TURNER**, president/CEO of **TM Century Inc.**, has resigned after seven years with the company.

**JOHNNY BIGGS** joins **Westwood One** in the newly created position of VP of the international division. **Biggs** previously was VP at **Radio Express**.

**STATION SALES:** **WQUL** Griffin, Ga., from **Design Media Inc.** to **Radio One Inc.**, for \$4.5 million; **WDWG** (formerly **WGCC**) Mobile, Ala., from **Wescom Inc.** to **Capitol Broadcasting Co.**, for \$3.3 million.

comes OM at local sister station **WJMZ**. The new **WLWZ/WLYZ** PD/MD is **Rick Schmidt** from **WKTK** Gainesville, Fla.

Oldies **KJBO** Albuquerque, N.M., flips to the **Associated Press'** all-news format as part of a new **LMA** with crosstown classical outlet **KHFM**. **KHFM** will file to purchase **KJBO** this month.

**WOMG-AM** Columbia, S.C., flips from a simulcast of oldies **WOMG-FM** to **AP's** all-news format. Both **WOMG-AM** and **FM** are being programmed under an **LMA**, pending their sale to crosstown **WTCB**.

**Ken Wall**, PD at **KMKV** Little Rock, Ark., adds acting PD duties at local sister station **KSSN** in the wake of **Joe Logan's** recent departure.

**KEZQ** Little Rock production director/midday host **Sonny Victory** is upped to PD/afternoon jock, replacing **Mark Pollitt**, now at **WMIY** Greenville, S.C.

**KSMG** San Antonio, Texas, overnigher **Joel Dearing** joins **WLMX** Chattanooga, Tenn., for PD duties, replacing **Bill Burkett**, now at crosstown **WFXS**.

### GUERRA'S IDEA 'CATCHES' ON

Former **KLAC/KZLA** Los Angeles director of operations and programming **Bob Guerra** has developed a new format, "the Catch," which he plans to

market to stations across the country through his **Westlake Village, Calif.**, company. An acronym for adult country hits, "the Catch" targets the disenfranchised 35-plus audience with a mix of currents and oldies, based on the premise that older country listeners are interested in hearing more than just country oldies. **Guerra** says the format, which he plans to tailor for each client, can be as current-driven as the individual market dictates.

### PEOPLE: MURPHY JOINS CMA BOARD

**Tim Murphy**, VP of programming for **KZOK/KMPS** Seattle, has been elected to the **Country Music Assn.'s** board of directors for a two-year term. **Murphy** also was appointed chairman of the **CMA's** radio committee.

Former **KHFI** Austin, Texas, MD/midday jock **Carey Edwards** joins **KISN-FM** Salt Lake City in the same capacity. He replaces former MD **Jim Morales**, who is now PD, and former PD/midday host **Dain Craig**, now at crosstown **KSFI**. **KISN** swing jock **Brandon Young** is upped to late-nights, replacing **Todd Carlson**, now production director at crosstown **KKAT**. Also, P/T jock **Barbara Thomas** is upped to overnights.

**KOST** Los Angeles swing-shifter **Jim Rondeau** joins crosstown **KCBS-FM** for afternoons, replacing **Bob Guerra**.

## Stations Fight For Xmas Tag Holiday Concert Term In Dispute

**NEW YORK**—The battle between rival radio stations over acoustic holiday concerts is heating up here. **Shamrock Broadcasting's** top 40 **WHTZ** (Z100) issued a cease and desist letter Nov. 28 to **Jarad Broadcasting's** **WDRE** Long Island, N.Y., demanding that the latter stop using the term "Acoustic Christmas" to refer to its holiday show.

**WHTZ** is claiming prior use of the term, since station staffers have been using it on the air for 60-90 days, according to VP/GM **Alan Goodman**. **WDRE** contends that it used the term last year for its holiday concerts at both **WDRE** and sister station **WIBF** Philadelphia.

**Z100** VP/GM **Alan Goodman** calls it a "marvelous coincidence" that **WDRE** would begin using the term again just as **Z100's** show approached and the station began promoting it heavily on the air.

**Goodman** says the C&D was served because **Z100** has an "obligation to defend" its use of the term. "All it will do is just create some confusion among our Long Island listeners," he says of **WDRE's** similarly ti-

tled show.

**Jarad** executive and chief counsel **Perry Michael Simon** disputes **Goodman's** claim and says, "We will continue to use the name 'Acoustic Christmas.' It's such a generic name anyway... I don't think there is any likelihood of confusion between the two shows.

"As I pointed out in our response" to **Shamrock**, **Simon** says, "you can tell the two apart because we're the ones without **Bon Jovi**."

**Z100's** show is scheduled for Monday (5) at **Madison Square Garden** and, in addition to **Bon Jovi**, features **Green Day**, **Hole**, **Sheryl Crow**, **Weezer**, **Indigo Girls**, and **Toad the Wet Sprocket** (**Billboard**, Nov. 26).

**WDRE's** New York concerts are scheduled for Dec. 13 and 14 at the **Beacon Theatre** and will feature **Big Audio**, the **Jesus & Mary Chain**, the **Go-Go's**, **Frente!**, **Evan Dando**, **Love Spit Love**, **Radiohead**, **Black 47**, **G. Love & Special Sauce**, **Simple Minds**, **Luscious Jackson**, **Jeffrey Gaines**, and the **Goo Goo Dolls**.

Both stations' concerts benefit charity. **PHYLLIS STARK**

# BLUE NOTE BRACES FOR TERRASSON DEBUT

(Continued from page 7)

Betty Carter, Dee Dee Bridgewater, Arthur Taylor, Wallace and Antoine Roney, Ray Brown, and Blue Note label mate Javon Jackson, French expatriate Terrasson sealed his burgeoning reputation by winning the prestigious 1993 Thelonious Monk Competition.

That annual jazz showcase—which has served as a launching pad for such now-prominent instrumentalists as saxophonist Joshua Red-

man and pianist Marcus Roberts—set off a spirited label tug-of-war for Terrasson's services. Blue Note ultimately rewarded the pianist with a generous contract and creative control, both exemplary of the extra lengths jazz labels now go to in order to secure celebrated young players (Billboard, April 2).

The label plans to recruit listeners by putting a spotlight on Terrasson's flamboyant playing. Company

executives believe that few will remain unswayed by his dazzling readings of standards like "Bye Bye Blackbird," "I Love Paris," and "My Funny Valentine," which incorporate dizzying tempo changes, surprising reharmonizations, and extraordinary technical displays.

Blue Note president Bruce Lundvall, whose roster also includes such keyboard stars as Eliane Elias, Gonzalo Rubalcaba, Benny Green, and Don Pullen, was an early believer in Terrasson.

"I just felt I had to have him," Lundvall says. "I had not had that kind of passion to sign an artist."

Lundvall courted Terrasson heavily, but the pianist withheld his decision, and opted—somewhat reluctantly, he claims—to enter the seventh annual Thelonious Monk Competition, held in Washington, D.C., in November 1993.

"Some friends really talked me into it," Terrasson says. "It's not something I really wanted to do. What's funny is that it was nonmusician friends, but people who obviously knew about it. They were telling me, 'Hey, why don't you give that a shot.'"

At the competition, Terrasson awed an august panel of judges, including Herbie Hancock, Dave Brubeck, Marian McPartland, Muhal Richard Abrams, and former winner Marcus Roberts, with his semifinal performance. Many, including Billboard jazz columnist Jeff Levenson, felt the pianist stumbled in his finals set, but he nevertheless collected the \$10,000 first prize award (Billboard, Dec. 11, 1993).

"Then, the real competition began," Lundvall says. "Right after he won, there was a reception, as there always is, and there was Warner Bros. and Columbia Records and Verve, and everybody was chasing him, including myself. It was hilarious. He said, 'Get me out of this room—everybody is putting the arm on me.' I said, 'Well, that's what you've got to expect, man, you just won this.'"

Terrasson says of the post-competition frenzy, "I guess it's kind of the name of the game. I got a lot more press attention, and as far as business people, it's like all the sharks come after you, you know? It's true—that's really the way it felt for me. All of a sudden, I was exposed to this other part of being a musician." Lundvall recalls with amusement an episode in his quest to sign Terrasson that took place on the evening of the 1994 Grammy Awards in New York on March 1.

"I left the Grammys early to go down to Bradley's to see Jacky and, sitting at the next table, was Richard Seidel from Verve, and we both had our tuxedos on. We were kidding each other. I said, 'I can outlast you here. I'm gonna stay through the end of the third set.' [He said] 'I will, too!' By the end of the second set, Richard said, 'I've gotta go.' I said, 'Well, you're gonna lose him, because I'm gonna stay 'til the bitter end.'"

Terrasson wound up signing with Lundvall's label because, he says, "I was guaranteed over there to have my musical freedom. I knew they were gonna let me play with whom I wanted, what I wanted, in which style I wanted, and let me produce, and that's not something that was proposed on the other labels. People were more into controlling the mu-

sic. Also, Bruce was kind of after me before the competition, so I really felt that I was wanted over there, and that they were gonna try to make me something special."

Terrasson's pact was bigger than average for a jazz artist. Lundvall says, "It was not a normal, 25-grand-an-album kind of deal; it was quite a bit more than that. . . . The deal did make sense economically. There was not really a problem, but it was more than you would normally pay for a jazz artist."

But Lundvall still found himself sweating out approval of the contract by Capitol president/CEO Gary Gersh. The fate of the deal remained up in the air while Lundvall was on vacation in St. Martin, locked out of New York by an unseasonably harsh blizzard.

"I got a fax, and the fax was wonderful," Lundvall says with almost audible relief. "Gary Gersh just simply said, 'Do it.' Two words. I said, 'This is great.'"

The self-produced "Jacky Terrasson," originally scheduled for release this fall, was delayed when the pianist re-entered the studio for more sessions.

The album features his working trio, which also includes bassist Ugonna Okegwo and drummer Leon Parker, a remarkable stylist who plays on a pared-down kit of just bass drum, snare drum, and a single cymbal. But the focus is always on Terrasson, whose playing incorporates such self-professed influences as Monk, Bud Powell, Bill Evans, Keith Jarrett, and Herbie Hancock.

Blue Note's marketing plan couldn't be simpler, according to Evered. "There's no way to sell this record rather than having people listen to it. You put it on and, all of a sudden, your head turns, and your jaw drops, and you think they can't be doing that, and then they do. . . . That's really all it takes."

Key to the campaign is putting

Terrasson in front of people, as the label did at a showcase during Jazz Times magazine's November convention in New York.

Steve Bergman, who operates the jazz-oriented retail outlet Schoolkids' Records in Ann Arbor, Mich., was similarly impressed by Terrasson's Jazz Times stand.

"His commercial chances are good," Bergman says. "He may be too good a player—he doesn't compromise. But live, he's not an off-the-wall player. He's very accessible. He's got a good shot."

Venues for a national tour in February may include nonjazz clubs that usually feature rock'n'roll or a more eclectic talent mix, says Evered.

"We'd like to have the straight-ahead jazz community hear him right away, and then move on beyond that, and start having him heard by his own peer group, [people of] his own age, which shouldn't be too hard. . . . The crossover in jazz, and some of the US3 type of groove phenomena, has led people to different types of music, and from there people are going to want to hear some of the more advanced players," says Evered.

The label will be soliciting retail with the CD, as well as with a 12-minute electronic press kit and a special solicitation sheet.

Terrasson, who says that European dates may follow his February U.S. tour, indicates that he may add more original compositions to his next album when he returns to the studio in April.

Asked if he sees his music as something unique or as an extension of the jazz tradition, Terrasson says, "Both, honestly. I hear the group as unique. People tell us all the time, 'Damn, you guys sound different.' Just the fact that people would say, 'You guys really have a sound of your own,' that's what we're looking for."

## ARISTA, KENNY G WORK 'MIRACLES'

(Continued from page 12)

ly go into record stores and do not ordinarily purchase Kenny G."

Kenny G made some prime TV appearances over Thanksgiving week. On Thanksgiving Day, he was featured on a float in the Macy's parade. On Nov. 25, he appeared on "Good Morning America." Also, the video clip for "Have Yourself A Merry Little Christmas" was featured on "Entertainment Tonight."

But the effect of a Nov. 28 appearance on "Live! With Regis & Kathie Lee" and a Nov. 30 spot on "The Tonight Show With Jay Leno" were not reflected in this week's numbers. Kenny G is also scheduled to appear on ABC's "Gala For The President" and Fox's "Billboard Music Awards," both Dec. 7, and on NBC's "Christmas In Washington" Dec. 14 and ABC's "Christmas At Home With The Stars" Dec. 17.

"We wanted to make Kenny as visible as possible between Nov. 15 and Christmas," says Wingate.

When Arista president/CEO Clive Davis called Kenny G to tell him that "Miracles" had gone to No. 1, the artist was in his back yard playing with his year-old son Max, whose photo is featured on the album.

"I'm in shock," Kenny G says. "It's a dream to be No. 1."

Yet when Davis originally suggest-

ed the holiday album, the saxophonist was lukewarm to the idea. "It was not something that I immediately jumped on," he says. "I really like to do my own originals, and I wasn't sure my sax and holiday music fit together."

Yet after Kenny G recorded "Silent Night," he changed his mind. "When I listened back to it, it sounded really good, like a beautiful lullaby. These are melodies I grew up listening to."

Yet another dilemma is the fact the Kenny G, whose full last name is Gorelick, is Jewish. "That was another thing about doing a Christmas album," he says.

Yet he was able to come to terms with the concept by calling it a "holiday" album, and since the album is all instrumental, it does not include any religious lyrics.

To pay respect to his own religion, Kenny G composed the original "The Chanukah Song" with collaborator Walter Afanasieff, who also co-arranged the album. The duo also co-wrote the title track, the only other original composition on the album.

Says the musician, "The biggest challenge was to write original songs that could fit in with the other songs, which are some of the most beautiful melodies ever written."

# Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 79 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	WEEKS AT NO. 1
			★★ NO. 1 ★★		
1	1	14	ANOTHER NIGHT	REAL MCCOY (ARISTA)	3 wks at No. 1
2	2	10	ALWAYS	BON JOVI (MERCURY)	
3	6	5	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	
4	4	16	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	
5	3	10	SECRET	MADONNA (MAVERICK/SIRE/WB)	
6	5	17	ALL I WANNA DO	SHERYL CROW (A&M)	
7	8	8	LIVING IN DANGER	ACE OF BASE (ARISTA)	
8	7	18	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	
9	9	18	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	
10	10	9	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	
11	17	5	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	
12	12	8	ALLISON ROAD	GIN BLOSSOMS (A&M)	
13	14	7	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)	
14	11	18	DECEMBER 1963 . . .	FOUR SEASONS (CURB)	
15	13	16	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	
16	15	7	YOU WANT THIS	JANET JACKSON (VIRGIN)	
17	21	5	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	
18	19	13	YOU GOTTA BE	DES'REE (550 MUSIC)	
19	18	23	WHEN CAN I SEE YOU	BAByFACE (EPIC)	
20	16	9	SOMETHING'S ALWAYS WRONG	TOMMY LEE (COLUMBIA)	
21	20	12	NEW AGE GIRL	DEADEYE DICK (ICHHIBAN)	
22	24	5	DANCE NAKED	JOHN MELLENCAMP (MERCURY)	
23	26	4	BLIND MAN	AEROSMITH (Geffen)	
24	25	11	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	
25	28	4	EVERY DAY OF THE WEEK	JADE (GIANT)	
26	22	10	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)	
27	27	13	BASKET CASE	GREEN DAY (REPRISE)	
28	36	3	ZOMBIE	THE CRANBERRIES (ISLAND)	
29	34	3	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST)	
30	29	7	ABOUT A GIRL	NIRVANA (DGC/Geffen)	
31	38	3	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)	
32	33	3	NEVER LIE	IMMATURE (MCA)	
33	35	3	RAIN KING	COUNTING CROWS (DGC/Geffen)	
34	31	6	LUCAS WITH THE LID OFF	LUCAS (BIG BEAT/ATLANTIC)	
35	30	11	FADE INTO YOU	MAZZY STAR (CAPITOL)	
36	40	2	MENTAL PICTURE	JON SECADA (SBK/EMI)	
37	32	16	FAR BEHIND	CANDLEBOX (MAVERICK/SIRE/WB)	
38	NEW		YOU DON'T KNOW HOW IT FEELS	TOM PETTY (WARNER BROS.)	
39	NEW		GET READY FOR THIS	2 UNLIMITED (RADICAL/CRITIQUE)	
40	NEW		MISHALE	ANDRU DONALDS (CAPITOL)	
			★★ NO. 1 ★★		
1	1	9	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	2 wks at No. 1
2	2	11	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	
3	3	9	I WANNA BE DOWN	BRANDY (ATLANTIC)	
4	8	6	CREEP	TLC (LAFACE/ARISTA)	
5	4	18	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	
6	6	15	ANOTHER NIGHT	REAL MCCOY (ARISTA)	
7	7	8	YOU WANT THIS	JANET JACKSON (VIRGIN)	
8	5	20	NEVER LIE	IMMATURE (MCA)	
9	10	9	SECRET	MADONNA (MAVERICK/SIRE/WB)	
10	11	4	SHAME	ZHANE (HOLLYWOOD/JIVE)	
11	9	18	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)	
12	19	3	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)	
13	12	12	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSALIS/EMI)	
14	14	5	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	
15	13	6	EVERY DAY OF THE WEEK	JADE (GIANT)	
16	20	15	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	
17	21	3	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)	
18	16	10	TOOTSEE ROLL	69 BOYZ (RIP-IT)	
19	15	20	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	
20	32	2	I MISS YOU	N II U (ARISTA)	
21	18	10	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)	
22	35	2	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST)	
23	28	4	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)	
24	27	5	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)	
25	23	9	FA ALL Y'ALL	DA BRAT (SO SO DEF/CHAOS)	
26	22	26	FANTASTIC VOYAGE	COOLIO (TOMMY BOY)	
27	31	7	LIVING IN DANGER	ACE OF BASE (ARISTA)	
28	29	16	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/LONDON)	
29	30	4	IT SEEMS LIKE YOU'RE READY	R. KELLY (JIVE)	
30	24	26	WHEN CAN I SEE YOU	BAByFACE (EPIC)	
31	25	10	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	
32	NEW		I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)	
33	33	12	SHORT SHORT MAN	20 FINGERS (S.O.S./ZOO)	
34	36	12	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)	
35	37	2	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	
36	26	17	BOP GUN (ONE NATION)	ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)	
37	38	5	ALL I WANNA DO	SHERYL CROW (A&M)	
38	40	22	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)	
39	RE-ENTRY		TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MOON)	
40	39	4	DO YOU SEE	WARREN G (VIOLATOR/RAL/ISLAND)	

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	33	22	<b>FAR BEHIND</b>	CANDLEBOX (MAVERICK/SIRE/WB)
1	1	9	<b>ON BENDED KNEE</b>	BOYZ II MEN (MOTOWN)	39	34	11	<b>SOMETHING'S ALWAYS WRONG</b>	TOAD THE WET SPROCKET (COLUMBIA)
2	3	16	<b>ANOTHER NIGHT</b>	REAL MCCOY (ARISTA)	40	—	1	<b>WHEN I COME AROUND</b>	GREEN DAY (REPRISE)
3	2	18	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN)	41	39	6	<b>DOLL PARTS</b>	HOLE (DGC/GEFFEN)
4	5	11	<b>HERE COMES THE HOTSTEPPER</b>	INI KAMOZE (COLUMBIA)	42	54	3	<b>BUDDY HOLLY</b>	WEEZER (DGC/GEFFEN)
5	4	18	<b>ALL I WANNA DO</b>	SHERYL CROW (A&M)	43	42	4	<b>GIRL, YOU'LL BE A WOMAN SOON</b>	URGE OVERKILL (MCA)
6	7	10	<b>ALWAYS</b>	BON JOVI (MERCURY)	44	47	6	<b>WHEN WE DANCE</b>	STING (A&M)
7	6	10	<b>SECRET</b>	MADONNA (MAVERICK/SIRE/WB)	45	45	15	<b>SELF ESTEEM</b>	OFFSPRING (EPITAPH)
8	8	15	<b>I'M THE ONLY ONE</b>	MELISSA ETHERIDGE (ISLAND)	46	—	1	<b>BETTER MAN</b>	PEARL JAM (EPIC)
9	10	9	<b>YOU WANT THIS</b>	JANET JACKSON (VIRGIN)	47	36	47	<b>MR. JONES</b>	COUNTING CROWS (DGC/GEFFEN)
10	15	10	<b>I WANNA BE DOWN</b>	BRANDY (ATLANTIC)	48	48	6	<b>BE HAPPY</b>	MARY J. BLIGE (UPTOWN/MCA)
11	9	27	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)	49	41	18	<b>AT YOUR BEST (YOU ARE LOVE)</b>	AALIYAH (BLACKGROUND/JIVE)
12	20	13	<b>SUKIYAKI</b>	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	50	50	4	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)
13	12	17	<b>I'LL STAND BY YOU</b>	PRETENDERS (SIRE/WARNER BROS.)	51	57	13	<b>NEW AGE GIRL</b>	DEADEYE DICK (ICHIBAN)
14	18	12	<b>YOU GOTTA BE</b>	DES'REE (550 MUSIC)	52	51	31	<b>UNTIL I FALL AWAY</b>	GIN BLOSSOMS (A&M)
15	11	26	<b>WHEN CAN I SEE YOU</b>	BAFFYFACE (EPIC)	53	72	5	<b>I ALONE</b>	LIVE (RADIOACTIVE/MCA)
16	13	16	<b>NEVER LIE</b>	IMMATURE (MCA)	54	49	7	<b>PLAYAZ CLUB</b>	RAPPIN' 4-TAY (CHRYSALIS/EMI)
17	26	6	<b>CREEP</b>	TLC (LAFACE/ARISTA)	55	64	3	<b>IF YOU THINK YOU'RE LONELY NOW</b>	K-CI HAILEY OF JODECI (MERCURY)
18	14	18	<b>DECEMBER 1963</b>	FOUR SEASONS (CURB)	56	—	1	<b>MENTAL PICTURE</b>	JON SECADA (SBK/EMI)
19	17	11	<b>TURN THE BEAT AROUND</b>	GLORIA ESTEFAN (CRESCENT MOON)	57	65	6	<b>SEETHER</b>	VERUCA SALT (MINTY FRESH/DGC/GEFFEN)
20	19	14	<b>INTERSTATE LOVE SONG</b>	STONE TEMPLE PILOTS (ATLANTIC)	58	58	4	<b>DANCE NAKED</b>	JOHN MELLENCAMP (MERCURY)
21	23	12	<b>WHAT'S THE FREQUENCY, KENNETH?</b>	R.E.M. (WARNER BROS.)	59	43	16	<b>BUT IT'S ALRIGHT</b>	HUEY LEWIS & THE NEWS (ELEKTRA)
22	16	29	<b>WILD NIGHT</b>	JOHN MELLENCAMP (MERCURY)	60	52	6	<b>SWEET JANE</b>	COWBOY JUNKIES (NOTHING/INTERSCOPE)
23	21	8	<b>LIVING IN DANGER</b>	ACE OF BASE (ARISTA)	61	61	18	<b>LUCKY ONE</b>	AMY GRANT (A&M)
24	25	11	<b>ZOMBIE</b>	THE CRANBERRIES (ISLAND)	62	73	5	<b>(I COULD ONLY) WHISPER YOUR NAME</b>	HARRY CONNICK, JR. (COLUMBIA)
25	22	9	<b>ABOUT A GIRL</b>	NIRVANA (DGC/GEFFEN)	63	60	15	<b>FADE INTO YOU</b>	MAZZY STAR (CAPITOL)
26	24	38	<b>COME TO MY WINDOW</b>	MELISSA ETHERIDGE (ISLAND)	64	—	1	<b>I BELONG TO YOU</b>	TONI BRAXTON (LAFACE/ARISTA)
27	27	6	<b>EVERY DAY OF THE WEEK</b>	JADE (GIANT)	65	68	19	<b>EINSTEIN ON THE BEACH</b>	COUNTING CROWS (DGC/GEFFEN)
28	29	8	<b>ALLISON ROAD</b>	GIN BLOSSOMS (A&M)	66	71	8	<b>GET READY FOR THIS</b>	2 UNLIMITED (RADIKAL/CRITIQUE)
29	38	4	<b>THE SWEETEST DAYS</b>	VANESSA WILLIAMS (WING/MERCURY)	67	56	17	<b>TODAY</b>	SMASHING PUMPKINS (VIRGIN)
30	37	19	<b>BASKET CASE</b>	GREEN DAY (REPRISE)	68	63	20	<b>STROKE YOU UP</b>	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
31	35	4	<b>SHAME</b>	ZHANE (HOLLYWOOD/JIVE)	69	74	2	<b>BLIND MAN</b>	AEROSMITH (GEFFEN)
32	44	4	<b>THE RHYTHM OF THE NIGHT</b>	CORONA (EASTWEST)	70	70	3	<b>IT SEEMS LIKE YOU'RE READY</b>	R. KELLY (JIVE)
33	40	3	<b>BANG AND BLAME</b>	R.E.M. (WARNER BROS.)	71	—	4	<b>FELL ON BLACK DAYS</b>	SOUNDGARDEN (A&M)
34	59	2	<b>BEFORE I LET YOU GO</b>	BLACKSTREET (INTERSCOPE)	72	53	9	<b>THUGGISH RUGGISH BONE</b>	BONE THUGS N HARMONY (RUTHLESS)
35	32	14	<b>CIRCLE OF LIFE</b>	ELTON JOHN (HOLLYWOOD)	73	—	1	<b>RAIN KING</b>	COUNTING CROWS (DGC/GEFFEN)
36	30	9	<b>LANDSLIDE</b>	SMASHING PUMPKINS (VIRGIN)	74	—	1	<b>CORDUROY</b>	PEARL JAM (EPIC)
37	46	4	<b>HOLD MY HAND</b>	HOOTIE & THE BLOWFISH (ATLANTIC)	75	—	13	<b>ENDLESS LOVE</b>	L. VANDROSS & M. CAREY (COLUMBIA)

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## HOT 100 RECURRENT AIRPLAY

1	—	1	<b>IF YOU GO</b>	JON SECADA (SBK/EMI)	14	10	5	<b>CLOSER</b>	NINE INCH NAILS (NOTHING/TVT)
2	1	2	<b>STAY (I MISSED YOU)</b>	LISA LOEB & NINE STORIES (RCA)	15	9	8	<b>ANYTIME YOU NEED A FRIEND</b>	MARIAH CAREY (COLUMBIA)
3	—	1	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)	16	15	50	<b>HEY JEALOUSY</b>	GIN BLOSSOMS (A&M)
4	2	22	<b>FOUND OUT ABOUT YOU</b>	GIN BLOSSOMS (A&M)	17	17	4	<b>I SWEAR</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
5	3	3	<b>SHINE</b>	COLLECTIVE SOUL (ATLANTIC)	18	20	7	<b>CRAZY</b>	AEROSMITH (GEFFEN)
6	4	6	<b>YOU MEAN THE WORLD TO ME</b>	TONI BRAXTON (LAFACE/ARISTA)	19	19	29	<b>BECAUSE THE NIGHT</b>	10,000 MANIACS (ELEKTRA)
7	8	4	<b>CAN YOU FEEL THE LOVE TONIGHT</b>	ELTON JOHN (HOLLYWOOD)	20	18	45	<b>NO RAIN</b>	BLIND MELON (CAPITOL)
8	5	7	<b>PRAYER FOR THE DYING</b>	SEAL (ZTT/SIRE/WARNER BROS.)	21	21	3	<b>LOVE IS ALL AROUND</b>	WET WET WET (LONDON/ISLAND)
9	7	69	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)	22	13	14	<b>BEAUTIFUL IN MY EYES</b>	JOSHUA KADISON (SBK/EMI)
10	12	9	<b>THE SIGN</b>	ACE OF BASE (ARISTA)	23	24	37	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU/LONDON)
11	6	3	<b>FANTASTIC VOYAGE</b>	COOLIO (TOMMY BOY)	24	22	11	<b>I'LL REMEMBER</b>	MADONNA (MAVERICK/SIRE/WB)
12	11	14	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)	25	23	29	<b>ALL THAT SHE WANTS</b>	ACE OF BASE (ARISTA)
13	14	9	<b>BACK &amp; FORTH</b>	AALIYAH (BLACKGROUND/JIVE)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

15	100%	<b>PURE LOVE</b>	Basement Boys. ASCAP/C-Water. ASCAP/Polygram Int'l. ASCAP) HL
97	5-4-3-2	<b>(YO! TIME IS UP)</b>	(Second Generation Rooney Tunes. BMI/MCA, BMI/Creole Chee Chee. ASCAP/Sista Girl. ASCAP/Nikkian. ASCAP) HL
8	ALL I WANNA DO	(WB, ASCAP/Warner-Tamerlane. ASCAP/Old Crow. BMI/Ignorant. ASCAP/Zen Of Iniquity. ASCAP/Almo. ASCAP/Canvas Mattress. ASCAP) WBM	
95	ALWAYS AND FOREVER	(Rodsongs. ASCAP/Almo. ASCAP) HL	
4	ALWAYS	(Polygram Int'l. ASCAP/Bon Jovi. ASCAP) HL	
3	ANOTHER NIGHT	(Copyright Control)	
39	AT YOUR BEST (YOU ARE LOVE)	(Bovina. ASCAP/EMI April. ASCAP) HL	
90	BACK UP OFF ME!	(4 The Dough. ASCAP)	
13	BEFORE I LET YOU GO	(Donril. ASCAP/Zomba. ASCAP/MCA. ASCAP/Tadej. ASCAP/Davey Pooh. ASCAP/Chauncey Black. ASCAP) HL/WBM	
29	BE HAPPY	(MCA. ASCAP/Mary J. Blige. ASCAP/Dooh. ASCAP/Twelve And Under. ASCAP/Justin Publishing Co. ASCAP/EMI April. ASCAP) HL	
99	BEHIND BARS	(Prinse Pawl. BMI/Jana. BMI/Irving. BMI/Def American. BMI) WBM	
87	BIOLOGICAL DIDN'T BOTHER	(Shaq Lyrics. ASCAP/Chrysalis. ASCAP/Zomba. ASCAP/Gabz. ASCAP/11 C. ASCAP) WBM	
60	BLACK COFFEE	(EMI April. ASCAP/Bee Mo Easy. ASCAP/E-Z-Duz-It. ASCAP) HL	
57	BLIND MAN	(Swag Song. ASCAP/EMI April. ASCAP/MCA. ASCAP/T.Rhodes. ASCAP) HL	
68	BODY & SOUL	(EMI Virgin. BMI/Shipwreck. BMI/EMI Virgin. ASCAP/Future Furniture. ASCAP) HL	
78	BOP GUN (ONE NATION)	(Gansta Boogie. ASCAP/WB. ASCAP/Deep Technology. ASCAP/Full Keel. ASCAP) WBM	
91	BREAKDOWN	(Zomba. BMI/CPMK. BMI/Saja. BMI/Troulman. BMI) WBM	
59	BRING THE PAIN	(Careers-BMG. BMI/Razor Sharp. BMI) HL	
74	BUT IT'S ALRIGHT	(Famous. ASCAP) HL	
98	CAN'T HELP MYSELF	(Trycap. BMI/Willesden. BMI/Ramal. BMI/Cleveland's Own. BMI/Zomba. BMI) WBM	
86	CAN U GET WIT IT	(DeSwing. ASCAP/EMI. ASCAP) HL	
46	CIRCLE OF LIFE (FROM THE LION KING)	(Wonderland. BMI) HL	
48	COME TO MY WINDOW	(MLE. ASCAP/Almo. ASCAP) WBM	
52	CONSTANTLY	(EMI April. ASCAP/Milhill. BMI/Jesse Powell. BMI/Teron Beal. BMI) HL	
6	CREEP	(EMI April. ASCAP/D.A.R.P.. ASCAP) HL	
44	DANCE NAKED	(Full Keel. ASCAP) WBM	
21	DECEMBER 1963 (OH, WHAT A NIGHT)	(Seasons. BMI/Jobete. ASCAP) WBM	
65	DOLL PARTS	(Mother May I. BMI)	
67	DO YOU SEE	(Warren G. ASCAP/Colgems-EMI. ASCAP/O/B/O Itself. ASCAP/Extreme. ASCAP)	
89	DO YOU WANNA GET FUNKY	(Cole-Civilites. ASCAP/Duranman. ASCAP/EMI Virgin. ASCAP) HL	
43	ENDLESS LOVE	(Pgp. ASCAP/Brockman. ASCAP/Intersong U.S.A.. ASCAP) HL	
35	EVERY DAY OF THE WEEK	(Armatto. ASCAP/Irving. BMI/Little Jerald Jr.. BMI/Ju-Ju Bee. BMI) WBM	
37	FA ALL Y'ALL	(So So Def. ASCAP/EMI April. ASCAP/Air Control. ASCAP) HL	
58	FADE INTO YOU	(Salley Gardens. BMI)	
36	FAR BEHIND	(Skinny White Butt. ASCAP/WB. ASCAP/Maverick. ASCAP) WBM	
23	FLAVA IN YA EAR	(For Ya Ear. ASCAP/EMI April. ASCAP/Bee Mo Easy. ASCAP/Justin Publishing Co. ASCAP) HL	
71	FOOLIN' AROUND	(Zomba. BMI) WBM	
56	GET OVER IT	(Black Cypress. ASCAP/Red Cloud. ASCAP/WB. ASCAP) WBM	
76	GET READY FOR THIS	(Any Kind Of Music. ASCAP/MCA. ASCAP) HL	
62	GET UP ON IT	(Keith Sweat. ASCAP/E/A. ASCAP/WB. ASCAP/Scottsville. BMI/EMI Blackwood. BMI) HL/WBM	
63	GIRL, YOU'LL BE A WOMAN SOON	(FROM PULP FICTION) (Tallyrand. ASCAP/Sony. ASCAP) HL	
96	GOOD ENOUGH	(Sony. BMI/Tyde. BMI) HL	
2	HERE COMES THE HOTSTEPPER	(FROM PRE-APORTER) (Salaam Remi. ASCAP/Pine. PRS/Longitude. BMI/Irving. BMI) WBM	
38	HOLD MY HAND	(EMI April. ASCAP/Monica's Reluctance To Lob. ASCAP) HL	
80	HOUSE OF LOVE	(Sony Cross Keys. ASCAP/Tree. BMI/Greenberg. BMI/Warneractive. BMI) WBM/HL	
32	I BELONG TO YOU/HOW MANY WAYS	(Three Boyz From Newark. ASCAP/Polygram. ASCAP/Lady Ashlee. BMI/Jay Bird Alley. BMI/Black Hand. ASCAP/Zomba. BMI/Raphic. BMI/MCA. ASCAP) HL/WBM	
72	I CAN GO DEEP	(FROM A LOW DOWN DIRTY SHAME) (Today's Crucial. BMI/Me And My Boy. BMI/Warner-Tamerlane. BMI) WBM	
70	(I COULD ONLY) WHISPER YOUR NAME	(Papa's-June. BMI/Clean-Con. BMI)	
93	I'D GIVE ANYTHING	(Full Keel. ASCAP/Farrenuff. ASCAP/Faren Curtis. BMI/Longitude. BMI/August Wind. BMI/Albert Paw. BMI/CurbSongs. ASCAP/Mike Curb. BMI) WBM	
79	IF YOU LOVE ME	(Stone Jam. ASCAP/Ness. Nitty & Capone. ASCAP/Orisha. ASCAP/WB. ASCAP/Brown Girl. ASCAP/Night Rainbow. ASCAP/Slow Flow. ASCAP/EMI April. ASCAP)	
5	I'LL MAKE LOVE TO YOU	(Sony. BMI/Ecaf. BMI) HL	
17	I'LL STAND BY YOU	(Hynde House of Hits. ASCAP/Clive Banks. ASCAP/Jerk Awake. ASCAP/Tom Kelly. ASCAP)	
75	I'LL TAKE HER	(Gabz. ASCAP/Brian-Paul. ASCAP/11 C. ASCAP/Deep Soul. ASCAP/111. ASCAP)	
73	I MISS YOU	(3 Boyz From Newark. ASCAP/Polygram Int'l. ASCAP/Sure Light. BMI)	
11	I'M THE ONLY ONE	(MLE. ASCAP/Almo. ASCAP) WBM	
61	I NEVER SEEN A MAN CRY	(AKA I SEEN A MAN DIE) (N-The Water. ASCAP/EMI Blackwood. BMI/Straight Cash. BMI) HL	
84	I SEE IT NOW	(Sony Tree. BMI/Sony Cross Keys. ASCAP/WB. ASCAP) WBM/HL	
9	I WANNA BE DOWN	(Human Rhythm. BMI/Young Legend. ASCAP/Chrysalis. ASCAP)	
55	JUICY/UNBELIEVABLE	(Tee Tee. ASCAP/EMI April. ASCAP/Justin Publishing Co. ASCAP) HL	
83	KITTY KITTY	(Down Low. ASCAP/Drop Science. ASCAP)	
20	LIVING IN DANGER	(Megasongs. BMI/Careers-BMG. BMI) HL	
42	LUCAS WITH THE LID OFF	(Copyright Control)	
64	LUCKY ONE	(Age To Age. ASCAP/Reunion. ASCAP/Sony. ASCAP/Yellow Elephant. ASCAP) HL	
66	MENTAL PICTURE	(Foreign Imported. BMI) WBM	
92	MISHALE	(WB. BMI/4 MW. ASCAP/Zomba. ASCAP)	
88	MISSING YOU	(Street Talk. ASCAP/Love Jones. BMI) WBM	
53	THE MOST BEAUTIFULLEST IN THIS WORLD	(Zomba. ASCAP/Illiotic. ASCAP/Erick Sermon. ASCAP/EMI April. ASCAP/Bovina. ASCAP) HL/WBM	

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	28	14	<b>AT YOUR BEST (YOU ARE LOVE)</b>	AALIYAH (BLACKGROUND/JIVE)
1	1	11	<b>HERE COMES THE HOTSTEPPER</b>	INI KAMOZE (COLUMBIA)	39	40	11	<b>WHAT'S THE FREQUENCY, KENNETH?</b>	R.E.M. (WARNER BROS.)
2	3	4	<b>CREEP</b>	TLC (LAFACE/ARISTA)	40	48	7	<b>SUKIYAKI</b>	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
3	2	3	<b>ON BENDED KNEE</b>	BOYZ II MEN (MOTOWN)	41	39	6	<b>BLACK COFFEE</b>	HEAVY D & THE BOYZ (UPTOWN/MCA)
4	4	10	<b>ALWAYS</b>	BON JOVI (MERCURY)	42	63	5	<b>BRING THE PAIN</b>	METHOD MAN (DEF JAM/RAL/ISLAND)
5	5	14	<b>ANOTHER NIGHT</b>	REAL MCCOY (ARISTA)	43	71	2	<b>YOU DON'T KNOW HOW IT FEELS</b>	TOM PETTY (WARNER BROS.)
6	7	24	<b>TOOTSEE ROLL</b>	69 BOYZ (RIP-IT)	44	42	12	<b>I'LL STAND BY YOU</b>	PRETENDERS (SIRE/WARNER BROS.)
7	6	17	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN)	45	45	4	<b>LIVING IN DANGER</b>	ACE OF BASE (ARISTA)
8	8	12	<b>I WANNA BE DOWN</b>	BRANDY (ATLANTIC)	46	46	7	<b>I'M THE ONLY ONE</b>	MELISSA ETHERIDGE (ISLAND)
9	9	10	<b>PRACTICE WHAT YOU PREACH</b>	BARRY WHITE (A&M)	47	44	7	<b>I SEE IT NOW</b>	TRACY LAWRENCE (ATLANTIC)
10	13	8	<b>BEFORE I LET YOU GO</b>	BLACKSTREET (INTERSCOPE)	48	36	15	<b>CAN U GET WIT IT</b>	USHER (LAFACE/ARISTA)
11	10	18	<b>FLAVA IN YA EAR</b>	BOYZ II MEN (MOTOWN)	49	41	16	<b>JUICY</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	14	10	<b>SHORT DICK MAN</b>	20 FINGERS (S.O.S./ZOO)	50	43	27	<b>CLOSER</b>	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
13	11	9	<b>SECRET</b>	MADONNA (MAVERICK/SIRE/WB)	51	70	3	<b>BIOLOGICAL DIDN'T BOTHER</b>	SHAGRIELLE O'NEAL (JIVE)
14	16	7	<b>YOU WANT THIS</b>	JANET JACKSON (VIRGIN)	52	47	5	<b>OUT OF TEARS</b>	ROLLING STONES (VIRGIN)
15	15	15	<b>ALL I WANNA DO</b>	SHERYL CROW (A&M)	53	51	4	<b>I CAN GO DEEP</b>	SILK (HOLLYWOOD/JIVE)
16	12	19	<b>NEVER LIE</b>	IMMATURE (MCA)	54	64	3	<b>THE SWEETEST DAYS</b>	VANESSA WILLIAMS (WING/MERCURY)
17	17	10</							

You Got Me Rocking

The Perfecto Edit

Additional Production and Remix by Paul Oakenfold and Steve Osborne

# THE ROLLING STONES

From the double platinum album Voodoo Lounge Produced by Don Was and The Glimmer Twins

**COMMERCIAL SINGLE STREET DATE JANUARY 3rd.**

# 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 10, 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	6	18	4	KENNY G ARISTA 18767 (10.98/16.98) 1 week at No. 1	MIRACLES. THE HOLIDAY ALBUM	1
2	2	3	13	BOYZ II MEN ▲ <sup>2</sup> MOTOWN 0323 (10.98/16.98)	II	1
3	1	1	3	EAGLES GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
4	7	13	4	MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	4
5	3	2	4	NIRVANA DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
6	5	6	28	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
7	9	11	26	SOUNDTRACK ▲ <sup>6</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
8	10	10	4	TOM PETTY WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
9	16	—	2	FRANK SINATRA CAPITOL 28103 (11.98/17.98)	DUETS II	9
10	20	15	42	GREEN DAY ▲ <sup>3</sup> REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	4
11	8	8	4	AEROSMITH GEFEN 24716 (12.98/17.98)	BIG ONES	6
12	13	14	9	R.E.M. WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
				<b>*** Hot Shot Debut ***</b>		
13	NEW ▶		1	REDMAN RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13
14	18	12	8	THE CRANBERRIES ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9
15	14	9	3	SADE EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9
16	12	5	6	SOUNDTRACK DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
17	19	17	11	ERIC CLAPTON ▲ <sup>2</sup> DUCK/REPRISE 45735*/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
18	15	—	2	TLC LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	15
19	NEW ▶		1	ICE CUBE PRIORITY 53921* (10.98/16.98)	BOOTLEGS & B-SIDES	19
20	17	7	3	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
21	22	23	6	BON JOVI MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
22	NEW ▶		1	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
23	21	21	5	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
24	11	4	3	JIMMY PAGE & ROBERT PLANT ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
25	23	20	39	SHERYL CROW ▲ <sup>2</sup> A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8
26	30	33	53	ACE OF BASE ▲ <sup>6</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
27	28	30	62	MELISSA ETHERIDGE ▲ <sup>2</sup> ISLAND 848660 (10.98/15.98)	YES I AM	16
28	27	22	8	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
29	4	—	2	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
30	31	28	25	STONE TEMPLE PILOTS ▲ <sup>3</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
31	26	24	7	SOUNDTRACK MCA 11103* (10.98/16.98)	PULP FICTION	21
32	25	27	6	GLORIA ESTEFAN EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
33	24	16	5	MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
34	33	37	36	TIM MCGRAW ▲ <sup>3</sup> CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	1
35	37	31	55	CANDLEBOX ▲ <sup>2</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
36	32	29	11	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3
37	36	38	13	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	30
38	42	41	21	SOUNDTRACK ▲ <sup>2</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
39	40	32	9	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
40	29	26	3	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	26
41	34	25	6	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
42	35	36	8	MARY CHAPIN CARPENTER COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
43	39	35	10	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
44	47	44	50	COUNTING CROWS ▲ <sup>4</sup> DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
45	44	50	20	ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
46	49	48	9	BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10
47	NEW ▶		1	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	47
48	38	19	4	MEGADETH CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
49	45	54	13	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
50	43	39	20	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
51	NEW ▶		1	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	51
52	41	46	9	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
53	46	45	22	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
54	48	42	8	SMASHING PUMPKINS ▲ VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4

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
55	NEW ▶		1	PEARL JAM EPIC 66900* (10.98 LP)	VITALOGY	55
56	59	75	16	WEEZER ● DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	56
57	51	47	25	WARREN G ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
				<b>*** PACESETTER ***</b>		
58	150	187	3	NATALIE COLE ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	58
59	56	52	38	SOUNDGARDEN ▲ <sup>3</sup> A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
60	52	49	9	BRANDY ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	42
61	50	62	14	AMY GRANT A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
62	58	61	39	YANNI ▲ <sup>2</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
63	60	57	20	HOOTIE & THE BLOWFISH ● ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	41
64	71	55	3	VARIOUS ARTISTS A&M 540289 (19.98/32.98)	WOODSTOCK 94	55
65	65	69	16	JEFF FOXWORTHY ● WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	65
66	72	71	31	REBA MCENIRE ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
67	61	63	18	JOE DIFFIE ● EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
68	57	59	25	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
69	74	104	7	BARRY MANILOW ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	63
70	67	53	38	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
71	66	56	31	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
72	69	66	33	ALL-4-ONE ▲ <sup>2</sup> BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
73	78	68	37	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
74	80	92	3	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	74
75	68	70	44	JOHN MICHAEL MONTGOMERY ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
76	62	74	7	GEORGE WINSTON DANCING CAT 11157/WINDHAM HILL (10.98/16.98)	FOREST	62
77	63	58	10	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
78	53	43	6	QUEENSRYCHE EMI 30711* (10.98/16.98)	PROMISED LAND	3
79	54	40	4	THE BLACK CROWES AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMERICA	11
80	75	72	59	SALT-N-PEPA ▲ <sup>3</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
81	73	60	23	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
82	76	76	3	BILLY RAY CYRUS MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	76
83	84	83	65	MARIAH CAREY ▲ <sup>7</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
84	129	177	3	NEIL DIAMOND COLUMBIA 66465 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	84
85	104	120	106	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
86	148	173	3	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (9.98/16.98)	CHANT NOEL	86
87	70	65	12	GERALD LEVERT ● EASTWEST 92416/AG (10.98/16.98)	GROOVE ON	18
88	93	102	5	VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	88
89	55	34	3	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	34
90	90	103	80	JANET JACKSON ▲ <sup>4</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
91	85	90	106	SOUNDTRACK ▲ <sup>13</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
92	88	85	22	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	63
93	77	87	8	CLINT BLACK RCA 66419 (10.98/16.98)	ONE EMOTION	37
94	99	119	54	TOM PETTY & THE HEARTBREAKERS ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
95	91	82	20	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
96	87	79	72	TONI BRAXTON ▲ <sup>3</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
97	81	81	22	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
98	NEW ▶		1	VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	98
99	95	100	70	SMASHING PUMPKINS ▲ <sup>3</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
100	109	111	65	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
101	79	73	5	VARIOUS ARTISTS MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	56
102	122	126	42	SOUNDTRACK ▲ <sup>2</sup> RCA 66364 (10.98/16.98)	REALITY BITES	13
103	64	—	2	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
104	94	77	15	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
105	96	80	35	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
106	134	133	160	NIRVANA ▲ <sup>5</sup> DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
107	112	110	84	AEROSMITH ▲ <sup>3</sup> GEFEN 24455 (10.98/16.98)	GET A GRIP	1
108	106	106	55	CELINE DION ▲ <sup>2</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4

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

# Billboard 200 continued

FOR WEEK ENDING DECEMBER 10, 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
109	100	101	34	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
110	89	78	21	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
111	82	64	11	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
112	161	175	61	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
113	86	67	3	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)	SHAQ-FU: DA RETURN	67
114	102	97	11	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
115	97	125	6	VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	97
116	110	109	172	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
117	124	124	154	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
118	111	118	23	JOHN MELLENCAMP ▲ MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13
119	101	91	27	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
120	83	105	24	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
121	116	99	16	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	95
122	103	112	9	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
123	121	93	26	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
124	114	96	19	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
125	98	88	26	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
126	142	141	62	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
127	118	116	9	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
128	NEW	▶	1	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	128
129	105	86	41	SARAH MCLACHLAN ● NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
130	136	135	41	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
131	143	151	249	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
132	117	107	27	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ/15.98)	DULCINEA	34
133	113	117	24	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
134	128	130	85	GIN BLOSSOMS ▲ A&M 5403 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
135	107	84	22	DA BRAT ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
136	119	123	43	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
137	123	121	9	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS III	90
138	RE-ENTRY	▶	34	FRANK SINATRA ▲ CAPITOL 89611 (11.98/17.98)	DUETS	2
139	115	138	40	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) HS	PAINTED DESERT SERENADE	69
140	127	134	25	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
141	131	131	29	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	65
142	144	155	112	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
143	108	137	13	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
144	132	136	38	THE MAVERICKS ● MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
145	125	114	14	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
146	195	—	2	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	146
147	138	127	22	KEITH SWEAT ● ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
148	157	152	9	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
149	151	147	14	PATTY LOVELESS EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
150	147	159	28	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	85
151	139	172	3	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	139
152	140	132	9	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
153	120	94	5	JONI MITCHELL REPRIS 45786/WARNER BROS. (10.98/15.98)	TURBULENT INDIGO	47
154	92	51	3	PETE ROCK & C.L. SMOOTH ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	51

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
155	146	115	14	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
156	135	122	9	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOVE EVERYBODY	26
157	179	171	58	PEARL JAM ▲ EPIC 53136* (10.98 EQ/16.98)	VS.	1
158	130	108	7	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
159	137	129	9	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
160	164	164	101	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
161	133	89	6	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	32
162	NEW	▶	1	JOHN TESH GTS 4575 (10.98/14.98)	A FAMILY CHRISTMAS	162
163	152	154	33	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
164	176	188	118	ERIC CLAPTON ▲ DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
165	178	184	115	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
166	172	183	158	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
167	181	186	221	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
168	156	144	55	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	2
169	159	156	67	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
170	168	181	92	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
171	158	145	53	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
172	180	193	115	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
173	169	167	74	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
174	141	113	4	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	113
175	145	128	10	LIZ PHAIR MATADOR/ATLANTIC 92429*/AG (10.98/15.98)	WHIP-SMART	27
176	182	170	35	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
177	185	185	51	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
178	188	191	55	BRYAN ADAMS ▲ A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
179	165	143	9	DOLLY PARTON COLUMBIA 66123 (10.98 EQ/16.98)	HEARTSONGS	87
180	183	194	22	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
181	170	163	42	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
182	162	158	198	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
183	175	176	126	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
184	149	146	23	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	73
185	171	165	53	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
186	190	198	27	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
187	153	149	8	VARIOUS ARTISTS CONCRETE 66335/COLUMBIA (10.98 EQ/16.98)	NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH	50
188	166	160	4	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	160
189	126	—	2	BOB DYLAN COLUMBIA 66783 (10.98 EQ/16.98)	GREATEST HITS VOLUME 3	126
190	RE-ENTRY	▶	45	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	129
191	184	182	44	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
192	177	169	24	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
193	RE-ENTRY	▶	73	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
194	167	157	11	PETER GABRIEL GEFFEN 24722 (12.98/19.98)	SECRET WORLD LIVE	23
195	RE-ENTRY	▶	150	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	10
196	163	168	4	CARLY SIMON ARISTA 18752 (10.98/16.98)	LETTERS NEVER SENT	129
197	198	195	11	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	98
198	189	161	10	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	111
199	193	174	36	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
200	200	—	236	VAN MORRISON ▲ POLYDOR 841970*/A&M (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 92	Garth Brooks 100, 167	Eagles 3	Toby Keith 159	Van Morrison 200	Redman 13	Natural Born Killers 155	Nativity In Black: A Tribute To Black Sabbath 187
Aaliyah 119	Tracy Byrd 140	Enigma 181, 182	R. Kelly 168	Keith Murray 89	Pete Rock & C.L. Smooth 154	Pulp Fiction 31	Skyrynd Frynds 101
Ace Of Base 26	Candlebox 35	Enya 166	Sammy Kershaw 184	Willie Nelson 174	Rolling Stones 45	Reality Bites 102	Woodstock 94 64
Bryan Adams 178	Mariah Carey 4, 83	Gloria Estefan 32	Gladys Knight 114	Nine Inch Nails 70	Sade 15	Sleepless In Seattle 193	Veruca Salt 115
Aerosmith 11, 107	Mary Chapin Carpenter 42, 183	Melissa Etheridge 27	Tracy Lawrence 77	Nirvana 5, 106, 126	Salt-N-Pepa 80	SOUNDTRACK CAST	
Alabama 137	Carreras, Domingo, Pavarotti (Mehra) 49	Jeff Foxworthy 65	Gerald Levert 87	The Notorious B.I.G. 111	Adam Sandler 190	The Lion King Sing-Along (EP) 120	
Alice In Chains 191	Changing Faces 145	Kenny G 1, 85	Little Texas 122	Offspring 6	Scarface 41	Spice 1 22	Clay Walker 127
All-4-One 72	Mark Chesnutt 197	Warren G 57	Live 71	Shaquille O'Neal 113	Seal 125	Sting 20	Weezer 56
Babyface 169	Eric Clapton 17, 164	Peter Gabriel 194	Kenny Loggins 141	ORIGINAL LONDON CAST	Jon Secada 186	Stone Temple Pilots 30, 160	Barry White 28
Anita Baker 36	Natalie Cole 58	Vince Gill 68	Patty Loveless 149	Phantom Of The Opera Highlights 131	Bob Seger & The Silver Bullet Band 23	George Strait 40, 172	BeBe & CeCe Winans 198
David Ball 133	Collective Soul 163	Gin Blossoms 134	Lyle Lovett 156		Barbra Streisand 46	Keith Sweat 147	George Winston 76
Barney 143	Harry Connick, Jr. 95	Amy Grant 61	Madonna 33	Jimmy Page & Robert Plant 24	Carly Simon 196	John Tesh 162	Yanni 62
Beastie Boys 123	Coolio 124	Green Day 10	Barry Manilow 69	Pearl Jam 55, 117, 157	Frank Sinatra 9, 138	Thug Life 158	Trisha Yearwood 128
Benedictine Monks Of Santo Domingo 143	Counting Crows 44	Aaron Hall 185	The Mavericks 144	Tom Petty 8	Slick Rick 51	Pam Tillis 180	
De Silos 73, 86	The Cranberries 14, 173	Faith Hill 130	Mazzy Star 110	Tom Petty & The Heartbreakers 94	Smashing Pumpkins 54, 99	Aaron Tippin 151	
John Berry 150	Sheryl Crow 25	Hole 97	Reba McEntire 192	Soundgarden 59	Snoop Doggy Dogg 171	TLC 18	
Clint Black 93	Billy Ray Cyrus 82	Hootie & The Blowfish 63	Tim McGraw 34	SOUNDTRACK	Soundgarden 59	Toad The Wet Sprocket 132	
The Black Crowes 79	Da Brat 135	Ice Cube 19	Sarah McLachlan 129	The Bodyguard 91	Prince 47	The Tractors 37	
Blackhawk 136	Dave Matthews Band 148	Immature 121	Megadeth 48	The Crow 105	Queen 165	Luther Vandross 43	
Blackstreet 81	Des'ree 188	Alan Jackson 53, 142	John Mellencamp 118	Dazed And Confused 176	Queensryche 78	VARIOUS ARTISTS	
Bon Jovi 21	Neil Diamond 84	Janet Jackson 90	Method Man 29	Forrest Sugar 38	R.E.M. 12	Common Thread: The Songs Of The Eagles 177	
Bone Thugs N Harmony 50	Joe Diffie 67	Jade 152	John Mitchell 153	Jason's Lyric 39	Bonnie Raitt 199	Common Thread: The Songs Of The Eagles 177	
Boyz II Men 2	Digable Planets 161	The Jerky Boys 104	John Michael Montgomery 75	The Lion King 7	Chante Moore 103	Jock Rock Volume 1 88	
Brandy 60	Celine Dion 108	Joshua Kadison 139		A Low Down Dirty Shame 74		MTV Party To Go Volume 6 98	
Toni Braxton 96	Bob Dylan 189			Murder: Was The Case 16			
Brooks & Dunn 52, 170, 195							

## CD-ROM MAGS SPARK DEBATE OVER MUSIC PUBLISHING RIGHTS

(Continued from page 7)

counterparts. The only difference, they note, is that the illustrations in a multimedia title move and produce sound.

"We shouldn't have to pay [for video samples]; we're giving them an interactive story that will sell records," says Eddie Bellinaso, sound director/composer at San Francisco-based substance.digizine. His company ultimately agreed to provide free advertising on its disc to Axiom Records, after the label pressed for a fee payment for use of its abbreviated music video samples. substance.digizine has yet to deal with music publishers.

Aaron Singer, president of the quarterly CD-ROM magazine Just Think, says, "The reason that music videos are made in the first place is to promote bands. The policy toward the CD-ROM editorial world should be exactly the same as in the print medium. We just happen to have moving media at our disposal to accompany the text."

For the most part, record label executives agree, and say they are willing to supply abbreviated video clips for free to the multimedia outlets.

"We want the promotion," says Norman Beil, head of the legal department at Geffen Records, and the executive tapped to lead the label's new media division. "If Newsweek wanted to do a piece on Aerosmith and wanted a photo, we wouldn't charge for that."

Music publishers take a decidedly different financial view regarding the presence of music and video on a CD-ROM magazine disc.

"If you license a composition to a motion picture, the motion picture company can say, 'we are giving your artist exposure,'" says Warner/Chappell VP of special projects Jack Rosner. "But we still get paid for that."

### DIFFERENT FROM OTHER CD-ROMS

Like their print counterparts, digital magazines have a brief shelf life at retail. Typically priced at \$9.95 per issue, CD-ROM magazines are primarily sold through mail-order subscriptions, but can also be found at retail (Billboard, July 2).

## AVI EXPANDS

(Continued from page 18)

The acquisition laid the groundwork for a restructuring, which led to its entry into the reissue business.

In a simultaneous, but separate, transaction, AVI purchased a master recording catalog of more than 3,000 blues, gospel, rock'n'roll, and jazz titles that were privately owned by AVI executives. The publishing division of AVI owns the copyrights for a majority of the titles.

Says Anger, "Our greatest challenge is to make correct [catalog] selections and repackage the product in an appealing manner without taking away the integrity of the product—both production-wise and from a packaging perspective."

Each title will be digitally remastered and will include liner notes and photographs detailing the title's history.

AVI plans to reissue 60 CDs over the next 12 months, a release schedule that Anger says is "ambitious, but attainable."

The company also has opened a music publishing company and production offices in Nashville. Says Anger, "We'll be producing projects for recording acts, but none of them will be released through AVI."

Many CD-ROM magazines are packaged to look like conventional magazines. Stream, with its 8½-by-11-inch, glossy cardboard cover, is sold at many newsstands right next to Spin and Billboard. Both substance.digizine and Medio also are packaged to emulate magazines and aim to get newsstand distribution.

Stream, substance.digizine, and Blender go straight for the Generation-X set, while Medio aims for mass-audience appeal.

Digital magazines use music video footage differently from music-themed CD-ROM games and titles, says Regina Joseph, editor-in-chief at the multimedia magazine Blender. While popular CD-ROM titles like Jasmine Multimedia's "Vid Grid," Electronic Arts' "Road Rash," and Ion's "David Bowie: Jump" use complete music and video works by artists as vital selling points, multimedia magazines usually contain only brief audio or music video samples as an interactive bonus within a broad, editorial-based context.

"It's not like we are competition [for the labels' audio and video products]," says Bellinaso. "If anything, we can be used as a selling point."

However, one legal affairs executive at a major multinational corporation says, "There is a possibility of confusion and direct competition with our own products, based on the look of the magazines and their distribution."

But Bellinaso notes that his disc can only help spur sales of a label's output, because substance.digizine contains music and videos that receive little airplay elsewhere. "Many people will probably discover this music when they see this magazine," he says.

In its recent debut issue, Blender allowed users to explore musician Henry Rollins' house, talk astrology with quirky duo They Might Be Giants, shop with hip-hop rockers Luscious Jackson, and explore the 8-track collection of alternative rock act Gumball.

The Medio disc is perhaps the most straightforward, offering users 10-15 music video clips per disc. Each music video segment is approximately 30 seconds in length.

Artists featured on a recent disc included Ace Of Base, Counting Crows, Johnny Cash, and Danzig. Medio representatives dealt only with the artists' record labels in acquiring the clips. No music publishers were contacted.

"This is a murky issue right now, but we're just trying to do our job as reporters," says the magazine's editor-in-chief, Jerry Franklin. "We want to do everything above board."

"The CD-ROM manufacturers don't realize that it is copyright infringement to use a music or video sample without authorization from the publishers," says peermusic's Benton. "This is a serious problem that needs

to be addressed."

In fact, Just Think's Singer says he decided to avoid using music video clips for now, due to licensing difficulties.

"When we first approached the labels, it was a very difficult process," he says. "They would send us on chases to track down the copyright holders of each song, which was something we were in no position to do."

But such is reality, says one major-label business affairs executive. "It's considerably different to put together a CD-ROM magazine than a regular magazine; there are enormous clearance hassles, as there are with any CD-ROM title that uses music and video."

Again, the definition of promotion is the crux of the matter. Generally, labels are cleared by publishers to promote and distribute clips at minimal or no cost to music video networks and to TV news/feature outlets. But one label business affairs executive stresses that it is unclear whether the CD-ROM magazine fits within those parameters.

CD-ROM publishers are of the opinion that they should be allowed to operate under the same rules applied to television networks and print media, says Medio's Franklin.

But peermusic's Benton disagrees. "TV news is a whole different thing," he says. "News broadcasts use ephemeral rights, which report on something as it happens. [News] is a one-time event, and, unlike a CD-ROM, it is not preserved. If a television broadcast was manufactured, they would have to pay."

Until the labels and the music publishers create a definition of the CD-ROM magazine and its relationship to the promotion of music products, a business affairs executive says, "it is incumbent upon the CD-ROM magazine producer to approach the music publishers as well as the labels when seeking permission to use a clip."

### NEED TO FORMALIZE A SYSTEM

One thing is certain: A formalized system will soon emerge as requests for music and clip footage continue to increase. The number of CD-ROM magazines using music video has tripled this year alone. And while a number of labels have created "official" new media divisions, it is not uncommon for inquiries regarding electronic magazines to be funneled to various executives who demonstrate an affinity for the application, whether the staffer works in A&R, video promotion, or legal affairs.

"We have to formalize a system," says Steve Kleinberg, senior VP of product development at Elektra Entertainment Group. "The requests are not coming up so readily that we've made this a front-burner issue. But we also realize that it will be [a big issue] very shortly."

## LOW-POWER RADIO VENTURES

(Continued from page 12)

This time, instead of simply hearing music (Hootie & the Blowfish are currently being featured), commuters are encouraged to call in a special number when they get to work to win prizes, such as Atlantic product (samplers, cassettes, CDs) and free tunnel tolls for a month. The plan, though, is not to keep low-powered stations exclusive to Atlantic.

For instance, Kranes describes the possibility of working in conjunction with a shopping mall. The label could hook up a transmitter to the building's

roof, make incoming shoppers aware of the signal, promote Atlantic product on the air, and sell ad time to mall retailers so they can tip off shoppers to sales.

The second Atlantic "station," located on the Queens, N.Y., side of the Midtown Tunnel, is scheduled to go on the air by the end of the year. Kranes says there may be as many as 25 outlets dotting the city by next summer, with plans on the books to head to distant, traffic-choked towns.

ERIC BOEHLERT



by Geoff Mayfield

**H**O, HO, HO: Arista had a dilemma at the start of 1993. The label had accomplished the laudable feat of pushing an instrumental album all the way to No. 2 on The Billboard 200, but could not manage to push **Kenny G's** "Breathless" into the top position. The obstacle? Another Arista album, the soundtrack to "The Bodyguard," which actually contained a track by the saxophonist. Now, Kenny G must believe in Santa Claus, because on the strength of the Thanksgiving weekend shopping binge, his new Christmas album succeeds in reaching that coveted No. 1 slot, the first time a seasonal title has reached that plateau since 1962 (see story, page 12). As you can see throughout The Billboard 200 and our catalog album charts, the Thanksgiving weekend, as happens every year, really juices the Christmas albums, but none more so than Kenny G's, which sees the chart's largest unit gain, an increase of more than 143,000 units that is good for the 6-1 jump. At 241,000 units, he leads **Boyz II Men** by an 11% margin.

**O**RNAMENTS: Other Christmas albums on The Billboard 200 that turned in strong gains during the week include those by No. 4 **Mariah Carey** (an 86% increase, for a new total of 168,000 units), Pacesetter winner **Natalie Cole** (150-58, a 229% gain), **Neil Diamond** (129-84, an 85% gain), the **Benedictine Monks of Santo Domingo de Silos** (148-86, a 103% gain), **Trisha Yearwood** (a 117% gain for a debut at No. 128), **Elvis Presley** (195-146, a 65% increase), and the new **John Tesh** set, which bows at No. 162. On Top Pop Catalog Albums, Christmas titles account for the top 13 positions and 31 of the chart's 50. Most, if not all, of these will continue to increase each week leading up to the holiday.

**S**ELL-A-BRATION: As is true for virtually all retail sectors, the Thanksgiving weekend is a key period for music merchants (see story, page 7). The results suggest that this may indeed be a hearty holiday selling season, as some dealers have cautiously predicted. Industrywide sales of all albums and singles are up 18% over the prior week, and up 0.8% over the same week last year. Album-length cassettes dipped 11.4% from the same week in 1993, but CD albums were up 21.3% over last year's Thanksgiving bonanza. Since sales are up so much over the prior week, we had to raise bullet criteria on our sales charts, and we'll have to do so each week through Christmas... The five top debuts on The Billboard 200 all come from the Top R&B Albums chart. Four of the five are by rappers.

**H**OW BIG WILL IT BE? Considering that its "Vs." set a SoundScan record of 950,000 units in its first week, and considering that, just on the strength of the vinyl LP, its new "Vitalogy" sells enough to debut at No. 55 (see story, page 17), it is almost scary to imagine what the **Pearl Jam** album will do when CD and cassette versions hit stores Dec. 6. It is not unusual to see labels lead the regular release of a big alternative album with an LP-only window—as was done for Pearl Jam's "Vs." and Nirvana's "In Utero"—but sales in such cases have barely made a ripple in the database. Note, too, that Pearl Jam's earlier albums both bullet this week (124-117 on a 31% gain, and 179-157 on a 33% spike). You already had to know that "Vitalogy" would open huge. Now it looks like it might turn out to be even bigger than you might have predicted.

**M**EDIA PLAYS: The return of "The Lion King" to theaters returned that movie's soundtrack to the top 10 last week. It continues to pounce, as a 32% increase moves it 9-7 (111,500 units)... A CBS special goesos **Frank Sinatra's** two "Duets" albums. The new one sprints 16-9 on a 35% gain (102,500 units), and last year's re-enters at No. 138 on 113% gain. Meanwhile, an NBC special nets **Reba McEntire** a pair of Billboard 200 bullets (72-66 on a 41% gain and 161-112 on an 80% increase)... MTV play on a Woodstock video, and radio play of the same song, scores a 48% gain and a 20-10 vault for **Green Day** (99,000 units). It will probably explode again in the wake of a Dec. 3 "Saturday Night Live" appearance.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
16,836,000	14,266,000	UP 18%	16,691,000	UP 0.8%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
581,191,000	557,777,000	UP 15.9%

### FOCUS ON SALES BY:

GEOGRAPHIC REGION		STORE LOCALE	
Northeast	957,000 (5.7%)	City	3,782,000 (22.5%)
Mid-Atlantic	2,637,000 (15.7%)	Suburb	7,731,000 (45.9%)
E. North Central	2,877,000 (17.1%)	Rural	5,323,000 (31.6%)
W. North Central	1,123,000 (6.7%)	Pacific	2,664,000 (15.8%)

ROUNDED FIGURES

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

## 'SPEED' BUMPS RIVALS IN VIDEO STORES

(Continued from page 7)

Thanksgiving weekend results indicate that "Speed" was the No. 1 seller at most locations, followed by holiday classics and repriced rental product such as "Tombstone," "Grumpy Old Men," and "Sleepless in Seattle."

"Jurassic Park" also saw a surge in sales, while some dealers report "Snow White" as "holding steady" or "a complete disappointment."

Aside from the new hit titles, consumers also are turning to catalog titles, according to retailers surveyed by Billboard.

Overall, West Sacramento, Calif.-based Tower Video's VP of video retail, John Thrasher, says Thanksgiving weekend business was up 20% over the same period last year. On catalog titles alone, the 109-store chain will have to put a "large reorder" on about 800-900 stock titles, Thrasher adds.

"A lot of people come in because of the hits, but see other items they end up buying," says Thrasher.

Other dealers say they will also be putting in reorders on catalog titles.

"Based on last year's sales, we made an aggressive buy with Christmas titles," says Patti Russo, video buyer at Ann Arbor, Mich.-based Borders Books & Music. Forty-five of the chain's 70 stores carry video. "But sales have exceeded our expectations, and we'll run out of the product."

Marty Sikich, product manager for video and laserdisc at Virgin Megastore in Los Angeles, says video sales over Thanksgiving weekend nearly doubled those of the same period last year at the retailer's Sunset Boulevard location in L.A. Sales at Virgin Megastore's new Sacramento store and its Costa Mesa location were also strong, he says.

"'Speed' is performing very well, and with 'Snow White' and 'Jurassic Park,' there is a remarkable collection of titles under \$20," says Sikich. "But we also had a great week with catalog titles, as more consumers see video as an acceptable gift, as well as building their libraries."

Boston-based Videomsmith also reports across-the-board increases in catalog sales, with one of its 16 locations moving one or two units of 180 different titles. "Catalog has been tremendous," says Videomsmith executive VP Rosemary Atkins. "And it's a lot of high-end titles, like 'Baseball' and the gift set of 'Breakfast At Tiffany's.'"

The race between "Jurassic Park" and "Snow White" continues, with many dealers reporting that the dino hit is trampling the Disney classic.

Dealers continue to question Buena

Vista Home Video's estimates for "Snow White." The supplier says the title has sold more than 17 million units (Billboard, Nov. 12). Industry sources say "Jurassic Park" has sold more than 19 million copies.

"We've done phenomenally well with 'Jurassic Park,' and have sold through about 70% of our inventory," says Cyn-die Gardner, video and laserdisc buyer for the 138-store, Milford, Mass.-based Strawberries chain. "On 'Snow,' we've sold through about 35% of what we've bought."

However, "Snow White," has already become the largest selling video title at Kmart, according to company spokesman Dennis Wigent. The title was sold at an average price of \$14.95.

Gardner says deep discounting on "Snow White" may be contributing to

slow sales. "If it's not priced at \$15.99 or lower, it's not selling."

Minneapolis-based Musicland, which has more than 1,200 stores, says "Snow White" was the chain's second-highest seller over the weekend, while "Jurassic Park," was seventh, according to spokeswoman Marcia Appel. "Speed" was No. 1, with all locations reporting higher video sales than last year.

The studios have long preached the theory that retailers can take advantage of the heavy store traffic of hit titles to drive catalog sales; this year, it appears to be a reality. Retailers also point to an improved economy, heavy studio advertising, lower prices, and in-store merchandising as contributing factors.

"A lot of catalog titles used to be \$19.95," says Gardner. "Now most titles have been brought down to the \$12-

\$14.99 range, and they are more affordable."

Sikich agrees that lower prices have had a huge influence on sales, adding that video purchasing has a much larger presence in the minds of consumers this year.

"You can't turn on the TV without seeing an ad for a new video coming out for sale," he says.

Dealers are also doing their part, and have increased their promotions for catalog titles.

Leslie Kennedy, video buyer at Minneapolis-based Title Wave, says the 13-store chain saw a 20% increase in store traffic this Thanksgiving weekend over the same period last year, which she attributes to a newspaper advertising circular the chain ran the Sunday before Thanksgiving.

## MUSIC RETAIL RESULTS MIXED FOR THANKSGIVING WEEKEND

(Continued from page 7)

drains sales and puts pressure on profit margins.

Besides an overall boost in consumer confidence, music sales are being driven by a fall flood of new, high-profile album releases that are spread across a variety of musical genres, from rap and rock to kids and classical.

SoundScan reports modest gains for the week ending Nov. 30, with album sales up only 3.9% from a year ago. Moreover, the market researcher's figures show that unit sales actually declined from last year at major and small chains and independent stores. The only increase came from accounts supplied by rackjobbers, which climbed 38.9%.

Kmart, the 2,350-unit discount department chain racked by Handleman, bears out the SoundScan result. Dennis Wigent, the chain's manager of electronic communications, says the holiday was "terrific, the best weekend in three years. People were just out shopping; they're ready."

One significant change in Kmart's music business is the increasing percentage of CDs in the mix. Wigent says the CD-to-cassette unit ratio is now about 50/50. Because mass merchants have traditionally sold more tapes than compact discs, this trend could mean higher sales at the expense of profit margins.

The Kmart spokesman says the chain's top-selling title was "Hell Freezes Over" by the Eagles (Geffen); No. 2 was "II" by Boyz II Men (Motown). He adds that four of his top 10 weekend titles were Christmas albums.

Reports from the major music specialty chains were generally less buoyant than those from the discounters. Musicland Stores, whose 975 music outlets make it the nation's biggest record retailer, enjoyed a "fine weekend," according to spokeswoman Marcia Appel. She says the Minneapolis-based chain's top-selling album was Boyz II Men's "II"; No. 2 was Kenny G's Arista release "Miracles: The Holiday Album" (see story, page 12). At Trans World Entertainment, which operates about 600 music stores, sales were "as expected," says Robert Helpert, executive VP of the Albany, N.Y.-based chain. The company says it will not release sales information until after the holidays are over.

George Rogers, VP of merchandising acquisition for the 350-unit Warehouse Entertainment chain, based in Torrance, Calif., says that although sales were up over last year, they were "a little softer than we expected."

Two other major chains, Blockbuster Music and Camelot Music, did not return calls, and Tower Records executives were unavailable at press time.

Smaller chains report mixed results as well.

David Hainline, senior VP of merchandising and marketing for the 58-unit Spec's Music chain based in Miami, says the weekend was "O.K., we held our own, but it wasn't terrific." Pressure on margins continues, he notes, because of price competition.

What stands out in this season, says Hainline, is the diversity of product. "There's a lot of strong releases out there, and there's a lot of breadth in the releases." His best-seller was Boyz II Men, with Kenny G in second place.

The variety of product is also cited by Roy Burkert, senior buyer at 37-unit, Troy, Mich.-based Harmony House, as one reason for bigger crowds in the chain's stores.

Burkert says Thanksgiving weekend sales were up 4% over the same period last year. "It was good, especially with the increased competition. Best Buy is in our market now. Blockbuster Music has opened a few stores. Borders is here." Harmony House's top seller

was Kenny G; No. 2 was "No Need To Argue" by the Cranberries (Island).

Michael Scotti, a co-owner of Scotti's Record Shops, operator of four stores in New Jersey, says weekend sales were up 5% over last year—"about what we expected." But he projects a 10% year-to-year gain in December. "[Customers] seem in good spirits and willing to spend," he says.

Retailers report that pricing pressure is two-pronged. In many markets, the merchants are engaged in price wars. At the same time, the record companies have raised their prices on many releases.

Scotti's best seller was the Eagles album, which carries a \$17.98 list price, \$1 above most titles. "The Eagles is a high one," says Scotti, "and people do a double take at 'The 3 Tenors.'" The classical album featuring José Carreras, Plácido Domingo, and Luciano Pavarotti, "The 3 Tenors In Concert 1994," lists for \$19.98.

But market pricing remains the bigger headache.

Carl Singmaster, owner of five-unit Manifest Discs & Tapes, says sales were down an average of 16% from last year in the two markets where low-pricer Best Buy recently opened stores. For the other Manifest units, sales rose 10%.

Justice Wade, director of retail for the 13-store Peppermint chain in Atlanta, says sales were up 12% compared to Thanksgiving weekend last year, adding that most of his stores are in small markets where the discounters have not set up shop.

For music retailers, the Thanksgiving weekend was just the preliminary heat in the race for holiday sales. Most expect a big surge the week or two before Christmas. As Bob Say, VP of seven-store Moby Disc in Reseda, Calif., says, "The real test will be the next few weeks."

Assistance in preparing this report was provided by Ed Morris in Nashville and Craig Rosen in Los Angeles.



### SWEDEN

ISSUE DATE: DECEMBER 17  
CLOSED

### \*YEAR IN MUSIC\*

ISSUE DATE: DECEMBER 24  
AD CLOSE: NOVEMBER 29

### YEAR IN VIDEO

ISSUE DATE: JANUARY 7  
AD CLOSE: DECEMBER 13

### WINTER CES

ISSUE DATE: JANUARY 7  
AD CLOSE: DECEMBER 13

### DANCE SUMMIT

ISSUE DATE: JANUARY 21  
AD CLOSE: DECEMBER 27

### FRANCE

ISSUE DATE: JANUARY 28  
AD CLOSE: JANUARY 3

### MIDEM

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### CANADA

ISSUE DATE: FEBRUARY 4  
AD CLOSE: JANUARY 10

### MIAMI

ISSUE DATE: FEBRUARY 11  
AD CLOSE: JANUARY 17

### ENTER\*ACTIVE FILE I (Games)

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 17

### UK SPOTLIGHT

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18  
AD CLOSE: JANUARY 24

### NARM & SAN DIEGO

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

### INDIES

ISSUE DATE: FEBRUARY 25  
AD CLOSE: JANUARY 31

### LASERDISC/ KARAOKE

ISSUE DATE: MARCH 4  
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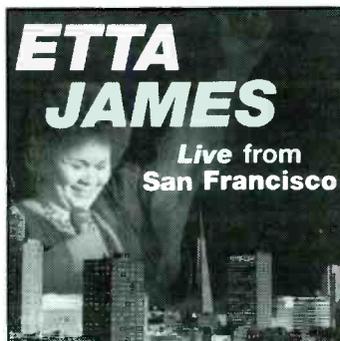
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-- Etta James



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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

## MCA INT'L SETS BIG COUNTRY TREK

MCA International is mounting its largest-ever international country tour, featuring **Emmylou Harris**, **Trisha Yearwood**, **Rodney Crowell**, and **Marty Stuart**. The 16-date, 13-country New American Music tour, set to start in Dublin April 1, is sponsored by General Motors, which will use the tour to showcase its new Tigra car. Harvey Goldsmith Entertainments is coordinating the tour, working with local specialized promoters such as the U.K.'s Asgard.

## WARNER GETS JACKSON PUBLISHING

Country star **Alan Jackson** has sold his publishing catalogs to Warner/Chappell Music and has signed a co-publishing deal with the company for a reported \$13 million. The deal covers the songs Jackson's **Mattie Ruth Musick** co-published with **Glen Campbell's Seventh Son Music**, and those from Jackson's own **Yee Haw** catalog. Under the agreement, the singer will write for and co-publish with Warner/Chappell for an undisclosed number of albums. **Gary Overton**, Jackson's manager and former VP of creative for Warner/Chappell, notes that Jackson retains his writer's share of past and future copyrights, plus co-publishing income from the new deal.

## COLORBLIND LABEL SET VIA A&M

**Extreme** guitarist **Nuno Bettencourt** and industry vet **Arma Andon** have established a label, **Colorblind**, via A&M. Product on the label will be marketed by A&M, but distribution

will vary with different acts; some may be distributed by parent PolyGram's branch distribution system, while others may flow through PolyGram's ILS indie distributor or through indies of **Colorblind's** choice. The label's first two acts, with singles out now, are the rap group **Top Choice Clique (TCC)** and the rock band **Flesh**. **Bettencourt** himself has set a solo album on **Colorblind** after the release of the new **Extreme** album on A&M in January, and will also do A&R and production duties for the new label. Meanwhile, **Andon**, formerly a key exec at **SBK** and **Columbia**, maintains management ties with **Steve Fagnoli**, handling such acts as **Bettencourt**, **the Pet Shop Boys**, **Milla**, and **Sinead O'Connor**.

## ISLAND FEASTS IN NOVEMBER

The recent restructuring of PolyGram-owned **Island Records** apparently is paying off; the label tells **Bulletin** that November was the most successful sales month in its 31-year history. Leading the hit parade are discs by the **Cranberries**, **Melissa**



BLACKWELL

**Etheridge**, **Salt-N-Pepa**, **Warren G**, **the Meat Puppets**, **Gravediggaz**, and **Method Man**. **Island** founder/chairman **Chris Blackwell** says that "given the enormous changes the entire **Island Records Group** has lived through over the past few months, I

feel our current success is a testament to the dedicated staff **Johnny Barbis** has assembled at **Island**, as well as the teams at **Def Jam**, **London**, and **Gee Street**."

## ASCAP'ERS OK DEEP CHANGES

**ASCAP** reports "overwhelming" votes ratifying changes in the performance rights society's **Articles Of Association**, stemming from an executive and structural overhaul begun late last year. Among other revisions, new procedures outlined previously call for a board of directors that **ASCAP** feels is more representative of its "diverse membership and repertoire," including the reduction of symphonic and concert writers and publishers from three each to one each. As of last June, **ASCAP** royalty distribution changes are designed to better reflect performances of current hits. The approved changes take effect Jan. 1.

## MTV TIES IN TAIWAN

**MTV** has struck a distribution deal with Taiwanese cable operator **Videoland**, which will deliver the channel to some 30 million homes. **Videoland** will take **MTV's** 24-hour Mandarin Chinese-language service and provide its production services to allow **MTV** to localize programming. **MTV's** English-language channel, aimed at **India**, **South Asia**, and the **Philippines**, will also be delivered to **Videoland** when it starts broadcasting. **MTV** has been off the air in the region since early this year, following a dispute with **Hong Kong** broadcaster **STAR TV**.

## After 33 Years, X(mas) Marks The Spot

TO PARAPHRASE **CARLA THOMAS**, "G Whiz, It's Christmas." That's **Kenny G**, the whiz who has the first holiday album to go to No. 1 on **The Billboard 200** in almost 33 years. "Miracles: The Holiday Album" moves 6-1, early for Christmas, but just in time for Hanukkah; **Kenny** celebrates both on his instrumental album.

The last person to have a holiday No. 1 LP was **Mitch Miller**. The popular conductor and A&R stalwart of the '50s took "Holiday Sing Along With Mitch" to the top in January 1962, knocking off **Elvis Presley's** "Blue Hawaii." Only two other Christmas albums have been No. 1 in the rock era: "Elvis' Christmas Album" and **Bing Crosby's** "Merry Christmas," which were consecutive chart-toppers in December 1957.

Two recent holiday releases came close: **Garth Brooks' "Beyond The Season"** and **Amy Grant's "Home For Christmas"** both peaked at No. 2. "Miracles" is **Kenny G's** first No. 1 album; "Breathless" was No. 2 for 11 weeks in 1993. And while **Kenny** is the first Jewish artist to have a holiday No. 1 album, he's not the first to record one. **Barbra Streisand** and **Neil Diamond** have both charted with their interpretations of Christmas tunes.

OVER 40 CLUB: Fewer than 10 singles have stayed on the **Hot 100** for more than 40 weeks since the chart began in August 1958, so it's rare for two 40+ titles to be on the list at the same time. "Come To My Window" by **Melissa Etheridge** is in its 42nd week, good enough to be the fifth-longest run in **Hot 100** history. There is now a tie for first place, but expect that to be broken next week. "December 1963 (Oh, What A Night)" by the **Four Seasons** is No. 21 in its 45th chart week. That matches the longevity record set by **Tag Team** with "Whoomp! (There It Is)" last year. **Tag Team** stands alone if you only consider songs that

were on the chart for a consecutive number of weeks. The **Four Seasons** earned their 45 weeks in two different chart runs.

EIGHT SONGS A YEAR: Another record is tied as **Boyz II Men** matches **Elvis Presley's** 16 weeks at No. 1. **Elvis** did it with "Don't Be Cruel"/"Hound Dog" and "Love Me Tender," and the **Boyz** have done it with "I'll Make Love To You" and "On Bended Knee." The latter is still No. 1 and should break **Presley's** record next week.

As **Tom Gazdayka** of **Mountain View, Calif.**, reports, "On Bended Knee" is only the eighth song to reach No. 1 on the **Hot 100** this year. That's the fewest No. 1 singles in a year since the rock era began in 1955. To find another year with only eight No. 1 singles, you'd have to go back to 1953, which began with **Perry Como's**

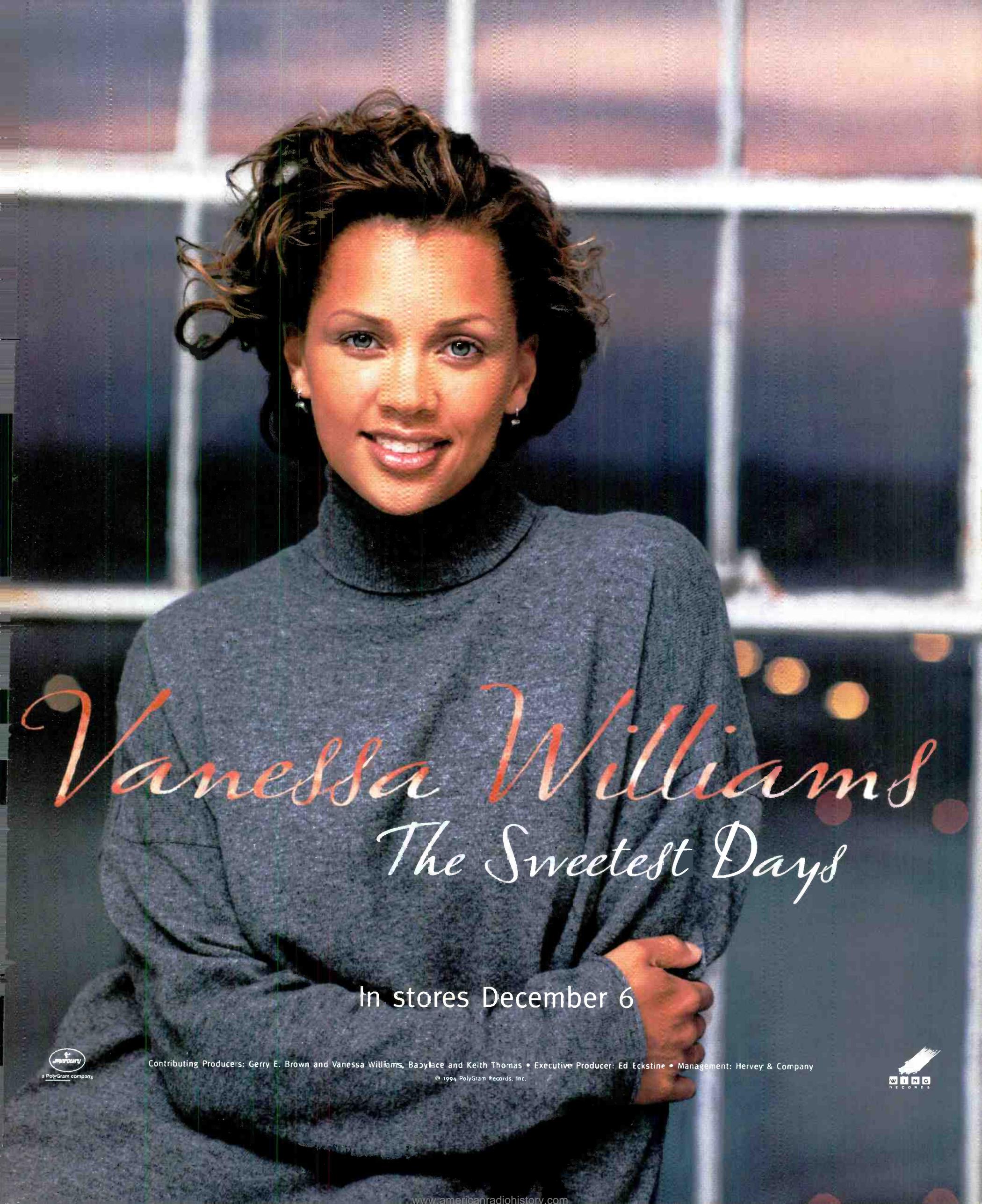
"Don't Let The Stars Get In Your Eyes" and ended with **Tony Bennett's** chart-topping "Rags To Riches." With only two chart weeks left, it's unlikely there'll be a ninth No. 1 in 1994.

CORRECTIONS AND UPDATES: Both **William Simpson** of **Los Angeles** and **John J. Mitchell III** of **Waterford, N.Y.**, point out that **Boyz II Men** is the first act to have two songs in the top three since **Donna Summer** did it twice in 1979, and not since the **Bee Gees** in 1978.

**Guy Aoki** of "Dick Clark's U.S. Music Survey" called to add another **Vince Gill** sighting to **Brian Carroll's** report from last week. Actually, **Brian** had included this information, so thanks to both of them for noting **Gill's** backing vocals contribution to "Nothing Left Behind Us," the **Richard Marx** hit that bullets 31-24 on **Hot Adult Contemporary Singles**.



by Fred Bronson



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