

Grammy
Issue

\$4.95 (U.S.), \$5.95 (CAN.), £3.95 (U.K.)

NEWSPAPER

Billboard

1894 100 YEARS 1994



Pavement Hopes To Travel A 'Crooked' Road To Success

PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 15, 1994

Heat's On Stores To Rethink Sales Of Gangsta Rap

BY ED CHRISTMAN

NEW YORK—With the controversy heating up over themes expressed in gangsta rap recordings, music retailers once more find themselves caught between those who would like to ban such albums and those seeking to defend freedom of expression.

In Washington, D.C., the National Political Congress of Black

(Continued on page 65)

Retailers Still Waiting For MD, DCC To Catch On

This story was prepared by Marilyn A. Gillen in Las Vegas and Ed Christman and Paul Verna in N.Y.

NEW YORK—"Neither MD, DCC Making Splash At Retail." That was the Billboard headline one year ago as the fledgling audio formats began to filter into the marketplace across the U.S.

Since then, several of the key concerns expressed by retailers queried in February 1993—hardware delays

(Continued on page 70)

Labels, Publishers Near Asian Royalty Agreement

HONG KONG—Multinational record companies and their sister music publishing companies appear close to agreeing on a framework for the payment of mechanical royalties in various Asian countries.

(Continued on page 77)

Modern Rock Radio Branching Out Format Offshoots Mix Fresh With Familiar

BY ERIC BOEHLERT

NEW YORK—If radio builds it, it will fragment.

This broadcasting truism has been the catalyst behind the birth of many new formats over the years as broad genres like rock, urban, and adult contemporary have splintered. Now it has resulted in the splintering of another format—modern rock.

Not surprisingly, modern rock's fragmentation comes at a time when the format is enjoying its greatest listener success and intense label attention. Last summer, modern rock stations logged their best showing ever in the Billboard/

Arbitron national format ratings, which track audience size by format (Billboard, Nov. 27, 1993).

Today, no fewer than four distinct modern rock sounds exist:

• Heritage modern rockers are

artists include the Lemonheads, 10,000 Maniacs, and R.E.M.

• Modern-leaning top 40s are those major-market pop stations that find a home for both the Smashing Pumpkins and Mariah Carey.

• Classic modern rock stations are new modern rock outlets that, along with new releases, rely heavily on modern rock

oldies, such as Soft Cell's "Tainted Love."

That list does not include two other distinct subsets: traditional college radio rockers and newer album alternative stations, which offer progressive music with a folkish feel (Billboard, May 22, 1993).

Label representatives applaud the format's latest moves as offering critical new mainstream outlets

(Continued on page 63)



DEAD CAN DANCE



US3

the format pioneers that continue to play deep album cuts, occasional B-sides, and imports. Core artists include Nirvana, U2, and the Pixies.

• Top 40/modern rock is a new breed of alternative stations that spin singles in heavy rotation. Core

Hunt For 'Next Big Thing' Unearths Ska Underground

BY KRISTIN LIEB

BOSTON—The music industry's ongoing hunt for "the next big thing" often plows up underground cultures. For decades, ska, the progenitor of reggae, went unnoticed by mainstream America. But with the resurgence of reggae in the form of dancehall and punk in the form of grunge, ska has been eliciting underground exploration. Now the genre appears ready to thrive.

Ska hit big in England in the

wake of punk, but it never really crossed the Atlantic. A few dedicated fans caught on in the U.S., though, and turned the Jamaican/British import into an American subculture. For more than a decade, ska fans worked together to establish a ska network and support their own underground.

In March 1993, the Mighty Mighty Boss-tones became the first ska band signed to a major label (although some count the ska-rooted Fishbone among the lead-

(Continued on page 20)



Developing Acts' Impact Grows Heatseeker Elite Reward Labels' Tenacity

BY CARRIE BORZILLO

LOS ANGELES—Alternative, rock, rap, and R&B acts dominated the elite list of 50 artists on 33 labels that achieved Heatseekers Impact status in 1993.

A Heatseekers Impact act is one whose album is propelled from the Heatseekers album chart of developing artists into the top half of The Billboard 200, the top 25 on Top R&B Albums or Top Country Albums, or the top five on



LEMONHEADS



one of Billboard's other popular-format charts.

Of the 50 Impact acts, 19 were alternative or album rock artists and 17 were either R&B or hip-hop artists.

In 1992, there were 44 different artists on 33 labels reaching Impact status.

The 40-position Heatseekers album chart debuted in October 1991 to chronicle artists who have never appeared in the upper reaches of Billboard's key charts.

(Continued on page 76)

IN THIS ISSUE

1993's Best-Selling Singles & Albums

PAGE 73



Quality Sound demands Sound Quality

UCR Chrome HCX Cobalt Type II SKX Premium Ferric SH Standard Ferric

Professional Audio Duplicating Tape

SKMA
PROFESSIONAL PRODUCTS

© 1993 SKMA, Inc., 4041 Via Oro Avenue, Long Beach, CA 90810 1-800-331-5729 Outside CA 1-800-237-8372

Inspired by
Border Radio
and now
being broadcast
WORLDWIDE:
"PINCUSHION,"
THE FIRST
SINGLE.

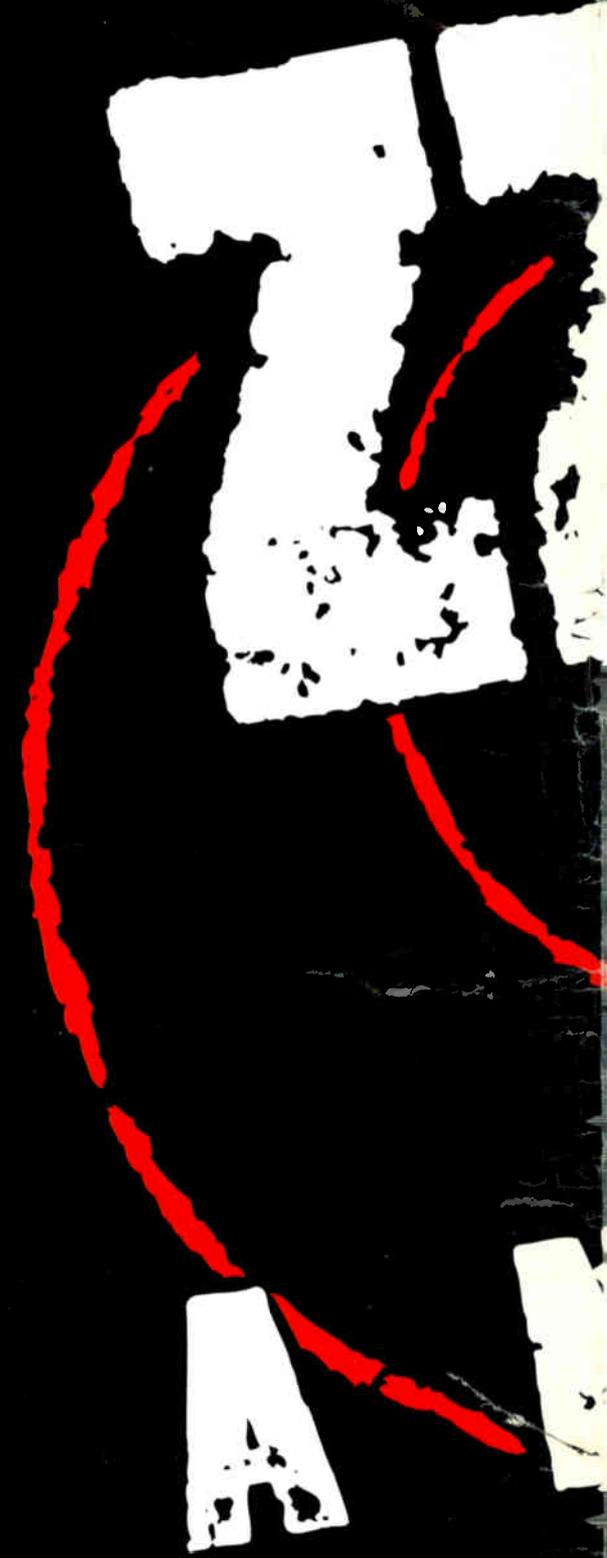
ANTENNA
the new album from
ZZ TOP®
IN STORES
JANUARY 18.

World Tour begins
April 1, '94.



RCA RECORDS LABEL

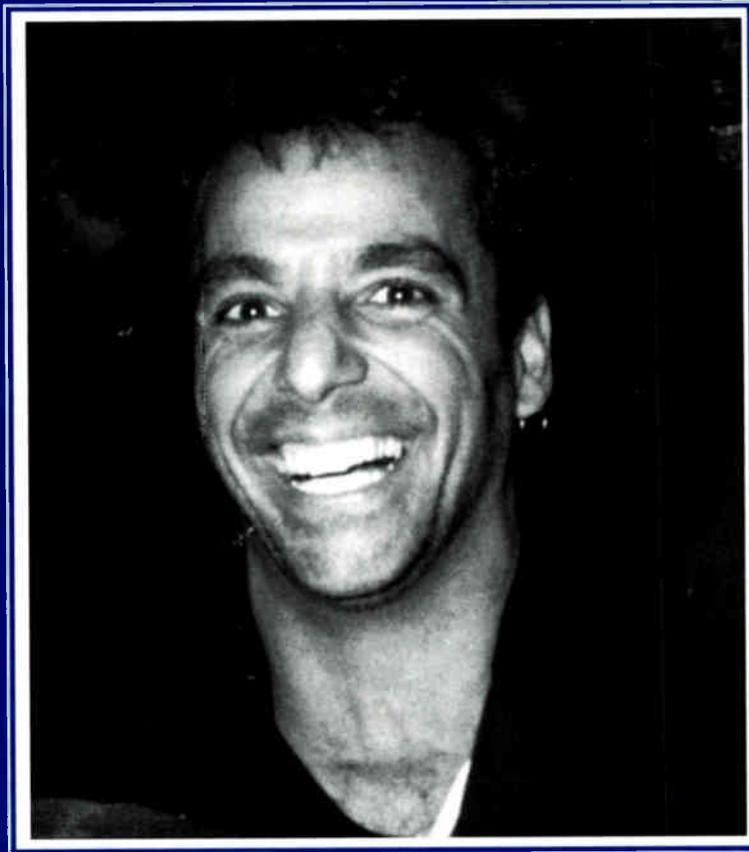
MG
MUSIC GROUP





TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) GENERAL ELECTRIC, USA.
BMG LOGO ® BMG MUSIC ©1994 LONE WOLF PRODUCTION COMPANY
ZZ TOP ® AND THE LONE WOLF LOGO ARE REGISTERED TRADEMARKS. ALL RIGHTS
RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.





Bobby Ghossen
1957-1993

We love you and miss you



No. 1 IN BILLBOARD

VOLUME 106 • NO. 3

TOP ALBUMS

HOT SINGLES

TOP VIDEO

<p>★ THE BILLBOARD 200 ★</p> <p>★ DOGGY STYLE • SNOOP DOGGY DOGG • DEATH ROW</p>	72
<p>THE BILLBOARD CLASSICAL 50</p> <p>★ PIANO MASTERPIECES</p> <p>VARIOUS ARTISTS • INTERSOUND</p>	29
<p>COUNTRY</p> <p>★ COMMON THREAD: THE SONGS OF THE EAGLES</p> <p>VARIOUS ARTISTS • GIANT</p>	25
<p>HEATSEEKERS</p> <p>★ HAND ON THE TORCH • US3 • BLUE NOTE</p>	14
<p>JAZZ</p> <p>★ STEPPIN' OUT • TONY BENNETT • COLUMBIA</p>	30
<p>JAZZ / CONTEMPORARY</p> <p>★ BREATHLESS • KENNY G • ARISTA</p>	30
<p>R&B</p> <p>★ DOGGY STYLE • SNOOP DOGGY DOGG • DEATH ROW</p>	19
<p>★ THE HOT 100 ★</p> <p>★ HERO • MARIAH CAREY • COLUMBIA</p>	68
<p>ADULT CONTEMPORARY</p> <p>★ SAID I LOVED YOU ... BUT I LIED</p> <p>MICHAEL BOLTON • COLUMBIA</p>	64
<p>COUNTRY</p> <p>★ WILD ONE • FAITH HILL • WARNER BROS.</p>	27
<p>DANCE / CLUB PLAY</p> <p>★ LOVE CHANGES • MK FEATURING ALANA • VIRGIN</p>	23
<p>DANCE / MAXI-SINGLES SALES</p> <p>★ GETTO JAM • DOMINO • OUTBURST/RAL</p>	23
<p>LATIN</p> <p>★ CIRCA DE TI</p> <p>THE BARRIO BOYZZ • EMI LATIN</p>	28
<p>R&B</p> <p>★ CRY FOR YOU • JODECI • UPTOWN</p>	16
<p>HOT R&B AIRPLAY</p> <p>★ CAN WE TALK • TEVIN CAMPBELL • OWEST</p>	17
<p>HOT R&B SINGLES SALES</p> <p>★ GETTO JAM • DOMINO • OUTBURST/RAL</p>	17
<p>RAP</p> <p>★ GETTO JAM • DOMINO • OUTBURST/RAL</p>	18
<p>ROCK / ALBUM ROCK TRACKS</p> <p>★ DAUGHTER</p> <p>PEARL JAM • EPIC</p>	62
<p>ROCK / MODERN ROCK TRACKS</p> <p>★ FOUND OUT ABOUT YOU • GIN BLOSSOMS • A&M</p>	62
<p>TOP 40 AIRPLAY / MAINSTREAM</p> <p>★ HERO • MARIAH CAREY • COLUMBIA</p>	67
<p>TOP 40 AIRPLAY / RHYTHM-CROSSOVER</p> <p>★ SHOOP • SALT-N-PEPA • NEXT PLATEAU/LONDON</p>	67
<p>HOT 100 AIRPLAY</p> <p>★ HERO • MARIAH CAREY • COLUMBIA</p>	71
<p>HOT 100 SINGLES SALES</p> <p>★ ALL FOR LOVE</p> <p>BRYAN ADAMS / ROD STEWART / STING • A&M</p>	71
<p>★ TOP VIDEO SALES ★</p> <p>★ ALADDIN</p> <p>WALT DISNEY HOME VIDEO</p>	48
<p>LASERDISCS</p> <p>★ CLIFFHANGER</p> <p>COLUMBIA TRISTAR HOME VIDEO</p>	51
<p>MUSIC VIDEO</p> <p>★ LIVE SHIT: BINGE & PURGE</p> <p>ELEKTRA ENTERTAINMENT</p>	52
<p>RENTALS</p> <p>★ CLIFFHANGER</p> <p>COLUMBIA TRISTAR HOME VIDEO</p>	54

Arbs Say 'Arrow' Points Up '70s Oldies Format Gains In L.A.

BY PHYLLIS STARK

NEW YORK—The fall Arbitron ratings brought good news for CBS Radio. KCBS-FM Los Angeles, the flagship of the group's experimental "Arrow" format, jumped from a 1.9 to a 2.8 share of the 12-plus audience in its first book with the new format.

When the oldies station fell to 21st place in the summer Arbitron ratings, CBS launched the '70s-based "Arrow" (an acronym for "all rock'n'roll oldies") format to boost the station's ratings. Then, without waiting for results in Los Angeles, CBS forged ahead, launching the format on its stations in Washington, D.C., Dallas, and Houston. KCBS-FM's rise to 13th place in the fall book indicates the gamble may mean a big payoff for CBS.

Executives at KCBS-FM were not the only happy broadcasters in Los Angeles. Spanish KLAX, which grabbed headlines by going from worst to first last fall, proved its staying power by remaining on top for a fifth consecutive book.

Top 40/rhythm KPWR (Power 106) remained in second place, although it was off slightly (4.9-4.8). Adult contemporary KOST (4.7-4.4) held on to third place, and news/talk KFI remained in fourth (4.1-4.3). Tying for fifth place were top 40 KIIS (3.8-4.2) and modern rock KROQ (3.9-4.2).

In New York, urban WRKS (5.7-5.8) remained on top. Top 40 WHTZ (Z100), which zoomed up to second place in the summer book thanks largely to an emphasis on modern rock crossovers, dipped a bit (4.7-4.5) to tie for fourth place in the new book with oldies WCBS-FM (3.9-4.5). The latter moved up to that position from eighth place in the summer book. AC WLTW recaptured second place in New York with a 4.3-4.8 jump. N/T WABC (4.5-4.6) remained in third place.

Urban WBLS dropped out of the top five in New York (4.1-4.0) under new PD Quincy McCoy. N/T WINS moved up from 12th to seventh place with a 3.4-3.9 jump. Adult-leaning top 40 WPLJ (4.0-3.9) was off slightly, and was closely followed by top 40/rhythm WQHT (Hot 97), which rose 3.6-3.8 under the guidance of new PD Steve Smith. N/T WOR (3.9-3.6) rounded out the top 10.

Also of note in New York, adult alternative WQCD (CD101.9) had its best book in recent memory (3.0-3.6), ironically during the same period in which PD Shirley Maldonado was let go. WNCN was flat at 1.5 in its final book as a classical station. (It re-

cently switched to album rock WAXQ.) The market's only remaining commercial classical station, WQXR, was up 1.1-1.8.

Classic rock WXRK (K-Rock) was off 4.1-3.6. Spanish WSKQ-FM was up 2.3-3.0, while rival WADO dipped 2.0-1.4. N/T WCBS-AM dipped 3.6-2.9.

In the Long Island, N.Y., market, album WBAB (5.4-5.1) and AC WALK (5.7-5.1) tied for the top spot. WHTZ was up 4.3-5.0 from the summer, capturing third place in the market. WXRK (4.6-4.8) took fourth place, while WABC (4.4-4.3) rounded out the top five.

Elsewhere on Long Island, adult standards WHLI's 2.6-4.0 jump took it from 15th place to sixth place in the market. AC WKJY (2.8-3.9) also took a dramatic stride forward from 14th to seventh place, where it tied with rival WBLI (4.7-3.9), which dipped from third place in the summer, and WCBS-FM (4.5-3.9).

Complete 12-plus ratings for the Los Angeles, New York, and Long Island markets appear on page 61 of this issue; additional results will be reported in next week's Billboard.

Gangsta Rap Protesters Stage 2nd Demonstration At D.C. Sam Goody

BY BILL HOLLAND

WASHINGTON, D.C.—The National Political Congress of Black Women, along with the local chapter of the Coalition of Labor Union Women, activist Dick Gregory, and local clergy, staged the second in a promised series of demonstrations against gangsta rap at high-visibility record retail locations here Jan. 5. The target this time was Sam Goody's busy downtown location at 17th and L Streets N.W., about four blocks from the White House.

The NPCBW staged a similar demonstration Dec. 21 at a Nobody Beats The Wiz store here (Billboard, Jan. 8). Annette Williams, the group's director of communications, says the demonstrations will continue "both here and around the country," and that the group has begun to gain the support of "black colleges and student groups, ministers, and black women's groups and sororities."

At the latest demonstration, C. Delores

Special Listings Rank Top Singles, Albums Of 1993

NEW YORK—A special feature listing the best-selling singles and albums of 1993 has been prepared for this issue of Billboard. The two listings include rounded sales projections supplied by SoundScan. It is the first time that piece counts have appeared in a Billboard ranking.

The information in the new feature, Best-Selling Records Of 1993, differs from the 1993 year-end sales charts in Billboard's Dec. 25, 1993, issue because the period used for the sales data in this issue is the 1993 calendar year, which includes the peak holiday-selling season—the Christmas and post-Christmas weeks. (Since Billboard and SoundScan use a Monday-Sunday sales week, the actual period covered is Jan. 4, 1993-Jan. 2, 1994.)

Historically, the Billboard year-end charts have used a December-November chart year in order to prepare all

(Continued on page 73)

Tucker, president of the group, which claims 2,500 members, told the crowd of about 50 protesters, "We have gathered here today to reaffirm our decision to engage in nonviolent, direct action in order to make our concerns heard about gangsta rap and misogynist lyrics that degrade and denigrate women."

She added, "We now want record [stores] such as Sam Goody to refuse to sell such cultural garbage."

Sam Goody is one of the main logos of the 1,100-unit Musicland Group, the nation's largest music retailer.

Tucker said, "NPCBW and the NPCBW Entertainment Commission are not 'thought police,' and we are not attempting to stifle anyone's First Amendment rights." But, she added, "the continued dehumanization and negative depiction of women [in gangsta rap] subjects our young people to offensive images that destroy their spirits."

(Continued on page 65)

THIS WEEK IN BILLBOARD

ANGLO ACTS ON MTV LATINO

... and lots of 'em. More than a year after the launch of MTV Latino, only 20% of the videos on its playlist are by Latino artists. In this week's edition of The Eye, Deborah Russell reports on the situation.

Page 31

A NEW FORMAT FOR RADIO SUCCESS

A bit of beginner's luck and a club DJ's observations played roles in the decision to program Biloxi, Miss.'s WWXX as a 50-50 blend of country hits and classic rock. Carrie Borzillo reports on the station's first six months on the air.

Page 60

©Copyright 1994 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher, BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$225.00, Continental Europe £195. Billboard, Quadrant Subscription Service Ltd., Stuart House, 41-43 Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office, Japan Y109,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	44	Hot 100 Singles Spotlight	69
Artists & Music	8	International	33
Between The Bullets	77	Jazz/Blue Notes	29
The Billboard Bulletin	78	Latin Notas	28
Box Office	54	Lifelines	55
Boxscore	12	Medialine	32
Canada	38	Music Video	31
Chart Beat	78	Popular Uprisings	14
Classical/Keeping Score	29	Pro Audio	56
Clip List	32	R&B	15
Commentary	7	Radio	60
Continental Drift	12	Retail	39
Country	24	Rossi's Rhythm Section	18
Dance Trax	21	Shelf Talk	48
Declarations of		Single Reviews	45
Independents	43	Studio Action	57
Enter*Active File	46	Top Pop Catalog	41
Executive Turntable	9	Update	55
Global Music Pulse	37	Video Monitor	32
Hits Of The World	36	Vox Jox	64
Home Video	47	CLASSIFIED	58

Is End Near For Films In Public Domain?

Retroactivity Key Concern Of PD Proponents

■ BY SETH GOLDSTEIN

NEW YORK—Movies in the public domain, the backbone of the home video industry in its early days and still a major source of revenue for retail suppliers and catalog houses, may go the way of the dodo if Congress passes legislation that brings U.S. copyright law into sync with the European Community (Billboard, Oct. 9).

No bills have been introduced, but groups like the Committee For Film Preservation and Public Access are worried that the fall 1993 hearings held by the Library of Congress' Copyright Office point in that direction. Copyright holders hope the concern is well placed.

"It is obvious to anyone in the know that many closed-door hearings have been held between officials of the Copyright Office and various private entities or individuals," says Greg Luce, a Film Preservation spokesman and owner of Medford, Ore.-based Sinister Cinema, which

does a thriving mail-order business in public-domain titles. "The subject of these meetings in some cases has been these controversial issues of copyright extension and copyright resurrection."

Extension and resurrection are inextricably tied together in public and private discussions. Proponents of change, including the Motion Picture Assn. of America and the National Music Publishers Assn., want Congress to extend copyrights of works by individuals—primarily songs and novels—to the life of the author plus 70 years. Currently, it's life plus 50 years. Works for hire, such as movies, magazines, and newspapers, would be protected for 95 years, up from 75 years.

Because coverage is retroactive, Luce and others fear that movies going back to the turn of the century—and long in the public domain—would be returned to copyright for a period of time ranging from a few years to decades. On their side is the U.S. Supreme Court, which has ruled that

public properties remain public. Even if the Court changes its mind, observers note the impossibility in assigning ownership of movies whose creators and distributors have long vanished.

Nevertheless, advocates of retroactivity appear willing to take the plunge. "There's a huge amount of money coming to us" if properties are equally protected on both sides of the Atlantic, says a New York attorney representing copyright holders who favor longer terms. "The upside would be very, very significant. It would benefit the public good and strengthen the economy. I'm not going to make light of the public-domain industry, but you have to take into account what's good for this country."

He agrees that retroactivity raises "complicated questions," but maintains that legislation is within reach this year. "One can always hope," he says. Another lawyer, who claims to be neutral on the subject, adds, "Take my word for it, the big guns are out" (Continued on page 65)

VSDA's Growing Pains Could Affect July Meet

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although the Video Software Dealers Assn. has some great expectations for its July 24-27 convention in Las Vegas, the confab's progress could be hampered by the unclear role of outgoing executive VP Don Rosenberg, the lack of a meetings director, and the difficulty of putting down roots in Los Angeles.

VSDA announced it will not renew Rosenberg's employment contract, which expires Sept. 30 (Billboard, Jan. 8). The organization also has yet to hire a meetings director to replace Donna Ward, who opted not to relocate to Los Angeles when VSDA decided to vacate its Marlton, N.J., offices.

According to convention co-chairman and VSDA secretary Ken Dorrance, this year's convention will focus more on video games than vid-

eo-cassettes. The association is soliciting game manufacturers to exhibit in greater numbers than before. It seems to be succeeding. "Video games will make a big statement on the floor," says Dorrance, who sought recruits Jan. 4-8 at the Winter Consumer Electronics Show in Las Vegas.

"Video game companies want to go to our convention," says VSDA president Dawn Wiener, another CES attendee. "There will be no problem getting them to exhibit." To accommodate the newcomers, Dorrance says the show floor will be redesigned to give game manufacturers a prominent position.

While some VSDA sources expect Rosenberg to fulfill his duties, such as planning the convention, Wiener says the board has other ideas. "There will probably be someone temporarily in charge pri-

(Continued on page 65)

Tower Refutes 'Spy' Charge, Reaffirms Support For Gays

LOS ANGELES—Tower Records/Video president Russ Solomon has issued a company-wide memo emphatically denying the allegations of a former employee who claims in a lawsuit that he was asked to spy on a homosexual store manager.

The lawsuit, filed in San Francisco Superior Court, claims that former se-

curity guard Husham (Eddie) Haroun was forced to resign when he was instructed to install a listening device in the office of a gay manager at one of Tower's San Francisco stores. Haroun also claims racial discrimination (Billboard Jan. 8).

Solomon's memo, dated Dec. 28, states that Haroun resigned in February 1993 after Tower refused his request for a leave of absence over the Christmas holidays.

"Tower never requested Eddie, or anyone else at any time, to spy on homosexual or heterosexual employees," the memo says. "Anyone who works for Tower must realize the blatant absurdity of these allegations."

In a separate interview, Solomon called the lawsuit "a bunch of fabrications that are simply not true."

He further defended the chain's hiring practices, particularly in the Bay Area.

"A high percentage of the San Francisco staff are gay; we don't have a problem with it," says Solomon. Industry observers confirm that Tower is notable for its tolerance of alternative lifestyles.

Haroun's attorney, Ricardo C. Saria, contends that his client has "documents and witnesses to prove the installation of the bug."

Saria also says publicity generated by the lawsuit has prompted other former Tower employees to come forward about the alleged unfair treatment of gays.

"We have proof there is homophobia in those [Tower's] halls," Saria says.

Media coverage of the lawsuit also has prompted the San Francisco district attorney's office to review the case, according to assistant DA David Moon.

Moon says the review is a preliminary procedure used to determine whether an investigation is warranted.

The district attorney's office has not collected any information about the lawsuit and has not decided whether or not to conduct a full-scale investigation. EILEEN FITZPATRICK

Mobile Fidelity Makes New GAINS In Audiophile Vinyl

■ BY RICK CLARK

MEMPHIS—Mobile Fidelity Sound Lab, a pioneer in the audiophile music software market, is returning to the vinyl record arena.

The label, based in Sebastopol, Calif., initially made its name in the late '70s as a supplier and standard-bearer of high-quality records. It left that market in the late '80s, focusing its attention on the substantial consumer base it had developed with audiophile CDs, most notably its 24-karat gold Ultradisc line.

Nevertheless, there remains a hardcore consumer contingency that believes CD has never matched vinyl sonically. Since leaving vinyl behind, old Mobile vinyl titles, particularly its Beatles, Sinatra, and Rolling Stones boxed sets, have become sought-after items that increased substantially in value among collectors. Continued requests from audiophiles and renewed general consumer interest in vinyl prompted Mobile Fidelity to return to vinyl, with the aim of improving its existing technology.

To that end, Mobile enlisted Nelson Pass, award-winning amplifier designer and president of Pass Laboratories, to fine-tune the analog (Continued on page 57)



Gold Spice. Jive recording artists Spice-1 and Too Short celebrate during a party at Glam Slam in Los Angeles. Spice-1 was presented with gold awards for his eponymous debut and his current album, "187 He Wrote." Too Short, whose latest album, "Get In Where You Fit In," has gone gold, received an award commemorating total sales of more than 5 million units of his four previous gold and platinum albums. Shown, from left, are Spice-1; his manager, Chaz Hayes; Jive senior VP/GM Barry Weiss; and Too Short.

After 27 Years, Mike Hennessey Calls it Quits

LONDON—Mike Hennessey, Billboard's chief European correspondent and a 27-year veteran of its international operations, is retiring from the magazine this month.

"Mike has been instrumental in developing and defining Billboard's international outlook for much of the past quarter-century," says international editor in chief Adam White. "Our global coverage of the entertainment business today owes a great deal to his groundwork, and it's difficult to think of Billboard without him. We wish Mike all the best in his future endeavors."



HENNESSEY

Hennessey joined Billboard in London in 1966 to help develop its European editorial coverage under director Andre de Vekey, recruiting a network of correspondents. In 1968, he was involved in the company's purchase of the U.K. trade paper Record Retailer, which became Music Week (and which, in 1977, was acquired by another British publisher).

As Billboard's chief European correspondent for the past three years, Hennessey has been based near Stuttgart, Germany. In addition to his roving-reporter and special-issue assignments, he has been active as an author and musician. He is one of Europe's leading authorities on jazz, and his published books include a biography of drummer Kenny Clarke and a portrait of London's celebrated Ronnie Scott's club.

Hennessey also played a key role in the International Music Industry Conference, the summit meeting organized annually by Billboard in the '70s and early '80s. During that time, he was the magazine's international editorial director and managing director of Billboard Ltd., its U.K. company.

Regis Gets In Fitness Game Nabisco, PPI Link For Cross Promo

NEW YORK—Nabisco Biscuit Co. and PPI Entertainment are co-sponsoring a \$3 million, yearlong campaign that will bring PPI's next fitness release, "Regis Philbin: My Personal Workout," to the attention of shoppers in 40,000 supermarkets when the 55-minute tape reaches retailers Feb. 23.

At the same time, Nabisco hopes to raise its own profile among stores that don't normally carry its products. "My Personal Workout" is being cross-promoted with Nabisco's Harvest Crisps crackers, which business director John Baumbusch expects to cross over to video outlets. Each of the 250,000 cassettes in PPI's biggest initial shipment will carry a plug for the cracker, en-

dorsed by Philbin since its introduction.

Two years ago, Nabisco launched a major effort to get Oreo cookies and the like into video dealers. The joint PPI effort is the next step, says Baumbusch, who claims Nabisco has seen "double-digit growth" in nonfood locations.

"My Personal Workout" will get plenty of supermarket attention. In addition to in-store displays and tags on 1 million cracker boxes, Nabisco has contracted with Act Media to place ads for the cassette on shopping carts in 13,000 supermarkets. Nabisco will offer Harvest Crisps buyers a \$5 mail-in rebate, lowering the tape's price to \$19.98.

SETH GOLDSTEIN

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER

Deputy Editor: Irv Lichtman

News Editor: Susan Nunziata

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)

John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Senior Copy Editor: Barbara Davies

Copy Editor: Jon Cummings

Radio: Phyllis Stark, Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)

Talent: Melinda Newman, Editor (N.Y.)

Senior Writers: Chris Morris (L.A.), Paul Verna (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.

Dance Music: Larry Flick, Editor (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.),

Eileen Fitzpatrick, Associate Editor (L.A.)

Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)

Music Video: Deborah Russell, Editor (L.A.)

EnterActive: Marilyn Gillen, Editor (N.Y.)

Staff Reporters: Trudi Miller Rosenblum (N.Y.), Carrie Borzillo (L.A.)

Administrative/Research Assistant: Terri Horak (N.Y.)

Contributors: Jim Bessman, Fred Bronson, Lisa Collins, Bob Darden,

is Horowitz, Larry LeBlanc, Jeff Levenson, Moira McCormick, David Nathan, Havelock Nelson

INTERNATIONAL

International Editor-in-Chief: ADAM WHITE

European News Editor: Dominic Pride

International Deputy Editor: Thom Duffy

Tokyo Bureau Chief: Steve McClure

Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

Associate Director of Charts/Retail: Geoff Mayfield (L.A.)

Associate Director of Charts/Radio: Kevin McCabe (N.Y.)

Chart Managers: Suzanne Baptiste (Rap/Jazz/Gospel), Anthony Colombo

(Album Rock), Ricardo Companioni (Dance), Roger Fitton (Adult

Alternative), Steven Graybow (Adult Contemporary), John Lannert (Latin),

Mark Marone (Modern Rock/Studio Action), Geoff Mayfield

(Billboard 200), Kevin McCabe (Hot 100), Terri Rossi (R&B),

Lynn Shults (Country), Marc Zubatkin (Video/Classical)

Chart Production Manager: Roger Fitton

Assistant Chart Production Manager: Paul Page

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Steven Graybow (N.Y.), Brett Atwood (L.A.)

Chart Surveyor: David Runco

SALES

Associate Publisher: GENE SMITH

National Advertising Director: Jim Beloff

European Advertising Manager: Patricia A. Rod Jennings

Advertising Services Manager: Michele Jacangelo

New York: Ken Karp, Norm Berkowitz, Ken Piotrowski,

Nancy Bowman, Doug Ferguson

Classified (N.Y.): Jeff Serrette, Laura Rivchun

L.A.: Jodie LeVitus, Jon Guynn, Gary Nuell, Michael Nixon,

Melinda Bell, Alyse Zigman

Nashville: Lee Ann Photoglo

Europe: Christine Chinetti (London), Megan Ahrens

Tokyo: Bill Hersey

Southeast Asia: Grace Ip, 310-330-7888 (L.A.)

Milan: Lidia Bonguardo, 011-3936-254-4424

Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)

Canada: Norm Berkowitz, 212-536-5016

Miami: Angela Rodriguez, 305-441-7976

Mexico City: Giselle Trainor 525-658-7461

MARKETING

Director of Marketing: JANE RANZMAN

Promotion Director: Elissa Tomasetti

Promotion Art Director: Tom Senif

Special Projects Coordinator: Melissa Subatch

Marketing/Publicity Coordinator: Maureen Ryan

Circulation Manager: Jeanne Jamn

European Circulation Manager: Sue Dowman (London)

Assistant Circulation Manager: Adam Waldman

PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Production Assistant: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Assistant Editorial Production Manager: Drew Wheeler

Specials Production Editor: John Treglia

Assistant Specials Production Editor: Marcia Repinski

Systems/Technology Supervisor: Barry Bishin

Composition Technicians: Marc Giaquinto, Morris Kliegman,

Anthony T. Stallings

Directories Production Manager: Len Durham

ADMINISTRATION

VP/Director of Licensing: Georgina Challis

Director of Operations/R&B Music Group: Terri Rossi (N.Y.)

Director of Operations/Country Music: Lynn Shults (Nashville)

VP & Executive Editorial Director: Lee Zhitto

Directories Publisher: Ron Willman

Distribution Director: Edward Skiba

Group Sales Administrator: Carlton Posey

Billing: Debbie Liptzer

Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

Los Angeles

5055 Wilshire Blvd.

Los Angeles, CA 90036

213-525-2300

telex 66-4969

fax 213-525-2394/2395

Washington, D.C.

806 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

London

3rd Floor

23 Ridgmount St.

London WC1E 7AH

71-323-6686

Fax: 71-323-2314

71-323-2316

Nashville

49 Music Square W.

Nashville, TN 37203

615-321-4290

fax 615-320-0454

Tokyo

Hersey-Shiga Int'l.

6-19-16 Jingumae

Daisan Utsunomiya Bldg. 402

Shibuya-ku, Tokyo 150

sales 011-81-3-3498-4641

sales fax 011-81-3-3499-5905

edit 011-81-3-3867-0617

edit fax 011-81-3-3867-0216

BPI COMMUNICATIONS

Chief Executive Officer: GERALD S. HOBBS

President & Chief Operating Officer: Arthur F. Kingsbury

Executive Vice Presidents: John Babcock Jr., Martin R. Feely,

Robert J. Dowling, Howard Lander

Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett

Vice Presidents: Georgina Challis, Glenn Heffernan

Chairman Emeritus: W.D. Littleford

Commentary

Soundtrack Composers Deserve Credit

BY MICHAEL WHALEN

Movies and television represent an exciting and predominately uncharted frontier for contemporary composers.

Orchestral soundtracks created specifically for commercially viable films and television programs are reaching an unprecedented new audience. That's good news for the music industry, as there is obvious market potential inherent in such an appreciative and receptive new consumer niche.

For composers seeking increased exposure for their work, motion pictures and television are invaluable vehicles through which serious composition can be effectively translated to the masses. There's a lot of thoughtful, serious work being produced for soundtracks, work to which attention should rightfully be paid from a critical and a marketing perspective.

One can make a convincing case for George Lucas' "Star Wars" as the film that best represents this musical era's defining movement toward serious, fully orchestrated soundtrack compositions that appeal to the moviegoing masses. Composer John Williams created a romantic, postmodern score with superb melodic lines that helped elevate the film to a genuinely spiritual level. Before videocassettes were the norm, nearly 4 million moviegoers purchased the "Star Wars" soundtrack album, making it one of the largest-selling non-pop albums ever. The music was powerfully transforming, and audiences responded.

There are many encouraging examples of audience-pleasing, "critic proof" orchestral soundtracks from recent films. John Williams' "E.T." and John Barry's "Out Of Africa" scores are two compelling examples; the rich, dramatic scores for "Jurassic Park," "Chariots Of Fire," "Field Of Dreams," "Star Trek," "Henry V," "Dances With Wolves," and "Bram Stoker's Dracula" are still others. For the small

screen, the CBS miniseries "Lonesome Dove" and PBS' "The Civil War" series benefited substantially from memorably lush soundtracks that were integral to the mood and power of the overall productions.

The consumer market for orchestral/semi-orchestral soundtracks is now extending significantly past "collectors" who routinely purchase them like baseball cards or comic books.

Consumers like to be pointed in a specific direction in terms of what to buy, so an intriguing kind of cross-pollination between the record and film industries is occurring.



'There are still obstacles for those who work in this medium'

Michael Whalen is a composer based in Chappaqua, N.Y.

An enormous box-office hit can propel soundtrack sales—either pop or classical. Conversely, a particularly memorable score, or single from that score, has the potential to increase interest in a film and, concomitantly, in the film's soundtrack album. "Robin Hood: Prince Of Thieves" is a perfect example. The movie's score fused classical and pop with spectacular results, both artistically and commercially. Moviegoers who were transported by Bryan Adams' pop hit theme "Everything I Do (I Do It For You)" purchased the otherwise entirely orchestral soundtrack. By all accounts, the soundtrack aroused at least as much audience enthusiasm as the film itself. Riding the crest of the pop hit's wave, an album composed primarily of Michael Kamen's rich, romantic, orchestral music received mass exposure.

As auspicious as all of this is for contemporary composers, there are still a number

of obstacles confronting those who work in this medium.

Firstly, there is the challenge of time. Music for film is almost inevitably composed within a short span of time; the creative process must, therefore, necessarily be condensed. Secondly, given the enormous competition for soundtrack slots and the advent of home recording technology, today's composer is virtually forced to act as a one-person cottage industry, acting simultaneously as producer, orchestrator, computer programmer, and, lest we forget, composer!

Yet another very real challenge to the creation of orchestral soundtracks is the prevalence of "temp tracks." These are existing pieces of music that film directors use for rough cuts and previews: Directors often attach themselves to these tracks and the composer is forced to juggle between the director's "temp" score and his or her own instincts.

While composers are undoubtedly pleased to be working in the soundtrack medium, they have yet to achieve the kind of recognition they deserve from either consumers, retailers, or record labels. With the exception of John Williams, soundtrack composers are seriously low-profile. Most composers are not signed to record labels, so the record companies presumably see no apparent value in promoting the composer. One would hope that with the escalating visibility of orchestra-based soundtracks and of soundtracks in general, long-term relationships will blossom between composers and record companies; the record business would then have an intrinsic, vested interest in supporting not only the title but the artist as well.

Still, for composers anxious to get their "voices" heard, the movies and television are helping to bring the sounds of orchestras and symphonies, strings and woodwinds, to a whole new type of audience. Any way you look at it, that's exciting news for everyone involved.

LETTERS

CHEERS FOR EDITORIAL

I want to jump for joy and shout "Ho-roy!" after reading the Billboard editorial "Culture, Violence, And The Cult Of The Unrepentant Rogue" (Billboard, Dec. 25).

Seldom have I seen an opinion more thoughtful and passionate than this one. Word for word, line by line, the editorial tears apart the rationales and sanctimonious claims of "mirroring society" made by those who really are hungrily eyeing only the bottom line and not the effect of their product on our lives.

And it was absolutely brilliant to have connected much of today's moral environment to the pardon of President Nixon way back in 1974. Shouldn't this make us contemplate how our actions today may affect our lives in the years ahead?

I congratulate Billboard on the unequivocal strength and purpose of its statement.

George David Weiss
President
Songwriters Guild Of America
New York

AN UNSUNG MASTER

Wow! What a great story on Heinichen (Billboard, Dec. 11). With your help, a great many more people will make the discovery of this very unsung baroque master.

In fact, the response to Heinichen has been such that I am converting it to domestic production, because Hanover cannot keep up with the U.S. demand. We can't really wait three weeks for the boat to come in.

Karen Moody
VP Deutsche Grammophon
PolyGram Classics
New York

WORLD OF THANKS

I've been meaning to write for a long time to say how much we appreciate Billboard's support for roots and world musics. In September you ran a nice feature on electro, centered on one of our fellow specialist publications in Britain, the jazz magazine Straight, No Chaser (Billboard, Sept. 18).

Compared to Britain, where our trade paper, Music Week, totally ignores anything off the mainstream, Billboard's cov-

erage of topics like the African music business in Paris or in Senegal, the Irish music scene, artists like Ali Farka Toure, and labels like Luaka Bop is thoroughly welcomed and valued, as is your World Music chart.

Ian Anderson
Editor
Folk Roots
London

MORE BEATLES ART

It was interesting to read about the Beatles' artistic contribution to the Monterey Festival souvenir program (Billboard, Dec. 25), but it is not "the only known visual artwork created collaboratively" by the group. The Beatles also painted an abstract pop-art picture one year earlier, in 1966, at their Tokyo hotel during their Japanese tour. It has been reproduced in books and is now believed to be owned by a former president of the Japanese Beatles Fan Club.

David Stark
SongLink International
London

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

Artists & Music

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

Sting's 'Tales' Heads Grammy Class Foster, Menken Also Among Top Nominees

BY MELINDA NEWMAN

NEW YORK—Sting, who already has 10 Grammys to his credit, has been nominated for another six statuettes, making him the top nominee for the 36th annual Grammy Awards.

Sting's "Ten Summoner's Tales" is up for album of the year, while the track "If I Ever Lose My Faith In You" got a nod for record of the year (a singles award) and song of the year (a songwriter's award) honors. The song also earned Sting a nomination in the best male pop vocal category, while "Demolition Man" did the trick in the best male rock vocal category. The longform music video for "Ten Summoner's Tale" also was nominated.

Other multiple nominees include composer Alan Menken and producer David Foster with five apiece and Whitney Houston, Billy Joel, and R.E.M. with four nominations each. Luther Vandross, Neil Young, conductor Pierre Boulez, bluegrass pioneer Ralph Stanley, and Tangerine Dream each received three nominations. Aerosmith's Steven Tyler and Joe Perry got four nominations in perfor-



STING



HOUSTON

mance and songwriting categories.

In addition to Sting, other artists with releases up for album of the year are Donald Fagen for "Kamakiriad," Houston for "The Bodyguard" soundtrack, Joel for "River Of Dreams," and R.E.M. for "Automatic For The People."

In all but one case, the nominees for record of the year and song of the year are identical. In addition to "If I Ever Lose My Faith In You," contenders in both categories are Young's "Harvest Moon" and Joel's "The River Of Dreams," both self-penned, as well as "A Whole New World (Aladdin's Theme)," performed by Peabo Bryson and Regina Belle and written by Alan Menken and Tim Rice. Houston's "I Will Always Love You" rounds out the record of the

year category, while "I'll Do Anything For Love (But I Won't Do That)," recorded by Meat Loaf and written by Jim Steinman, is the fifth nominee in the song of the year category. The omission of "I Will Always Love You" in the song of the year category means that Dolly Parton will not be honored at this time for writing the best-selling single ever by a solo artist. Her recording of the song was nominated for best female country vocal performance in 1982, but lost to Juice Newton's "Break It To Me Gently."

Nominees in the best new artist category are Belly, Blind Melon, Toni Braxton, Dignable Planets, and SWV. Among the hit-making newcomers from the class of '93 who were excluded in this and other categories are 4 Non Blondes, Robin S., Tag Team, and H-Town. Stone Temple Pilots received one nomination, in the best hard rock vocal performance category, for "Plush."

Although she has been a mainstay on the pop charts since the spring release of "Janet," Janet Jackson was nominated only in the R&B field, in (Continued on page 70)

Alternative Supergroup Gets Back With Beatles 'Backbeat'

BY CRAIG ROSEN

LOS ANGELES—As Capitol prepares to celebrate the 30th anniversary of the Beatles' American debut, Virgin Records has a Beatles tribute of its own planned with the "Backbeat" soundtrack.

The music on "Backbeat," due March 8, may not sound exactly like the Fab Four, but it isn't meant to. Producer Don Was assembled an alternative rock supergroup in an attempt to capture the spirit of the early Beatles, rather than the exact sound.

The film, which will open March 18 in New York and Los Angeles, is set in Hamburg in 1961 and focuses on Stu Sutcliffe, John Lennon's best friend and the Beatles' original bass player, who died in 1962, after leaving the group. The songs on the soundtrack represent material the Beatles were performing during the Hamburg period.

For the soundtrack, Was recruited Dave Grohl from Nirvana on drums, Mike Mills from R.E.M. on



WAS



DULLI

bass and backing vocals, and guitarists Thurston Moore and Don Fleming from Sonic Youth and Gumball, respectively. The Afghan Whigs' Greg Dulli sings John Lennon's parts on nine tracks, while Soul Asylum's Dave Pirner handles McCartney's vocals on three tracks. Mills sings lead on "Road Runner."

Upon being hired as the soundtrack's producer, Was called Ringo Starr for advice. Was recalls, "I said, 'What do I do about this?' [The movie takes place] before he was in the Beatles, but he was hanging around Hamburg at the same time."

"Ringo said, 'Don't try to make it (Continued on page 75)

Sony Launches New Line Of Budget Classical Recordings

BY PAUL VERNA

NEW YORK—In an effort to capitalize on a marketing opportunity that so far has been seized primarily by indies, Sony Classical has become the second major label to tap into the fast-growing super-budget classical market.

Sony is set to launch a new line of classical CDs—on the Infinity Digital label—at \$4.98 apiece, matching the price point used by independently distributed budget leaders like Laserlight Digital, Naxos, Madacy, and Pilsz (Billboard, Dec. 25, 1993).

"We're testing the waters with an initial release of 22 titles," says Jim Gavigan, VP of sales at Sony Classical, noting that all performances are new digital recordings by Russian orchestras.

Among the titles in the repertoire are such workhorse classics as Bach's Brandenburg Concertos Nos. 3, 4, and 6, Beethoven's Third and Fifth Symphonies and selected piano sonatas, Strauss' Waltzes, and Vivaldi's Four Seasons. Solicitation for the series—which is scheduled to ship Feb. 8—began Monday (10).

So far, the only other major label to tap the super-budget arena has been EMI/Angel, which introduced its Encore series last June. However, unlike Infinity Digital, Encore culls its material from its parent label's vaults, says Gavigan. Sony, by contrast, is taking pains to position its line as a new label that has no direct relationship to Sony Classical other

than sharing a common distributor in Sony Music Entertainment.

"The marketing of Sony Classical still remains as the priority and the focus for the company," says Gavigan. "Infinity Digital should be looked upon strictly as capitalizing on a marketing opportunity, and one that up until now has been ignored by the majors."

Some retailers predict Sony will do exceedingly well with the new line. Mike Tully, classical buyer at 370-store Camelot Music in North Canton, Ohio, says, "I imagine it's going to have a little more success than other

(Continued on page 75)

NSAI Blasts Controlled Composition Clause Group Seeks Full Royalties For Songwriters

BY EDWARD MORRIS

NASHVILLE—The Nashville Songwriters Assn. International has sent letters to the CEOs of Sony and Matsushita, asking that they drop controlled composition clauses from the contracts of artists signed to their record labels.

Under such clauses—common to recording contracts in this country—newer artists who record their own songs usually are paid 75% of the mechanical royalty rate accorded to them by law.

Of greater import to NSAI, however, is the fact that in many contracts,



Unalarmed. Elektra's Del The Funkyhomosapien shows off his Popular Uprisings T-shirt, earned when his recent album, "No Need For Alarm," debuted at No. 1 on Billboard's Heatseekers chart.

the artist/songwriter must either persuade his or her co-writers to accept the substandard rate, or pay the difference between the reduced and statutory rate from his or her own royalties.

In some contracts, co-writers can be left with reduced rates, even without agreeing to them.

Publishers—several of which are tied corporately to the major labels—routinely acquiesce to the reduced rate for their writers.

Sony owns the Columbia and Epic labels, among others, while Matsushita owns MCA. NSAI was to send the same petition and signatures to

the heads of the other major record companies after the first of the year, according to Pat Rogers, executive director of the NSAI.

Rogers says her organization is taking a straightforward but low-key approach to solving the problem. "It is a formal petition, requesting that the owners of the record companies drop the controlled composition clause," she says. "The reason we sent to the Japanese first is that it is customary for them to review existing practices at the new year."

Rogers adds that the focus of the (Continued on page 30)

Sears To Sponsor Phil Collins' North American Tour

BY DON JEFFREY

NEW YORK—Phil Collins, who in the past lent his music and image to promote Michelob beer, has forged another commercial link with a familiar middle-American brand name—Sears. The giant retailer plans to sponsor the musician's North American tour starting in May.

At press time, the deal had not been signed, but Sears Roebuck & Co. spokeswoman Mary Ann O'Rourke said it likely would be wrapped up during the week of Jan. 10.

O'Rourke says Collins' latest album, "Both Sides," will be displayed prominently in the 800-store chain's Brand Central departments, which sell consumer electronics and appliances. No other recording by Collins or any other artist will be sold in those departments.

Michael Farrell, chief executive of International Talent Group, which is booking Collins' tour, says of the Sears sponsorship: "It's really a retail situation. This is the only record they're going to carry in every store. It's really a good marketing thing for the record."

The added retail thrust may be just what is needed, since Collins' current album has not performed as well as his earlier solo efforts. On The Billboard 200 this week, it falls to No. 44 in its eighth week on the chart after (Continued on page 70)

Judge Denies Publisher's Royalty Claim Rejects Bourne Bid On 'Red Robin' Copyright

BY IRV LICHMAN

NEW YORK—A New York federal judge, himself a composer and member of performing rights society ASCAP, has decided that a simple piano-and-voice lead sheet made by a music publisher is not the stuff from which performance dollars can continue to flow to the publisher after it has lost rights to a song.

In a long-running case that may wend its way to the U.S. Supreme Court, Judge Richard Owen, after more than a year of deliberation, ruled Jan. 3 in favor of the heirs of Harry Woods, writer of the standard "When The Red Red Robin Comes Bob-Bob-Bobbin' Along." The plaintiffs argued that Bourne Music had no special "derivative" rights to collect publisher performance royalties from ASCAP. The heirs had recaptured the publisher's share of the song in 1982 for a 19-year extension period granted by the 1976 U.S. Copyright Act.

More than \$100,000 in royalties have been held in escrow by ASCAP,

a nominal defendant in the action.

If Bourne appeals the decision, the U.S. Supreme Court ultimately could be asked to decide its second case involving royalty rights to pre-1978 songs subject to a termination provision of the nation's copyright law. Under this legislation, an author or his heirs can "terminate" the previous publisher's share of ownership in a copyright that has completed its 56th year.

While the New York federal court action centered solely on the issue of performance royalties, song royalties (or mechanicals) derived from sales of recordings were the focus of a 1985 U.S. Supreme Court ruling that favored the music publishing community.

In that ruling, the high court, reversing a lower court's ruling in a 5-4 vote, held that Mills Music could continue to collect post-termination mechanicals on recordings of "Who's Sorry Now?" that it had licensed before the song was recaptured by the heirs of co-writer Ted Snyder. The high court ruled that Mills' original

pre-termination licenses on the song were still valid. Under the law, record companies do not lose their original licenses to manufacture and distribute a song even after the composition falls into its 19-year extension period. This is part of a "derivative work" exception built into copyright legislation.

BOURNE CLAIMS 'DERIVATIVE WORK'

In the "Red Robin" case, Bourne, a successor company to Irving Berlin Music, which originally acquired the song, viewed its publisher arrangement of the song as a "derivative work" (e.g., a recording or novel arrangement). Under the termination right section of the 1976 Copyright Act, this would keep publisher royalty income flowing into Bourne's cof-

(Continued on page 75)



Gold "Lights." Following Bruce Hornsby's recent show at New York's Paramount, RCA Records label executives presented the artist with a gold plaque commemorating sales of his "Harbor Lights" album. Shown, from left, are senior VP of A&R Dave Novik; senior VP of promotion Butch Waugh; Hornsby; president Joe Galante; and senior VP of marketing Randy Goodman.

Court Orders Auction Of AA Records' Masters Kids' Music Firm Owes \$6 Million In Back Royalties

NEW YORK—The Union County, N.J., sheriff's department will auction off some 5,000 masters of children's recordings March 3 in Elizabeth as part of a 1992 judgment levied against AA Records.

AA Records and its president, Abraham I. Massler, were ordered by New York State Supreme Court to pay more than \$4.6 million in back royalties to three music publishing companies in a case that extended back 20 years (Billboard, May 16, 1992).

According to the 1992 judgment, Massler stopped paying royalties on material in 1971, although he continued to release product using the material and prepared inaccurate statements until 1986.

The three publishing companies, Licette Music Corp., Fairyland Music Corp., and Dorton Music Corp., own the rights to the music used on such AA Records titles as Bing Crosby's "Christmas Story" and Jimmy Dur-

ante's "I Like People." Children's music producer Arthur Shimkin and Charles Bananty co-own the trio of publishing firms.

According to Douglas Ede, an attorney for the plaintiffs, neither Massler, who has been forced into involuntary bankruptcy, nor AA Records has made any kind of payment to the three publishing companies.

"There has not been a dollar of payment," says Ede. "We hope to derive as much from the sale [of the masters] as we can to help satisfy the outstanding judgment." Ede would not estimate how much he expects the auction to raise.

However, AA Records' attorney, Randy Pearce, believes the auction will bring enough money to cover the debt. "Generally, I don't think there's any question that the judgment will be satisfied by the sale of the masters," he says. "We're attempting to assist the plaintiffs' attorneys in finding purchasers. The last thing we

want is to have someone go in and pay nothing for the masters."

Shimkin scoffs at any notion that the defendants will be able to pay off their debt from the auction alone. "That's utter nonsense," he says of Pearce's hope. "There's no such thing as \$6 million worth [the amount now owed because of interest] of children's audio tapes in the world." Shimkin says he has talked with several children's labels that have expressed interest in purchasing the masters; all those labels, he says, evaluate the total worth of the collection to be between \$200,000 and \$350,000.

Ede says the masters, the primary known asset of AA Records, were located in a warehouse in New Jersey, and were seized in a supplementary proceeding following the initial judgment.

AA Records continues to do business as Bestway Group Inc.

MELINDA NEWMAN

'94 Billboard Buyer's Guide Has Expanded Int'l Listings

NEW YORK—There is much to celebrate in Billboard's 1994 International Buyer's Guide. The 280-page sourcebook for the music and home video industries contains the most international listings and the largest U.K. section in its 35-year history.

For 1994, the buyer's guide also adds audio book publishers to its listings of record labels, home video companies, music publishers, wholesalers, accessory manufacturers, CD replicators, tape duplicators, and more. In all, the guide contains more than 20,000 listings, all

verified and updated for the 1994 edition (European listings are gathered by Billboard's sister publication, Music & Media.)

The cover price for the 1994 buyer's guide is \$95. For more information, please call 800-344-7119.

Billboard also publishes the International Talent & Touring Directory; the Record Retailing Directory; the International Tape/Disc Directory; Nashville 615/the Country Music Sourcebook; the International Recording, Equipment and Studio Directory; and the International Latin Music Buyer's Guide.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Richard Chechilo is promoted to VP of sales and operations for Sony Music Special Products in New York. He was VP of operations and customer service.

Deborah Lewow is named national promotion director for jazz and progressive music at Warner Bros. in New York. She was senior director of NAC promotion at GRP.

Michael Roth is promoted to director of A&R, alternative at Scotti Bros. in Santa Monica, Calif. He was an A&R staffer.

Tess Arevalo is promoted to associate director of corporate communications for PolyGram Holding Inc. in New York. She was manager of corporate communications.

Monte Connor is promoted to VP of A&R at Roadrunner Records in New York. He was director of A&R.

Lisa Michelson is appointed manager of jazz, NAC, and AAA at Elektra Entertainment in New York. She



CHECHILO



LEWOW



ROTH



AREVALO



CONNOR



MICHELSON



BENGLOFF



BARONE

was music director/continuity director at WTMX Chicago.

Ken Weinstein is named associate director of media relations/alternative music for Atlantic Records in New York. He was director of publicity, video, and advertising for Caroline Records.

Greg McCarn is promoted to manager of media relations for RCA Records Nashville. He was administrator of media relations.

Jive Records appoints Sam Bates Northwest regional pop promotion manager in San Francisco and Kelly

Schweinsberg national manager of mixshow/dance promotion in New York. They were, respectively, Northern California promotion manager for independent labels at California Record Distributors and in-house consultant for special projects for Jive.

Ken Masters is named national accounts manager for Ichiban Records in Atlanta, Ga. He was merchandise manager at Super Club Video Corp.

Susan Wassenaar is promoted to executive assistant/manager, administration for Arista Records in New York. She was executive assistant to

the executive VP/GM.

DISTRIBUTION. Richard Bengloff is appointed VP of finance for Sony Music Distribution in New York. He was VP of finance and administration for Relativity Entertainment Distribution Inc.

PUBLISHING. BMI in New York names Robert J. Barone VP of information technology and Michael Crepezzi associate director of performing rights research. They were, respectively, director of information services for the

music entertainment division of MCA Inc. and royalty and accounting manager for Disney Music Publishing.

RELATED FIELDS. The Hit Factory in New York names Carl Segal bookings manager of The Hit Factory Inc., Linda Duffany studio manager of The Hit Factory Mastering, and George Englis studio manager of The Hit Factory Broadway. They were, respectively, an independent producer, GM at Master Disk, and operations manager of The Hit Factory Recording Studios.

Columbia, NKOTB 'Face The Music' With New Album

BY CRAIG ROSEN

LOS ANGELES—With "Face The Music" set for release Jan. 25, Columbia Records and NKOTB are hopeful that the music of the one-time teen stars known as New Kids On The Block will be accepted on its own merits, rather than burdened with any preconceived notions the public may have.

To accomplish that goal, the label issued the first single from the album, "Dirty Dawg," on a white-label disc to clubs and to top 40 and urban radio in



NKOTB: Joe McIntyre, Jonathan Knight, Donnie Wahlberg, Jordan Knight, and Danny Wood.

mid-December, while the Columbia publicity department sent out an advance sampler under the moniker "BONK-T."

Even the group's abbreviated moniker suggests that it and the label are trying to elude the backlash that followed the group's startling success of 1988-90, which included three No. 1 singles and two No. 1 albums. Yet Columbia VP of marketing, East Coast, Jay Krugman points out that the abbreviated name is not new. The New Kids first called themselves NKOTB on 1990's "No More Games/The Remix Album."

Says Krugman, "This is not something new that we devised. This is something that has a history and shows the growth and development of the

group over its career. It's not just a one-off album situation."

Group member Donnie Wahlberg also downplays the abbreviated moniker.

"It's no big deal," Wahlberg says. "We tried it on the remix album. We remixed the name for the album. We're not really kids anymore. We got tired of the old name and wanted to try something different. There is so much baggage attached to the New Kids On The Block."

Indeed, a lot has changed for the group. First and foremost, "Face The Music" is the group's first album without New Kids' creator Maurice Starr at the production helm. Instead, several prominent hit-making producers are involved, including Teddy Riley, Narada Michael Walden, Walter Afanasieff, and Wahlberg, who has demonstrated his production chops on recordings by his younger brother, Marky Mark.

"We felt it was time to do the stuff we wanted to do, as opposed to the stuff Maurice wanted to do," says Wahlberg, who produced "Dirty Dawg," which features additional vocals by Nice & Smooth. "We really stopped working [with Starr] three years ago, and there was no sense in getting back together. In those three years, everybody's taste changed."

Says Krugman, "The fact that Donnie wrote and produced the first single is the strongest statement yet for them as a band."

With Starr out of the picture, the NKOTB members also were allowed to contribute more material to "Face The Music," with Wahlberg penning six tracks and Jordan Knight collaborating with Wahlberg, Afanasieff, and Walden.

Though big-name producers were brought in to work on the project, Wahlberg says NKOTB, which also includes Jonathan Knight, Danny Wood,

and Joe McIntyre, had ultimate creative control.

"It was very fulfilling, because we were in total control of the thing," Jordan Knight adds. "We saw the project all the way through."

With NKOTB in control, the group was able to infuse more hip-hop elements in the mix. "Maurice came from an older school of music," Jordan Knight says. "Hip-hop has been part of our sound for a long time, but he wasn't too up for it. We would sing the songs for Maurice, then go listen to hip-hop."

On the album's opening cut, "Face The Music (Intro)," NKOTB addresses its past, including allegations made by a former associate producer that the group lip-synched during live performances and that Starr often sang on its

records.

"It's really a double-edge challenge," Wahlberg says of the song. "Deal with what's important with an act—the music and the entertainment. Listen to the music, and if you like it, fine. If you don't, fine. But it doesn't matter if we're on lunch boxes. That's not important. All that's important to me is the music."

He adds, "It's also a challenge to us. We can't fight back against the critics, because that's a fight we can't win. But now we have a chance to deliver the goods ourselves."

Jordan Knight concurs, saying the most important thing about "Face The Music" is the that the group "proved something to ourselves—we can do it by ourselves."

Yet at radio, some programmers may not be able to look past the group's old image. In NKOTB's hometown of Boston, top 40 WJMN (Jam'n 94.5) MD Erick Anderson says "Dirty Dawg" is "a fairly good-sounding record," but adds that the station hasn't decided if it will add it.

"It's an interesting situation," Anderson says. "We always like to support the local acts, but it's anybody's guess to see where their image is... It's a wait-and-see for us."

NKOTB plans to be on the road for much of 1994, with dates in Japan and Australia tentatively set for February and March. The tour wings its way to the U.S. in the summer months.

Pavement's 'Crooked' Road To Success Matador, Band Take Hands-Off Marketing Approach

BY BARBARA DAVIES

NEW YORK—Normally, the release of any new album includes an attendant set of marketing and promotional plans. Not so with "Crooked Rain, Crooked Rain," the sophomore set from Matador Records act Pavement.

Matador gleefully concedes that it has no real business or marketing agenda for the Feb. 14 release, other than word of mouth on the retail circuit and plans for a single or two. That laissez-faire approach, coupled with sheer critical praise of the band's unique sound and style, worked artfully with the group's 1992 debut album, "Slanted & Enchanted."

Label co-founder Chris Lombardi recalls the prerelease hype for "Slanted" as massive, noting that Spin reviewed the album before it was even in the promotional stages. "There was a huge amount of hype, and the record lived up to it," Lombardi says. "There's a lot of confusion about this one, but people will be pleasantly surprised. It'll live up to the hype."

Proof that these methods work can be found, perhaps, in Pavement's sales figures. SoundScan's tally for sales of "Slanted" is approximately 20,000 units. However, Lombardi's label partner, Gerard Cosloy, estimates that 50%-75% of Matador's sales fall outside SoundScan's calculations via alternate means of distribution, including catalogs. Lombardi says the album's unit sales total 80,000 in the U.S. alone.

This time around, Pavement also will have the benefit of Matador's relationship with Atlantic Records to propel "Crooked Rain" through the WEA distribution system. And the label will continue to rely on support from the network of independent retailers that drove sales of the first album. "We've really built strong alliances with mom-and-pops," Lombardi says, adding that Matador also distributed Pavement's output on Chicago indie Drag City prior to the release of "Slanted."

So, says Lombardi, there's no need for marketing gimmicks.

And that's exactly how Pavement would have it, according to singer/guitarist Stephen Malkmus. Although he

and band co-founder Spiral Stairs (aka Scott Kannberg) serve as the band's managers, producers, songwriters, and art directors, Malkmus maintains that



PAVEMENT: Steve West, Stephen Malkmus, Spiral Stairs, Bob Nastanovich, and Mark Ibold.

acts have more important things to worry about than business.

"What bands should concentrate on is getting their own image and signifiers and their own language, so that it won't matter what label is pushing them," he says. "It just seems like the groups that are really successful, like U2 or R.E.M., it doesn't matter what label they're on. They have artistic control."

And in its agreement with Matador, Pavement is in control of its unique output. "We just do a profit split with Matador," Malkmus says. "And they don't try to own [our] records for eternity. They realize that if they work well with you, you would work with them on the next record."

Lombardi is quick to agree that the band is in control. "We didn't know we were putting out the new record until November. They alluded to it. My nails were totally bitten down." He adds, hopefully, "We got a fax of what the [new album's] cover art might look like."

This nonchalance on the band's part is not to say the group doesn't want to succeed—it wants to succeed on its own terms.

"There's plenty of ambition in the band," Malkmus says, refuting publicized references to the band as a "slacker" outfit, noted for its frequently shambling live shows characterized by former drummer Gary

Young's much-publicized antics. The drummer's gags ranged from giving gifts of raw veggies to audience members to just plain disappearing during shows. Young is no longer with the band, however; some see the split as evidence that Pavement is "getting serious." Malkmus says simply, and not without a trace of irony, "Just chalk it up to artistic differences."

In addition to Malkmus and guitarist Spiral Stairs, the band's members are bassist Mark Ibold, drummer Bob Nastanovich, and new drummer Steve West.

The first single from "Crooked Rain" is "Cut Your Hair," which is set for release during the last week of January. Also this month, the band will film its first-ever video to accompany the song.

Malkmus remains unfazed by the amount of hype and business work that Lombardi intimates will follow.

Pavement has done its share of painful learning ("we gave away 'Slanted & Enchanted' to Europe for, like, forever or something, and that was like a burn. But we didn't know," Malkmus says), and the band appears ready to face what the new album brings—even if it means reluctantly hiring a manager.

"[R.E.M. manager] Jefferson Holt and the guy for U2, they're obviously geniuses in the music biz who got all these things for their bands. R.E.M. just kind of cruised through unscathed. They didn't even have to lip-sync in their videos," Malkmus says.

"There must be some level where you can't jump up another level unless you have someone always working for you, talking to people, paying your rent, answering your phones while you're gone, setting up trust funds for your child." A wry grin accompanies the last. "I don't think we need [a manager]. Until the next record—we'll just keep saying that."

For Crowded House, Plans Come 'Together' At Last

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—By scheduling Crowded House's "Together Alone" for U.S. release Jan. 25, almost four months after the album's international bow, Capitol Records has given itself time to prepare for what it hopes will be the biggest House party yet for the band on this side of the Atlantic.

"When records have been released simultaneously worldwide and are successful, an artist or band often is required to be in two places at the same time, and we didn't want that to happen," says Perry Watts-Russell, Capitol Records VP of A&R, who acknowledges the release also was moved back to allow the new Capitol team to settle in. "Because of the change in regime, we wanted to wait to get myself and other people in the company in place and get the cam-

paign ready for the new year."

Ironically, "Together Alone" is the Crowded House project most removed creatively from the U.S. After recording its previous three albums



CROWDED HOUSE: Nick Seymour, Paul Hester, Neil Finn, and Mark Hart.

in Los Angeles, the band selected an old house near a remote beach on New Zealand's west coast as its makeshift studio.

(Continued on page 12)

TO OUR READERS

The Beat is taking a break. It will return next week.

Pilgrim's Progress To Be Measured With Tower Tour

BY DAVID SPRAGUE

NEW YORK—Conventional wisdom decrees that the success of any new act hinges on getting its records into retail outlets. Atlantic hopes to put a spin on that dictum by getting new signing Billy Pilgrim into the stores—literally. The duo is to play a cross-country tour of Tower Records outlets, starting next month in San Francisco.

The "Tower-To-Tower" tour will see the Atlanta-based duo—singer/guitarists Kristian Bush and Andrew Hyra—play acoustic shows at more than 50 Tower stores in support of its self-titled major-label bow, due Jan. 25.

"We've been looking for alternate ways of generating retail interest that would create the feel of a partnership," says Atlantic manager of product development Amira Largent. "Tower will advertise the dates in Pulse! magazine,



BILLY PILGRIM: Andrew Hyra and Kristian Bush.

and the chain's involvement will get us front-racking much more effectively than a developing-artist program."

Hyra and Bush, who released two independent albums under their own names (the first bankrolled by Indigo Girl Amy Ray, whose band mate, Emily Saliers, lends vocal support on "Billy Pilgrim"), are no strangers to shoestring tours. "We've always been able to just throw our guitars in the trunk of a car and take off at a moment's notice," says Bush.

Having built a following on their hometown's burgeoning acoustic music circuit ("They can sell out a 400-seat club for five straight nights," says Largent), Hyra and Bush began working with a full band about a year ago. They only began using the moniker Billy Pilgrim (the name of a character in Kurt Vonnegut's "Slaughterhouse Five") after signing with Atlantic.

"Calling ourselves something other than Hyra and Bush would have meant starting over," says the Connecticut-bred Hyra. "And we figured this was as good a time as any to do that."

"Billy Pilgrim" also marks a departure in sound for the duo. Whereas their debut, "St. Christopher's Cross," and last year's odds-and-sods collection "Words Like Numbers" were fairly straight acoustic discs, their major-label debut (produced by fellow Atlantan Don McCollister, with some finishing touches added by Hugh Padgham) is much lush. The fuller sound is evident on the first single, "Get Me Out Of Here," which Largent says the label will promote to college and adult alternative outlets.

"There are things we do that are ab-

(Continued on next page)

Who Can Explain Why Nick Videos Are So Successful? KIDS!

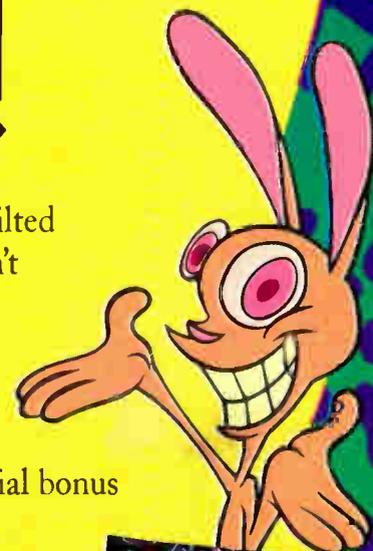


A cool Clarissa? Cartoon kisses? And kilted Yaksmen? If this is all Greek to you, don't sweat it – it's a language kids understand perfectly. That's why Nickelodeon videos always translate into humongous sales.

Clarissa Explains It All "Dating" — Includes never-before-seen footage and special bonus stickers. LV49211

"Mushfest" — Includes a unique interactive fortune-telling feature and special bonus stickers. LV49213

The Ren & Stimpy Show "On Duty" — Featuring the music videos "Royal Canadian Kilted Yaksmen Anthem" and "Firedogs." LV49215



And now new P.O.P. to help these babies fly off the shelves!

- A Clarissa Explains It All poster (better order extras!).
- 16-count pre-pack counter displays.
- Nick shelf-screamers (our louder-than-loud shelf-talkers).

Advertising & Promotional Support

- On TV: A major national and spot television blitz on ABC, NBC, CBS, FOX, and of course, Nickelodeon.
- In the news: A big fat publicity campaign targeting local and national media.



Clarissa/Mushfest
NKP 57419-3-2



Ren & Stimpy
NKP 57418-3-3

NICKELODEON, its related titles and characters are trademarks owned by Viacom International Inc./SONY WONDER and SONY are trademarks of Sony Corporation. © 1993 NICKELODEON. All Rights Reserved.

FOR CROWDED HOUSE, PLANS COME 'TOGETHER' AT LAST

(Continued from page 10)

"It was really to break the mold as far as what we'd been doing," says Crowded House patriarch and New Zealand native Neil Finn, regarding the switch of locale as well as the move to record more tracks live. "We thought our albums had a certain formality to them; they sounded heavily crafted. We wanted to shake ourselves out of what we perceived to be a formula that was developing."

New to the studio with Crowded House was guitarist/keyboardist Mark Hart, who had been touring with the band after the release of its previous album, "Woodface," and who joined as a full-time member when Neil's brother, Tim Finn, left the band to return to his solo career. "Mark was very competitive in terms of getting parts on the album," says Finn of the good-natured studio rivalry. "And for my part, I didn't have to worry about playing guitar as accurately because Mark was there."

To help bring out its more rustic side, the band opted to replace the polished finish of "Woodface" producer Mitchell Froom with the more esoteric vibe of Youth, a onetime member of British band Killing Joke.

"He was completely different from Mitchell," says Finn. "His approach was far from logical, and in some ways it was exciting and also quite disconcerting at times—but it all seemed to work out in the end."

The result is a more personal album that showcases the band's guitar-propelled pop on numbers such as first single "Locked Out" as well as the smooth balladry of "Fingers Of Love," and even some polyrhythmic sounds, as evidenced on "Private Universe," which features a troupe of log drummers from Auckland's Cook Island Community. Additionally, the Waka Huia Maori Choir makes an appearance on the album's title and closing tracks.

"You can get the most unlikely combinations of people together and it feels quite natural once you start working," says Finn of the band's work with the indigenous musicians. "The day we got together to record, everybody was totally committed to making it work and we had a remarkable moment."

Although "Locked Out" initially is being targeted to the band's core fan base at commercial alternative and adult alternative radio, Capitol is hoping "Together Alone" will be the album to give Crowded House the success the band has witnessed in the U.K., Australia, and New Zealand, but has failed to reach in the U.S. so far. "It is my hope that pop radio is ready for Crowded House," says Brian MacDonald, Capitol's national director of alternative promotion. "I think the format has grown and adapted to a changing environment, and it is pulling more tracks from alternative radio. If, in essence, they're saying that 'Don't Dream It's Over' is the only Crowded House track that can go to pop radio, there's something seriously wrong with pop radio," says MacDonald, referring to the No. 2 hit single off the band's 1986 platinum self-titled debut.

One way the label will be targeting Crowded House fans is via bounceback cards that are packaged with each album. "This is one of the first bands Capitol is trying to build up a database on," says Watts-Russell. "This technique has been very effective in England... and we're hoping by the time the second and third singles are released [in the U.S.], we'll be in touch with the core fans."

Watts-Russell says the cards also will be placed on the seats at venues when the band tours the States in the spring. Although an opening act for the theater jaunt has yet to be selected, Watts-Russell says, "To begin with, we'd like to do it with an act that is perceived as being more alternative. We're looking for an act that appeals to a younger audience because we don't want to leave the younger fans out."

Finn and company, who currently are wrapping a European tour, will be getting exposure Down Under with their participation in a Feb. 25 concert in New Zealand to benefit Amnesty International. To ensure the publicity is felt back in the U.S., Capitol is arranging a tie-in with Tower Records in which contest coupons will be available near "Together Alone" displays in Tower stores to win a trip to see the Amnesty show.

PILGRIM'S PROGRESS

(Continued from page 11)

solutely folk, but what we've got on this record isn't," says Bush. "It was drier and rawer before we went to London to mix with Hugh, but he really did some cool stuff to it."

Largent, who foresees the band breaking out region by region as the "Tower-To-Tower" tour (which also includes label mate Melissa Ferrick) progresses, feels people must see the band live and hear its debut. "The experiences are totally different," she says.

Hyra agrees. "We try to convey a live thing on record. But acoustic music is, by its nature, not a magnetic tape thing. It's something you have to see and feel live."

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

ST. LOUIS: This city's fastest-growing buzz in recent memory surrounds the arrival of **Thick**, which has been packing local clubs since September. Frontman/vocalist **Michael Apirion** admits that his return to local music has created some of the appeal. "I've been playing in bands here since I was 15, and I'm seeing some of the same people in the audience." Apirion was central to one of St. Louis' most promising bands four or five years back, the **Unconscious**—a funk/post-punk coalition that had flirtations with a major recording deal. But it was Apirion's previous union with bassist **Dave Simon** in **Blank Space** that led to **Thick**. Apirion had left the **Unconscious** and moved to L.A.; Simon had gone to New York, where he played a role in the pilot for MTV's "The Real World." With drummer **Ted Bunch**, Simon formed the original **Thick** in New York. They pursued Apirion, and he joined the band over the phone but suggested a return to St. Louis. "We started working on the songs with tapes and stuff before we even got here," says Apirion. Guitarist **Tom Fulton**, who had replaced Apirion in **Blank Space**, also signed on. Since then, they've begun recording a local indie release while honing the material in front of their growing cadre of fans. "We want to keep the sound pretty straight-ahead rock," says Apirion, whose engaging stage energy and good looks recall a youthful **Mick Jagger**. The physical similarities collide with musical expression on **Thick**'s cover of "Monkey Man." Says Apirion, "That's what we're heading for. We've got the two guitars interplaying a lot more now, and although the influences are pretty varied, that's a lot of what we're aiming for, without losing that sense of making something new."



THICK

MILWAUKEE: When singer/guitarist **Alex Ballard** returned to Milwaukee in 1992 after a Seattle sojourn, his first move was into the recording studio. Despite its low fidelity, the resulting EP, "Madeira," on Milwaukee's **Don't Records**, stirred up excitement locally through airplay on college station **WMSE** and led directly to the creation of his new band, **Alex Ballard & Sugarfoot**. "I saw right through the production when I heard Alex's record. I could see what he was trying to do," says drummer **Rob McCuen**, a veteran of Milwaukee recording acts **Plasticland** and **Liquid Pink**. Ballard's aim—to meld **AC/DC**'s energy with **Dwight Yoakam**'s twang and **British Invasion** songcraft—is clearly represented on a new demo produced by roots rocker **Ian Spanic** of the **Spanic Boys**. Working in the state-of-the-art **Music Head Studio** in Lake Geneva, Wis., Spanic intends to record a full CD with the group before



ALEX BALLARD & SUGARFOOT

the end of 1994. Ballard and band also are contributing a track to a **Raspberries** tribute disc to be released later this year by Australia's **Zero Records**. Meanwhile, the band has become a hot attraction with steady hometown performances at **Shank Hall** and other popular clubs, and has quickly built a regional reputation. A slot at St. Louis' **Mississippi River Music Festival** last September was followed by club dates in Chicago, St. Louis, Madison, Wis., and Iowa City, Iowa. **DAVE LUHRSEN**

FORT LAUDERDALE, Fla.: The fifth annual South Florida Rock Awards succeeded once again this year in picking the local bands that are ready to shoot to prominence on the national scene. Held this year on a Thursday evening at the **Plus Five Club** in Fort Lauderdale, the show, which previously had awarded the **Mavericks**, **Saigon Kick**, and **Nuclear Valdez** before those bands went national. **Marilyn Manson**, the hard-rock spook show signed earlier this year by **Interscope Records**, won for band of the year. The **Mansons** will have an album, "Portrait Of An American Family," out in March. **Collapsing Lungs** won for best rap band and for best drummer (**Chris Goldbach**). The **Lungs** have been together for about three years and have gone through several member changes. The current lineup, with new drummer **Goldbach**, has proven a winner: The band was snapped up by **Atlantic Records** just one week prior to the awards show. A hybrid of industrial and "rap-core" music, the **Lungs** present a cacophony of exotic sounds, featuring samples of congas, guitars, and something they call the "Crime Unit," a towering racket of saw blades and metal pipes in various octaves. Look for an EP and a tour early next year. Other winners included folk rocker **Mary Karlzen** for her indie EP "Hide," and **Voidville** for best rock band, with its lead singer **Diane Ward** snaring best female vocalist. **Rene Alvarez** won best male vocalist, while his band, **Forget The Name**, won best alternative band and best full-length local release for "Stones For Steven." **SANDRA SCHULMAN**

 AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT TRACY LAWRENCE CLAY WALKER	Reunion Arena Dallas	Dec. 31	\$597,432 \$35/\$32.50/ \$30	18,410 sellout	Varnell Enterprises
MICHAEL BOLTON	Rosemont Horizon Rosemont, Ill.	Dec. 31	\$481,690 \$75/\$47.50/ \$37.50	10,442 sellout	Jam Prods.
MANHHEIM STEAMROLLER 'FRESH AIRE CHRISTMAS'	Orpheum Theatre Omaha, Neb.	Dec. 26-31	\$368,422 \$21.25/\$17.25	19,250 seven sellouts	Sound Trak Inc.
MANHHEIM STEAMROLLER 'FRESH AIRE CHRISTMAS'	Orpheum Theatre Minneapolis, Minn.	Dec. 9-12	\$356,123 \$29.50/\$19.50	15,006 six sellouts	Sound Trak Inc. Theatre Live
MICHAEL BOLTON	The Mark of the Quad Cities Moline, Ill.	Dec. 28	\$327,822 \$47.50/\$29.50	10,165 sellout	Jam Prods.
TED NUGENT'S EIGHTH ANNUAL WHPLASH BASH	Cobo Arena Detroit	Dec. 31	\$323,400 \$27.50	12,192 sellout	Brass Ring Prods.
MANHHEIM STEAMROLLER 'FRESH AIRE CHRISTMAS'	Capitol Theatre Salt Lake City	Dec. 1-5	\$310,830 \$27.50/\$21.50	12,999 seven sellouts	Sound Trak Inc. Space Agency
KENNY G LOUIE ANDERSON	Ervin J. Nutter Center Wright State University Dayton, Ohio	Dec. 30	\$232,727 \$49.50/\$24.50	8,627 9,350	Belkin Prods. in-house
MICHAEL BOLTON	Rockford MetroCentre Rockford, Ill.	Dec. 29	\$220,398 \$35/\$27.50	7,340 9,304	Jam Prods.
THE OAK RIDGE BOYS PATTY LOVELESS	Star Plaza Theatre Merrillville, Ind.	Dec. 31- Jan. 1	\$218,054 \$32/\$22	7,707 10,200, three shows	in-house

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

Setting Up Song Shop; Showcase Honors Warren

TALKING SONGS: The U.K.'s Independent Publishers Assn. is hosting its first Song Shop seminar among writers, publishers, producers, and users Jan. 21 at London's Commonwealth Institute starting at 1 p.m. The free forum, chaired by Peter Robinson, managing director of Dome Records, is expected to cover a wide range of issues related to the creative aspects of songwriting and the exploitation thereof. As of press time, the following panelists had been scheduled:

Diana Graham, managing director of Arista Records U.K.; Feargal Sharkey, former recording artist and current A&R manager

at Polydor Records; record producer/songwriters Tony Swain and Chris Neil. To be distributed to attendees will be a Song Shop CD featuring a selection of unreleased songs owned by members of IPA, including new collaborations by Albert Hammond and Graham Lyle, Doug Flett and Guy Fletcher, Chris Eaton, Geoffrey Williams, and BJ Robertson. IPA was formed a year ago; current membership is 30 independent publishers.

HE REMEMBERED: One of the (sadly) few tributes to songwriting great Harry Warren on the 100th anniversary of his birth (Christmas Day) was a one-hour syndicated presentation by Bob Allen's "The Songwriters Showcase." Allen salutes a songwriter each week. "When they're no longer around, I seek out next of kin and performers." In addition to playing classic recordings of Warren tunes, Allen speaks to Warren's granddaughter, the daughter of Al Dubin, Warren's lyricist partner; Margaret Whiting; Tammy Grimes; and Patti Maguire. Allen tells a story he got from former ASCAP president Stanley Adams: Warren had so little public identity that as a prank he'd claim to be other songwriters in restaurants and would sign their names to his checks (In a recent New Yorker profile by Wilfrid Sheed, it was noted that Warren said even his best friends hadn't heard of him.) The show aired Dec. 12-Jan. 1 in nine markets, including Baltimore (WWLG), Denver (KEZW), Suffolk County, N.Y. (WLIM), Nassau County, N.Y. (WHPC), and Richmond, Va. (WTVR).

THE BUBBLEGUM KIDS: When rock'n'roll became rock (i.e., cerebral) in the '60s, producer/writers Jerry Kasenetz and Jeff Katz offered the inevitable backlash called "bubblegum music" and got around to working with such acts as Freddie & the Dreamers, ? & the Myster-

ians, the Ohio Express, JJ Jackson, Tommy James & the Shondells, Freddie Scott, Bo Diddley, Tony Orlando, Elton John, and the Talking Heads. They got in touch with Words & Music the other day to note that they still work out of Great Neck, Long Island, where they've just built a 24-track studio and to note that one of their songs, "Little Black Egg," published via their Abreder Music, is currently a charter from the maxi-CD single by the Lemonheads.

And they say they are grooming a new group called DC Twist.

SOUTHER EXPOSURE: A promotional

CD featuring the songs (and in some cases the performances) of John David Souther is available from EMI Music Publishing, according to Paul Tannen, senior director of standards catalog. The 20-song collection contains four of the songs he wrote for the Eagles, which country artists performed for the Eagles tribute album, "Common Thread." Artists featured include Don Henley, James Taylor, Linda Ronstadt, George Strait, and Bonnie Raitt. Among Souther's four appearances is his own top 10 hit, "You're Only Lonely."

COWARD & SONDHEIM: Noel Coward and Stephen Sondheim represent two different eras and concepts of the musical theater, but they had several things in common: Their songs, often written in extended operetta form, are uncommonly good, and both are words-and-music men. For those who like sophisticated dissection of a song from a musicologist's point of view (and written for musicologists!), "Sondheim's Broadway Musicals" by Elgar Professor of Music and head of the School of Performance Studies at the University of Birmingham, England, Stephen Banfield (The University of Michigan Press, 472 pages, \$49.50) fills the bill. "Noel Coward—A Bio-Bibliography" by former actor/lyricist Stephen Cole (Greenwood Press, Westport, Conn., 319 pages) provides a compact biography of Coward, along with a useful compendium of his works. The Coward book comes on the heels of Angel Records' wonderful four-CD box of Coward's long career as an interpreter of his own songs on EMI Records.

PRINT ON PRINT: The following are the best-selling folios from CPP/Belwin:

1. Bette Midler, Greatest Hits
2. Garth Brooks, In Pieces
3. Hakim, Express Yourself
4. The Firm, Soundtrack Music
5. Melissa Etheridge, Yes I Am.

Words & Music



by Irv Lichtman

Peter Frampton's Alive Again On Relativity Indie Hopes Spirited New Set Will Spark Comeback

BY CRAIG ROSEN

LOS ANGELES—Back in mid-December, Relativity Records used a novel approach to announce the Jan. 25 release of Peter Frampton's self-titled debut for the label. It sent advance CDs with "season's greetings from Relativity and . . . Peter Frampton" to 4,000 of its closest friends at press, retail, radio, and even rival labels.

Says Relativity president Barry Kobrin, "It's the first time that I have sent something out to competing labels. We wanted people to give it a listen and not simply dismiss Peter on his past reputation."

Frampton's past is most notable for one of the best-selling live albums of all time, "Frampton Comes Alive!," which shot to No. 1 in 1976 and made him a superstar by selling more than 6 million units in the U.S. alone. In fact, in the film "Wayne's World 2," Mike Myers quips that the album was "standard issue" in the suburbs during the '70s.

However, Frampton's following dwindled with subsequent releases. After a series of disappointments in the '80s, Frampton reunited with former Humble Pie mate Steve Marriott in 1991; the reunion was cut short when Marriott was killed in a fire April 20, 1991.

To lift his spirits, Frampton decided to hit the road in 1992. "I'm the guy that had the biggest live record and I was sitting at home, so I decided to go on the road to have some fun," Frampton says. A six-week club tour ended up running seven months.

While Frampton was on the road, Kobrin's friend, MJJ Records president Jerry Greenberg, mentioned to him that Frampton was available. Initially, Kobrin rejected the idea of signing the artist. "I didn't think he was right for the company at the time," he says. "Today, we're the type of company that specializes in new and developing acts."

Yet Kobrin listened to Frampton's demo and had second thoughts. Subsequent talks with Frampton sealed the deal.

Kobrin notes that while Relativity has had other veteran acts on the label, including Allan Holdsworth and John McLaughlin, "those artists weren't willing to do what baby artists will do . . . Peter is willing to pay his dues again. He's willing to do what it takes, as long as we do our responsibility."

Frampton launched a six-to-eight-week promotional tour of retail and radio outlets in early January to spread the word. "It's not like I haven't done this before," Frampton says. "I really believe in this album, and the record company believes in it, so I'm willing to work as hard as they do."

Frampton says Relativity is right for him. "I'm not just a number, and there's not some big corporate structure. If people say they're going to do something, they do it. I haven't been in a situation like this since my early days at A&M with Humble Pie, when we were first rock act on the label . . . It's the same feeling with Relativity."

That back-to-basics feeling is ap-



PETER FRAMPTON

propriate, because "Peter Frampton" marks a return of sorts to the singer/guitarist's roots. "On the last record [1989's "When All The Pieces Fit" on Atlantic Records], I used machines a little too much," Frampton says. "It's very easy to get involved in computers. For this album, I wrote all the songs on acoustic guitar or piano. And I knew if it didn't sound good with acoustic guitar and piano, it wouldn't sound any better with gadgets. It had to pass that test."

Two of the 12 tracks on "Peter Frampton" show the influence of Marriott. "Out Of The Blue" initially was recorded with Marriott as a demo while the two were in the sessions that produced two tracks for the

1992 Frampton retrospective "Shine On: A Collection."

"We talked at length about how we were going to rearrange the song and rerecord it," Frampton says. Following Marriott's death, Frampton recut the basic tracks with co-producer Kevin Savigar and sampled Marriott's voice onto the cut from the four-track cassette demo.

Frampton laid the groundwork for the track "So Hard To Believe" with John Regan before reuniting with Marriott. "The first day we [Frampton and Marriott] got together, I went back to the hotel and wrote most of the lyrics, except for the last verse, which was written after he died."

To push the album, Relativity is creating an electronic press kit that tentatively will open with the "Wayne's World 2" clip, set for mid-January release. At that time, it also plans to take the album's opening track, "Day In The Sun," to album rock, and has to work "Waiting For Your Love" at top 40 radio eventually.

Also on tap is a U.S. tour. Although no dates are set, Kobrin says, "Peter will tour 365 days a year, if need be."

ARTISTS IN ACTION

VARTTINA THE KLEZMATICS

The Bottom Line, New York

WHETHER OR NOT it was the first beachhead in the "Finnish Invasion," as Värttina's stage intro proclaimed, the quartet's final stop on its first U.S. tour provided an explosive salvo of vocal pyrotechnics and girlish charm that translated warmly despite the language barrier. And to further win over the domestics in a Dec. 8 house heavily infiltrated by Finns, group founder Sari Kaasinen—the others are her sister Mari, Kirsi Kähkönen, and Sirpa Reiman—disclosed in English the themes of the group's traditional ethnic/folk music, which largely stems from the country's Karelia region, much of which was lost to Russia after World War II.

A good case in point: The title track from Värttina's current Green Linnet album, "Seleniko," lamented a girl's marriage without her mother's blessing, much to the poor bride's everlasting regret. As Kaasinen explained, many of the songs deal with such misfortunes wrought by men, "angry, lazy, drinking too much; in a [term] we learned here, these men are 'cows potatoes!'"

But the heavily accented patter was only part of the delight. As a whole, the females, who have been compared facetiously with Le Mystère Des Voix Bulgares and even Abba, giddily gesticulated—often as if scolding recalcitrant husbands—or merrily danced to the John Mellencamp-like backing of soprano sax, standup bass, acoustic guitar, violin, and accordion. Vocally, Värttina espouses the Karelian power-singing mode, buoyantly belting out the

songs seemingly in unison, though often with microtonal harmonies and stylistic whoops and yips. Like the blues and Cajun music, the lusty delivery nullified the typically downcast moralizing, as did such behavior as the women's attempt at "putting a love spell" between female accordionist Riitta Potinoja and one of the "very pretty boys" seated close to the stage.

With their Eastern European/Yiddish-rooted klezmer heritage, the Klezmatiks couldn't have been bettered as the opener. The Flying Fish act's lively set included "Honikzaft," which violinist Alicia Svigals said was perhaps the only explicitly homoerotic Yiddish pop tune ever recorded. Scandal was averted, though, when she revealed that the tune, the title of which means "Honey Juice," is derived from the Bible's "Song Of Songs."

JIM BESSMAN

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock

BLACK & WHITE 8x10's

500 - \$70.00 1000 - \$95.00

COLOR

1000 - \$396.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

APC PICTURES
1067 E. Florida, Dept. 88
Springfield, MO 65803
417/869-9433 or 869-3456

COVERAGE OF NEW AND DEVELOPING PROSPECTS FOR THE HEATSEEKERS CHART



Peace On Earth. FFRR newcomer One Dove is taking flight at radio, as debut single "White Love" rises 16-14 on Modern Rock Tracks while the song's video clocks time on MTV's "Alternative Nation." Los Angeles, San Francisco, New York, Dallas, and Washington, D.C., have been key airplay and sales markets for its "Morning Dove White" album.



Kitsch Pitch. Zoo act Love Jones took its brand of progressive lounge music to NBC's "Late Night With Conan O'Brien" Jan. 6. The Louisville, Ky., quintet pushed its "Here's To The Losers" album during the fourth quarter on a tour with Afghan Whigs, is working on a spring tour, and is shooting a video for "Li'l Black Book."



Crossing Over. Redd Kross is one of four alternative bands that Mercury will pump in its "1994-Play" promotion, a retail campaign that includes display contests and an in-store play contest. The band appeared on NBC's "The Tonight Show" Dec. 21, and looks to score more TV appearances in February when it returns from a European tour.

BAND'S BAND: What do Def Leppard singer Joe Elliott, Stone Temple Pilots frontman Weiland, and Sonic Youth guitarist Thurston Moore have in common? All three rockers give thumbs up to longtime Los Angeles band Redd Kross, which is working its first Mercury album, "Phaseshifter" (Popular Uprisings, Oct. 16).

Don't be surprised if you see enthusiastic quotes from Elliott, Weiland, and Moore in upcoming trade ads. As it is, Weiland already raved about Redd Kross in a three-page feature article about the alternative band in Entertainment Weekly's Dec. 3 issue, one of several clippings in the band's bulging press file. In the EW piece, Weiland dubbed Redd Kross "the coolest band in the world" and their new album "the best album of the year."

Moore, meanwhile, wrote an article for Raygun titled "I Dig Redd Kross." The interview Moore conducted for that article was the basis of the "Kross Words" promotional cassette that Mercury used to launch the band's label debut.

Along with Entertainment Weekly and Raygun, the band also has been profiled in Spin, Mademoiselle, Details, and BAM. The year-end issue of US listed Redd Kross—along with Delicious Vinyl's the Pharcyde, Beggars Banquet's Buffalo Tom, and Matador's Liz Phair—as an act destined to break through to a larger audience in 1994.

The video for lead single "Jimmy's Fantasy" reached MTV's "120 Minutes," and a video for the new track "Lady In The Front Row" has just been submitted to the music video channel. The band scored a Dec. 21 shot on "The Tonight Show," an appearance that helped its SoundScan numbers double during that month.

On the radio side, Mercury hopes to build on the core of 16 leading alternative stations that jumped on the first single. Early believers in "Jimmy's Fantasy" included WFNX Boston, KITS (Live 105) San Francisco, and WBRU Providence, R.I. In L.A., KROQ's Rodney Bingenheimer has been a longtime

supporter, but this track marked the first time in the band's 11-year recording career that it had been added to the station's playlist.

Starting Feb. 1, Redd Kross will gain exposure at retail in Mercury's "1994-Play" campaign, a store scheme designed to

stoke the band, along with fellow alternative priorities Catherine Wheel, James, and the Veldt.

MONKEY BUSINESS: Amherst Junction, Wis.-based Environmental Awareness is racking up sales with, of all things, a deer-hunting anthem. Bananas At Large, self-described as an "experimental studio comedy group," is scoring with "Da Turdy Point Buck," an album of rural Midwest humor.

Regional radio support and national exposure on "The Dr. Demento Show"—not to mention the beginning of deer hunting season—is boosting sales in the West North Central region. The title track reached the top spot on "The Dr. Demento Show" comedy countdown, and was No. 4 in that show's '93 year-end rankings.

"It's been five years since this song first appeared on vinyl 45," says Bananas' executive producer, Gary Nilsen. The troupe's first full-length compact disc came out in November, and Nilsen says "we can't fill orders fast enough."

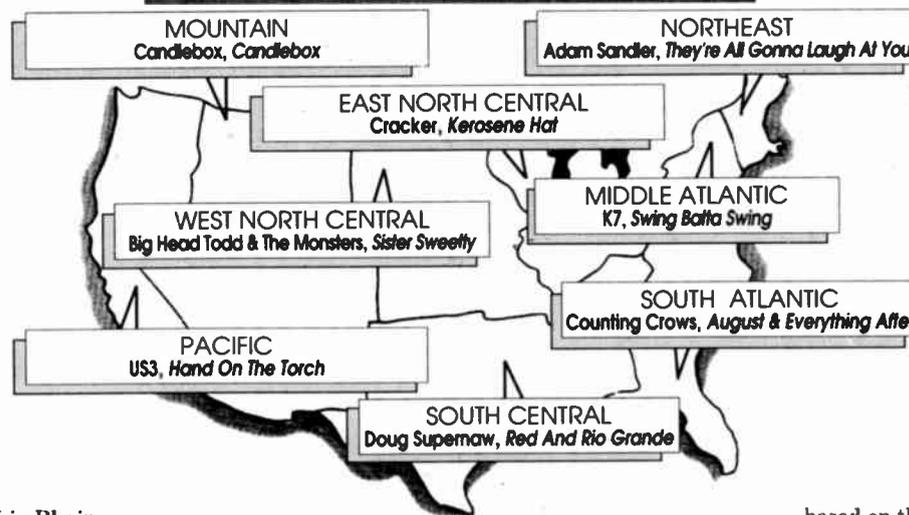
Novelty radio kingpin Dr. Demento says, "I don't know what percentage of my listening audience hunt deer, but you would think that at least half of them do

based on the response to this record. This form of Midwestern rural humor is almost a mini-phenomenon. There are similar-themed songs by Da Yoopers and the Happy Schnapps Combo that are getting a great response from listeners."

WHERE THERE'S SMOKE: The Holly Cole Trio's "Don't Smoke In Bed" sees a 36% sales gain, which prompts a re-entry at No. 10 on the Top Contemporary Jazz chart. The album benefits from an appearance The Canadian act made on the Dec. 30 edition of "The Today Show."

Popular Uprisings is prepared by Geoff Mayfield and Brett Atwood with assistance from Silvio Pietrolungo.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. US3, Hand On The Torch	1. Doug Supernaw, Red And Rio Grande
2. Counting Crows, August And Everything...	2. Big Head Todd/Monsters, Sister Sweetly
3. Candlebox, Candlebox	3. US3, Hand On The Torch
4. Total Devastation, Legalize It!	4. Faith Hill, Take Me As I Am
5. Cracker, Kerosene Hat	5. Mazzy Star, Mezzanine
6. Dead Can Dance, Into The Labyrinth	6. Counting Crows, August & Everything After
7. Del The Funkyhomosapien, No Need For...	7. Emilio Navaira, Southern Exposure
8. Deep Forest, Deep Forest	8. Haddaway, Haddaway
9. Big Head Todd/Monsters, Sister Sweetly	9. Candlebox, Candlebox
10. Haddaway, Haddaway	10. Eightball & M.J.G., Comin' Out Hard

B I L L B O A R D S H E A T S E E K E R S A L B U M C H A R T

COMPILED FOR WEEK ENDING JANUARY 15, 1994 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	5	7	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98)	HAND ON THE TORCH
2	2	12	COUNTING CROWS GEFEN 24528 (10.98/15.98)	AUGUST & EVERYTHING AFTER
3	8	19	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT
4	3	45	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
5	9	23	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX
6	4	32	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
7	6	11	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
8	11	6	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
9	12	8	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTASWING
10	15	14	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
11	14	8	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM
12	10	12	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIOZ (9.98/13.98)	I AM THE CUTE ONE
13	13	10	CRASH TEST DUMMIES ARISTA 18727 (9.98/15.98)	GOD SHUFFLED HIS FEET
14	16	16	DEAD CAN DANCE 4.A.O. 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
15	18	29	DEEP FOREST 550 MUSIC 57840 (9.98 EQ/15.98)	DEEP FOREST
16	22	24	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
17	28	4	TOTAL DEVASTATION PGA 18734/ARISTA (9.98/15.98)	LEGALIZE IT!
18	24	6	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM
19	23	22	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
20	20	13	JAMES MERCURY 514943 (9.98 EQ/13.98)	LAID

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, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, 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	25	12	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
22	17	20	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
23	19	16	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
24	27	14	THE CONNELLS TVT 2590 (10.98/15.98)	RING
25	33	26	RDBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
26	35	7	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
27	32	4	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
28	30	7	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
29	31	22	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
30	—	1	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
31	—	19	TECHMASTER P.E.B. NEWTOWN 2211* (9.98/15.98)	IT CAME FROM OUTER BASS II
32	34	15	SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98)	TEMPTATION
33	37	10	SHAWN CAMP REPRISE 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP
34	—	1	BASS BODY NEWTOWN 2212* (9.98/14.98)	KING OF QUAD
35	38	5	GABRIELLE GO!ISC/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
36	—	2	BIOHAZARD ROADRUNNER 9112 (9.98/14.98)	URBAN DISCIPLINE
37	—	6	BUFFALO TOM BEGGARS BANQUET/EASTWEST 92292/AG (9.98/15.98)	BIG RED LETTER DAY
38	39	12	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE
39	—	9	BAD RELIGION ATLANTIC 82546/AG (9.98/15.98)	RECIPE FOR HATE
40	21	11	JERRY GARCIA & DAVID GRISMAN ACOUSTIC D/SC 9 (9.98/15.98)	NOT FOR KIDS ONLY

Pendulum Swings Back For Lisa Lisa Singer Hopes To Rise Again With New Label

BY J.R. REYNOLDS

LOS ANGELES—Lisa Lisa is ringing in the New Year with a new album on a new label. She also has a new set of production partners and a new sense of control.

"This is the happiest I've been since I've been recording," Lisa Lisa reports. "In my new situation, I have a lot more control and I'm doing things I've always wanted."

The artist's new album, "LL-77," will be released Jan. 25 by Pendulum/ERG. The label already has issued a first single, "Skip To My Lu," which is moving up the Hot R&B Singles chart.

Ruben Rodriguez, president/CEO of Pendulum, says "LL-77" demonstrates the growth Lisa Lisa has achieved as an artist. "This album shows Lisa isn't afraid to ex-



LISA LISA

pand and grow. She's always been on the cutting edge with her music, and this album continues that creative tradition."

"LL-77" is described by Lisa Lisa as a "darker" album. The musical content and lyrical themes play toward a slightly more adult

audience. It includes sexier, more sultry-sounding tracks, as well as uptempo, rock-edged material. Yet the set also holds the familiar, youthfully energetic rhythms for which Lisa Lisa is known.

"The lyrics on this album are all a reflection of me and my life," she says. "My darker side came out [on this album], I guess, because it had the opportunity. There's always been a hunger inside me to do this kind of music, and now I can finally do what I want to do."

Recording her fifth album in eight years, Lisa Lisa's musical phoenix is perhaps not as dramatic as it might seem. The danceable, uptempo tracks she's known for are still there. But added to her repertoire are other tracks that add a different dimension to Lisa's sound

(Continued on page 19)



Xscape To South Central. Columbia recording act Xscape performed a benefit concert that was part of a church-sponsored clothing and food drive. Pictured, from left, are Tameka Cottle, Tamika Scott, Kandi Burrus, and LaTocha Scott.

Tupac's Loss May Preserve Awards' Image; New Indies Form Out West And Down South

THE NAACP DODGED further controversy Jan. 5 at its 26th annual Image Awards in Pasadena, Calif., when it honored Denzel Washington as outstanding lead actor in a motion picture—and not Tupac Shakur. The rapper's nomination had attracted much attention; earlier in the week, the National Political Congress of Black Women, which has staged several demonstrations against gangsta rap, asked the NAACP to withdraw Shakur's nomination.

But with Washington taking the acting award, the spotlight shifted to Whitney Houston and "The Bodyguard." Houston proved again that 1993 was her year, walking off with awards for outstanding female artist, outstanding album, outstanding soundtrack album, and outstanding music video ("I'm Every Woman"). To top it off, she picked up a special Image Award as entertainer of the year.

Earth, Wind & Fire, Curtis Mayfield, and the Pointer Sisters were all recipients of Hall Of Fame awards. Other music award-winners included Shai, named outstanding new artist; Luther Vandross, outstanding male artist; En Vogue, outstanding duo or group; the Winans, outstanding gospel artist; Kenny G, outstanding jazz artist; and Jazzy Jeff & Fresh Prince, outstanding rap artist.

The six-hour marathon taping was further highlighted by the appearance, after much speculation, of Michael Jackson, who confidently took the stage and presented the choreography award to Debbie Allen—but not before declaring, "Not only am I presumed innocent, I am innocent."

Meanwhile, behind the scenes, winners and presenters were greeted with questions about Shakur, who allegedly has been involved in a pair of violent crimes in recent months. Most respondents spoke up in support of the embattled rapper.

LABEL MANIA: Music veterans C.J. Bates and J.B. Bates have formed the independently distributed Sub-Groove Records. The new label is based in Sacramento, Calif., and so far has signed two acts: hip-hopper Sub-Zero

and pop-influenced jazz ensemble the Brew. J.B. will pilot the label while C.J. heads up A&R.

Platinum Atlanta Records is an optimistically named new Atlanta-based indie label. Headed by president/CEO Gene Burleson, the label's emphasis is on developing talent from the Southeast, especially in the metro Atlanta area. Signees include female vocalists Donyale and Pamela Holmes, male vocalist Johnathan Merriweather, and rappers 187 and Grok.



by J. R. Reynolds

Nov. 30.

WOMACK REISSUES: Bobby Womack was only 16 when he played guitar for Sam Cooke. At 20, he wrote the Rolling Stones' "It's All Over Now," the second U.S. top 40 hit for the bad-boy rock crew. Razor & Tie Music, which released the Womack collection "Lookin' For A Love (The Best Of Bobby Womack 1968-1975)" in April, reissued two more Womack albums, "The Poet" (1981) and "The Poet II" (1984), in November. Both albums are produced or co-produced by Womack; "The Poet II" features the vocals of Patti LaBelle on three tracks.

BUT THE BAND PLAYED ON: Despite a snowstorm, the second annual "Soul Of R&B Revue" at New York's Lone Star Roadhouse last month reportedly drew a sold-out audience. The bill included local reggae act Red Stripe, Shanachie recording artist Billy Vera, and Shanachie's 15-piece funk band Syndicate Of Soul. Vera's set-closer was dedicated to the late gospel/blues artist Richard Tee, whose final performance, Shanachie says, was recorded with Vera for the label's 1993 album "The Soul Of R&B Revue... Live At The Lone Star Roadhouse."

USO Provides Live Outlet For Acts Package Tours Send Artists To Bases

BY DAVID NATHAN

SAN JUAN, Puerto Rico—Seeking an alternative means for performing live, a number of R&B artists are discovering a "captive" audience at military bases on tours presented by the USO.

The Washington, D.C.-based USO is well known for the celebrity enter-



Vocalists Keith Washington and Cherrelle mix it up, while soloist Will Downing looks on. All three were a part of the recent "R&B Live" USO concert tour of U.S. military bases in the Caribbean.

tainment it has been providing since its inception more than 50 years ago. In addition to a host of other services and programs it offers to U.S. armed forces personnel around the globe, the nonprofit entity (funded by corporate and private donors) has increased its presentation of R&B acts to troops stationed in various locations worldwide.

Most recently, the USO completed an AT&T-sponsored tour package at bases in the Caribbean, featuring Keith Washington, Will Downing, Cherrelle, and an all-star band that included Ray Fuller (musical director), Rayford Griffin, Mark Stephens, Eddie Mininfield, and guest vocalists Penny Ford and Kipper

Jones.

The tour was the third USO venture with producers Ramon Hervey and Bill Hammond, the co-founders of "R&B Live," a series of shows established in June 1991 in Los Angeles as a vehicle for bringing together name acts with top musicians for live presentations. Featured artists at the L.A. shows have included Al Jarreau, Chaka Khan, and Vanessa Williams; two special shows have been done in New York, and a television series based on the concept is in the works, according to Hervey.

The USO's heightened involvement with R&B artists began about three years ago, notes Stacy Rosenthal, international entertainment tour producer, who coordinated the recent tour with Hervey and Hammond.

"[R&B artists] didn't really know about [the opportunity] until about three years ago. We started checking with the troops to find out what kind of music they wanted... and in 1990, we did an Earth, Wind & Fire tour of Japan and Korea. The response was amazing." It is estimated that 55% of U.S. active service men and women are African Americans.

In 1991, the USO presented Jeffrey Osborne and a special Warner Bros. roadshow, arranged by label executive Ife Kiara and featuring Washington, David Peaston, Timmy Gatling, Le Gent, and Ex-Girlfriend. The 1992 lineup included a "Sand Jam" with E.U. and Lady Soul; a "Transatlantic Jam" with Alyson Williams, Portrait, and Ex-Girlfriend; and a Smokey Robinson tour.

Following initial USO contact with "R&B Live" in June 1992, the first package under the banner was put together in January 1993.

During its tour of Turkey and Italy, the show included Sheila E.,

(Continued on page 18)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	2	8	CRY FOR YOU D SWING (D SWING)	◆ JODECI (C) UPTOWN 54723/MCA
2	1	1	15	CAN WE TALK ● BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) QWEST 18346/WARNER BROS.
3	4	4	13	NEVER KEEPING SECRETS BABYFACE, L.A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
4	6	8	10	GETTO JAM ● DJ BATTI ECAT (DOMINO, K. GILLIAM)	◆ DOMINO (C) (M) (T) OUTBURST/RAL 72798/CHAOS
5	3	3	15	GANGSTA LEAN ▲ C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)	◆ DRS (C) (M) (T) CAPITOL 44958
6	11	19	4	UNDERSTANDING J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
7	5	5	13	HERO ▲ W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
8	7	7	14	BREATHE AGAIN ● L.A. REID, BABYFACE (D. SIMMONS, BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
9	10	10	12	TIME AND CHANCE D.J. POOH (M. JORDAN, COLOR ME BADD, M. DENARD)	◆ COLOR ME BADD (C) (D) (V) GIANT 18339/REPRISE
10	9	6	16	SHOOP ● A. MARTIN, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
11	14	15	10	U.N.I.T.Y. K. GEE, MUFU (D. OWENS, J. SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
12	15	13	15	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE, K. MILLER (E. F. WHITE)	◆ HI-FIVE (C) JIVE 42178
13	16	12	12	SEX ME (PARTS I & II) ● R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
14	13	14	12	KEEP YA HEAD UP ● D.J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98345/ATLANTIC
15	8	9	7	WHAT'S MY NAME? DR. DRE (SNOOP)	◆ SNOOP DOGGY DOGG (C) DEATH ROW/INTERSCOPE 98340/ATLANTIC
16	12	11	19	JUST KICKIN' IT ▲ J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
17	19	20	21	COME INSIDE N. HODGE (K. GREENE, C. WIKE, N. HODGE)	◆ INTRO (C) (T) (X) ATLANTIC 87317
18	29	32	6	YOU'RE ALWAYS ON MY MIND B.A. MORGAN (B.A. MORGAN, R. WILSON, O. SCOTT)	◆ SWV (C) (D) (T) RCA 62738
19	27	23	26	RIGHT HERE (HUMAN NATURE)/DOWNTOWN ● B.A. MORGAN, G. PARKER (B.A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	◆ SWV (C) (T) (V) (X) RCA 62614
20	22	25	6	YOU DON'T HAVE TO WORRY E. FERRELL (K. GREENE, E. FERRELL)	◆ MARY J. BLIGE (C) (T) UPTOWN 54701/MCA
21	18	17	15	LOOKING FOR MR. DO RIGHT A. STEWART (A. STEWART)	◆ JADE (C) GIANT 18429/REPRISE
22	23	21	10	THE MORNING AFTER F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18349
23	26	26	18	ANNIVERSARY ● TONY! TONI! TONE! (R. WIGGINS, C. WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
24	NEW		1	***HOT SHOT DEBUT*** (LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (T. CHRISTIAN, D. WIGGINS, R. WIGGINS)	◆ TONY! TONI! TONE! (C) (V) WING 858 260/MERCURY
25	33	33	6	U SEND ME SWINGIN' MINT CONDITION (K. LEWIS)	◆ MINT CONDITION (C) PERSPECTIVE 7439
26	24	22	12	SLOW AND EASY R. TROUTMAN (R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
27	28	27	10	MAKE LOVE EASY P. LAURENCE (P. LAURENCE)	◆ FREDDIE JACKSON (C) RCA 62704
28	21	16	13	AGAIN ▲ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
29	25	24	23	HEY MR. D.J. ● 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
30	30	30	11	AWARD TOUR A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
31	20	28	35	WHOOPI! (THERE IT IS)! ▲ TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
32	35	54	3	I'M IN THE MOOD SOULSHOCK, KARLIN (S. NIKOLAS, B. SILBEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) A&M 0460
33	36	36	12	BETCH'LL NEVER FIND S. HURLEY (C. SAVAGE, S. HURLEY)	◆ CHANTAY SAVAGE (C) (T) I.D. 62652/RCA
34	32	29	13	YOUR LOVE KEEPS WORKING ON ME ART N. RHYTHM (J. BARNES, R. WHITE, J. DIGGS)	◆ JODY WATLEY (C) MCA 54744
35	34	34	23	DREAMLOVER ▲ M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
36	NEW		1	GROOVE THANG NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN, WASHINGTON)	◆ ZHANE (C) MOTOWN 2228
37	39	41	5	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") S. REMI (S. STEWART)	◆ SHABBA RANKS (C) ATLAS 855 232/PLG
38	31	31	13	(I KNOW I GOT) SKILLZ ● DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
39	37	37	8	WHO'S THE MACK J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ RALPH TRESVANT (C) MCA 54773
40	43	45	31	ANOTHER SAD LOVE SONG ● L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
41	17	18	7	LET IT SNOW B. MCKNIGHT, BOYZ II MEN (B. MCKNIGHT, W. MORRIS)	◆ BOYZ II MEN (C) (D) MOTOWN 2218
42	45	44	27	IF ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
43	46	40	24	SOMETHING IN YOUR EYES L.A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
44	53	53	6	PROCESS OF ELIMINATION CHRISTIAN (C. WARREN, Y. T. TYLE)	◆ ERIC GABLE (C) (M) EPIC 77288
45	40	38	10	REAL MUTHAPHUCKKIN G'S RHYTHM D. (EAZY-E, GANGSTA DRESTA, BG. KNOCC OUT)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
46	49	47	9	THE ONE FOR ME JOE (K. MILLER, JOE D. T. GERRELL)	◆ JOE (C) (T) MERCURY 862 740
47	42	43	15	COME BABY COME ● J. GARDNER, K7 (K7, J. GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7572
48	41	39	12	AFTER THE LOVE B. MCKNIGHT (B. MCKNIGHT, B. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 710
49	38	35	11	NEVER LET ME GO L. VANDROSS, M. MILLER (J. SCOTT)	◆ LUTHER VANDROSS (C) (V) LV 77209/EPIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	44	42	10	FREAKIT C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (C) (M) (T) (X) EASTWEST 98341
51	48	48	9	LOVE TONIGHT C. WALKER (C. WALKER)	◆ CHRIS WALKER (C) PENDULUM 58066/ERG
52	54	51	8	SPEND THE NIGHT M. WHITE (D. THOMAS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18324
53	56	52	14	RUNAWAY LOVE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE FEATURING FMOB (C) EASTWEST 98354
54	52	50	16	FOREPLAY B. DUFAR (RAAB, B. DUFAR)	◆ RAAB (M) (T) (X) RIP-IT 1001/ILC
55	50	49	12	KEEPIN' MY COMPOSURE J. CATALON (SHAZAM, DINO, GI. STICK)	◆ H-TOWN (C) (M) (T) LUKE 473
56	51	58	7	DUNKIE BUTT K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
57	60	57	6	WHAT I DO BEST N. MARTINELLI (F. WILDHORN, J. MURPHY)	◆ ROBIN S. (C) (V) BIG BEAT 98355/ATLANTIC
58	80	—	2	***Power Pick/Airplay*** WHEN A MAN LOVES A WOMAN ART & RHYTHM (J. WATLEY, L. CAMPBELL)	◆ JODY WATLEY (C) MCA 54793
59	68	72	5	BELIEVE THAT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ KEITH WASHINGTON (C) QWEST 18252/WARNER BROS.
60	55	59	14	UP ON THE ROOF P. BROWN, J. CARUTHERS (C. KING, G. GOFFIN)	◆ II D EXTREME (C) GASOLINE ALLEY 54738/MCA
61	57	56	6	REALLY DOE LAWLAW, D. MCDOWELL (ICE CUBE, LAWLAW, D. MCDOWELL)	◆ ICE CUBE (C) (T) PRIORITY 53843
62	64	62	8	COME CLEAN DJ PREMIER (K. J. DAVIS, C. MARTIN, C. PARKER, F. SCRUGGS, K. JONES, T. TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY 127 000/FFRR
63	63	74	5	CANTALOOP (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (HANCOCK, KELLY, WILKINS, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
64	96	—	2	WHATTA MAN HAZOR (H. AZOR)	◆ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (V) NEXT PLATEAU/LONDON 857 390/PLG
65	47	46	12	LONG WAY FROM HOME L.A. REID, BABYFACE, D. SIMMONS (L.A. REID, BABYFACE, D. SIMMONS)	◆ JOHNNY GILL (C) MOTOWN 2221
66	72	75	5	NOTHING COMPARES 2 U PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) PAISLEY PARK 18372/WARNER BROS.
67	67	67	7	HERE COME THE LORDS K-DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58065/ERG
68	66	63	11	69 T. RILEY (T. RILEY, FATHER M.C., BUTTNAKED TIM DAWG)	◆ FATHER (M) (T) (X) UPTOWN 54751/MCA
69	61	61	9	BOOM SHAK A-TACK C. THOMPSON (H. PAYNE, N. HOWELL)	◆ BORN JAMERICANS (M) (T) DELICIOUS VINYL 10139/EASTWEST
70	70	66	19	STAY IN MY CORNER J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY, K. WASHINGTON)	◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
71	69	68	7	YOU'LL NEVER FIND ANOTHER E. BAKER (E. BAKER)	◆ Y.T. STYLE (C) THIRD STONE 98358/ATLANTIC
72	62	64	12	I'M REAL J. DUPRI (J. DUPRI)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77236/COLUMBIA
73	79	89	4	LET'S MAKE LOVE A. HALL (A. HALL, P. L. STEWART)	◆ AARON HALL (C) SILAS 54783/MCA
74	75	69	10	BROOKLYN BOUNCE DADDY-O (DADDY-O, R. TROUTMAN)	◆ DADDY-O (C) (T) BROOKTOWN/ISLAND 862 684/PLG
75	71	73	20	COMING HOME TO LOVE KASHIF (M. JONES, A. WILLIS, S. STEIN)	◆ COMING OF AGE (C) ZOO 14099
76	58	55	14	SO HIGH J. SANCHEZ (M. MORALES, M. ROONEY, BIG ANG, EL-BOOG-E, THICKNEZZ, SHORTI 1 FORTI)	◆ 7669 (C) MOTOWN 2217
77	74	71	6	BORN IN THE GHETTO BETTS, DARLINGTON, GONZALEZ, MURPHY (BETTS, MURPHY, ASHE, FRAZIER, FRAZIER)	◆ FUNKY POETS (C) (M) 550 MUSIC 77094/EPIC
78	59	60	11	ALL NIGHT D. GAINES (D. GAINES)	◆ ME-2-U (C) RCA 62680
79	65	65	9	BABY I'M BACK K. BAYYAN (J. T. TAYLOR, K. BAYYAN, N. BATTLE)	◆ J.T. TAYLOR (C) MCA 54752
80	86	83	5	DO YOU STILL LOVE ME B. J. EASTMOND (B. J. EASTMOND, W. DOWNING)	◆ WILL DOWNING (C) MERCURY 862 848
81	81	93	4	MARTIAL LAW (HEY MAN...SMELL MY FINGER) G. CLINTON, K. GORDY, W. BRYANT (G. CLINTON, W. BRYANT, K. GORDY)	◆ GEORGE CLINTON (C) (D) (T) PAISLEY PARK 18327/WARNER BROS.
82	83	81	4	SKIP TO MY LU G. SALAH (G. SALAH)	◆ LISA LISA (C) (M) (T) (X) PENDULUM 58094/ERG
83	76	76	19	METHOD MAN PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 6254/RCA
84	95	88	3	SO MUCH IN LOVE G. ST. CLAIR, T. O'BRIEN (JACKSON, STREIGIS, WILLIAMS)	◆ ALL-4-ONE (C) ATLANTIC 87271
85	89	94	3	YOURS C. MARTIN (C. MARTIN, M. GAY, G. BRIGHT, D. RENSAUER)	◆ SHAI (C) GASOLINE ALLEY 54740/MCA
86	97	97	3	WE AIN'T GOIN' OUT LIKE THAT D. J. MUGGS, T. RAY (L. FRESSE, L. MUGGERUD, T. RAY)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA
87	91	84	5	BLOWIN' MY MIND J. KING, G. JONES (J. KING, A. KING, G. JONES)	◆ ART MADISON (C) (M) (T) (X) JVK 8002/LC
88	88	82	4	I GO ON T. FYFFE, F. GRANT, M. RILEY (MC LYTE, T. FYFFE, F. GRANT, M. RILEY)	◆ MC LYTE (M) (T) FIRST PRIORITY 95995/ATLANTIC
89	73	78	19	SWEAT (A LA LA LA LONG) I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
90	92	90	5	ANGEL S. BROWN, D. LAWRENCE (S. BROWN, D. LAWRENCE)	◆ COMPANY (C) GIANT 18392/REPRISE
91	84	80	18	VOODOO G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ TEDDY PENDERGRASS (C) ELEKTRA 64608
92	82	86	14	I'M A PLAYER THE DANGEROUS CREW (T. SHAW, B. COLLINS, G. COOPER, G. CLINTON, JR.)	◆ TOO SHORT (C) (M) (T) JIVE 45152
93	78	79	8	SAME OL' SHIT TOOTIE (MC REN, TOOTIE)	◆ MC REN (C) (T) RUTHLESS 551/QRELATIVITY
94	90	77	16	STRAIGHT FROM MY HEART J. PENN II (J. POWE, J. CLAY, D. PEETE, S. POWE)	◆ UNV (C) (D) (V) MAVERICK/SIRE 18353/WARNER BROS.
95	94	85	13	93 'TIL INFINITY A-PLUS (T. MASSEY, O. LINDSEY, D. THOMPSON)	◆ SOULS OF MISCHIEF (C) (T) JIVE 42157
96	85	92	6	HUMP WIT' IT THE BASS MECHANICS (J. MCGOWAN, N. ORANGE)	◆ 95 SOUTH (C) (T) WRAP 187/CHIBAN
97	77	70	9	I'M LOOKING FOR THE ONE (TO BE WITH ME) T. RILEY, M. RILEY (W. SMITH, M. SMITH, T. RILEY)	◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
98	99	—	2	I-GHT (ALRIGHT) DOUG E. FRESH & GET FRESH CREW (DAVIS, SCROGGINS, UNIQUEXIM) (T) GEE STREET/4TH & BROADWAY 440 583*/PLG	◆ DOUG E. FRESH (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC
99	87	91	17	LET ME RIDE DR. DRE (DR. DRE, SNOOP)	◆ DR. DRE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC
100	98	98	3	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P. HENTON (J. NASH)	◆ JIMMY CLIFF (C) CHAOS 77207

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 76 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	15	CAN WE TALK	TEVIN CAMPBELL (QWEST) 8 weeks at No. 1	38	38	14	QUIET TIME TO PLAY	JOHNNY GILL (MOTOWN)
2	2	19	NEVER KEEPING SECRETS	BAUBYFACE (EPIC)	39	44	31	RIBBON IN THE SKY	INTRO (ATLANTIC)
3	4	8	CRY FOR YOU	JOEDECI (UPTOWN/MCA)	40	43	10	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
4	3	13	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)	41	40	30	IF	JANET JACKSON (VIRGIN)
5	6	10	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	42	37	12	SEX ME	R. KELLY (JIVE)
6	5	17	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	43	48	9	WHO'S THE MACK	RALPH TRESVANT (MCA)
7	7	21	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	44	46	5	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
8	9	18	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	45	47	26	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
9	10	13	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI TONE! (WING/MERCURY)	46	42	12	SLOW AND EASY	ZAPP & ROGER (REPRISE)
10	15	14	HERO	MARIAH CAREY (COLUMBIA)	47	50	27	DOWNTOWN	SWV (RCA)
11	14	15	GANGSTA LEAN	DRS (CAPITOL)	48	51	25	AGAIN	JANET JACKSON (VIRGIN)
12	11	15	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)	49	49	5	PROCESS OF ELIMINATION	ERIC GABLE (EPIC)
13	13	22	COME INSIDE	INTRO (ATLANTIC)	50	68	3	WHEN A MAN LOVES A WOMAN	JOEY WATLEY (MCA)
14	21	25	ANNIVERSARY	TONY! TONI TONE! (WING/MERCURY)	51	53	20	RUNAWAY LOVE	EN VOGUE (EASTWEST)
15	12	8	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)	52	52	8	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
16	16	28	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	53	8	6	LET IT SNOW	BOYZ II MEN (MOTOWN)
17	17	10	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	54	54	11	NEVER LET ME GO	LUTHER VANDROSS (LV/EPIC)
18	22	11	YOU'RE ALWAYS ON MY MIND	SWV (RCA)	55	55	12	KEEPIN' MY COMPOSURE	H-TOWN (LUKE)
19	19	13	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)	56	62	8	THE ONE FOR ME	JOE (MERCURY)
20	18	12	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)	57	56	7	AFTER THE LOVE	BRIAN MCKNIGHT (MERCURY)
21	20	12	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	58	59	6	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
22	39	2	GROOVE THANG	ZHANE (MOTOWN)	59	—	7	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
23	25	3	I'M IN THE MOOD	CE CE PENSTON (A&M)	60	63	8	LOVE TONIGHT	CHRIS WALKER (PENDULUM/ERG)
24	28	26	RIGHT HERE (HUMAN NATURE)	SWV (RCA)	61	64	13	HOW DEEP IS YOUR LOVE	LUTHER VANDROSS (LV/EPIC)
25	23	7	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)	62	65	4	BELIEVE THAT	KEITH WASHINGTON (QWEST)
26	29	23	DREAMLOVER	MARIAH CAREY (COLUMBIA)	63	67	17	STAY IN MY CORNER	KEITH WASHINGTON (QWEST)
27	24	13	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)	64	58	6	SADIE	R. KELLY (JIVE)
28	27	10	THE MORNING AFTER	MAZE/FRANKIE BEVERLY (WARNER BROS.)	65	—	27	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)
29	26	13	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)	66	69	16	FOREPLAY	RAAB (RIP-IT/ILC)
30	35	12	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (LD/RCA)	67	70	8	ALL NIGHT	ME-2-U (RCA)
31	32	30	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)	68	—	1	LET'S MAKE LOVE	AARON MALK (SILAS/MCA)
32	36	34	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	69	—	1	YOU'LL NEVER FIND ANOTHER	Y.T. STYLE (THIRD STONE/ATLANTIC)
33	31	5	BUMP N' GRIND	R. KELLY (JIVE)	70	—	7	FREAKIT	DAS EFX (EASTWEST)
34	30	13	YOUR LOVE KEEPS WORKING ...	JOEY WATLEY (MCA)	71	73	13	UP ON THE ROOF	H D EXTREME (GASOLINE ALLEY/MCA)
35	33	9	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)	72	75	2	SPEND THE NIGHT	EARTH, WIND & FIRE (REPRISE)
36	34	12	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	73	74	13	SO HIGH	7669 (MOTOWN)
37	41	5	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)	74	—	8	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
					75	—	1	BLOWING MY MIND	ART MADISON (JVK/ILC)

Tracks moving up the chart with airplay gains. © 1994, Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	5	SOMETHING'S GOIN' ON	DN UNV (MAVERICK/SIRE/WARNER BROS.)	14	12	14	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
2	4	11	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	15	14	5	LOSE CONTROL	SILK (RELA/ELEKTRA)
3	3	11	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	16	—	12	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
4	2	6	I'M IN LUV	JOE (MERCURY)	17	13	8	CRY NO MORE	H D EXTREME (GASOLINE ALLEY/MCA)
5	7	27	DON'T WALK AWAY	JADE (GIANT/REPRISE)	18	20	8	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
6	9	21	I'M SO INTO YOU	SWV (RCA)	19	16	12	LET ME BE THE ONE	INTRO (ATLANTIC)
7	11	5	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)	20	—	33	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
8	15	15	WEAK	SWV (RCA)	21	18	12	ONE WOMAN	JADE (GIANT/REPRISE)
9	10	4	FOR THE COOL IN YOU	BAUBYFACE (EPIC)	22	25	8	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
10	17	11	LATELY	JOEDECI (UPTOWN/MCA)	23	24	11	IF I HAD NO LDOOT	TONY! TONI TONE! (WING/MERCURY)
11	5	23	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	24	23	27	KISS OF LIFE	SADE (EPIC)
12	6	5	LAD BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)	25	—	3	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
13	8	11	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)					

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.

68 (Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP) WBM

48 AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)

28 AGAIN (Black Ice, BMI/Flyte Tyne, ASCAP) WBM

78 ALL NIGHT (Music Corp. Of America, BMI/Bright Light, BMI)

90 ANGEL (Hip City, BMI/Songs By D, ASCAP/Crystal Aire, ASCAP)

23 ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL

40 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL

30 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP

79 BABY I'M BACK (Sula, BMI/Kinsman, BMI/Kharana, BMI)

59 BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI)

33 BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)

87 BLOWIN' MY MIND (J.King IV, BMI/Music Of The World, BMI/Andre King, ASCAP/Tabraylah, ASCAP)

69 BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, BMI)

77 BORN IN THE GHETTO (Euparis, ASCAP/Sony Tunes, ASCAP/Warner-Tamerlane, BMI/Nuff Loot, BMI/Nomad-Noman, BMI/EMI April, ASCAP/B-Boy, ASCAP) WBM

8 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL

74 BROOKLYN BOUNCE (Saja, BMI/Troutman, BMI/O Dad, BMI/Okadoke, BMI)

63 CANTALOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI)

2 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM

47 COME BABY COME (Toe Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)

62 COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)

17 COME INSIDE (Yelle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL

75 COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM

1 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM

80 DO YOU STILL LOVE ME (WB, ASCAP/Heritage Hill, ASCAP/Will Down, ASCAP) WBM

35 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM

56 DUNKIE BUTT (AMI, BMI)

37 FAMILY AFFAIR (FROM ADDAMS FAMILY VALUES) (Mijac, BMI/Warner-Tamerlane, BMI) WBM

54 FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Collars To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI) WBM

5 GANGSTA LEAN (Rap & More, BMI)

4 GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP)

36 GROOVE THANG (Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)

67 HERE COME THE LORDS (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM

7 HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM

29 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)

42 IF (Black Ice, BMI/Flyte Tyne, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM

88 I GO ON (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sound, ASCAP/Quick Time, BMI)

98 I-GHIT (ALRIGHT) (Entertaining, ASCAP/Enterprising Scroggins Girls, BMI)

38 (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM

32 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL

72 I'M REAL (So So Def, ASCAP/EMI April, ASCAP) WBM

16 JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM

55 KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, BMI) WBM

14 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM

24 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP)

41 LET IT SNOW (Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI) CPP/HL

73 LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI)

65 LONG WAY FROM HOME (Kear, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM

21 LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM

51 LOVE TONIGHT (CCW, ASCAP/Rogii, ASCAP/EMI Blackwood, BMI)

27 MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP)

81 MARTIAL LAW (HEY MAN...SMELL MY FINGER) (Warner-Tamerlane, BMI/Exoskelatol, BMI/Aujourd'hui, BMI/Yrrek, ASCAP) WBM

83 METHOD MAN (Wu-Tang, BMI)

22 THE MORNING AFTER (Amazement, BMI)

3 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL

49 NEVER LET ME GO (Duchess, BMI)

12 NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/4Mw, ASCAP) CPP

66 NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM

46 THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP)

44 PROCESS OF ELIMINATION (Louis St., BMI/Trutesazin' Type Nite, ASCAP/WB, ASCAP) WBM

61 REALLY DDE (Gangsta Boogie, ASCAP/WB, ASCAP/Lawhose, ASCAP) WBM

45 REAL MUTHAPHUCKKIN G'S (Ruthless Attack, ASCAP/Hard 2 Oppose, ASCAP)

Hot R&B Singles Sales

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	5	8	GETTO JAM	DOMINO (OUTBURST/RAL) 1 wk at No. 1	38	42	7	HERE COME THE LORDS	LORDS OF UNDERGROUND (PENDULUM)
2	1	14	GANGSTA LEAN	DRS (CAPITOL)	39	38	8	SAME OL' SHIT	MC REN (RUTHLESS/RELATIVITY)
3	3	6	CRY FOR YOU	JOEDECI (UPTOWN/MCA)	40	19	6	LET IT SNOW	BOYZ II MEN (MOTOWN)
4	4	14	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	41	30	9	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
5	10	12	SEX ME	R. KELLY (JIVE)	42	39	12	UP ON THE ROOF	H D EXTREME (GASOLINE ALLEY/MCA)
6	6	11	HERO	MARIAH CAREY (COLUMBIA)	43	34	21	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
7	7	10	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)	44	40	30	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
8	2	5	WHAT'S MY NAME	SNOOP DOGGY DOGG (DEATH ROW)	45	69	2	WE AIN'T GOIN' OUT LIKE THAT	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
9	8	13	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	46	49	3	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
10	16	2	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	47	52	20	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
11	13	8	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	48	44	10	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)
12	11	10	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)	49	45	9	BOOM SHAK A-TACK	BORN JERICHO (DELICIOUS VINYL)
13	9	35	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	50	—	3	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (LD/RCA)
14	14	11	NEVER KEEPING SECRETS	BAUBYFACE (EPIC)	51	51	22	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
15	15	11	AGAIN	JANET JACKSON (VIRGIN)	52	56	4	SOUND OF DA POLICE	KRS-ONE (JIVE)
16	17	13	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	53	—	1	I'M IN THE MOOD	CE CE PENSTON (A&M)
17	20	10	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)	54	47	21	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
18	12	19	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	55	46	25	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
19	21	13	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)	56	57	4	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
20	22	11	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)	57	64	3	COUNTY LINE	COOLIO (TOMMY BOY)
21	23	9	DUNKIE BUTT	12 GAUGE (SCOTTI BROS.)	58	55	7	HUMP WIT' IT	95 SOUTH (WRAP/ICHIBAN)
22	18	15	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	59	50	16	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
23	24	19	COME BABY COME	K7 (TOMMY BOY)	60	48	30	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
24	26	18	COME INSIDE	INTRO (ATLANTIC)	61	53	23	DREAMLOVER	MARIAH CAREY (COLUMBIA)
25	25	14	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)	62	59	40	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
26	27	11	SLOW AND EASY	ZAPP & ROGER (REPRISE)	63	65	4	AFTER THE LOVE	BRIAN MCKNIGHT (MERCURY)
27	31	5	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)	64	58	16	COMING HOME TO LOVE	COMING OF AGE (ZOO)
28	28	6	REALLY DOE	ICE CUBE (PRIORITY)	65	62	32	LATELY	JOEDECI (UPTOWN/MCA)
29	35	8	COME CLEAN	JERU THE DAMAJA (LONDON/PLG)	66	67	16	93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)



AT THE TOP: "Cry For You" by Jodeci (Uptown) rises to the top of the Top R&B Singles chart. "Cry" is No. 1 at nine stations including WQUE New Orleans, KJMS Memphis, WCKU Lexington, Ky., and WRKS Washington, D.C. It ranks top five at 21 stations and top 10 at 17 stations. "Understanding" by Xscape (So So Def) sustained interest—airplay points increased nearly 11%, and on the Hot R&B Singles Sales chart it moves 16-10. The song ranks No. 1 at eight stations, including WLWZ Greenville, S.C.; KKBK Los Angeles; WEAS Savannah, Ga.; and WOLF Syracuse, N.Y. It also ranks top five at 13 stations and top 10 at another 13.

POWER PICKS: "U Send Me Swingin'" by Mint Condition (Perspective) earns the Power Pick/Sales award as it moves up the R&B Singles chart 33-25. Sales increased 65%; airplay exposure is strong and building. It ranks top 10 in airplay at nine stations, including KJLH and KACE in Los Angeles, WPLZ Richmond, Va., WUSL Philadelphia, and WDKX Rochester, N.Y. "When A Man Loves A Woman" by Jody Watley (MCA) increases 73% in airplay and zooms up the R&B Singles chart 80-58. It is top 10 at WDKX and is gaining strong airplay at WRKS New York, WVAZ Cleveland, WGCI Chicago, and WQOK Raleigh, N.C.

DETAILS, DETAILS: A number of new songs are finding favor with R&B radio. "I'm In The Mood" by CeCe Peniston (A&M) developed over the holidays and this week moves up to No. 32. It's top five at WFXA Augusta, Ga., and WQOK Raleigh, N.C. It ranks top 10 at five other stations, including WUSL and WJHM Orlando, Fla. . . . "Betch'all Never Find" by Chantay Savage (I.D.) swings up to No. 33. The Chicago native is No. 2 on WGCI in her hometown, and top five at WENN Birmingham, Ala., and WQOK . . . "Groove Thang" by Zhane enters the chart at No. 36, signalling that the duo still has a handle on the grooves after moving to the Motown label. The song is top five at WMYK Norfolk, Va., and WCDX Richmond. It gets top 10 exposure at WQUE New Orleans and KJLH Los Angeles . . . "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateau) rises 96-64 with some strong increases in sales, but mainly in airplay. It re-enters the Hot R&B Airplay chart at No. 59. This song was selected for airplay off the En Vogue EP by rhythm-crossover radio last summer. Now that it's the current Salt-N-Pepa single, R&B radio is taking to it nicely: It is top 10 at WQOK and KTOW Tulsa, Okla.

COUNTDOWNS COUNT: A number of songs on the airplay-only chart have reactivated even though those songs are not current singles. BDS information helps us see the impact of the end-of-year countdown shows. Airplay of listeners' favorite songs actually forces "Right Here (Human Nature)/Downtown" by SWV (RCA) back up the chart with a bullet—those radio increases could not be denied. Janet Jackson, Toni Braxton, Tony Toni Toné, Mariah Carey, and En Vogue also benefited from the year-end reviews.

R&B MONITOR UPDATE: "Can We Talk" by Tevin Campbell (Qwest) holds the No. 1 position on the R&B/Adult chart in the R&B Airplay Monitor. The adult Airpower is "Lay Your Head On My Pillow" by Tony Toni Toné (Wing). "Cry For You" by Jodeci (Uptown) easily takes the top spot on the R&B/mainstream chart. There are two Airpower awards: "You're Always On My Mind" by SWV (RCA) and "Shhh" by Campbell.

R&B

USO'S R&B TOURS

(Continued from page 15)

Michael Cooper, and Meli'sa Morgan and was sponsored by AT&T and GEICO Insurance. The response was so strong that a second "R&B Live" tour of the U.K. and Germany was conducted in July with Philip Bailey, Howard Hewett, Lisa Taylor, and comedian Tommy Davidson.

The latest six-show tour kicked off Dec. 1 in Panama and ended Dec. 12 in Bermuda, with stops in Puerto Rico, Antigua, and Guantanamo Bay, Cuba.

Hammond, who has attended all three USO tours, says that "putting together a show [like this] is a lot of work, since it involves a lot of different people's schedules. But when we do these tours, the artists and musicians understand our mission. There are no headliners as such—it really is like a family-type of atmosphere."

The artists on the most recent trek concur. Downing notes, "This is the first time I've done shows for the military. It's a chance to give back to people who are serving the country, and it definitely puts into perspective what the men and women in the armed forces do on a daily basis."

For Cherrille, audience reaction at every show was "really great. People bring their whole families, and it's a real high seeing young brothers and sisters who may not have the opportunity to get out and see entertainment."

The USO tours give recording acts a chance "to do some things that are exciting and different," says Washington. "I didn't take full advantage of that on my first tour with USO. But this time I got to jump off a boat, hang from a plane . . . as well as work with some great artists and musicians."

The timing for the "R&B Live" package was particularly appropriate, notes USO director of entertainment Dave Mitchell. "The holiday season can be particularly lonely for service men and women who are totally isolated from family, friends, and loved ones. This "R&B Live" tour lets them know that their country, and their heroes in the entertainment industry, appreciate that."

With plans for a fourth such USO package in March, Hervey notes, "We're able to create an attractive and cost-effective package by fusing three or four different artists together."

The tours also affect record sales, since product is available on base through the Army & Air Force Exchange Services. Hervey says the AAFES purchased 35,000 copies of Washington's latest Qwest album on the basis of the artist's inclusion on the tour.

The USO's Rosenthal says the organization also is looking at record companies to sponsor tours, saying it is an additional opportunity to generate sales and exposure for acts while giving artists a chance to serve people who are themselves serving—people who may be separated from their families for years.

"The shows have really helped provide the forces with a touch of home," she says. "We're starting to get calls from agents representing different acts, and the word is getting out through R&B artists who have talked to each other about their experiences with us."

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	7	GETTO JAM ● (C) (M) (T) (X) OUTBURST/RAL 77298/CHAOS	DOMINO 1 week at No. 1
2	3	3	9	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	2PAC
3	1	1	5	WHAT'S MY NAME? (C) DEATH ROW/INTERSCOPE 98340/AG	SNOOP DOGGY DOGG
4	5	6	7	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	QUEEN LATIFAH
5	4	4	19	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
6	6	7	11	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177	SHAQUILLE O'NEAL
7	8	8	9	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	EAZY-E
8	9	10	10	AWARD TOUR (C) (T) (X) JIVE 42187	A TRIBE CALLED QUEST
9	10	11	7	DUNKIE BUTT (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	12 GAUGE
10	7	5	13	SHOOP ● (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG	SALT-N-PEPA
11	11	9	7	COME BABY COME ● (C) (M) (T) (X) TOMMY BOY 7572	K7
12	12	12	6	REALLY DOE (C) (T) PRIORITY 53843	ICE CUBE
13	15	14	7	COME CLEAN (C) (T) PAYDAY/FFRR 127 000/PLG	JERU THE DAMAJA
14	13	13	9	FREAKIT (C) (M) (T) (X) EASTWEST 98341/AG	DAS EFX
15	19	23	6	CANTALOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	US3
16	16	15	9	69 (M) (T) (X) UPTOWN 54751*/MCA	FATHER
17	14	17	11	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	KRIS KROSS
18	20	18	7	HERE COME THE LORDS (C) (M) (T) PENDULUM 58065/ERG	LORDS OF THE UNDERGROUND
19	17	16	7	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	MC REN
20	18	19	25	I GET AROUND ● (C) (M) (T) INTERSCOPE 98372/AG	2PAC
21	35	38	4	WE AIN'T GOIN' OUT LIKE THAT (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA	CYPRESS HILL
22	24	24	3	FAMILY AFFAIR (C) ATLAS 855 232/PLG	SHABBA RANKS
23	26	29	21	INDO SMOKE (C) (T) EPIC 77026	MISTA GRIMM
24	21	20	7	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139*/AG	BORN JAMERICANS
25	29	22	4	SOUND OF DA POLICE (C) (T) JIVE 42192	KRS-ONE
26	22	26	18	METHOD MAN (C) (T) LOUD 62544/RCA	WU-TANG CLAN
27	31	40	7	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	COOLIO
28	28	30	7	HUMP WIT' IT (C) (T) WRAP 187/CHIBAN	95 SOUTH
29	25	28	15	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/AG	DR. DRE
30	23	21	23	RUFFNECK ● (C) (M) (T) FIRST PRIORITY 98401/AG	MC LYTE
31	30	31	25	WHOOT, THERE IT IS (M) (T) WRAP 0150*/CHIBAN	95 SOUTH
32	33	27	14	93 'TIL INFINITY (C) (T) JIVE 42157	SOULS OF MISCHIEF
33	32	34	9	I'M A PLAYER (C) (M) (T) JIVE 45152	TOO SHORT
34	37	33	10	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	DADDY-O
35	34	37	8	DAZZEY DUKS ▲ (C) (T) TMR 3089/BELLMARK	DUICE
36	42	42	18	CHECK YO SELF ▲ (M) (T) (X) PRIORITY 53830*	ICE CUBE FEATURING DAS EFX
37	27	25	7	I'M LOOKING FOR THE ONE (C) (T) (X) JIVE 42183	JAZZY JEFF/FRESH PRINCE
38	39	44	7	MANY CLOUDS OF SMOKE (C) (M) (T) (X) ARISTA 1-2624	TOTAL DEVASTATION
39	38	32	8	NOW I FEEL YA (C) RAP-A-LOT 53841/PRIORITY	SCARFACE
40	44	41	15	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	ERICK SERMON
41	36	36	5	ADDAMS FAMILY (WHOOPI!) (C) ATLAS 855 138/PLG	TAG TEAM
42	43	43	5	I-GHT (ALRIGHT) (M) (T) GEE STREET/4TH & B'WAY 440 583*/ISLAND	DOUG E. FRESH
43	40	35	3	SHORT SHORTS LIFE 79504/BELLMARK	RAHEEM THE DREAM
44	47	45	8	THINK (ABOUT IT) (C) (M) (T) EPIC 77161	PATRA
45	RE-ENTRY	17	17	INSANE IN THE BRAIN ● (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	CYPRESS HILL
46	46	39	7	HEAT IT UP (C) (T) MCA 54743	RAKIM
47	NEW ▶	1	1	EGO TRIPPIN' (PART TWO) (C) (M) (T) (X) TOMMY BOY 595	DE LA SOUL
48	NEW ▶	1	1	LIKWIT (C) (T) LOUD 62728/RCA	THA ALKAHOLIKS
49	45	48	14	DRE DAY ● (C) (M) (T) DEATH ROW/INTERSCOPE 53827/AG	DR. DRE
50	NEW ▶	1	1	THE MURDA SHOW (M) (T) JIVE 42193*	SPICE 1

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

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	3	SHOW YOU JEFF REDD (EMI/ERG)	14	4	5	SHORT SHORTS RAHEEM THE DREAM (LIFE/BELLMARK)
2	8	3	TELL ME KIARA (THG/RODVEN)	15	15	3	WHY IS IT? (FUK DAT) SAGAT (MAXI)
3	14	7	FOR LOVE ALONE BETTY WRIGHT (MS. B)	16	—	1	MONEY IN THE GHETTO TOO SHORT (JIVE)
4	6	5	GONE TOO SOON MICHAEL JACKSON (MJJ/EPIC)	17	—	1	KRAZY BLACKGIRL (RCA)
5	13	6	LIKWIT THA ALKAHOLIKS (LOUD/RCA)	18	20	2	THE BOMB AKYNELE (INTERSCOPE/ATLANTIC)
6	9	9	CARHOPPERS POSITIVE K (ISLAND/PLG)	19	18	6	PHONKIE MELODIA THA MEXAKINZ (MAD SOUNDS/MOTOWN)
7	23	3	JINGLE JANGLE LEGION FEAT. BLACK SHEEP (MERCURY)	20	12	6	TASTIN' LOVE AGAIN HERE AND NOW (THIRD STONE/ATLANTIC)
8	—	1	EGO TRIPPIN' (PART TWO) DE LA SOUL (TOMMY BOY)	21	25	2	MURDA SHOW SPICE 1 (JIVE)
9	5	7	FEMALE MAC SMOOTH (JIVE)	22	—	7	WATCH THE SOUND FAT JOE (VIOLATOR/RELATIVITY)
10	22	4	PARADISE BRANDON PARIS (JAMM)	23	17	5	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)
11	11	4	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL)	24	—	1	I BEEPED YOU FATHER (UPTOWN/MCA)
12	21	2	STAY ETERNAL (EMI/ERG)	25	—	1	FAITHFUL HI-FIVE (JIVE)
13	1	5	ADDAMS FAMILY (WHOOPI!) TAG TEAM (ATLAS/PLG)				

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JAN. 15, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	6	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279* (10.98/15.98)	DOGGY STYLE 1
*** GREATEST GAINER ***						
2	2	—	2	JODECI	UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND 2
3	5	2	5	ICE CUBE	PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION 1
4	7	5	8	R. KELLY	JIVE 41527 (10.98/15.98)	12 PLAY 3
5	3	4	25	TONI BRAXTON	LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON 1
6	4	3	18	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
7	8	7	10	TEVIN CAMPBELL	QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY 3
8	9	8	33	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	JANET. 1
9	11	12	12	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY 9
10	12	9	20	BABYFACE	EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU 2
11	10	10	12	XSCAPE	SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA 3
12	15	11	12	EAZY-E	RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA 1
13	14	13	8	A TRIBE CALLED QUEST	JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS 1
14	18	15	10	TOO SHORT	JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN 1
15	20	18	4	DOMINO	OUTBURST/RAL 57701*/CHAOS (9.98 EQ/15.98)	DOMINO 15
16	16	16	28	TONY! TONI! TONE!	WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL 3
17	13	14	59	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
18	27	25	10	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 9
19	21	20	10	SHAQUILLE O'NEAL	JIVE 41529* (10.98/15.98)	SHAQ DIESEL 10
20	19	21	19	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS 3
21	33	35	24	CYPRESS HILL	RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY 1
22	36	23	8	MC REN	RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR 1
23	28	22	7	DAS EFX	EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE 6
24	32	33	8	WU-TANG CLAN	LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS) 9
25	23	24	7	QUEEN LATIFAH	MOTOWN 6370 (9.98/13.98)	BLACK REIGN 18
26	17	19	59	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
27	31	28	46	2PAC	INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.... 4
28	29	34	55	DR. DRE	DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC 1
29	35	—	2	RALPH TRESVANT	MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN 29
30	26	31	9	DRS	CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN 6
31	39	27	4	MARY J. BLIGE	UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM 27
32	6	6	13	BOYZ II MEN	MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS 6
33	34	29	7	COLOR ME BADD	GIANT 24524/REPRISE (10.98/15.98)	TIME AND CHANCE 20
34	24	30	62	SWV	RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME 2
35	30	32	61	SADE	EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE 2
36	43	38	15	SPICE 1	JIVE 41513 (9.98/15.98)	187 HE WROTE 1
37	38	36	39	INTRO	ATLANTIC 82463/AG (9.98/15.98) HS	INTRO 11
38	37	37	15	MARTIN LAWRENCE	EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT 10
39	50	52	5	US3	BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH 39
40	46	41	4	SOUNDTRACK	HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT 40
41	48	47	21	SCARFACE	RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS 1
42	45	46	4	SHAI	GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT CHA 42
43	42	39	78	BRIAN MCKNIGHT	MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT 17
44	68	65	13	MINT CONDITION	PERSPECTIVE 9005*/A&M (9.98/13.98)	FROM THE MINT FACTORY 44
45	55	48	14	AARON HALL	MCA 10810 (9.98/15.98)	THE TRUTH 7
46	53	42	8	II D EXTREME	GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME 22
47	40	45	22	KRIS KROSS	RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB 2
48	60	58	12	BLACK MOON	WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE 34
49	44	43	20	FOURPLAY	WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS 15

50	49	44	30	JOHNNY GILL	MOTOWN 6355 (10.98/15.98)	PROVOCATIVE 4
*** PACESETTER ***						
51	82	—	2	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98)	OLD SCHOOL 51
52	67	56	11	ERICK SERMON	RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE 2
53	41	40	31	LUTHER VANDROSS	LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO 3
54	61	54	14	KRS-ONE	JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP 5
55	70	67	14	E-40	SIC WID IT 340 (8.98/11.98)	THE MAIL MAN 13
56	77	50	20	JOE MERCURY	518016 (9.98 EQ/15.98) HS	EVERYTHING 16
57	52	53	10	HI-FIVE	JIVE 41528 (10.98/15.98)	FAITHFUL 23
58	59	61	35	INNER CIRCLE	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS 41
59	79	68	6	DEL THE FUNKYHOMOSAPIEN	ELEKTRA 61529* (10.98/15.98) HS	NO NEED FOR ALARM 27
60	75	76	14	SOULS OF MISCHIEF	JIVE 41514* (9.98/15.98)	93 'TIL INFINITY 17
61	74	70	40	ONYX	RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP 8
62	47	49	16	PRINCE	PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES 6
63	72	78	8	K7	TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING 63
64	57	60	16	PRINCE	PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1 14
65	69	69	16	PRINCE	PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2 23
66	81	—	2	FATHER	UPTOWN 10937*/MCA (10.98/15.98)	SEX IS LAW 66
67	71	57	15	KEITH WASHINGTON	QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY 15
68	51	51	18	SOUNDTRACK	MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY 49
69	86	73	8	JODY WATLEY	MCA 10947 (10.98/15.98)	INTIMACY 38
70	56	62	24	TAG TEAM	LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS) 28
71	76	77	59	JADE	GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98) HS	JADE TO THE MAX 19
72	93	93	15	DE LA SOUL	TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE 9
73	90	81	20	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD 41
74	RE-ENTRY	42		BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) HS	BANGIN ON WAX 18
75	87	83	39	LORDS OF THE UNDERGROUND	PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS 13
76	62	59	108	MICHAEL JACKSON	EPIC 45400* (10.98 EQ/15.98)	DANGEROUS 1
77	64	75	15	EN VOGUE	EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE 16
78	73	82	22	WILL DOWNING	MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE 24
79	80	71	12	JAZZY JEFF & FRESH PRINCE	JIVE 41489* (10.98/15.98)	CODE RED 39
80	63	55	16	EARTH, WIND & FIRE	REPRISE 45274 (10.98/15.98)	MILLENNIUM 8
81	89	90	54	SHAI	GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE 3
82	78	79	59	SILK	KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL 1
83	83	72	16	THE ISLEY BROTHERS	ELEKTRA 61538 (12.98/16.98)	LIVE! 34
84	84	80	29	TINA TURNER	VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) 8
85	65	64	13	TEDDY PENDERGRASS	ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC 13
86	RE-ENTRY	57		ICE CUBE	PRIORITY 57185* (10.98/15.98)	THE PREDATOR 1
87	RE-ENTRY	3		TOTAL DEVASTATION	PGA 18734/ARISTA (9.98/15.98) HS	LEGALIZE IT! 82
88	99	85	6	BOBBY BROWN	MCA 10974* (9.98/15.98)	REMIXES N THE KEY OF B 72
89	91	91	22	BUJU BANTON	MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA 29
90	66	74	122	BOYZ II MEN	MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY 1
91	RE-ENTRY	10		VARIOUS ARTISTS	TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3 45
92	88	84	44	MARIAH CAREY	COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP 16
93	85	87	22	OLETA ADAMS	FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION 20
94	RE-ENTRY	102		CYPRESS HILL	RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98) HS	CYPRESS HILL 4
95	94	89	19	STANLEY CLARKE	EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE 54
96	RE-ENTRY	9		LEADERS OF THE NEW SCHOOL	ELEKTRA 61382* (10.98/15.98)	T.I.M.E. 15
97	RE-ENTRY	15		THA ALKAHOLIKS	LOUD 66280*/RCA (9.98/15.98)	21 & OVER 23
98	97	99	36	H-TOWN	LUKE 126* (9.98/16.98) HS	FEVER FOR DA FLAVOR 1
99	RE-ENTRY	5		CHRIS WALKER	PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS 75
100	92	96	84	EN VOGUE	EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS 1

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

PENDULUM SWINGS BACK FOR LISA LISA

(Continued from page 15)

and may spell a wider market share.

"We want this project to succeed internationally, which is part of the reason Jan. 25 is a worldwide release date for the album," Rodriguez says. "Our goal with this album is to keep the same core audience, and then bring on board new people in as well."

The label plans a Jan. 20 kickoff reception in New York; a promotional tour will begin on the 25th, the same day the album drops. "By mid-February, she'll be visiting selected markets—stopping in on ra-

dio, video, retail, and press outlets," Rodriguez says. "Then, around Feb. 20, she'll go to Europe."

Asked the significance of the album's title, Lisa Lisa says, "turn it upside down... It's [the number 77] my lucky number."

The artist says she's lucky to record for Pendulum because of the longtime relationship she has enjoyed with ex-Columbia exec Rodriguez, who had a hand in the platinum success of her first two albums, 1985's "Lisa Lisa & Cult Jam With Full Force" and 1987's "Spanish Fly," as well as 1989's "Straight To

The Sky," which was certified gold.

"I've known Ruben since the days when I was signed to Columbia, and he was promoting my career over there," she says, "and since he's worked with me before, he knows the formula for having a successful Lisa Lisa record."

Gone from the picture are her former musical partners, Cult Jam, and her mainstay production team, Full Force. Stepping in as producer/songwriters on the new project are Giovanni Salah, who penned and produced the first single; Nona Hendryx; Jr. Vasquez; Tony Shim-

kin; and Guru.

However, Lisa Lisa says she had complete control over what ended up on "L.L-77" and that her creative influence was intimately intertwined "with each and every track's production."

"I like to describe my music as R&B, hip-pop, dark, and I wanted to touch every part of music," she says. "The most challenging thing about this whole project was also what made it so exciting—and that is that I made all the moves with it... from selecting producers to mastering the final product."

DID YOU KNOW...

- NEARLY 40% OF BILLBOARD READERS ARE CEO'S, PRESIDENTS, OWNERS OR PARTNERS OF THEIR COMPANIES.
 - BILLBOARD HAS NEARLY 50,000 PRIMARY SUBSCRIBERS AND MORE THAN 200,000 TOTAL WEEKLY READERS.
 - 31% OF THOSE READERS ARE: RETAILERS AND MASS MERCHANDISERS OF RECORDS, TAPES, CD'S, COMPUTER SOFTWARE, PLAYBACK AND COMMUNICATIONS HARDWARE AND ACCESSORIES.
 - BILLBOARD'S CLASSIFIED REPRESENTATIVE WILL ASSIST YOU IN PREPARING YOUR ADVERTISEMENT FOR PUBLICATION — PRODUCTION ON TEXT ADS ARE FREE.
- BILLBOARD CLASSIFIED • CALL TODAY!!!**
TOLL FREE 1-800-223-7524 (OUT OF STATE)
(212) 536-5174 (N.Y.S.)

HUNT FOR 'NEXT BIG THING' UNEARTH SKA UNDERGROUND

(Continued from page 1)

ers). The Bosstones inked a seven-album deal with Mercury, perhaps ensuring that their punk/metal/traditional ska scheme will become the genre's major-label template.

The Skatalites, one of the first Jamaican ska bands, signed a three-record contract with Shanachie in June 1993, and released "Skavooovee," its first record since 1984.

The title of the album is itself a marketing tool: Skavooovee also is the name of a monthlong, pan-generational ska festival that concluded in November. The 24-show, multi-artist club tour featured full sets by the Toasters, the Selector, Special Beat (a ska supergroup featuring ex-members of the English Beat and the Specials), and the Skatalites. It sold out 1,000-2,500-person-capacity venues in major ska markets like Boston, New York, Chicago, Los Angeles, San Diego, Madison, Wis., and Denver, and sold at least 75% of capacity at other stops.



THE TOASTERS

Meanwhile, Bruce Harris, EMI/ERG director of catalog development and marketing, has produced "The 2-Tone Collection: A Checkered Past," a two-CD collection of all the ska singles released on the famous British label from 1979-86. And the Toasters are working on a fifth album, "Dub 56," for their own indie label, Moon Records. Joe Jackson, who has produced three of the band's previous albums, is producing "Dub 56," according to Rob "Bucket" Hingley, Toasters guitarist and Moon Records president. Hingley expects "Dub 56" to sell 15,000-20,000 units, the usual for a Toasters release.

All the recent activity tells ska veteran Tommy McCook something: That his years of hard work making Jamaican street music have not been in vain. McCook is a founding member of the Skatalites, which formed in the early '60s. The Skatalites' influence is far-reaching, and if Ice-T weren't looking, some might even call them the original gangstas. They helped create ska and went on to play what is commonly perceived as the "original rebel music." Those original rebels spawned the more popular reggae giants, including Bob Marley, Jimmy Cliff, and Toots & the Maytals.

Ska, reggae's fast-paced predecessor, was born in jazz and R&B sessions in the early '60s. The late Cluet Johnson, bandleader of the Blues Blasters, usually is credited as a pioneer. Don Drummond, Roland Alphonso, Lloyd Knibbs, Lloyd Brevett, Lester Sterling, and McCook had been playing with Johnson regularly, and they went on to form the Skatalites in 1964. Guitarist Ernest Ranglin also is cited as an architect of the sound.

McCook likes to recount the folkloric birth of reggae from ska: "One terribly hot summer, the ska bands decided to stay cool and slow it down a bit, and thus created rock steady. But it was still too hot, and the musi-

cians were getting older, so the music was slowed down yet another notch and reggae was born," he says.

And reggae made waves, relegating ska, the genre that made it possible, to status as an overshadowed subculture.

In 1979, 2-Tone Records, a small independent label with a wealth of know-how, was formed to market the work of Special AKA, which later became the Specials. The label, run by members of the Specials and the Selector, signed a marketing deal with Chrysalis Records that year and helped bring ska out of the Jamaican underground and into the British mainstream. The collaboration yielded the works of now-legendary bands such as Madness and the English Beat, in addition to the Specials and the Selector.

By early 1980, 2-Tone had released seven singles, all of which sold at least 250,000 copies, according to the record company; all but two made the British top 10. In its seven years of operation, 2-Tone produced eight albums and 29 singles.

Disgruntled, working-class kids found a new movement in ska. They became "rude boys" and girls, modeling themselves after the original ska fans—Jamaican anarchists. British fans appropriated the black-and-white ethic of 2-Tone, which did all its advertising in black and white to promote racial harmony, and affected all of the necessary sartorial touches: black suits, thin black ties, and black porkpie hats.

In the U.S., a few dedicated fans caught on to the '80s ska movement and began establishing a ska network. Ska bands found each other and worked together to support their own underground, keeping the style alive. The scene got progressively larger, and ska is now attracting attention in the U.S. with domestic acts like the Bosstones, Bim Skala Bim, and the Toasters.

Most major cities in the U.S. boast



THE MIGHTY MIGHTY BOSSTONES

their own ska bands. In Boston, a known ska haven, there are as many as 13. Musicians who have dedicated their lives to the genre are the rule, not the exception, and ska bands perceive each other as compadres, not competitors.

"The surge is the result of tireless, grass-roots work of a few musicians who created an audience," says Rick Barry, a member of Boston's Bim Skala Bim. "Now that audience is beginning to expand. Ska has created its own industry, and now it's there to be harvested."

According to Harris, "[Americans] are finally prepared to understand ska, because they finally understand punk and reggae. Dancehall, reggae, grunge, and hip-hop have broken down musical barriers and paved the way for ska.

"Punk/grunge was a necessary precedent," he adds. "It's not an accident that the true acceptance of reggae is related to the popularity of



BIM SKALA BIM

grunge. UB40 is way different than Soundgarden, but they're on the charts at the same time. That should tell you something."

Larry Gold, owner of SOB's, a world music club in New York, and chief mastermind behind Skavooovee, says ska can be as popular now as it was in England 15 years ago. "Skavooovee convinced me of that," Gold says.

"Radio airplay for ska is still limited at best, but I'm used to that, coming from a world music background. Radio will be the last to jump on the wagon."

College stations still spin ska regularly, but commercial stations tend to think it's washed up, according to record company observers.

Some alternative stations with progressive playlists play ska as part of their overall scheme. Laurie Gail, a disc jockey at Boston commercial alternative station WFNX, says she plays ska because it works well for her in such a college city, with its thriving ska scene.

"I guess most stations look at ska as some sort of quirky little form of music that has its own limited set of fans," she says. But she plays two bands, Bim Skala Bim and the Mighty Mighty Bosstones, in regular rotation.

Carter Allen, music director of rock station WBCN Boston, takes the party line, and says he might play the Mighty Mighty Bosstones, but that would be his boundary.

"In radio, things have to hit," Allen says. "We just use our instincts. We really don't play ska."

Oedipus has an alternative show on WBCN and plays Bim Skala Bim in regular rotation. "Ska is growing in the clubs, but not on radio," he says. "Most ska bands haven't risen from indie status, so we're really not aware of them."

INTERNATIONAL COMPILATION

So what can bands do to make radio stations aware of them? Follow Dan Vitale's lead. During Vitale's eight years with Bim Skala Bim, he has established himself as a cult figure and grass-roots organizer of a tightly knit ska network in Boston. Bim created its own label, Bib Records, four years ago to get its own projects into the marketplace. Now, Bim Skala Bim tours regularly, sells 15,000-20,000 units per album, and helps all sorts of ska acts gain visibility so they can do the same. Bib's November 1993 release, "The Shack," is an international ska compilation featuring old British favorites like Special Beat and Nutty Boys (a Madness spin-off group featuring vocalist Lee Thompson and guitarist Chris Foreman) and up-and-coming American acts like the L.A.-based Hepcat and the Philadelphia-based Ruder Than You.

Vitale is also interested in promoting local ska musicians. "Mash It Up '93" is a Boston-only ska collection that showcases the work of 13 Boston-area bands. The compilation was released in August 1993 by DVS (for Dan, Vinny, and Steve) Media, Bib's subsidiary label. DVS and Bib products are distributed by Relativity Records.

Vitale says he would like to work with the right major label, but until that major emerges, Bim will continue using its standard practices—flooding college radio stations with product, touring frequently, and "putting music in peoples' ears" until they love it.

Josh Ziemann, senior director of marketing for Mercury, says he's done "a lot of wacky things" to promote the Bosstones' "Don't Know How To Party," including merchandizing in skateboard shops and flying a plane carrying promotional messages over Fenway Park the day "Don't Know How To Party" was released.

The stunts worked. "Someday I Suppose" was in "on" rotation for 8 weeks on MTV; "Don't Know How To Party" spent one week on The Billboard 200 at No. 187; and the Bosstones have consistently sold out shows in major U.S. markets. Mercury's short-term goal is to keep the record rolling through 1994. The long-term goal, according to Bob Skoro, Mercury's senior VP of A&R, is to make the Bosstones a platinum-selling act.

Natalie Waleik, senior buyer for the 11-store, Boston-based Newbury Comics chain, says ska has "definitely been a trend. It sells well, and more and more people are getting into it. I'm surprised more major labels haven't jumped on ska. Maybe they're afraid it's a fad that's going to go away. But I've seen the resurgence building for the last year or two, and it definitely still has a way to go."

"My ska section is usually pretty empty," said Charlie Edwards, new music buyer for the Chicago outlet of Reckless Records, a four-store London-based chain. "The older stuff like Madness sells out as fast as I can get it in stock. The local pieces I get in on consignment sell very quickly too. It's funny, you put porkpie hats and checkerboard patterns on the cover and somebody will buy it."

Pa Pa Ray, owner/buyer for the two-store St. Louis, Mo.-based Vintage Vinyl, says his store has always done well with the genre. "The key is that now more ska is available in user-friendly formats [such as compilations and CDs]. We have about 100 titles, and ska is a very important part of our overall Caribbean sales."

FASTER AND HARDER

However, not all of ska's pioneers are happy with the new music being



SPECIAL AKA

made in the genre. The sound of ska has evolved in the U.S. to a faster, harder style, leaning more toward rock and punk. Most of the bands incorporate ska rhythms and basslines into these more familiar formats.

In addition, some are concerned that major-label involvement will corrupt the genre.

"Major labels haven't adopted ska in the States because ska here has been kind of trashy. There haven't been any good American ska songs," says Pauline Black, an original member of the Selector.

Ranking Roger, former vocalist for the English Beat and later General Public, has spent the last 3 1/2 years touring with Special Beat, a successor to English Beat, and has decided to call it quits. "I've worked on some variation on the Beat for 13 years. I've loved it, but I'm stopping before the apple goes bad."

Roger is pursuing pop interests; his duet with Sting, a jazzier version



MADNESS

of "Demolition Man," was released in the U.S. in October. He also will reunite with Dave Wakeling to cut a record with the pop-oriented General Public.

Some ska bands are concerned that major labels would encourage them to change their style to make them easier to market. The Toasters' Hingley cites the ska-flavored Fishbone as a prime example: "Fishbone used to be a ska band but turned into Frankenstein's monster. Now they're in black leather and studs and playing heavy metal guitar. It's amazing what industry will do."

Joe Gittleman, bassist for the Bosstones, says the band likes the autonomy it has at Mercury. He was originally wary of signing on with a major label that would change its sound and identity. "We like where we are now," he said. "Right in between Madness and Minor Threat."

Some ska acts have learned from the experiences of their peers. "Before signing a major label deal, I'd look very closely at the long term," says Hingley. "Often, you don't get past the first album. Two of our former members left to form Unity 2. They got a major label deal, but sold no records and got dropped. After 10 years, I'm not sure I want to put all my eggs in one basket like that."

One of the difficulties a major record company would face is how to market ska. "[Major] labels don't know how to deal with ska, and disc jockeys are afraid to play it because it's not black and it's not white," Black says. "White stations, in particular, get funny about playing ska because it's not, well, Led Zeppelin."

While mainstream acceptance is still an uncertainty for ska, one thing is certain: The genre has longevity. "Ska will be in the States for a long while," says Ranking Roger. "I'm not sure if it will go top 40, but it might, and if it does, it will be the next big thing."

Juliet Roberts No Longer 'Caught' In Import Limbo

ON THE BEAT: The wait for a domestic release by Juliet Roberts is finally over.

After drawing manic support from Stateside club DJs with the flawless import "Caught In The Middle," she hits mighty hard with "I Want You" (Reprise/Warner Bros.), a disco-drenched slammer that she co-penned with Nick Jones. Roberts' big and booming voice is fashionably dressed in percolating pop/house rhythms, swirling strings, and a gospel-like sing-along chorus that sticks to the brain on impact. There were more remixers and producers involved than you can shake a stick at, including Simon Dunmore, Danny D, Development Corp., Roger Sanchez, and Underdog.



Movin' On Up. Chicago-based producer/DJ Derrick Carter, pictured working the turntables at local venue Ka'boom, has amicably ended a long stint with Cajual Records. He will now focus on remixing gigs. Among his first assignments are singles for Ulysses, the Stickmen, and Tafuri. Carter also will produce his own singles for Organico and Prescription Records.

The result is a well-rounded 12-inch package that should meet with fast and ardent approval. Can't wait for the album to hit the streets late next month.

Speaking of divas, Elaine Mata Jones is a commanding presence on "Better Things," a sassy, finger-wavin' anthem created by Workin' Happily (80 Proof, New York). Her deep and throaty performance is an excellent match for the track's wickedly catchy hook and frenetic beat-base. There are four way-cool remixes by the 50% posse and Cousin It. Be wise and jam on 'em.

Among the more offbeat, but totally slammin' pairings we have heard in recent weeks is INXS with Ray Charles—as interpreted by Eric "E-Smoove" Miller on the red-hot import pressing of "Please (You Got That)" (Atlantic). Fast breaking on tastemaking dance-floors around the U.S., the primary credit for this irresistible gem goes to Miller, who did an astonishing job of molding and contorting the



by Larry Flick

rock-rooted original track without completely sacrificing the song (he even retained some of the cool Middle Eastern-flavored guitar licks). It's not planned for release here—an odd move, given the flagging state of INXS' current "Full Moon, Dirty Hearts" album. This could pump some pop life into the project.

Members of male vocal group **Body Rhythm & Soul** coo and whisper like potential teen idols on the sweet and sexy "Need For Love" (Inverted, New York), which lays the singers' soft harmonies over an infectious pop/disco foundation. One to work your old favorite hustle steps to, the track also comes in a staccato break-beat/hip-hop version that is appealing, though it doesn't work nearly as well as the original mix. Another quibble is with out-of-place "whoomp" gang chants midway through the tune, which taint the suave, romantic tone with sad, jock-grabbin' machismo. Regardless, a promising debut, produced by the act with Craig del Casino.

If you find yourself tiring of the same old production/remix teams, have a nibble on the work of the up-and-coming **Deep Freeze Productions** posse, a London-based outfit that is starting to make some deserved underground noise abroad with "The Reservoir Dubs" (Fluid), a sturdy EP of instrumentals. The general feel of the tracks is a stew of dark house and trance—with a periodic retro-disco spritz. Any one of the four titles would be a fine programming choice, though we are most connected to the dreamy, ambient subtext of "The Lost Soul Of Arch Stanton."

Producer/songwriter Victor Sanchez dons the group name **Digital 'D' Mensions** to deliver a pair of tasty underground house dubs, "Work" and "Baby" (JPIL, New York). The focus of both cuts is on thick and rugged beats and spare organ pads. Punters in need of a hook to grab hold of will take comfort in the occasional female vocal loop. On the whole, though, this hard stuff is not necessarily intended for the mainstream at heart.

Coming from a slightly similar direction is "Need A Little Love" by Juan Bartet (Angel Eyes, Hialeah Gardens, Fla.), which relies heavily on a spiraling hook and an insistent deep house bassline. The primary difference lies in the inclusion of at least one mix with a full vocal by Bartet. Although his untrained pipes require a few spins in order to properly click with the groove, his earnest and impassioned reading eventually wins you over.

sioned reading eventually wins you over.

SOOTHING RAIN: Although John Rocca is best known for "I.O.U.," his 1983 hit with Freeze, his more recent creative explorations via his newer alter ego, **Midi Rain**, may very well elevate him to a higher level of success. After kickin' such fierce, innovative singles as "Eyes" and "Shine" through Vinyl Solution in the U.K. over the past few years, he is about to issue an eponymous full-length collection on Columbia that provides nutrition for the brain and motivation for the body.

"It's nice to have individual hits, but this album wasn't intended to sit a bunch of singles or songs together," Rocca says. "Rather, this is atmospheric music that should be listened to as a whole piece. My wish is for my music to take people on a journey. It can get a little strange at times, since my influences range from Pink Floyd to James Brown."

It is the quirky combination of such influences that makes **Midi Rain** music work so well. Compositions like "Darkness" and "Brother" are rooted in primal, hip-grinding rhythms, but are coated with soft and pillowy synth passages that are, by turns, artfully poppy and quasi-symphonic. Despite Rocca's conceptual intentions, much of the material *does* lend itself to singles consumption. For proof, investigate any of the 12-inch pressings of "Crack Train," "Always," or the recently issued "Fire." Brought out individually, these tracks have been smartly reinvented with deep house and rave/trance personalities that complement the original versions and support the notion that Rocca is a writer who excels at layering and weaving a broad variety of musical



Goody Girls. Chaos/RAL/Fever artist Lisette Melendez, center, is flanked by students at New York's Intermediate School 70, where she capped a 50-city tour of U.S. junior high and high schools. The trek was part of a teenage pro-education/anti-drug program called Project Reward. Melendez continues to plug her current single, "Goody Goody," taken from the "True To Life" album, which goes to retail this week. The label is prepping a push behind the second single, "Will You Ever Save Me," planned for release next month.

idioms. This project is not to be missed.

TID-BEATS: Barring unfortunate promotional mishaps, one of the big-breaking acts of 1994 will be EMi's female quartet **Eternal**. Already the darling of its native U.K., this charismatic group is more than just another factory-issued clique of new-jill swingers. On its debut disc, "Always & Forever," slated for March release, songs like first single "Stay," "Save Our Love," and "So Good" cover a necessary funk/hip-hop canvas with retro-disco and pop colors—not to mention nicely measured vocals that reveal more range than much of the competition. The songs, written and produced by a virtual army of well-regarded folks from both sides of the ocean, are well-structured and showcase the act's voices to excellent effect. We simply cannot get enough of this highly noteworthy project... After roughly 18 months of partnership, Moonshine Records principals Stephen Levy and Ricardo Vinas have split. Levy will retain Moonshine, which has fast become one of the leading indies on the West Coast, and Vinas will soon launch Planet Earth Recordings. Among Moonshine's first releases of 1994 will be the latest edition of its "DJ Culture" series, this time showcasing the considerable turntable talents of Dave Seaman and Sasha... Indie label veteran Curtis Urbina has joined New Jersey's Continuum Records as senior VP of operations, and is in the process of solidifying its dance department with club promotions manager Chris Bergen. The label recently scored national successes with **Red Red Groovy** and **Beautiful People**... You never can be sure where a career in clubland will lead you—just ask U.K. producer Youth. The one-time brain behind **Blue Pearl** has recently been adding his unique groove sensibilities to solid new albums by pop-rockers **Crowded House** and **Paul**

McCartney, a nice switch from the much-traveled urban path that many of his contemporaries take. For those who have been tucked beneath a large boulder, Youth's McCartney collaboration, the gloriously ambient "Strawberries Oceans Ships Forest," has gotten drooling acclaim since its release overseas on Parlophone Records several weeks ago... It's been way too long since D'bora gave smart punters a thrill with her generally underappreciated Smash/Island album "ESP." After taking an extended vacation from recording, she has reunited with industry mentor **Connie Varvitsiotis** and signed on with Chicago's Vibe Music. A new single should be out lickety-split... Disco veteran **Claudja Barry** has resurfaced as the lead vocalist on "Poison," a rave/NRG twirler by **General Base** (Rough Mix, Germany). Although the record is undeniably derivative in content, it does have a hook that is ultimately a whole lot of fun... If RuPaul is not enough to fill your drag queen desires, direct your attention to San Francisco's **Pussy Tourette**, a staple of the West Coast club and cabaret scene. He (or she, depending on your perspective) is taking aim at a national breakout with "French Bitch" (Feather Boa, San Francisco), an insinuating jam that gets its marketability from hot tribal remixes by DJs Digit and EFX... While Arista trio **Expose** prepares several new tracks for a possible greatest-hits package, one of its members, Ann Curless, is spending spare moments developing her promising talent as a tunesmith. Currently, she is shopping a demo of potential hit songs that are ripe for major-label A&R picking. Of the tracks, "Overjoyed" shines as a silky, slow-groove mover, bringing to mind artists like Vanessa Williams and Trey Lorenz, while "I Can See Clearly" chugs with danceable beats, a cute hook, and emancipating lyrics worthy of RuPaul. Enough hints? Start dialing.

Billboard. Dance
HOT Breakouts
FOR WEEK ENDING JAN. 9, 1994
CLUB PLAY

1. GET IT STARTED PRINCE OF HOUSE EPIC
2. CHRONOLOGIE JEAN MICHEL JARRE DISQUES DREYFUS IMPORT
3. ALL BECAUSE OF ME GEORGIE PORGIE VIBE
4. I'M IN THE MOOD CECE PENISTON A&M
5. GOING NOWHERE GABRIELLE GO! DISCS

MAXI-SINGLES SALES

1. EGO TRIPPIN' (PART TWO) DE LA SOUL TOMMY BOY
2. DIRTY DAWG NKOTB COLUMBIA
3. SELFISH THE OTHER TWO QWEST
4. CONGA TE DOUBLEPLUSGOOD SIRE
5. HOUSE OF LOVE EAST 17 LONDON

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

Billboard DANCE MUSIC SUMMIT 1994

January 19 - 21, 1994
San Francisco Pan Pacific Hotel

The first Annual Billboard Dance Music Summit: An international grass-roots event that will grasp the future and examine the present, while casting a mindful eye on the past, from the street to the top of the charts!

• SPECIAL ATTRACTIONS

Keynote Addresses:

Def Mix Productions Head: **JUDY WEINSTEIN**
Legendary Dance Diva : **MARTHA WASH**
2 nights of Live Artist & DJ Showcasing
A CALL TO ARMS: Billboard's AIDS Fundraiser featuring Star-studded performances
Hosted by **LIFEbeat & The RED HOT Organization**

• OTHER ATTRACTIONS WILL BE ANNOUNCED

• WATCH BILLBOARD FOR DETAILS

I am paying by: CHECK MONEY ORDER MC/VISA AMEX

Name: _____

Company: _____

Address: _____ State: _____ Zip: _____

Phone: _____ Fax: _____

Credit Card #: _____ Exp. date: _____

Signature: _____

(not valid without signature) *registration fees are non refundable*

YES! I will be attending the Friday Night AIDS Fundraiser. I understand that the tickets are an additional \$25 per person with the purchase of a registration. I have enclosed the amount with my registration payment.

• HOTEL

Pan Pacific Hotel
500 Post Street
San Francisco, CA 94102
For Reservations call:
(415) 771-8600
For discount room rate of \$135 please state that you will be attending Billboard Dance Summit

• DISCOUNT AIRFARE

Call Garber Travel (800) 225-4570 ask for Billboard Desk or American Airlines (800) 433-7300
• For a discount airfare supply starfile # 0314AK

• CONTACT INFO

Melissa Subatch
(212) 536-5018
Fax (212) 536-5055

• REGISTRATION

Early-bird registration - \$175
(postmarked December 31, 1993)

Pre-Registration - \$200
(postmarked January 10, 1994)

Late & walk up registration - \$250

• TOPICS

- DJing in the 90's -
- The Future of Dance Music at the Majors -
- Billboard Dance Charts -
- Country Music Remixes + Nightclubs -
- Where is Techno Going? -
- Face-off: Major Label Promoters vs. Indie Promoters -
- Record Pools -
- Bring Dance Music Back to Crossover + Pop Radio -
- The Dance Industry Responds to the AIDS Epidemic -
- Where do Indie Labels Stand in Dance Music? -
- House Music...Where it is + Where is it Going -
- Clublife + Its Effect on your Lifestyle and Health -
- Club Re-mixing or Dance Production -
- Latin in Dance Music -
- Developing Dance Music Artists -

Please mail registration form to:

Billboard Dance Music Summit

ATT: Melissa Subatch 1515 Broadway, 14th fl.
New York, NY 10036

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 *** 1 week at No. 1					
1	3	5	9	LOVE CHANGES VIRGIN 38413	◆ MK FEATURING ALANA
2	2	3	9	YOUR LOVE KEEPS WORKING ON ME MCA 54785	◆ JODY WATLEY
3	4	9	8	I LOVE MUSIC (FROM "CARLITO'S WAY") EPIC 77285	◆ ROZALLA
4	5	11	8	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
5	7	13	7	QUEEN OF THE NIGHT ARISTA PROMO	WHITNEY HOUSTON
6	6	10	8	I'M BEAUTIFUL DAMMIT! A&M 0411	◆ UNCANNY ALLIANCE
7	8	16	9	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	◆ D.REAM
8	9	14	8	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
9	1	2	11	SHOW ME WARNER BROS. 41207	ULTRA NATE
10	16	25	5	JOY CHAOS 77364	◆ STAXX OF JOY FEAT. CAROL LEEMING
11	14	24	6	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
12	12	7	11	GO WEST EMI 58084/ERG	◆ PET SHOP BOYS
13	11	1	11	TRADICION EPIC 77192	◆ GLORIA ESTEFAN
14	10	8	10	LEMON ISLAND 862 957/PLG	◆ U2
15	13	4	10	VIOLENTLY HAPPY ELEKTRA 66244	BJORK
16	21	26	6	ALL I WANT IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
17	24	27	6	WHITE LOVE FFRR 120 003	◆ ONE DOVE
18	17	21	10	BETCHA'LL NEVER FIND RCA 62651	◆ CHANTAY SAVAGE
19	15	6	11	WHAT IS LOVE EASTWEST 95981/AG	EN VOGUE
20	26	32	5	I CAN'T STOP CAROLINE 2528	MELLOW MELLOW
21	18	12	9	CONGA TE SIRE 41038/WARNER BROS.	◆ DOUBLEPLUSGOOD
22	31	46	4	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
23	30	34	5	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY
24	23	23	10	U KNOCK ME ANGEL EYES 5412	WARNING
25	22	19	12	L'ESPERANZA WARNER BROS. 41054	◆ SVEN VATH
26	37	—	2	BEEN A LONG TIME COLUMBIA 77303	THE FOG
27	33	43	4	SELFISH QWEST 41155/WARNER BROS.	THE OTHER TWO
28	36	—	2	SHINE ON ZYX 7056	HUGH K.
*** Power Pick ***					
29	43	—	2	BIG TIME SENSUALITY ELEKTRA 66244	◆ BJORK
30	35	39	4	THAT'S WHAT I THINK EPIC 77234	◆ CYNDI LAUPER
31	29	30	6	LOVE, PEACE & HAPPINESS FFRR 120 000	SOUL SOLUTION
32	32	38	5	BOOM ZYX 7117	SATIN & SCARLETT
33	28	31	6	DON'T GO AMERICAN 41040/WARNER BROS.	AWESOME 3
34	25	20	11	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	◆ THRILL KILL KULT
35	44	—	2	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
36	40	—	2	AWARD TOUR JIVE 42186	◆ A TRIBE CALLED QUEST
37	20	15	13	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
*** Hot Shot Debut ***					
38	NEW ▶	1	1	DREAM DRUMS EIGHT BALL 04	LECTROLUV
39	27	22	14	FIESTA FATAL ATLANTIC 85721/AG	B-TRIBE
40	41	42	4	ALL OF ME NOTT-US 0006	TY BRUNSON FEATURING CHANELLE
41	NEW ▶	1	1	A DEEPER LOVE ARISTA 1-2651	◆ ARETHA FRANKLIN
42	47	—	2	LIFE'S A BEAT IMAGO 25039	◆ PLAN B
43	19	18	14	MR. VAIN 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
44	42	41	5	HOUSE OF LOVE LONDON 869 903/PLG	◆ EAST 17
45	34	29	7	I WILL BE FREE SOLID PLEASURE IMPORT	BABY JUNE
46	39	28	9	THE KEY, THE SECRET PULSE B 12445/RADIKAL	◆ URBAN COOKIE COLLECTIVE
47	NEW ▶	1	1	LOVE IS FOREVER CHAOS 77241	◆ TASHAN
48	46	47	4	WHAT'S MY NAME? DEATH ROW PROMO/INTERSCOPE	◆ SNOOP DOGGY DOGG
49	NEW ▶	1	1	WELCOME TO MY MIND WAX TRAX 8697	◆ PSYKOSONIK
50	NEW ▶	1	1	I WANT TO THANK YOU AREA 10 004	LATRECE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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.					
*** No. 1 *** 6 weeks at No. 1					
1	1	1	8	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
2	2	—	2	U.N.I.T.Y. (T) MOTOWN 4847	◆ QUEEN LATIFAH
3	8	5	15	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
4	3	2	8	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	◆ SAGAT
5	4	4	19	GIVE IT UP (M) (T) (X) FFRR 350 039	◆ THE GOODMEN
6	5	9	3	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
7	13	10	11	AWARD TOUR (T) (X) JIVE 42186	◆ A TRIBE CALLED QUEST
8	6	8	13	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
9	16	12	11	COME CLEAN (T) PAYDAY 120 002/FFRR	◆ JERU THE DAMAJA
10	7	3	3	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	◆ HADDAWAY
11	17	6	4	SOUND OF DA POLICE (M) (T) JIVE 42191	◆ KRS-ONE
12	15	11	4	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
13	26	22	19	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
14	9	13	11	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	◆ MAD LION
15	30	43	16	DREAMS (T) GO/DISCS/LONDON 857 141/PLG	◆ GABRIELLE
16	34	19	5	YOU DON'T HAVE TO WORRY (T) UPTDWN 54702/MCA	◆ MARY J. BLIGE
*** Hot Shot Debut ***					
17	NEW ▶	1	1	WHATTA MAN (T) NEXT PLATEAU/LONDON 857 391/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
18	12	14	6	BREATHE AGAIN (M) (T) (X) LAFACE 2-4056/ARISTA	◆ TONI BRAXTON
19	39	26	28	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
20	10	16	8	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
21	29	27	15	HOW MANY EMCEE'S (MUST GET DISSID) (M) (T) WRECK 20064/NERVOUS	◆ BLACK MOON
22	11	7	4	TIME AND CHANCE (M) (T) (X) GIANT 41147/WARNER BROS.	◆ COLOR ME BADD
23	20	32	11	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	◆ BORN JAMERICANS
*** Greatest Gainer ***					
24	40	18	21	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
25	NEW ▶	1	1	WE AIN'T GOIN' OUT LIKE THAT (M) (T) (X) RUFFHOUSE 77306/COLUMBIA	◆ CYPRESS HILL
26	31	25	10	FREAKIT (M) (T) (X) EASTWEST 95984/AG	◆ DAS EFX
27	23	35	7	I-IIGHT (ALRIGHT) (M) (T) GEE STREET INDEPENDENT 440 583/ISLAND	◆ DOUG E. FRESH
28	21	42	4	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
29	14	15	7	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	◆ 2PAC
30	46	34	6	BETCHA'LL NEVER FIND (T) I. D. 62651/RCA	◆ CHANTAY SAVAGE
31	33	17	16	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	◆ ACE OF BASE
32	18	21	6	I LOVE MUSIC (FROM "CARLITO'S WAY") (T) (X) EPIC 77285	◆ ROZALLA
33	25	28	7	ALL I WANT (T) (X) IMAGO 25033	◆ CAPTAIN HOLLYWOOD PROJECT
34	24	33	14	GANGSTA LEAN (M) (T) CAPITOL 58045	◆ DRS
35	19	23	3	BIG TIME SENSUALITY (T) ELEKTRA 66244	◆ BJORK
36	48	44	9	GO WEST (T) (X) EMI 58084/ERG	◆ PET SHOP BOYS
37	47	—	2	BOMB (T) INTERSCOPE 92236/AG	AKINYELE
38	49	36	11	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPOLITAN	COLLAGE
39	36	38	4	YOUR LOVE KEEPS WORKING ON ME (T) MCA 54785	◆ JODY WATLEY
40	44	—	9	COUNTY LINE (M) (T) (X) TOMMY BOY 577	◆ COOLIO
41	27	39	4	GIVE MYSELF TO YOU (T) (X) TRIBAL AMERICA 58085/R.S.	THE DAOU
42	32	45	20	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
43	50	30	4	REALLY DOE (T) PRIORITY 53843	◆ ICE CUBE
44	38	24	7	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	◆ LISETTE MELENDEZ
45	RE-ENTRY	9	9	METHOD MAN (M) (T) LOUD 62530/RCA	◆ WU-TANG CLAN
46	22	41	4	JUST KEEP ME MOVING (T) (X) SIRE 41197/WARNER BROS.	◆ K.D. LANG
47	RE-ENTRY	7	7	WHAT IS LOVE/RUNAWAY LOVE (T) EASTWEST 95981/AG	◆ EN VOGUE
48	42	47	3	SOUND BOY KILLING (M) (T) (X) VP 5280	MEGA BANTON
49	28	20	28	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
50	RE-ENTRY	5	5	REAL MUTHAPHUCKKIN' G'S (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E

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



ZYX THE HOME FOR REAL ARTISTS, REAL MUSIC & REAL HITS '94

"WILL YOU LOVE ME IN THE MORNING"
ZYX PROUDLY PRESENTS THE STEVE "SILK" HURLEY MIXES
ON THE FIRST NEW PRODUCT FROM K.C. IN YEARS!
70'S DISCO SENSIBILITIES COUPLED WITH TODAY'S
TECHNOLOGY, THIS BEST REPRESENTS WHERE WE ARE IN '94!

ZYX 7170-12/12"
ZYX 7170-8/5" CD

"SHINE ON" BY HUGH K.
* BULLETING UP THE HITMAKERS MIX SHOW
RADIO AIRPLAY CHART! (ON OVER 50 STATIONS)
* JUST ENTERED THE S.I.N. CLUB PYRAMID!
* THE HOT SHOT DEBUT ON THE CLUB CHART IN BILLBOARD
* PROGRAM & MUSIC DIRECTORS THIS IS ON YOUR DESK NOW!

ZYX 7056R-12
ZYX 7056R-8



ZYX - MUSIC DISTRIBUTION LTD.

72 Otis Street-West Babylon
New York 11704

Phone: 516-253-0800
Fax: 516-253-0128

ZYX
MUSIC

Curb Says 'Howdy' To Retailers Label Sends Act To Market With 6-Cut Set

BY EDWARD MORRIS

NASHVILLE—After carving niches for Boy Howdy on radio and video, Curb Records now aims to break the four-man, Los Angeles-based band at retail by offering its music on a specially priced six-cut album.

The album, which is named for the group's current single and music video, "She'd Give Anything," will be released Jan. 11. The CD format will carry a suggested retail price of \$9.98, the cassette \$6.98.

Dennis Hannon, Curb's VP of marketing and sales, says the move to fewer songs and a lower price is in response to market realities.

"There are certain artists who are absolute album-sellers," he says, "and we've got a couple of them on this label, like Hal Ketchum and Sawyer Brown. But when it comes to developing artists, I don't know that anybody buys them for the 10 or 11 songs on the album. They're probably buying them for the one or two or—God bless us, if we're lucky, three—singles on the album."

Curb began releasing singles from Boy Howdy in early 1992 with "Our Love Was Meant To Be." In July of the same year, the label rolled out the act's first album, "Welcome To Howdywood," which caused hardly a



BOY HOWDY

ripple at retail.

But with the release of the single "A Cowboy's Born With A Broken Heart" in the spring of 1993, Boy Howdy finally had a radio hit. The song went to No. 12 and was followed immediately by the poignant "She'd Give Anything." The video version soon worked its way into heavy rotation at Country Music Television, and the song has climbed to a bulleted No. 13 spot on the Hot Country Singles & Tracks chart.

The six-song collection—which also includes "A Cowboy's Born With A Broken Heart" and four new selections—is packaged like a regular cassette or CD album.

But, Hannon stresses, "We have gone to every length that we feel comfortable with to make sure the customer realizes that there are six songs on the

album. The type on the back of the tray card is large and denotes quite clearly [the number of songs]. And on the front [of the album]—rather than going with a sticker—we actually engraved on the artwork the wording 'Specially Priced.'

"The worst thing that we could do would be to turn somebody on to music—but specifically to Boy Howdy—and have them disappointed because they received six songs when they thought there were 10."

Hannon says he has worked on the abbreviated-album concept for the past several months and consulted retailers and rackjobbers throughout.

(Continued on page 26)



Swingers. Asleep At The Wheel's Ray Benson laughs it up at a party in Dallas, during which the band debuted its tribute album to western swing king Bob Wills. That's Wills smiling from the picture in the background.

Arista's BlackHawk Rises Through Ranks At Radio

BY PETER CRONIN

NASHVILLE—With the number of new artists on the rise and playlists as tight as they've ever been, it's tough for a new band to get played on country radio. But with strong material, a lot of hard work, and a well-planned strategy



BLACKHAWK

on its side, Arista's BlackHawk has managed to break through.

As individual songwriters and musicians, Henry Paul, Dave Robbins, and Van Stephenson are no newcomers to the country music business. Back in the '70s, Paul was a key member of seminal southern rockers the Outlaws, and Robbins and Stephenson are well-established Nashville songwriters whose credits include hit records by country artists like Dan Seals, Eddy Arnold, and Restless Heart, as well as pop stars like Eric Clapton. With all that experience under their collective belts, and with the blessing and backing of Arista/Nashville president Tim DuBois, BlackHawk's members chose to take their time refining and tweak-

ing the harmony-laden country sound that marks the group's eponymous debut album. Working closely with DuBois and his label team over the past two years, the band has chosen its moment and swooped down on country radio with a well-planned marketing and promotional attack.

"We've already taken these guys to 100 or more radio stations," says Arista national director of promotion Bobby Kraig. "Van and Dave, in combination with Tim DuBois, wrote 'Bluest Eyes In Texas' and 'Big Dreams In A Small Town' for Restless Heart, and it's real interesting for radio people to meet the guys that wrote those songs."

Indeed, while BlackHawk has been working toward its debut for the past couple of years, the band's roots really go back to those days in the early '80s when Robbins, Stephenson, and DuBois were part of a group of struggling songwriters at Nashville's House Of Gold Music Publishing.

"Actually, the inspiration for Restless Heart, which was basically a band I put together, came from a body of songs that Van, Dave, and myself, along with Jeff Silbar and Sam Lorber, were writing that some people described as 'too pop to get cut country and too country to get cut pop,'" says DuBois. "Out of the frustration of having this body of songs, [I got the idea] to put Restless Heart together."

After seeing that band's country/pop blend race to the top of the charts, DuBois went on to fine-tune his musical

(Continued on page 26)

Voices From Past Can Revitalize Radio Why Not Pair Oldies With Similarly Themed Hits?

WINNING PAIRS: Forget "being fair." Forget about giving a break to those who have made the country music business what it is today. And by all means, forget any notion of nourishing the art that nourishes the music business. Radio, for the most part, is concerned with none of these things—and it's naive to proceed on the hope that it's ever going to be otherwise. Radio simply wants lots of listeners and the ad dollars that flow from the documentation of their existence. But the sameness of sound that pervades country radio could very well whittle the number of listeners down, or make them listen less often.

In some ways, country music has never sounded better. On the whole, the voices, production, and songs are all better than they were a dozen or two dozen years ago. Those who remember the Golden Age of country music (that is, the period when they first discovered it) will always recall it as a time that was seamless, with great songs magnificently performed. But the fact is, there has always been an abundance of dreck and contrivance in country music. But there's less now than before.

Still, even good voices that sound interchangeable can get boring after a while. So it would be in radio's best interest to spice up its playlists—not because it's moral or socially responsible, but because it's sensible. One way to do this would be to capitalize on the country listener's attention to lyrics—the stories they spin and the pictures they project. Within three minutes, a listener can become emotionally involved with a song, enough so that he or she might relish a bit more of the same. Why not, then, resurrect some of the great or good songs from years ago and pair them thematically with current hits—sort of back-to-back moods?

For instance, it would surely sound fresher and be more emotionally involving to pair Wynonna's "Is It Over Yet" with Tammy Wynette's "Til I Can Make It On My Own" than it would be to shatter its exquisite sadness by bumping it against, let's say, Brooks & Dunn's "Rock My World (Little Country Girl)." (Naturally, most listeners would be ready to hear something more sprightly after two such weepers in a row. Only bluegrass fans are hardy enough to endure hours of unrelieved lyrical anguish.)

The current list of country hits suggests such thematic couplings as Clay Walker's "Live Until I Die" and Gene Autry's "Don't Fence Me In"; Doug Supernaw's "I Don't Call Him Daddy" and Merle Haggard's "Holding Things Together"; Boy Howdy's "She'd Give Anything" and Crystal Gayle's "Too Many Lovers"; George Strait's "I'd Like To Have That One Back" and Mickey Gilley's "I Over-

looked An Orchid"; Billy Dean's "We Just Disagree" and Earl Thomas Conley's "After The Love Slips Away"; Aaron Tippin's "Call Of The Wild" and Hank Williams Jr.'s "Born To Boogie"; Collin Raye's "That's My Story" and Nat Stuekey's "Don't Pay The Ransom"; Garth Brooks' "American Honky Tonk Bar Association" and Buck Owens' "Sam's Place"; Tracy Lawrence's "My Second Home" and David Frizzell's "I'm Gonna Hire A Wino To Decorate Our Home"; Alan Jackson's "Mercury Blues" and Dan Seals's "My Old Yellow Car"; and Travis Tritt's "Worth Every Mile" and George Jones' "Walk Through This World With Me."

You could even match Trisha Yearwood's "The Song Remembers When" with Olivia Newton-John's "Please, Mister, Please." But that would be carrying a good thing too far. Much too far.

MAKING THE Rounds: The Americana Television Network is set to launch its around-the-clock schedule of entertainment and lifestyle programming Saturday (15). WTCI-TV Denver will provide the network with uplink services. And the National Academy of Cable Programming has nominated Americana's "Reno's Old Time Music Festival" for best music series.



by Edward Morris



... The restored Ryman Auditorium, long the home of the Grand Ole Opry, will re-open in June with the staging of the two-act musical play, "Always ... Patsy Cline." The show will run Thursdays through Sundays from June 9-Oct. 29 ... Starstruck Entertainment, the conglomerate owned by Reba McEntire and her manager/husband Narvel Blackstock, will begin construction Feb. 1 of a 24,000-square-foot office building on Music Row. The building, which will be located on the .87-acre tract beside the old RCA Building on Music Square West, will house Starstruck's personal management, music publishing, publicity, transportation, and business management companies. It is scheduled to be completed by early 1995 ... Danny Murphy and Suzanne Pellegrini have joined Country Club Enterprises as director of national promotion and director of marketing, respectively.

MARK YOUR CALENDAR: TNN will air the one-hour special "Great Moments In Bluegrass" Feb. 23 at 8 p.m. and midnight Eastern time. Filmed at last year's World Of Bluegrass festival in Owensboro, Ky., the special shows performances by the Nashville Bluegrass Band, Tim O'Brien, Doc Watson, California, Del McCoury, Ralph Stanley, and others.

Billboard TOP COUNTRY ALBUMS

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

FOR WEEK ENDING JAN. 15, 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
				*** No. 1 ***		
1	1	1	12	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
2	2	2	18	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/15.98)	IN PIECES	1
3	3	3	14	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
4	4	4	65	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
5	6	6	14	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
6	8	10	41	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
7	11	12	45	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
8	7	7	10	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
9	13	13	22	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	9
10	9	9	34	WYNONNA ▲ CUR8 10822/MCA (10.98/15.98)	TELL ME WHY	1
11	10	11	70	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
12	12	14	25	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
13	16	18	28	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
14	18	19	34	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
15	17	20	68	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
16	21	16	28	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	1
17	19	21	60	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
18	22	24	88	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
19	24	23	37	JOE DIFFIE ● EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
20	15	17	173	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
21	25	25	43	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
22	29	30	7	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	22
23	26	29	125	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
24	23	22	11	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
25	28	26	12	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
26	27	27	79	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
27	5	5	16	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	3
28	34	35	21	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
29	20	15	9	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
30	35	37	37	TOBY KEITH MERCURY 51442 (9.98 EQ/13.98) HS	TOBY KEITH	17
31	30	28	85	BILLY RAY CYRUS ▲ ⁴ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
32	31	33	244	GARTH BROOKS ▲ ⁹ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
33	33	32	21	SAWYER BROWN CUR8 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
34	32	34	121	GARTH BROOKS ▲ ⁸ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
35	37	40	31	DOUG SUPERNAW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27
36	39	44	67	GARTH BROOKS ▲ ⁶ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
37	40	42	5	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	37
38	14	8	12	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	7
39	44	41	43	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	36	36	71	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
41	38	39	55	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
42	41	38	65	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
43	46	47	15	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
44	42	43	138	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
45	45	46	92	WYNONNA ▲ ³ CUR8 10529/MCA (10.98/15.98)	WYNONNA	1
46	51	49	10	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	46
47	48	48	72	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
48	52	53	8	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	48
49	47	45	9	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
50	55	56	28	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
51	59	59	73	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
52	50	52	99	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
				*** PACESETTER ***		
53	61	64	19	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
54	57	58	130	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
55	49	50	147	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
56	60	61	37	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
57	54	54	190	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
58	56	55	70	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
59	43	31	9	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	26
60	64	60	66	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
61	66	65	37	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
62	67	62	16	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50
63	68	67	58	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
64	RE-ENTRY	108		COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7
				*** GREATEST GAINER ***		
65	72	75	21	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
66	62	57	14	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
67	RE-ENTRY	184		DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
68	RE-ENTRY	32		TRACY BYRD MCA 10649 (9.98/15.98) HS	TRACY BYRD	24
69	RE-ENTRY	52		GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	7
70	74	69	40	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
71	58	66	62	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
72	73	74	113	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
73	RE-ENTRY	94		AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
74	65	68	20	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
75	75	---	130	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2

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

Billboard Top Country Catalog Albums

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

FOR WEEK ENDING JANUARY 15, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	GARTH BROOKS ▲ ¹ LIBERTY 98742 (9.98/15.98) 8 weeks at No. 1	BEYOND THE SEASON	11
2	2	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	139
3	12	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	139
4	10	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	139
5	8	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	137
6	---	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	16
7	9	THE JUDDS ▲ ² CUR8 8318/RCA (9.98/15.98)	GREATEST HITS	22
8	20	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	124
9	18	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	137
10	16	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	137
11	13	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	138
12	23	CLINT BLACK ▲ RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	6
13	19	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	3

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	6	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	21
15	---	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	15
16	14	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	14
17	---	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	28
18	---	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	45
19	3	THE JUDDS ▲ CUR8 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	23
20	---	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	116
21	---	RAY STEVENS CUR8 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	72
22	---	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	92
23	22	THE JUDDS CUR8 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	3
24	---	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	78
25	---	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	97

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



by Lynn Shults

IT HAS BEEN 25 YEARS since a female artist's debut release topped Billboard's Hot Country Singles & Tracks chart for three consecutive weeks. "Wild One" by Faith Hill is the first to do so since "Harper Valley P.T.A." by Jeannie C. Riley exploded onto the scene in August 1968, launching Riley and entrepreneur Shelby Singleton's Plantation Records label into orbit. Legend has it that Singleton and Riley recorded the song one night, mastered and pressed records the next day, mailed them to radio stations the next, and within the next two weeks the record exploded into a national country and pop hit. At the time all this was happening, I was working at Starday-King Records as assistant national sales manager for Col. Jim Wilson, and I can tell you that the legend ain't that far from being the truth. It is amazing how fast a hit record could spread across America in those days.

WE ARE IN AN AGE of pre-selling campaigns, particularly on debut releases. Such campaigns have been used successfully to launch the careers of the likes of Billy Ray Cyrus and Sammy Kershaw. Some labels have developed creative and solid marketing campaigns for their entire rosters, such as MCA's adventuresome "What It Is" program—arguably 1993's most dazzling marketing plan. But the Faith Hill campaign conducted by Warner Bros. must be singled out for its excellence. It has been evolving over the past 12 months and is nowhere close to reaching its end.

THE MOST ACTIVE TRACK on the singles chart is "Tryin' To Get Over You" (63-50) by Vince Gill, followed by "No Doubt About It" (41-35) by Neal McCoy; "Life #9" (72-54) by Martina McBride; "I Want To Be Loved Like That" (7-5) by Shenandoah; "They Asked About You" (30-30) by Reba McEntire; "T.L.C.A.S.A.P." (28-27) by Alabama; "I've Got It Made" (26-25) by John Anderson; "She Never Cried" (47-40) by Confederate Railroad; "State Of Mind" (9-8) by Clint Black; and "Hey Cinderella" (22-20) by Suzy Bogguss. If the Billboard Hot Country Singles & Tracks chart appears somewhat odd this week, it is. Radio has now returned to its normal programming, following the seasonal adjustments it makes for specialized Christmas and New Year's programming. Therefore, BDS detections show marked increases for almost all tracks on the chart. For that reason, a track had to have a minimum gain of 150 detections to earn a bullet on this week's chart. Further illustrating the transition the singles chart is going through, there are eight backward bullets.

ALBUM SALES FALL DRAMATICALLY, signalling that the holiday boom is over. "Common Thread: The Songs Of The Eagles" keeps its hold on No. 1. "In Pieces" (2-2) by Garth Brooks closed the gap to within 5,000 units this week. Both albums experienced unit declines of almost 50% from the previous week's sales. Reba McEntire's "Greatest Hits Volume Two" (3-3) joins "Common Thread" and "In Pieces" as the only albums on Billboard's Top Country Albums chart with retail sales of more than 100,000 units for the week. The Greatest Gainer for the week is "Under This Old Hat" (72-65) by Chris LeDoux. "Under The Kudzu" (61-53) by Shenandoah is the winner of this week's Pacesetter award.

Sponsors Lined Up For Tin Pan South

NASHVILLE—American Airlines, locally based J.C. Bradford & Co., and the Tennessee Chiropractic Assn. have agreed to underwrite the 1994 edition of Tin Pan South, a six-day festival that celebrates songwriters. Organized by the Nashville Songwriters Assn. International, this year's event will be held here April 13-18.

The sponsoring organizations were introduced to the festival's concept and aims during a "guitar pull" Dec. 8 at Tennessee Governor Ned McWherter's residence. McWherter and the NSAI hosted the party. It featured performances by songwriters Richard Leigh ("Don't It Make My Brown Eyes

Blue," "Somewhere In My Broken Heart"), Alex Harvey ("Somebody New," "Delta Dawn"), Pat Alger ("The Thunder Rolls," "Small Town Saturday Night"), and Sonny Curtis ("Love Is All Around," "I'm No Stranger To The Rain"). According to the NSAI, about 70 company representatives attended the orientation and preview.

American Airlines' contribution is in the \$25,000 range, while gifts from J.C. Bradford and the TCA were \$5,000 and \$2,500, respectively.

Sponsorship money will be used to cover such expenses as transportation and lodging for invited songwriter/singers, and for staging the "Legend-

ary Songwriters Acoustic Concert" at the Tennessee Performing Arts Center, which concludes the festival.

Tin Pan South, which was launched last year, will commence with a celebrity golf tournament. Throughout the week, songwriters will perform at 11 of Nashville's top showcase clubs. In 1993, Tin Pan South had only two nights of showcases involving six clubs.

Graham Woolwine, festival coordinator for the NSAI, estimates that as many as 500 songwriters will participate in the festival. Those who wish to take part in the event may contact her at the NSAI's Nashville office.

EDWARD MORRIS

CURB SAYS 'HOWDY' TO RETAILERS

Continued from page 24

"[Curb distributor] CEMA had tried variable pricing several times through Liberty," he says. "The only problem that I saw with it was that the pricing wasn't really variable because, at some point, whatever the introductory price was, the price was then raised to whatever the list price was.

"What I wanted to do was come up with a way we could not only introduce a new artist at a lower price, but also find a way that we could maintain that price. Once you start changing prices, it just drives the distribution chain within retail and rack totally crazy. We looked at it from not only a marketing standpoint but also from an operational standpoint."

In addition to offering the new package at a lower wholesale price, Hannon explains, Curb is offering retailers "a substantial discount [of 12% for CDs and 6% for cassettes] that we're guaranteeing until the end of June." For the same period, retailers will not be charged for returns.

Although the concept is being tested with Boy Howdy, Hannon says the label is holding it open for other acts who are not already documented album-sellers.

"I'm not trying to tag this [with a special marketing name] in any way," Hannon explains, "because I don't want to limit it to developing artists. I believe that in order to grow our business, we need variable pricing. But I think that pricing has to be variable and not introductory—and then, as soon as we get a sniff of success, we raise the price. I

have no problem bringing out frontline product at \$15.98 or \$16.98, but I also don't have problems bringing out any new release at a lower shelf price and being able to justify that with fewer selections."

Fewer songs don't equal less label backing, Hannon emphasizes. "We intend to promote and market this album

ARISTA'S BLACKHAWK RISES AT RADIO

Continued from page 24

matchmaking abilities, introducing Kix Brooks to Ronnie Dunn and assembling, at Arista, one of Nashville's most impressive rosters. The members of BlackHawk didn't actually have to be introduced to each other by DuBois (they were already friends and had written songs together), but they have benefited directly from the label head's keen marketing sense and his knack for putting people together in interesting and successful combinations. DuBois was looking at Paul as a solo artist when Stephenson and Robbins told him they were considering making the move from writers to writer/artists, and DuBois found himself officiating another musical marriage.

"Tim would come over to Dave's house, where we wrote, and hear the vocal blend and check out the integrity of the material that was being written," says Paul. "What he was doing for us was putting up parameters, like guardrails to keep us on the road. Although

as aggressively as any other new release—whether it has six songs or 10 songs. The concept is to give the consumer the hits they've heard on radio."

And, he concludes, retailers have Curb's promise that "this record will never be increased in price, no matter what kind of success we have with it."

There are things about this record that are left-of-center for Nashville, there is an accessibility to it which enables us to get on the radio."

So far, all the planning seems to have paid off. "Goodbye Says It All," the band's first single, is bulleted at No. 37 on the Hot Country Singles & Tracks chart, and the song's video is in regular rotation on both CMT and TNN. The group's debut album hits stores Feb. 1.

The role of recording artist is still relatively new to Robbins and Stephenson, but, having survived a bumpy ride on the '70s rock'n'roll road, Paul finds Nashville's pace and professionalism refreshing.

"We're having a good time without a lot of the pain and the problems," says Paul. "My mission in life as a musician and a songwriter has been to create a country-rock sound and try to be on the cutting edge. The only thing that's different now is that I'm singing and writing with guys that are better."

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

29	ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	60	GOOD GIRLS GO TO HEAVEN (Of Music, ASCAP/Sony Cross Keys, ASCAP)
38	AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Did Professor's, ASCAP) WBM	31	HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Goterealejob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL
66	ANGELS AMONG US (Beckaroo, BMI/Goodman Walker, BMI)	20	HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM
6	THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	24	HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
18	THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CP	69	I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)
45	CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	51	I CAN'T TELL YOU WHY (Jedrahe, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
73	CRYIN' TIME (Sony Tree, BMI/Beachaven, ASCAP/Jarest, ASCAP) HL	17	I'D LIKE TO HAVE THAT ONE BACK (Music Corp Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) HL
56	DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	12	I DON'T CALL HIM DADDY (Englishtown, ASCAP)
57	THE DEVIL COMES BACK TO GEORGIA (Cabin Fever, BMI) WBM	46	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL
28	DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI/United Entertainment, BMI)	22	I JUST WANTED YOU TO KNOW (Warner-Tamerlane, ASCAP/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM
4	FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	55	I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)
58	FDR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI) HL	2	I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL
37	GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	7	IS IT OVER YET (Nocturnal Eclipse, BMI) HL

9	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)	21	ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM
25	I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI)	32	SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL
5	I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL	13	SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM
11	JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM	53	SHE LOVES TO HEAR ME ROCK (Coburn, BMI)
63	JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP	40	SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL
49	KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP	34	SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
54	LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI)	68	SILVER THREADS AND GOLDEN NEEDLES (Trio, BMI/Fort Knox, BMI/Beechwood, BMI) HL
15	A LITTLE LESS TALK AND A LOT MORE ACTION (Shedhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL	14	SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CP
3	LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)	47	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foresadow, BMI)
43	MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug, BMI)	61	SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
71	MONA LISA ON CRUISE CONTROL (Corey Rock, ASCAP/Large Giant, ASCAP/Dinger & Ollie, BMI/Sony Tree, BMI/All Over Town, BMI/New Wolf, BMI)	10	THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
72	MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP)	23	SODN (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himonsel's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
41	MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM	62	STANDING OUTSIDE THE FIRE (Criteron, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
35	NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL	8	STATE OF MIND (Wordy, ASCAP)
39	NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McBride, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL	52	TAKE IT EASY (Swaflow Turn, ASCAP/Sun City, ASCAP)
75	NOT (Bellamy Bros., ASCAP)		
42	QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM		
33	RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-		

Tamerlane, BMI/Flying Dutchman, BMI) WBM	70	WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP)	
77	TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM	44	WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
26	THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL	1	WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI) WBM/HL
30	THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/So Hot, BMI/Young World, BMI)	65	WIND IN THE WIRE (Ghost Writers In Disguise, ASCAP/TOW, ASCAP/Trouble Cief, BMI/DCW, BMI)
27	T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL	48	WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
74	TRYIN' TO GET OVER YOU (Benefit, BMI)	16	YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM
50	WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP)		
19	WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL		
36	WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)		
64	WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)		
59	WHATEVER IT TAKES (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) HL		

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 129 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	14	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
2	2	5	13	I NEVER KNEW LOVE J.STROUD (L. BOONE, W.ROBINSON)	◆ DOUG STONE (C) (V) EPIC 7722B
3	3	7	12	LIVE UNTIL I DIE J.STROUD (C. WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
4	4	2	18	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRISE 1B341/WARNER BROS.
5	7	9	15	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH (C) (V) RCA 62636
6	5	4	14	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
7	6	8	12	IS IT OVER YET T.BROWN (B.KIRSCH)	WYONNNA (V) CURB 54754/MCA
8	9	12	9	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
9	11	13	5	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC B7288
10	10	6	14	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
11	12	14	10	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE (C) (V) EPIC 77235
12	8	3	16	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNAW (V) BNA 6263B
13	14	15	11	SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB PROMO SINGLE
14	13	10	13	SOMEBODY NEW J.SCAIFF (J.)/TON (A.HARVEY,M.CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
15	15	17	10	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
16	16	16	9	YOU WILL E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
17	20	20	7	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	GEORGE STRAIT (C) (V) MCA 54767
18	17	18	13	THE CALL OF THE WILD S.HENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
19	18	21	10	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
20	22	23	7	HEY CINDERELLA J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
21	21	24	6	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
22	23	28	6	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) MCA 5476B
23	19	11	15	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
24	24	25	10	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749
25	26	35	6	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON (V) BNA 62709
26	27	37	6	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
27	28	38	5	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	ALABAMA (V) RCA 62712
28	25	29	10	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
29	32	30	20	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT (V) MCA 5471B
30	30	39	5	THEY ASKED ABOUT YOU T.BROWN,R.MCINTIRE (B.NASH,B.NASH,F.WELLER)	REBA MCENTIRE (V) MCA 54769
31	29	44	5	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
32	31	36	8	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	DIAMOND RIO (V) ARISTA 12610
33	35	34	19	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA (C) (V) RCA 62636
34	42	40	20	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 12602
35	41	51	5	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC B7287
36	33	41	10	WERE YOU REALLY LIVIN' R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 6459B
37	34	46	9	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
38	39	33	19	AMERICAN HONKY-TONK BAR ASSOCIATION R.WATKINS (B.KENNEDY,J.RUSHING)	GARTH BROOKS (V) LIBERTY 17639

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	38	47	8	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (C) (V) MCA 54761
40	47	50	6	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	CONFEDERATE RAILROAD (C) (V) ATLANTIC
41	44	31	20	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87313
42	36	27	20	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	◆ SAMMY KERSHAW (V) MERCURY B62 600
43	45	45	18	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1-2607
44	40	43	12	WHY DON'T THAT TELEPHONE RING K.STEGALL (C.QUILLER,R.HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
45	49	52	9	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP,J.S.SHERILL)	◆ SHAWN CAMP (C) (V) REPRISE 1B331/WARNER BROS.
46	50	53	8	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLACE,T.SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 1B386
47	37	26	15	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
48	43	32	12	WORTH EVERY MILE G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
49	46	22	17	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BERRY)	◆ JOHN BERRY (V) LIBERTY 17518
50	63	—	2	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 54706
51	54	54	12	I CAN'T TELL YOU WHY T.BROWN (T.SCHMIT,D.HENLEY,G.FREY)	VINCE GILL GIANT ALBUM CUT
52	59	63	12	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	TRAVIS TRITT GIANT ALBUM CUT
53	57	62	6	SHE LOVES TO HEAR ME ROCK K.STEGALL (Z.TURNER,T.NICHOLS)	◆ TURNER NICHOLS (V) BNA 6270B
54	72	—	2	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	◆ MARTINA MCBRIDE (C) (V) ARISTA 62697
55	71	—	2	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
56	60	65	12	DESPERADO J.STROUD (D.HENLEY,G.FREY)	CLINT BLACK GIANT ALBUM CUT
57	62	68	4	THE DEVIL COMES BACK TO GEORGIA M.O'CONNOR,G.BROWN,J.E.NORMAN (C.DANIELS)	◆ MARK O'CONNOR (V) WARNER BROS. 18342
58	65	66	4	FOR YOUR LOVE J.BOWEN,J.CRUTCHFIELD (J.ELY)	◆ CHRIS LEDOUX (V) LIBERTY 17714
59	66	69	5	WHATEVER IT TAKES B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) CAPRICORN 18323
60	68	72	3	GOOD GIRLS GO TO HEAVEN C.BROOKS,J.BOWEN (R.FAGEN,K.WILLIAMS)	◆ CHARLIE FLOYD (C) (V) LIBERTY 79017
61	67	61	18	SOMETHING'S GONNA CHANGE HER MIND D.COOK (M.COLLIIE,D.COOK)	MARK COLLIE (V) MCA 54720
62	69	73	5	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
63	70	67	18	JUST ENOUGH ROPE S.BUCKINGHAM (K.STALEY,S.DEAN)	◆ RICK TREVINO (C) (V) COLUMBIA 77159
64	75	75	3	WHAT A CRYING SHAME D.COOK (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) MCA 5474B
65	74	71	4	WIND IN THE WIRE S.GIBSON (D.WILKIE,S.MACDOUGALL)	◆ RANDY TRAVIS (V) WARNER BROS. 1B274
66	51	60	4	ANGELS AMONG US J.LEO,L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)	ALABAMA (C) (V) RCA 62643
67	73	70	12	TEQUILA SUNRISE K.STEGALL (D.HENLEY,G.FREY)	ALAN JACKSON GIANT ALBUM CUT
68	RE-ENTRY	2		SILVER THREADS AND GOLDEN NEEDLES S.BUCKINGHAM,D.PARTON (J.RHODES,D.REYNOLDS)	◆ D.PARTON, L.LYNN, T.WYNETTE (C) (V) COLUMBIA 77294
69	NEW ►	1		I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	◆ SAMMY KERSHAW (C) (V) MERCURY B5B 102
70	NEW ►	1		WHERE WAS I S.BUCKINGHAM (H.STINSON,G.BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
71	NEW ►	1		MONA LISA ON CRUISE CONTROL J.STROUD,R.LANDIS (D.ROBBINS,M.EHMIG,J.S.SHERILL)	◆ DENNIS ROBBINS (C) (V) GIANT 18294
72	NEW ►	1		MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	LITTLE TEXAS (C) (V) WARNER BROS. 1B295
73	RE-ENTRY	6		CRYIN' TIME R.LANDIS (B.OWENS)	LORRIE MORGAN (V) FOX 62707/BNA
74	NEW ►	1		WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR,V.SHAW)	TANYA TUCKER LIBERTY ALBUM CUT
75	NEW ►	1		NOT BELLAMY BROTHERS,E.SEAY (D.BELLAMY)	◆ THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND

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

HOT COUNTRY RECURRENTS

1	1	—	2	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
2	2	1	4	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
3	7	5	16	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
4	3	—	2	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT MCA
5	5	2	8	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E. ORRALL)	◆ CLAY WALKER GIANT
6	4	3	5	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL MCA
7	10	7	11	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD MCA
8	9	4	4	THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	◆ COLLIN RAYE EPIC
9	—	—	1	DOES HE LOVE YOU T.BROWN,R.MCINTIRE (S.KNOX,B.STRICTH)	◆ REBA MCENTIRE WITH LINDA DAVIS MCA
10	8	6	3	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
11	12	10	4	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAET,K.WILLIAMS,G.BROOKS)	GARTH BROOKS LIBERTY
12	13	8	9	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
13	6	—	2	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL ARISTA

14	21	19	15	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT MCA
15	18	17	10	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
16	19	13	9	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
17	11	9	5	HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN BNA
18	16	14	13	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE ATLANTIC
19	22	18	26	SHOULD'VE BEEN A COWBOY J.BROWN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	◆ TOBY KEITH MERCURY
20	23	24	16	WE'LL BURN THAT BRIDGE D.COOK,S.HENDRICKS (R.DUNN,D.COOK)	BROOKS & DUNN ARISTA
21	14	12	6	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE EPIC
22	24	22	17	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	◆ JOHN ANDERSON BNA
23	15	11	4	JUST LIKE THE WEATHER J.BOWEN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	SUZY BOGGUSS LIBERTY
24	25	21	22	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS EPIC
25	—	—	23	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ 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.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	16	THE BARRIO BOYZZ SBK/EMI LATIN	◆ CERCA DE TI 5 weeks at No. 1
2	3	3	15	LAS TRIPLETS EMI LATIN	◆ ALGO MAS QUE AMOR
3	2	2	13	LOS FANTASMAS DEL CARIBE RODVEN	POR UNA LAGRIMA
4	8	10	7	YURI SONY LATIN/SONY	◆ DETRAS DE MI VENTANA
5	6	6	10	JERRY RIVERA SONY TROPICAL/SONY	◆ QUE HAY DE MALO
6	10	11	7	ANA GABRIEL SONY LATIN/SONY	◆ LUNA
7	4	7	8	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE
8	7	8	13	LOURDES ROBLES SONY LATIN/SONY	DONDE SE HA IDO TU AMOR
9	5	5	12	PIMPINELA POLYGRAM LATINO/PGD	EL AMOR NO SE PUEDE OLVIDAR
10	11	14	6	LUIS MIGUEL WEA LATINA	SUAVE
11	9	4	11	BRONCO FONOVISIA	DOS MUJERES UN CAMINO
12	15	24	5	FRANCO DE VITA SONY LATIN/SONY	CALIDO Y FRIO
13	14	20	5	ROCIO DURCAL ARIOLA/BMG	DESAIRES
14	13	13	7	PANDORA EMI LATIN	CUANDO QUIERAS DEJAME
15	16	16	7	VICENTE FERNANDEZ SONY DISCOS/SONY	TE ME VAS AL DIABLO
16	20	18	9	FAMA SONY DISCOS/SONY	LLORANDO
17	12	9	18	GLORIA ESTEFAN EPIC/SONY	◆ CON LOS ANOS QUE ME QUEDAN
18	21	33	5	LOS BUKIS FONOVISIA	TU INGRATITUD
19	19	15	14	LA MAFIA SONY DISCOS/SONY	GRACIAS
20	24	31	7	CRISTIAN MELODY/FONOVISIA	ES MEJOR ASI
21	23	25	7	VICTOR MANUELLE SONY TROPICAL/SONY	◆ ME DARA EL CONSENTIMIENTO
★★★POWER TRACK★★★					
22	37	36	4	EROS RAMAZZOTTI ARISTA/BMG	OTRA COMO TU
23	17	12	17	ALVARO TORRES EMI LATIN	◆ QUE LASTIMA
24	32	35	4	OLGA TANON WEA LATINA	MUCHACHO MALO
25	36	39	4	GILBERTO SANTA ROSA SONY TROPICAL/SONY	BUSCAME
26	18	17	8	MARCOS LLUNAS POLYGRAM LATINO/PGD	◆ RECONQUISTARTE
27	31	30	5	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ACABE POR LLORAR
28	29	28	9	LUCERO MELODY/FONOVISIA	EL NUMERO UNO
★★★HOT SHOT DEBUT★★★					
29	NEW ▶	1	1	LOS FUGITIVOS RODVEN	LA LOCA
30	33	27	6	PAULINA RUBIO EMI LATIN	NIEVA NIEVA
31	28	21	16	SELENA EMI LATIN	◆ LA LLAMADA
32	34	—	2	LOS DINNOS SONY DISCOS/SONY	SI TE VAS
33	35	23	10	BANDA MACHOS FONOVISIA	LOS MACHOS TAMBIEN LLORAN
34	27	26	10	EDDIE SANTIAGO EMI LATIN	JAMAS
35	NEW ▶	1	1	INDUSTRIA DEL AMOR UNICO/FONOVISIA	ROSAS ROJAS
36	NEW ▶	1	1	LOS HERMANOS ROSARIO KAREN/BMG	EL DESDICHADO
37	25	22	23	CRISTIAN MELODY/FONOVISIA	◆ NUNCA VOY A OLVIDARTE
38	NEW ▶	1	1	KARINA RODVEN	NUNCA TE OLVIDARE
39	38	37	11	BANDA SUPERBANDIDO ANDREA/FONOVISIA	COSAS
40	26	29	6	DYANGO POLYGRAM LATINO/PGD	REY DE CORAZONES

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

#1 LARGEST SELECTION OF LATIN MUSIC!

#1 LATIN MUSIC DISTRIBUTOR

8963 CARROL WAY • SUITE "C" • SAN DIEGO • CALIFORNIA 92121

- Knowledgeable Latin Service Reps.
- Best Prices Guaranteed
- Catalogs and Flyers
- 100% Returns* (on recommended products)

PHONE : (619) 695-8863
FAX : (619) 695-3768
TOLL FREE : 1-800-74-LATIN

Artists & Music

Emilio Estefan, Sony Said To Be Planning New Label Showcasing Sounds Of Miami

ESTEFAN + SONY TO WED?: A rumor has been swirling about for some time now that Emilio Estefan and Sony Music Entertainment are on the verge of forming a joint venture.

No deal has been signed officially, but Estefan confirms he has been in meetings with Sony officials about forming a new label to be funded by Sony and operated by Estefan, who now manages his superstar wife Gloria and superstar-in-waiting Jon Secada.

Estefan envisions the proposed label, which would be based in his hometown of Miami, as doing for South Florida what Motown did for Detroit—that is, put the region permanently on the international musical map.

"We would like," he says, "to promote all kinds of acts: Latin, R&B, pop, maybe a Latin/R&B hybrid." The deal could be inked as early as the end of this week. Estefan, incidentally, is putting together the soundtrack for Sylvester Stallone's upcoming film, "The Specialist."

UBC WELL REMEMBERED: If I had included a "best boxed set" category in my critic's choice list last year, it undoubtedly would have gone to "UBC 50 Anos," a wonderful two-CD retrospective of classics authored by songwriters who constitute the Brazilian performing rights society União Brasileira De Compositores (UBC).

A promotional release compiled by upstart independent Natasha Records, "UBC 50 Anos" boasts 37 sparkling standards showcasing Brazil's broad musical landscape, ranging from Carmen Miranda's 1930s Carnival smash "Querido Adão" to Paralamas' late-1980s, socially perspicacious narrative "Alagados." Best of all, unlike the vast majority of Latin/Brazilian compendiums, this package contains informative liner notes, not only about the history of the UBC but also about the songs and their composers and performers.

Natasha is mulling the possibility of releasing the UBC set commercially under a different title if the label can secure licensing agreements for all the songs. Here's hoping the label strikes paydirt, because "UBC 50 Anos" is one of the best multi-artist collections of Brazilian music ever assembled.

VIÑA DEL MAR UPDATE: Merengero supreme Wilfrido Vargas has been added to the Viña del Mar lineup, with Italian balladeer Ricardo Cocciante and Spanish troubadour Alejandro Sanz being selected as judges. Also due to perform at the song festival is underrated Mexican singer/songwriter Hernaldo Zúñiga and Chilean musician/arranger Horacio Saavedra, who will conduct the festival orchestra.

In addition, songs from 11 countries, including Indonesia, Australia, the U.S., Spain, and Italy, have been chosen for the competition. Among the other Latino countries represented are Argentina, Uruguay, Peru, Mexico, Brazil, Portugal, and Chile.

Five folkloric songs from Chile also have been chosen by festival committee members Vicente Gaponov, María Luisa Sousa, Scottie Scott, Patricio Esquivel, Francisco Sazo, Rodrigo Torres, and Osvaldo Cádiz. The 35th edition of Viña is set to take place Feb.



by John Lannert

16-21 at Viña del Mar, Chile.

ALARM BATTLES Chicago Piracy: The U.S. Marshal, Chicago police, and investigators from the Assn. of Latin American Record Manufacturers (ALARM) seized several thousand counterfeit Latin music cassettes during a raid Dec. 13 in Chicago.

Several tape duplicators, APEX machines, and blank-cassette loaders also were seized during the raid, which targeted eight retail stores, one print shop, one distributor, and one manufacturer of counterfeit cassettes.

Two arrests were made during the seizures, with a warrant being issued for an additional arrest. The issuance of the federal seizure orders came as the result of a seven-month investigation conducted by ALARM and the Chicago police department.

ALARM director Bud Richardson said in a statement, "The Chicago seizures tie into counterfeit-factory raids [on which] ALARM has assisted California authorities [in recent] months, in Fresno, Lodi, and Baldwin Park."

KUBANEY'S NEW YEAR SALE: Kubaney has shipped 50,000 units of

Pochy Y Su Cocoband's new "Más Cocoband Que Nunca." The shipment tally is rather lofty for a small label. Kubaney also has released its 10th edition of "Los Merengazos Del Año," plus a self-titled compilation from venerable Dominican group Félix Del Rosario Y Sus Magos Del Ritmo. In addition, new product is out from Victor Wail ("El Baile Del Buey Cansado") and Fernando Echavarría ("Alto Contraste").

CHART NOTES: Though the Barrio Boyzz's "Cerca De Ti" (EMI Latin) rules the Hot Latin Tracks roost for a fifth consecutive week, the song is starting to crater, which could open the door for Las Triplets' "Algo Más Que Amor" (EMI Latin), now lodged in the top five for more than a month. Yuri's ascending "Detras De Mi Ventana" (Sony Latin) sports an outside shot at No. 1 for next week.

Moving up fast: Ana Gabriel's Sony Latin entry "Luna" (10-6), Eros Ramazzotti's Arista single "Otra Como Tu" (37-22), and Gilberto Santa Rosa's endearing Sony Tropical number "Búscame" (36-25). New on the chart: Venezuelan ballad stylist Karina, whose axe-driven ballad "Nunca Te Olvidaré" is a highlight of her *my* smart Rodven album "Esta Es Mi Vida."

Curious stat of the week: Pimpinela's debut PolyGram Latino single, "El Amor No Se Puede Olvidar," is the first-ever top 10 Hot Latin Tracks hit for the veteran brother/sister duo.

PROD. • KUBANEY • FONOVISIA • EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS

TODO!
LO QUE USTED
NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664
OR 305-621-0070 / FAX: 621-0465
ASK FOR MARTHA

bassin
DISTRIBUTORS

DISCOS COMPACTOS, VIDEOLASER, CASSETTES,
ACCESORIOS, VIDEOS Y MUCHO MAS!

SONY DISCOS • POLYGRAM • MUSICAL • WEA LATINA • MUCH MORE!

HL DISTRIBUTORS, INC.

6940 S.W. 12 Street
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado
- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

THE Billboard Classical 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 (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
*** GREATEST GAINER/NO. 1 ***				
1	15	7	VARIOUS INTERSOUND 1206 (14.98/24.98) 1 week at No. 1	PIANO MASTERPIECES
2	3	173	CARR/DOM/PAV ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
3	4	8	BERLIN SYM. (WOHLERT) LASERLIGHT 15146 (4.98/5.98)	NUTCRACKER
4	5	7	NYC BALLET (ZINMAN) NONESUCH 79294 (10.98/16.98)	THE NUTCRACKER
5	7	8	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES
6	1	8	CARR/DOM/PAV SONY 53725 (5.98 EQ/9.98)	CHRISTMAS
7	9	4	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO (10.98/16.98)	YELLOW SHARK
*** HOT SHOT DEBUT ***				
8	NEW		WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
9	14	8	TALLIN CHAMBER (KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM
10	11	4	GEORGE GERSHWIN NONESUCH 79287 (10.98/15.98)	GERSHWIN PLAYS
11	2	8	DOM/ROSS/CARR SONY 53358 (9.98 EQ/15.98)	CHRISTMAS...
12	6	11	LUCIANO PAVAROTTI LONDON 425099 (10.98 EQ/15.98)	TI AMO
13	12	41	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
14	13	87	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3
15	20	33	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
16	27	6	LONDON SYM. (WILLIAMS) ARISTA 1-1012 (54.98)	STAR WARS TRILOGY
*** PACESETTER ***				
17	42	8	ROYAL ORCH. K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
18	22	17	JOHN BAYLESS ANGEL 54801 (9.98/15.98)	THE PUCCINI ALBUM
19	19	11	BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/15.98)	IMPATIENT LOVER
20	23	63	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15.98)	IF YOU LOVE ME
21	32	8	POPS (WILLIAMS) SONY CLASSICAL 47235 (9.98 EQ/15.98)	NIGHT & DAY
22	40	8	VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS
23	10	8	PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	GREAT STUDIO...
24	34	11	KATHLEEN BATTLE DG 435866 (10.98 EQ/15.98)	BEL CANTO
25	NEW		VARIOUS LASERLIGHT 15639 (4.98/5.98)	TOP 10 OF CLASSICAL MUSIC
26	24	99	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH
27	8	15	ANONYMOUS 4 HARMONIA MUNDI 907099 (13.98/18.00)	ON YOOLIS NIGHT
28	30	61	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
29	37	8	VARIOUS ARTISTS RCA 60829 (5.98/9.98)	MOZART-GREATEST HITS
30	48	6	POPS (FIEDLER) RCA 60835 (5.98/9.98)	FIEDLER-GREATEST HITS
31	45	3	VARIOUS ARTISTS RCA 60834 (5.98/9.98)	GERSHWIN-GREATEST HITS
32	47	8	JOSE CARRERAS TELDEC 92369 (9.98/15.98)	WITH A SONG IN MY HEART
33	NEW		WURTTENBERG ORCH. CAMEO CLASSICS 8098 (2.99/4.49)	PACHELBEL CANON
34	18	7	VARIOUS INTERSOUND 1204 (15.98/24.98)	GREAT MELODIES OF THE CLASSICS
35	RE-ENTRY		VARIOUS ARTISTS MCR CLASSICS 8908 (2.99/4.99)	BEST OF TCHAIKOVSKY
36	RE-ENTRY		VARIOUS ARTISTS DG 439150 (5.98 EQ/10.98)	MAD ABOUT MOZART
37	NEW		VARIOUS PRO ARTE 8008 (14.98/16.98)	BEATLES' GREATEST HITS
38	RE-ENTRY		VARIOUS ARTISTS RCA 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS
39	31	7	VARIOUS INTERSOUND 1201 (15.98/24.98)	COMPLETE BEETHOVEN
40	21	41	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/15.98)	AMORE
41	35	65	HOLLYWOOD (MAUCERI) PHILIPS 438007 (10.98 EQ/15.98)	KING AND I
42	RE-ENTRY		VARIOUS ARTISTS MCR CLASSICS 8908 (2.99/4.99)	BEST OF MOZART
43	RE-ENTRY		VARIOUS ARTISTS MCR CLASSICS 8905 (2.99/4.99)	BEST OF BEETHOVEN
44	NEW		VARIOUS ARTISTS RCA 60845 (5.98/9.98)	TCHAIKOVSKY-GREATEST HITS
45	NEW		VARIOUS ARTISTS RCA 60836 (5.98/9.98)	CLASSICS-GREATEST HITS
46	50	9	VARIOUS ARTISTS RCA 61886 (9.98/15.98)	OPERA'S GREATEST LOVE SONGS
47	36	3	BATTLE/MARSALIS SONY CLASSICAL 46672 (9.98 EQ/15.98)	BAROQUE DUET
48	26	5	NYC BALLET/KEVIN KLINE NONESUCH 79331 (10.98/16.98)	THE NUTCRACKER
49	44	2	ANONYMOUS 4 HARMONIA MUNDI 907080 (13.98/18.00)	AN ENGLISH LADYMASS
50	RE-ENTRY		VARIOUS ARTISTS DG 439149 (5.98 EQ/10.98)	MAD ABOUT GUITARS

FULL-PRICE CLASSICAL	FULL-PRICE CROSSOVER	MID-LINE
1 CARR/DOM/PAV LONDON IN CONCERT	1 LONDON PHIL. RCA SYMPHONIC YES	1 CARR/DOM/PAV SONY CHRISTMAS FAV...
2 NYC BALLET NONESUCH NUTCRACKER	2 FRANK ZAPPA BARKING YELLOW SHARK	2 ROYAL PHIL. K-TEL HOOKED ON: VOL. 1
3 TALLIN CHAMBER ECM PART: TE DEUM	3 WILLIAMS/PERLMAN MCA SCHINDLER'S LIST	3 VARIOUS DG MAD ABOUT CLASSICS
4 GERSHWIN NONESUCH GERSHWIN	4 DOM/ROSS/CARR SONY CHRISTMAS...	4 VARIOUS RCA MOZART-GREATEST HITS
5 PAVAROTTI LONDON TI AMO	5 VARIOUS LONDON PAVAROTTI/FRIENDS	5 POPS (FIEDLER) RCA FIEDLER-GREATEST HITS
6 UPSHAW NONESUCH GORECKI: NO. 3	6 BOST. POPS SONY UNFORGETTABLE	6 VARIOUS RCA GERSHWIN-GREAT HITS
7 BARTOLI/SCHIFF LONDON IMPATIENT LOVER	7 LSO ARISTA STAR WARS	7 VARIOUS DG MAD ABOUT MOZART
8 BARTOLI LONDON IF YOU LOVE ME	8 BAYLESS ANGEL PUCCINI ALBUM	8 VARIOUS RCA BEETHOVEN-GREAT HITS
9 PAVAROTTI LONDON GREAT STUDIO...	9 POPS (WILLIAMS) SONY NIGHT AND DAY	9 VARIOUS RCA TCHAIKOVSKY-HITS
10 BATTLE DG BEL CANTO	10 YO-YO MA/MCFERRIN SONY HUSH	10 VARIOUS RCA CLASSICS-GREATEST HITS
11 ANON 4 HARMONIA MUNDI ON YOOLIS...	11 GALWAY RCA WIND BENEATH MY WINGS	11 VARIOUS DG MAD ABOUT GUITARS
12 PAVAROTTI LONDON AMORE	12 CARRERAS TELDEC WITH A SONG...	12 CARR/DOM/PAV SONY FAVORITE ARIAS
13 VARIOUS RCA OPERA'S LOVE SONGS	13 VARIOUS PRO ARTE BEATLES' GREAT HITS	13 VARIOUS DG MAD ABOUT PIANO
14 BATTLE/MARSALIS SONY BAROQUE DUET	14 HOLLYWOOD PHILIPS KING AND I	14 VARIOUS DG ABOUT TCHAIKOVSKY
15 NYC BALLET NONESUCH NUTCRACKER	15 GALWAY RCA AT THE MOVIES	15 VARIOUS ANGEL HEAVY CLASSIC

○ 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. Pacesetter indicates biggest percentage growth. EQ indicates equivalent prices for labels that do not issue list prices. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

Classical KEEPING SCORE



by Is Horowitz

GOING ON RECORD: Sony Classical moves into the New Year in high gear, its recording pace undiminished. Except for early music and a sprinkling of rarities, however, titles to be cut during January and February travel comfortably through the core repertoire.

Appropriately enough, its 1994 recording program opened with a documentation of the Vienna Philharmonic's traditional New Year's concert, conducted this time by **Lorin Maazel**. Michel Glotz produced the live program of mostly Strauss waltzes, polkas, and assorted bon-bons.

Also scheduled early in January was a recording of Strauss' (Richard this time) Horn Concerto No. 2 with **Norbert Hauptmann** as soloist, backed by the Berlin Philharmonic under **Zubin Mehta**. It will be coupled with Strauss' "Ein Heldenleben," taped live in mid-1992. January sessions will also find Mehta and the Berlin cutting a batch of Liszt symphonic poems, including the rarely heard "Hunnenschlacht." **David Mottley** is producer of both session groups.

Inked in by Sony for February are Moscow sessions featuring young violinist **Julian Rachlin** as soloist in the Tchaikovsky and Prokofiev (No. 2) concertos, with **Vladimir Fedoseyev** fronting the Moscow Radio Symphony Orchestra. The ubiquitous Mottley will produce the live concert recording.

In a quick turnaround, Mottley flies to Amsterdam to supervise sessions with **Carlo Maria Giulini** and the Royal Concertgebouw Orchestra. Scheduled are several Ravel and Debussy titles, with the latter's "La Mer" the major work. They will appear on disc with Ravel's "Ma

Mere l'Oye," previously released.

At about the same time, Sony will be taping a live concert with the Berlin Symphony under **Claudio Abbado**. Programmed are the Tchaikovsky Symphony No. 5, and Mousorgsky's "Songs And Dances Of Death" with **Anatoly Kotcherga** as bass soloist. **Michael Haas** will produce.

On the chamber music side, Sony's studio agenda for the period includes a recording of the Brahms Piano Quintet. An all-star group performs: **Emanuel Ax**, **Isaac Stern**, **Cho-Liang Lin**, **Jaime Larado**, and **Yo-Yo Ma**. **Steven Epstein** is producer. Add another Brahms work, the Clarinet Quintet, to be performed by **Charles Neidich** and the **Juilliard String Quartet**, with **Wolf Erichson** as producer. And Stern, with **Yefim Bronfman** at the piano, continues his survey of the Mozart violin sonatas. Epstein is the producer.

NEW LABEL: Koch International has begun releasing Berlin Classics, a line of recordings drawn from the giant catalog of the former Deutsche Schallplatten of East Germany, acquired last April by the Edel Co. of Hamburg. The catalog, much of it long unavailable in the U.S. and Canada, holds some 2,000 vintage and more recent titles. About 250 have already been remastered for CD by Edel.

Among artists represented in early releases are conductors **Kurt Masur**, **Rudolf Kempe**, and **Franz Konwitschny**; tenor **Peter Schreier**; and trumpet player **Ludwig Guttler**. Some of Guttler's recordings have been available in this market on the Capriccio label.

Some 15-18 catalog titles a month will be released here, says **Jeanne McCafferty**, Edel America VP based in North Hollywood, Calif. She says newly recorded titles will begin to appear next spring.

LIVE MUSIC: Artists-in-Radio, a project of the Concert Artists Guild to place young artists as performing staffers on radio, has added more stations to its string. **KKGO** Los Angeles and **WTMI** Miami will now participate, joining **WQXR** New York, which helped launch the program last year.

Jazz BLUE NOTES



by Jeff Levenson

IN THE 18 YEARS SINCE Pat Metheny first burst upon the jazz scene (his debut was "Bright Size Life," the label ECM), he has recorded an enormous amount of music—18 albums or so as a leader, not counting the film scores, soundtracks, theater pieces, and collaborative efforts that dot his resumé. He seems to be always working, either in the studio or on the road.

Clearly, what sets him apart from the other musicians of his generation (he is almost 40) is his alchemist's instinct for discovering and transforming musical forms. How many musicians would dare investigate the musical commonalities linking **Ornette Coleman**, **Astor Piazzola**, and **Milton Nascimento**? (Of course, connecting threads run throughout, though few contemporary players would endeavor to weave their own magic out of such seemingly disparate sensibilities.)

In that respect, Metheny is rare—at once populist and experimental.

To add to his current stats (he's got two albums on the Contemporary chart), Metheny's coming to bat as a producer on behalf of a singer named **Noa**; she's a star in her native Israel, but is less known here. Her eponymous debut, soon to be issued on Geffen, will underscore the guitarist's talent for recognizing talent.

"I heard something very unique in her," he said by telephone recently. "I'd been told about her by **Gil Dor**, a student of mine who went to Israel. Then, [drummer] **Bob Moses** heard her and couldn't stop singing her praises. Finally, she came to New York, and we played together.

She sounded like an original, though I did hear some **Dolly Parton** or **Barbra Streisand** in her. We decided to go into the studio before the pop guys could scoop her up."

What Metheny was able to capture (with help from co-producer **Steve Rodby**) is the sound of innocence. Noa's voice is a breeze—delicate, pure, lilting. She's not a jazz singer in the strictest sense of the term, but she possesses a jazz-inspired immediacy that both taps and lifts the spirit. Her point of view is a perfect match for that of Metheny's—precisely why the guitarist can now add a formidable production credit to his long list of achievements.

"Noa has something special to say," he offers. "My contribution, really, was very simple. I just helped her say it."

STANDARD(S) ISSUE: Sheena Easton can now add her name to the long list of pop vocalists who are convinced that covering jazz standards will instantly legitimize them as jazz singers (alas, **Toni Tennille**, we remember...). "No Strings," her latest from MCA, produced by **Patrice Rushen**, includes the tunes "Body And Soul," "The Nearness Of You," "How Deep Is The Ocean," and "Moody's Mood For Love." Will this be the record that puts Easton over the top as a jazz chanteuse? I'm afraid not.

ON THE ROAD: Amidst all the controversial spin control and press attention (at-tension?) with which **Jazz At Lincoln Center** has had to contend, the institution's celebrated/maligned orchestra is about to embark on its second national tour Jan. 21 through Feb. 26, covering 30 cities. Gone from the 19-piece band (now directed by **Marcus Roberts**) are **Marcus Belgrave**, **Roland Hanna**, **Norris Turney**, **Britt Woodman**, and **Jerry Dodgion**; new to the aggregate, among others, are **Joshua Redman** and **Jesse Davis**. (Keep your ears open for trumpeters **Nicholas Payton** and **Marcus Printemp**; they are the new guys to hear.)

Rob Halford Sues EMI Over Pub Contract Says New Group's Music Exempt From Old Agreement

BY TRUDI MILLER ROSENBLUM

NEW YORK—Rob Halford, former lead singer of Judas Priest, has sued EMI April Music (a division of EMI Music), claiming that EMI's publishing contract with Judas Priest should not apply to Halford's music with his current band, Fight.

The lawsuit was filed Dec. 20 in U.S. District Court, Southern District of New York, by Halford, his publishing company Ebonytree Ltd., and Phoenix Music Ltd., which serves as the publishing company for his current material.

According to the suit, 1982 and 1986 agreements between Halford's publishing company and CBS Songs gave CBS Songs publishing rights to Halford-penned songs on eight Judas Priest albums. Only six albums (all released by Columbia) were produced under the agreement, the last being the 1990 release "Painkiller." EMI now holds the publishing rights to the Halford material following its purchase of SBK's publishing interests (which included CBS Songs) in 1989.

Halford left Judas Priest Sept. 7, 1992. The remaining members of the band still are signed to Columbia, but have not hired a new lead vocalist or recorded an album, and it is not clear whether they will continue to use the

name Judas Priest. A Columbia spokeswoman said they are still signed under that name, but Halford's attorney, Paul LiCalsi of Gold, Farrell & Marks, says the band was a legal partnership that has been dissolved, and that the remaining members cannot use the name without Halford's consent.

The dispute arises from the wording of the publishing agreement, which states that if Halford makes any records independently of the band during the term of the agreement, CBS Songs gets the publishing rights to all Halford-penned songs on those records.

According to the lawsuit, EMI Music claims that since only six Judas Priest albums were delivered, the agreement is still in effect, and EMI is entitled to the publishing rights for "War Of Words," the current Epic album by Fight.

The lawsuit disputes this, arguing that according to the terms of the publishing agreement, if the band has not released an album in three years, has broken up, and no longer records under the name Judas Priest, the agreement is terminated. Since Halford has left the band and it is unclear if the remaining members will make further recordings, the publishing agreement should be considered terminated, the lawsuit says. The suit

asks for a judgment declaring the parties' rights and obligations.

"The contract was conceived to be of very finite duration, until the eighth Judas Priest album. Now Judas Priest doesn't exist anymore and potentially there will never be an eighth album," says LiCalsi. "[Halford] is in this limbo state where potentially the duration of this publishing contract could go on forever. The days of slavery are over, and there should be an end to the term of the contract." He adds, "There have been attempts to work this out with EMI, but they have been ignored. Halford had no choice but to try to get the court to clarify the terms of the agreement."

"Our point of view is that the band hasn't broken up," says EMI Music Publishing chairman Martin Bandier, noting that the other members are still together. "Whatever songs he's written belong to us, and we value him as one of our artists. He's been one of our artists for many years. We're kind of disappointed that he left the group, since he was the lead singer, but the fact that he's decided to leave doesn't exonerate him from living up to his agreement with us."

NSAI LETTERS

(Continued from page 8)

petition is to free co-writers from the contractual demand that they reduce their rates. "Of course, we think that the singer/songwriter shouldn't be laboring under that [condition], either. But that is a contractual thing that comes with the signing of a record deal. However, we think that for the songwriter, that is an unfair practice."

NSAI "has not sought alliances [in this effort] from any other songwriter group," Rogers says.

Liberty Records, a division of EMI, banished its controlled composition requirement several months back, according to Rogers, but subsequently reinstated it. Executives at Liberty were unavailable for comment at press time.

The letters to Sony and Matsushita were written in Japanese and signed by all the professional songwriters on NSAI's board of directors.

Those signing the petition were Richard Leigh, Wayland Holyfield, Harlan Howard, Becky Foster, Layng Martine Jr., Peter McCann, Lisa Palas, Kenny O'Dell, J. Fred Knoblock, Allen Reynolds, Pat Alger, Jim Rushing, Beth Neilsen Chapman, Allen Shamblin, and Sonny Curtis.

NSAI has alerted the heads of Nashville labels that the campaign is under way.

Rogers declines to specify if her group has a follow-up plan should its petitions fail. "We're going to see what happens," she says. "I'm hoping that there's going to be some kind of response, one way or the other. But past this, I'm not sure."

While the push for change is emanating from Nashville's country music community, Rogers stresses that the aim is to free all songwriters from the controlled composition handicap.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	TONY BENNETT COLUMBIA 57424	7 weeks at No. 1 STEPPIN' OUT
2	2	29	HARRY CONNICK, JR. ● COLUMBIA 53172	25
3	3	15	JOSHUA REDMAN WARNER BROS. 45365	WISH
4	4	13	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
5	10	9	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
6	6	7	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
7	5	21	MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
8	7	21	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
9	17	43	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
10	9	13	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
11	8	31	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
12	13	7	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
13	12	37	JOE SAMPLE WARNER BROS. 45209	INVITATION
14	11	7	DIANA ROSS MOTOWN 6340	THE LADY SINGS... JAZZ AND BLUES
15	18	7	CHARLIE WATTS CONTINUUM 19310	WARM & TENDER
16	19	31	DAVID BENOIT GRP 9687	LETTER TO EVAN
17	RE-ENTRY		JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
18	RE-ENTRY		JOE HENDERSON VERVE 511779	LUSH LIFE
19	24	11	GRP ALL-STAR BIG BAND GRP 9740	LIVE!
20	21	33	DIANE SCHUUR GRP 2006	IN TRIBUTE
21	15	32	BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
22	14	6	JOHN COLTRANE RHINO 71255/AG	THE LAST GIANT
23	16	16	BRANFORD MARSALIS COLUMBIA 52461*	BLOOMINGTON
24	RE-ENTRY		JOHN MCLAUGHLIN VERVE 519861	TIME REMEMBERED
25	RE-ENTRY		OSCAR PETERSON TRIO TELARC 83356	ENCORE AT THE BLUE NOTE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	57	KENNY G ▲ ARISTA 18646	19 weeks at No. 1 BREATHLESS
2	2	19	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
3	4	25	DAVE KOZ CAPITOL 98892	LUCKY MAN
4	8	13	RAMSEY LEWIS GRP 9742	SKY ISLANDS
5	7	17	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
6	5	15	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTROL
7	6	27	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
8	3	5	VARIOUS ARTISTS GRP 9728	GRP CHRISTMAS COLLECTION VOL. III
9	16	6	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
10	RE-ENTRY		HOLLY COLE TRIO MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
11	20	7	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
12	9	23	PAT METHENY Geffen 24601	THE ROAD TO YOU
13	13	23	GEORGE HOWARD GRP 9724	WHEN SUMMER COMES
14	14	9	JAZZ AT THE MOVIES BAND DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
15	19	37	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021	THE JAZZMASTERS
16	11	15	BELA FLECK AND THE FLECKTONES WARNER BROS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
17	18	37	LEE RITENOUR GRP 9697	WES BOUND
18	17	33	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMMER
19	12	55	DAVID SANBORN ● ELEKTRA 61272	UPFRONT
20	15	25	THE RIPPINGTONS GRP 9718	LIVE IN L.A.
21	RE-ENTRY		LARRY CORYELL CTI 67236	FALLEN ANGEL
22	21	42	PAT METHENY Geffen 24468*	SECRET STORY
23	RE-ENTRY		WARREN HILL RCA 66321	DEVOTION
24	24	33	MILES DAVIS WARNER BROS. 26938*	DOO BOP
25	22	31	NAJEE EMI 99400/ERG	JUST AN ILLUSION

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

Billboard® BIG 7 ESSENTIAL REFERENCE GUIDES

- International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more.
- International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
- Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
- International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

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

Mail completed coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Name _____
Company _____
Address _____
City, State, Zip _____
Check for \$ _____ enclosed. Charge: Visa MC AMX
Card # _____ Exp Date _____
Signature _____

Please add \$4 per directory for shipping (\$10 for international orders). BDZZ3043
Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final.

# Copies	Amount
_____	1994 International Buyer's Guide (8064-1) \$95
_____	1994 International Talent & Touring Directory (8062-5) \$75
_____	1993 Record Retailing Directory (8059-5) \$99
_____	1993 International Tape/Disc Directory (8060-9) \$40
_____	1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
_____	1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50
_____	1993 International Latin Music Buyer's Guide (8071-4) \$55

Music Video

ARTISTS & MUSIC

Success Rains Down On Samuel Bayer 'Teen Spirit' Director Builds Diverse Resumé

BY DEBORAH RUSSELL

LOS ANGELES—Two years have passed since an unassuming video named "Smells Like Teen Spirit" catapulted a grunge band called Nirvana into the MTV generation's collective consciousness.

The clip, reeled on a \$30,000 budget, marked the directorial debut of Samuel Bayer, a former production assistant and art school graduate who was more surprised than anyone that the video received any airplay at all.

And just as Nirvana's career exploded soon after the band's major-label debut, Bayer's own career blasted off into a nonstop directorial frenzy that already has resulted in some 50 videos and a number of longforms.

"I shoot my own stuff, and in my first year a lot of my work looked very dark, like the Nirvana video," says Bayer, who has since diversified his technique to create such colorful clips as Blind Melon's "No Rain" and Rush's "Stick It Out," as well as such cinematic works as Melissa Etheridge's "Come To My Window" and Pat Benatar's "Somebody's Baby."

His long list of credits includes videos for John Lee Hooker, Ozzy Osbourne, Fishbone, the Jesus & Mary Chain, and Iron Maiden, among others. Throughout his career, he has tended to work with the same crew, which he credits with much of his success.

"I had a real bad-boy reputation when I started out, and people were scared to work with me," says Bayer. "I'm tenacious and stubborn. I'm a control freak, and you pay a price for that."

Bayer, who holds a bachelor of fine arts degree in painting, says he treats each video as an "art project." His directing influences are steeped in the German expressionistic films of the '30s, and he cites such directors as Stanley Kubrick and Martin Scorsese as his primary sources of inspiration.

A recent thrill, he notes, was directing actress Juliette Lewis in the dramatic Etheridge shoot. Lewis portrays a broken-hearted woman locked in a cell after attempting suicide. Actual di-

alog breaks into the music as Lewis' manic rantings meld with stark performance vignettes by Etheridge.

"That shoot was totally intense," says Bayer. "[Lewis] is an amazing actress, and it was so exciting to work with someone like her. We treated half of the day like a movie, working off a script. I felt like a real director."

An entertaining medium like music video, Bayer says, "can be important," alluding to Benatar's heart-wrenching video "Somebody's Baby." The clip features homeless people, mental patients, AIDS victims, and child prostitutes who relate their dreams and aspirations through captions as Benatar and her band perform the song in a stark black-and-white setting.

"It was a very emotional experience," says Bayer, who admits he was disappointed by the lack of commercial exposure the difficult video received. "We really tried to reach these people. The song is about a world that treats you as though you're less than human, and Pat is the type of artist who has the integrity to pull this off."

Such serious subject matter is a far cry from Bayer's vivid and uplifting

"No Rain" video. "That job was the perfect video at the right time," says the director, who used the opportunity to rebel against the music video industry's post-Nirvana perception of him. "Everybody wanted this dark look, and I decided to make a colorful, pretty video. It's my happiest video, and unfortunately it's the only one I have."

Bayer's latest quest is to develop his career in the commercial arena, and last year he signed with the Venice, Calif./New York-based company HSI Productions to pursue that goal. In addition, he is pitching a film project, and he's writing a movie that he describes as a "cross between 'Wayne's World' and 'River's Edge.'"

Bayer says he feels "really lucky" that his reality as a director differs radically from his pre-Nirvana days as a production assistant. At that time, his 10-minute spec reel was an artsy collage of black-and-white images backed by jazz and blues music. "I think the only reason I got 'Smells Like Teen Spirit' was because my reel was so bad," he says. "They probably thought, 'this is so horrible we can make a really horrible video with this guy.'"

PRODUCTION NOTES

LOS ANGELES

• Asymmetrical Productions director **John Wentworth** shot Front 242's Epic video "Animal." **Joel DeLoach** produced.

• One World Productions' **Bob Kubilos** directed Fem 2 Fem in "Obsession." **Kim Haun** directed photography; **Eric Deutsch** produced. In addition, One World's **Laurice Bell** is the eye behind Will Downing's new Mercury clips "Do You Still Love Me" and "Love's A Place To Be." **Arturo Smith** directed photography; **Steve Willis** produced.

NEW YORK

• Propaganda Films director **Stephane Sednaoui** is the eye be-

hind Björk's Elektra video "Big Time Sensuality."

• The A&R Group's **David Dobkin** directed Intelligent Hoodlum's latest clip "Return To The Life" for A&M. **Nina Dluhy** produced. In addition, A&R Group director **Bronwen Hughes** reeled Big Head Todd & the Monsters' new Warner Bros. clip "It's Alright" with producer **Jessica Cooper**.

• DNA director **Kevin Bray** reeled Shara Nelson's Chrysalis U.K. video "Uptight" with producer **Mike Alfieri**. **Joe DeSalvo** directed photography.

OTHER CITIES

• DNA director **Piers Plowden** is the eye behind Alan Jackson's new Arista outing, "Who Says You Can't Have It All." **Pat Darrin** directed photography; **Rhonda Hopkins** produced.

• Propaganda's **Greg Gold** directed Aretha Franklin's Arista video "Pride" on location in Chicago.

• **Mark O'Connor's** new Warner Bros. video "The Devil Comes Back To Georgia" features appearances by **Charlie Daniels**, **Johnny Cash**, **Marty Stuart**, and **Travis Tritt**. **Gustavo Garzon** of Planet Pictures directed the shoot on location in Nashville, Birmingham, Ala., and Branson, Mo. **Tom Calabrese** produced.

• Modivation Films director **Modi** recently reeled footage of a **Smashing Pumpkins** concert in Atlanta. The footage, produced by **Merrill Ward**, will be used in a forthcoming longform from Virgin.

Anglo Acts Dominate Playlist At MTV Latino

FILLING THE PIPELINE: MTV Latino, which launched Oct. 1, plays more like its Anglo counterpart than we originally would have expected, with a playlist dominated by such English-speaking rock acts as Blind Melon, Bryan Adams, Aerosmith, Bon Jovi, Meat Loaf, U2, and the like. About 20% of the programming mix includes clips by such Latin acts as EMI's La Portuaria and Leon Gieco, as well as Sony's Ratonés Paranoicos and Franco De Vita, but the majority of videos could just as well show up on the standard MTV playlist.

Bruno DelGranado, MTV Latino's director of talent and artist relations, explains: "A lot of the major Latin artists haven't released albums since our launch date," he says. "We have a number of older Latin videos in recurrent rotation, but they don't appear on the playlist."

A major problem in the Latin music community is a lack of focus on video production, with low-budget clips of substandard quality dominating the mix, DelGranado says. "We have very high standards, just like MTV U.S.," he notes.

When Latin label executives complain that MTV Latino air time—which could be filled by the genre's top-selling artists—actually is consumed by Anglo rock groups, DelGranado points to country music's biggest star to defend his programming strategy.

"Just because an act sells a lot of records doesn't mean it fits our musical format," he says. "Garth Brooks may sell millions of records, but he doesn't get played on MTV."

But, says DelGranado, things are looking up. A number of Spanish artists who do fit the network's format, including Argentina's **Gustavo Cerati** and Spain's **Mecano** and **Rosario**, have releases set for early '94.

"Some bands are beginning to ask us for our opinion in terms of video production," he says. "We'd rather have a label spend \$50,000 on one clip than \$5,000 apiece on 10 clips."

In an ideal world, MTV Latino would program 40%-50% Latin clips with the rest of the programming relegated to Anglo artists, he notes.

DEAD BEAT: Tom Petty's new MCA video "Mary Jane's Last Dance," starring bankrupt actress **Kim Basinger** as a corpse who's caught Petty's fancy, has to be one of the most revolting pieces of tape we've seen lately. Maybe director **Keir McFarlane** of Palomar Pictures was going for the camp factor, but we couldn't get behind the "Weekend At Tom's" concept. And how intriguing that Basinger, who passed on the part of a living—albeit limbless—character in the controversial film

"Boxing Helena," would partake in this necrophiliac rock fantasy. *Bleeck!*

WE PREFER INSTEAD to applaud the efforts of the folks at the independent label Night Vision Productions, based in S. Windsor, Conn. The clip, "Don't Make Me Choose," by the **Voices Of Reason**, examines the issue of homelessness with a unique twist: Group members actually are homeless.

Singer/songwriter/therapists **Lorrie Wesoly** and **Shayna Matlin**, who also are the principals of Night Vision, wrote the song early last year to

help force state legislators to focus on the personal issues of homelessness in Connecticut. After performing the tune for residents of a YWCA shelter in Hartford, the duo realized the track's impact would be enhanced by the subjects' own participation.

Since then, the **Voices Of Reason** choir has performed "Don't Make Me Choose" at numerous benefits, seminars, and political rallies. Wesoly and Matlin recorded the track with about 60 homeless singers and have produced a video in conjunction with Central Connecticut State University. **Beverly Mitzel** shot and edited the

footage, which includes a minidocumentary tracking the lives of the homeless participants.

"Our goal was to give a human face to homeless people," says Wesoly.

The poignant, 17-minute video opens with vignettes of people describing their descent into homelessness, segues into the actual music video, and closes with the same people detailing their hopes, dreams, and some tangible success stories.

"This piece is a call to action," says Matlin. "These are people who have had an unfortunate thing happen to them, and we need to understand that they have value."

MORE ON THE PRO-SOCIAL Tip: PolyGram Video teams with the Red Hot Organization to raise AIDS awareness via the Feb. 22 release of the 65-minute video "No Alternative," featuring live performances by **Smashing Pumpkins**, **Goo Goo Dolls**, **Buffalo Tom**, **the Breeders**, and **Suede**. Also included are short films by **Jim McKay & Michael Stipe**, **Matt Mahurin**, and **Tamra Davis**... "Rock Out The Earth," produced by Orlando, Fla.-based **Aurora International**, is an hour-long magazine/music video show with theme-oriented segments showcasing environmental/global issues... Congrats to MTV Networks chairman/CEO **Tom Freston**, who will receive the 1994 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer, and AIDS research.



by Deborah Russell



Clips And Makers. Kristin Hersh and Michael Stipe (holding hands) met in Athens, Ga., to shoot a clip for "Your Ghost," the lead single from "Hips And Makers," Hersh's debut solo set for Sire/Reprise. Katherine Dieckmann, center, directed.

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



Black Entertainment Television

14 hours daily
 1899 9th Street NE,
 Washington, DC 20018

- 1 Domino, Getto Jam
- 2 Mint Condition, U Send Me Swingin'
- 3 Tevin Campbell, Can We Talk
- 4 Snoop Doggy Dogg, What's My...
- 5 Zhane, Hey Mr. D.J.
- 6 Earth, Wind & Fire, Spend The...
- 7 Freddie Jackson, Make Love Easy
- 8 Maze/Frankie Beverly, The Morn
- 9 Jade, Don't Walk Away
- 10 Whitney Houston, I Will Always...
- 11 Silk, Freak Me
- 12 Naughty By Nature, Hip Hop...
- 13 Janet Jackson, That's The Way...
- 14 Mary J. Blige, You Don't Have To...
- 15 Xscape, Just Kickin' It
- 16 Babyface, Never Keeping Secrets
- 17 Hi-Five, Never Should've Let You Go
- 18 Jody Watley, Your Love Keeps...
- 19 Brian McKnight, After The Love
- 20 Bobby Brown, Something In...
- 21 Dr. Dre, Nuthin' But A "G" Thing
- 22 SWV, Right Here/Human Nature
- 23 Color Me Badd, Time And Chance
- 24 Ralph Tresvant, Who's The Mack
- 25 Ce Ce Peniston, I'm In The Mood
- 26 Diana Ross, The Best Years Of...
- 27 Salt-N-Pepa/En Vogue, Whatta M
- 28 Jade, I Want 'cha Baby
- 29 Cypress Hill, I Ain't Goin' Out...
- 30 Jeru The Damaja, Come Clean

★★ NEW ADDS ★★



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Dwight Yoakam, Fast As You
- 2 Faith Hill, Wild One
- 3 Sawyer Brown, The Boys And Me
- 4 Aaron Tippin, The Call Of The Wild
- 5 Doug Stone, I Never Knew Love
- 6 Toby Keith, A Little Less Talk
- 7 Boy Howdy, She'd Give Anything
- 8 Clay Walker, Live Until I Die
- 9 Suzy Bogguss, Hey Cinderella
- 10 Clint Black, State Of Mind
- 11 John Michael Montgomery, I Swear
- 12 Carlene Carter, I Love You...
- 13 Brother Phelps, Were You Really...
- 14 Ricky Van Shelton, Where Was I
- 15 Gibson Miller Band, Stone Cold...
- 16 Trisha Yearwood, The Song...
- 17 Neal McCoy, No Doubt About It
- 18 Mark O'Connor, The Devil...

- 19 Vince Gill, Tryin' To Get Over...
- 20 Martina McBride, Life #9
- 21 Emmylou Harris, Thanks To You
- 22 Shaver With Brother Phelps, Live...
- 23 Doug Supernaw, I Don't Call Him...
- 24 Mary-Chapin Carpenter, He...t
- 25 Chris LeDoux, For Your Love
- 26 Lee Roy Parnell, I'm Holding...
- 27 Evangeline, Let's Go Spend Your...
- 28 George Jones, High Tech Redneck
- 29 Travis Tritt, Worth Every Mile
- 30 Tracy Byrd, Why Don't That...
- 31 Brooks & Dunn, Rock My World
- 32 Steve Wariner, Drivin' And Cryin'
- 33 Shelby Lynne, Tell Me I'm Crazy
- 34 The Mavericks, What A Crying...
- 35 Ronnie Milsap, I'm Playing For You
- 36 Ricky Lynn Gregg, Three Nickels...
- 37 Shawn Camp, Confessin' My Love
- 38 Blackhawk, Goodbye Says It All
- 39 Billy Dean, We Just Disagree
- 40 Daron Norwood, If It Wasn't...
- 41 McBride & The Ride, No More...
- 42 Turner Nichols, She Loves To...
- 43 Collin Raye, That's My Story
- 44 Becky Williams, The Trouble...
- 45 Dennis Robbins, Mona Lisa On...
- 46 Randy Travis, Wind In The Wire
- 47 Bellamy Brothers, Not
- 48 Jimmie Dale Gilmore, I'm So...
- 49 Lorrie Morgan, My Favorite Things
- 50 Tim McGraw, Indian Outlaw

† Indicates Hot Shots

★★ NEW ADDS ★★



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Guns N' Roses, Estranged
- 2 Aerosmith, Amazing
- 3 Cher/Beavis & Butt-Head, I Got...
- 4 Tom Petty/Heartbreakers, Mary...
- 5 Stone Temple Pilots, Creep
- 6 Gin Blossoms, Found Out About...
- 7 The Breeders, Cannonball
- 8 U2, Stay
- 9 Snoop Doggy Dogg, What's My...
- 10 Adams/Stewart/Sting, All For...
- 11 Toni Braxton, Breathe Again
- 12 Salt-N-Pepa, Shoop
- 13 Nirvana, All Apologies
- 14 US3, Cantalooop†
- 15 Mariah Carey, Hero
- 16 Bryan Adams, Please Forgive Me
- 17 Metallica, Fade To Black
- 18 John Mellencamp, When Jesus...
- 19 Janet Jackson, Again
- 20 Danzig, Mother*
- 21 Blind Melon, Tones Of Home
- 22 Deep Forest, Sweet Lullaby*
- 23 Rage Against The Machine, Freedom*
- 24 Dig, Believe*
- 25 Salt-N-Pepa/En Vogue, Whatta M
- 26 Nirvana, All Apologies**
- 27 Blind Melon, No Rain

- 22 Joan Jett/Blackhearts, I Love...
- 29 Dr. Dre, Nuthin' But A "G" Thing
- 30 Cypress Hill, Insane In The Brain
- 31 Meat Loaf, I'd Do Anything For Love
- 32 10,000 Maniacs, Because The...
- 33 Onyx, Slam
- 34 Red Hot Chili Peppers, Soul...
- 35 Nirvana, Heart-Shaped Box
- 36 Soul Asylum, Runaway Train
- 37 Aerosmith, Livin' On The Edge
- 38 Rod Stewart, Having A Party
- 39 Candlebox, You
- 40 Domino, Getto Jam
- 41 Pearl Jam, Animal
- 42 Arrested Development, Mr. Wendal
- 43 Ugly Kid Joe, Cat's In The Cradle
- 44 Janet Jackson, That's The Way...
- 45 Janet Jackson, If
- 46 Smashing Pumpkins, Today
- 47 Cypress Hill, I Ain't Goin' Out...
- 48 Kate Bush, Rubberband Girl
- 49 Stone Temple Pilots, Plush
- 50 Spin Doctors, Two Princes

★★ NEW ADDS ★★



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Hero
- 2 Janet Jackson, Again
- 3 Michael Bolton, Said I Loved...
- 4 Adams/Stewart/Sting, All For L
- 5 Kenny G, Sentimental
- 6 Billy Joel, All About Soul
- 7 Jimmy Cliff, I Can See Clearly Now
- 8 Bryan Adams, Please Forgive Me
- 9 Donald Fagen, Snowbound
- 10 Frank Sinatra/Bono, I've Got...
- 11 Elton John & Kiki Dee, True Love
- 12 Toni Braxton, Breathe Again
- 13 Rod Stewart, Having A Party
- 14 Joshua Kadison, Jessie
- 15 Celine Dion, The Power Of Love
- 16 Daryl Hall, Stop Loving Me...
- 17 Steve Winwood, Higher Love
- 18 k. d. lang, Just Keep Me Moving
- 19 Tom Petty, Mary...8
- 20 Meat Loaf, I'd Do Anything For Love
- 21 Rod Stewart, This Old Heart Of...
- 22 Madonna, Vogue
- 23 Chris Isaak, Wicked Game
- 24 Janet Jackson, Love Will Never...
- 25 En Vogue, My Lovin'
- 26 Ace Of Base, All That She Wants
- 27 Tevin Campbell, Can We Talk
- 28 Paul Simon, You Can Call Me Ai
- 29 Elton John, Simple Life
- 30 UB40, Higher Ground
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

Bruce Springsteen, Streets Of...
 Linda Ronstadt, Heartbeats...
 Richard Marx, Now And Forever
 Meatloaf, Rock And Roll Dreams...

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

- Salt-N-Pepa/En Vogue, Whatta Man
- Meatloaf, Rock And Roll Dreams...
- Def Leppard, Miss You In A Heartbeat
- Phil Collins, Everyday
- Counting Crows, Mr. Jones
- Elton John/RuPaul, Don't Go...
- Xscape, Understanding
- Ce Ce Peniston, Im In The Mood
- Dinosaur Jr., Out There
- Cracker, Low
- Cry Of Love, Bad Thing



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Sawyer Brown, The Boys And Me
- 2 Trisha Yearwood, The Song...
- 3 Faith Hill, Wild One
- 4 Doug Supernaw, I Don't Call...
- 5 Steve Wariner, Drivin' And Cryin'
- 6 Dwight Yoakam, Fast As You
- 7 Aaron Tippin, The Call Of The Wild
- 8 Doug Stone, I Never Knew Love
- 9 Toby Keith, A Little Less Talk
- 10 Boy Howdy, She'd Give Anything
- 11 George Jones, High Tech Redneck
- 12 Brother Phelps, Were You Really...
- 13 Suzy Bogguss, Hey Cinderella
- 14 Clint Black, State Of Mind
- 15 Collin Raye, That's My Story
- 16 Mark O'Connor, The Devil Comes...
- 17 Carlene Carter, I Love You...
- 18 Chris LeDoux, For Your Love
- 19 Parton, Wynette, Lynne, Silver T
- 20 Travis Tritt, Worth Every Mile
- 21 Brooks & Dunn, Rock My World

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JAN. 8, 1994.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Salt-N-Pepa, Whatta Man

BOX TOPS

- 2 Pac, Keep Ya Head Up
- A Tribe Called Quest, Award Tour
- Brown/Houston, Something In...
- Babyface, Never Keeping Secrets
- Biohazard/Onyx, Judgment Night
- Blood And Crips, Steady Dippin'
- Blood And Crips, Piru Love
- Cher, I Got You Babe
- De La Soul, Ego Trippin'
- Domino, Ghetto Jam
- Dirty Rotten Scoundrels, Gangsta Lean
- Eazy-E, Real Compton City G's
- Hi-Five, Never Should...
- Ice Cube, Really Doe
- Intro, Come Inside
- Jodeci, Cry For You
- K7, Zunga Zeng
- Luke, The Hop
- Mariah Carey, Hero
- Masta Ace, Inc., Born To Roll
- MC Ren, Same Ol'
- Meat Loaf, I'd Do Anything For Love
- NKOTB, Dirty Dawg
- Patra, Think (About It)
- Queen Latifah, U.N.I.T.Y.
- R. Kelly, Sex Me
- Salt-N-Pepa, Shoop
- Shaquille O'Neal, Skillz
- Snoop Doggy Dogg, What's My Name
- Spice 1, The Show
- Tevin Campbell, Can We Talk
- Toni Braxton, Breathe Again
- Too Short, Money In The Ghetto
- Wu-Tang Clan, Da Mystery Of...

ADDS

- Chantay Savage, Betcha'll Never Find
- Joan Jett, I Love Rock & Roll
- Meat Loaf, Rock And Roll Dreams...



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Meat Loaf, I'd Do Anything For Love
- La Portuaria, Selva
- Culture Beat, Mr. Vain
- Guns N' Roses, Estranged
- Radiohead, Creep
- Bryan Adams, Please Forgive Me
- Bon Jovi, I Believe
- Pet Shop Boys, Go West
- Ratone Paranoicos, Vicio
- Leon Gieco, Los Salieris De Charly



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Tom Petty, Mary Jane's Last Dance
- A.N.G., London Bridge
- Rage Against The Machine, Freedom
- Mavia Staples, Blood Is Thicker...
- The Wonder Stuff, Full Of Life
- Porno For Pyros, A Little Sadness
- Juliana Hatfield Three, For The Birds
- Urge Overkill, Positive Bleeding
- To Be Continued, One On One
- Bjork, Big Time Sensuality
- Shai, Yours
- Frank Sinatra/Bono, I've Got You...
- The Blue Hearts, Hangin' Noose
- Tashan, Love Is Forever
- TLC, Sleight Ride
- J. Spencer, Thinkin' About You
- Sheryl Crow, Leaving Las Vegas
- Type O Negative, Christian Woman
- Woodpecker, Hillbilly Song
- Main Source, What You Need



Continuous programming
 11500 9th St N, St Petersburg, FL
 33716

- Bryan Adams, Please Forgive Me
- Mariah Carey, Hero
- Jimmy Cliff, I Can See Clearly Now
- Phil Collins, Everyday
- Billy Joel, All About Soul
- Ottmar Liebert, Snakecharmer
- Anne Murray, Make Love To Me
- Parton, Lynn, Wynette, Silver...
- Ace Of Base, All That She Wants
- Tony Bennett, Steppin' Out
- Candy Dulfer, Pick Up The Pieces
- Alan Jackson, Mercury Blues
- Elton John, True Love
- Joshua Kadison, Jessie
- Frank Sinatra/Bono, I've Got You...
- Dwight Yoakam, Fast As You
- 10,000 Maniacs, Because The Night
- Jackson Browne, I'm Alive
- Mary Chapin Carpenter, He Thinks...
- Dave Koz, You Make Me Smile
- Linda Ronstadt, Heartbeats...
- Rod Stewart, Having A Party
- Clay Walker, Live Until I Die
- Trisha Yearwood, The Song...



Five 1/2-hour shows weekly
 Signal Hill Dr, Wall, PA 15148

- Geoff Moore, Evolution... Redefined
- White Heart, Heaven Of My Heart
- Steve Taylor, Bannerman
- Wayne Watson, Walk In The Dark
- DC Talk, Jesus Is Just Alright
- Petra, Just Reach Out
- Mark Heard, Treasures...
- The Winans, Payday
- The Prayer Chain, Like I Was
- Dakota Motor Co., Grey Clouds
- Midnight Oil, Outbreak Of Love
- First Call, Freedom
- Two Hearts, Miracle
- Bryan Duncan, When It Comes To Love

DeGarmo And Key, God Good Devil...
 Mr. Mister, The Border
 Phil Keaggy, I Will Be There
 Soul Asylum, Runaway Train



One hour weekly
 216 W Ohio, Chicago, IL 60610

- The Shamen, Coming On
- Thrill Kill Kuit, Blue Buddah
- Teenage Fanclub, Hang On
- Smashing Pumpkins, Today
- Gin Blossoms, Found Out About You
- Lemonheads, Into Your Arms
- Concrete Blonde, Heal It Up
- Pogues, Tuesday Morning
- Machines Of Living Grace, Butterfly...
- Rage Against The Machine, Freedom
- Big Hat, Stories
- Certain Distant Suns, Bitter
- KMFDM, Drug Against War



30 hours weekly
 P O BOX 398, Branson, MO 65616

- Michael Martin Murphey, Big Iron
- Kirk Whalum, Love Is A Losing Game
- Jeff Allen, You Can't Take It With You
- J. Spencer, Thinkin' About You
- The Tallys, God Is With Us
- Tracy Byrd, Why Don't The...
- Evangeline, Let's Go Spend...
- Michael Johnathon, Walden
- John Michael Montgomery, I Swear
- John Lauderdale, Maybe
- Frank Sinatra/Bono, I've Got You...
- David Michael Starr, It's Later...
- Ottmar Liebert, Snakecharmer
- Dan Seals, Everything That Glitters
- Mary Chapin Carpenter, He Thinks...
- Travelin' Light, Makin' Whoopee
- Susie Luchsinger, I Don't...
- Rachel Rachel, I Will Stand By You
- Randy Travis, Wind In The Wire
- Dale Daniels, You Gave Her Your Name

the Medialine™

IN PRINT

ZOUK: WORLD MUSIC IN THE WEST INDIES

By Jocelyne Guilbault, with Gage Averill, Edouard Benoit, Gregory Rabess
 (University of Chicago Press, \$24.95)

In necessary synch with a trend toward the inclusion of compact discs with ethnomusicological books, this invigorating reference work and companion CD of the Antilles' sexy *zouk* dance sound will lift readers out of their easy chairs and their complacency about the nonreggae aspects of Caribbean pop.

The massively popular Kassav, a group made up of natives of Martinique and Guadeloupe who currently live in Paris, are generally credited with breaking *zouk* in the West Indies. The band's name is creole for cassava, the Afro-Caribbean flour staple, and the music it plays takes its name from Martinique's creole term for a party. To grasp the marriage of both, imagine an uninhibited jump-up wherein people get acquainted by means of suggestive tempos and a powdery body rub.

In the '70s future Kassav bassist/composer Pierre-Edouard Decimus took note of the ethnic pride and nationalist upsurges within and between the two French Antilles islands of Martinique and Guadeloupe. The hippest club music of the time was a bubbly groove, propelled by horns and guitars and heavily influenced by Haiti's "mini-jazz," which quickly became known as cadence. Decimus, who was then in Guadeloupe's preeminent Les Vikings band, further modernized these elements with programmed disco rhythms and harsh electric guitar riffs, while reviving the traditional *gwo ka* drums of Guadeloupe's Diaspora-rooted past.

Only a music whose psychic axis is the libidinous Paris nightlife could so successfully merge elements urbane and rustic, Pan-African and Pan-European. The peasant proprieties and naughty creole sense of high society that once characterized the *biguine*-stepped dance halls of Guadeloupe became blurred in the mid-'60s as mothers stopped chaperoning teen-age girls to balls. Since then, the hot-spirited Antilles as a whole has never looked back.

What is captured via the crazy inclusiveness of modern *zouk* is a richly sophisticated blend of lightning in a bot-

tle: astringent strains of salsa, soca, Afro-Cuban soloing, the *makossa* throb of Cameroon, festive Parisian disco-funk, plus loads of flirtatious serendipity. Connoisseurs can now choose from such sub-genres as frenetic *zouk-beton* (concrete), flowing *zouk-love*, and frivolous *zouk-pop*, all of them drenched with a glowing potion of creole bravado.

Author/editor Guilbault, an associate professor of music at the University of Ottawa, spent more than four years researching and compiling this meticulous but tenderly understanding analysis, and it's a landmark achievement.

JOCELYNE GUILBAULT



Zouk: World Music in the West Indies

GAGE AVERILL, EDOUARD BENOIT, AND GREGORY RABESS

The hybrid ethos of the Antilles has become a strong cultural identity at home and on the Champs-Élysées, and if leftist ideologues and bystanding music critics regret that *zouk* can't pull away from the French aspects of its pedigree, then superstar acts like Kassav, Sakiyo, Gazolinn, and singers Francky Vincent, Tanya St. Val, former Miss Guadeloupe Joelle Ursull, and Kassav vocalist Jocelyne Beroard retort that such silly carpers can't accept historical realities.

Meantime, listening only once to the addictive undulations of Beroard's "Sa Ki Ta La" or Eric Vigal's "Pa Fè Mwen La Penn" is like two lovers promising never to touch in the moonlight. Assuming they could hold back, why would they bother to try?

TIMOTHY WHITE



Kassav gathered at the 1989 release of its album "Majestick Zouk."

Collins Set Is Germany's Fastest-Selling Album Ever

■ BY WOLFGANG SPAHR

HAMBURG—Phil Collins' album "Both Sides" has become the fastest-selling album in Germany since sales figures have been tracked, claims WEA Music, the British star's label here.

"Both Sides" sold more than one million copies in three weeks after its release, and at the end of 1993 had topped the country's album charts for the four vital pre-Christmas shopping weeks.

Gerd Gebhardt, Warner Music Germany managing director, says, "Never before has an act sold so many copies in such a short time. This album is the fastest-selling album in the history

of the German record market."

WEA has marketing plans for the album through the end of 1994. One of the campaign's highlights has been a 1,800-sq.-ft. megaposter appearing in major German cities to promote the album, a technique that could help to break another record, says Gebhardt. "There's a great possibility that WEA will get an entry in the Guinness Book of Records for the biggest advertising poster ever seen for a pop artist."

After the campaign is over, segments of the giant posters will be auctioned off to support Collins' aim of benefiting the homeless.

(Continued on page 38)

Wembley To Run Tokyo Venue Ambitious Facility To Host Music, TV, More

■ BY STEVE McCLURE

TOKYO—Wembley Leisure, a subsidiary of British sports and entertainment group Wembley PLC, has announced plans to open a 35,500-sq.-ft. multipurpose entertainment complex called the Venue in Tokyo this spring.

The Venue will be located in the former MZA concert hall complex and will include facilities for live performances, fashion shows, and corporate functions, as well as TV and recording studios, bars, and a restaurant. The facility will be operated by Wembley subsidiary The Venue Co. Ltd.

"The Venue Tokyo marks the first [stage] in a major Asia Pacific plan to introduce high-profile, medium-size event spaces," Wembley Leisure said in a statement released here last month.

MUSIC EVENTS, TV STUDIOS

"Our ultimate aim is the creation of an internationally recognized entertainment facility in Japan," said Simon Rees, president of the Venue Co., during a press conference held to announce the project. Appearing at the press conference

was British group Duran Duran, who performed a two-song acoustic set.

"The Venue Tokyo will cooperate with Japanese and international television networks in hosting regular music events and will also promote strong working rela-

'Venue Tokyo marks the first stage in an Asia Pacific plan.'

tionships with Japanese record companies, promoters, agents, and corporate sponsors," the press statement said.

Specifically, the Venue's backers plan to use TV program AX-WAVE, for which Wembley Japan acts as a "special adviser," as an outlet for programs recorded at the new facility. Wembley also plans to use the Venue as a base for a radio show and a magazine, although details concerning these projects have yet to be announced.

Coordinating development of the Venue will be Chris Holmes, Wembley Japan's GM for new

business development.

The former MZA site to be occupied by the Venue is beside Tokyo Bay, near the eastern end of the newly constructed Rainbow Bridge spanning the bay. Wembley is counting on the bridge and an eventual monorail link to bring customers to the Venue from other parts of Tokyo.

Wembley has been operating in Japan since 1988 through subsidiary Wembley Japan Ltd., a joint venture with major trading house Nissho Iwai. Wembley is best known in Japan for helping the popular Juliana's disco with sales promotion and advertising.

The announcement of the Venue follows a similar move by Tokyo-based independent dance label Avex Trax (see related story, page 35), which recently unveiled plans to develop a restaurant/disco complex in the Roppongi entertainment district. Industry observers say both projects are calculated risks in Japan's current recession, the Venue project in particular, since its success depends on its ability to lure people away from the center of Tokyo and its attendant nightlife.



More, More, More! 4 Non Blondes held the top of the Swiss album charts for 12 weeks in a row, while the single "What's Up" was No. 1 for 15 consecutive weeks. On their one and only Swiss date at Zurich's Volkshaus, Warner Music Switzerland and distributor Musikvertrieb presented the band members with a double-platinum award for sales of 100,000 for "Bigger, Better, Faster, More!" Among those seen here with the band are Warner Music Switzerland managing director Claude Nobs and Jack Dimenstein, president of Musikvertrieb.

Radio, Rights Plug Holes In Dutch Industry

Producers Lay Claim To Fees

■ BY WILLEM HOOS

AMSTERDAM—Dutch record producers have formed a pressure group to get a share of the money they claim is due to them from the neighboring rights legislation.

The Netherlands is one of the last European countries to enact legislation giving rights to performers and producers, including the right to remuneration for performances. The law took effect July 1, 1993.

Top producers Hans van Hamers and Tom Peters are the initiators of the GONG group, a Dutch acronym for Assn. of Independent Dutch Sound Producers. Other prominent Dutch producers to join GONG include Peter de Wijn, Peter Koelewijn, Ben Liebrand, brothers Rob and Ferdi Bolland, Jochem Fluitsma, Eric van Tijn, and Henk Temming.

Amsterdam entertainment lawyer Paul van der Kroft is coordinator and spokesman for GONG. He and the members of GONG's board have approached SENA, the organization that divides the sums collected from neighboring rights in the Netherlands. It is expected that tens of millions of Dutch guilders will be divided among GONG's members annually.

SENA's managing director, Hans van Berkel, says he is "highly amazed, to put it mildly" by GONG's activities. "In recent years, the Dutch producers have shown no interest at all in the various aspects of the neighboring rights legislation. Now that it's time to divide the money, they are, all of a sudden, interested, and want their share."

SENA had intended to divide the neighboring rights money on a 50-50 basis between the performing artists and the record companies involved in the production of sound carriers.

Now that GONG has presented itself as a third party, SENA has a problem. Van der Kroft hopes that a solution will be found before the spring. Van Berkel also predicts that a settlement will be reached within a few months. "The difficulty, however, is that neighboring rights legislation doesn't consider the independent record producer as a participating party," Van Berkel says. "You could say that an independent record producer is a continuation of a record company."

Commercial Stations To Launch

■ BY CHRIS FULLER

AMSTERDAM—Holland's music industry is gearing up for the launch of the first-ever countrywide commercial terrestrial radio frequencies, due to be allocated Jan. 21 by the government. The new channels, which will have access to the same mass audience long monopolized by Dutch public broadcasters, are seen as a source of revenue to the Dutch industry, an important promotional tool, and a stimulant to the advertising market.

Some 27 applicants are in contention for two FM "bundles" of regional channels—which together, effectively form national networks—plus at least one AM frequency. Hopes include six privately owned, Dutch-based outlets currently on the air but limited to cable or regional distribution.

Paul Solleveld, deputy managing director at IFPI affiliate NVPI, notes, "Needless to say, we hope the frequencies go to strong music formats. It's a great opportunity for commercial radio to get on terms with the public, and also stimulate the advertising market." Radio's share of total advertising in Holland traditionally has been very low, hovering between 2% and 3% of the country's ad spend.

Solleveld's enthusiasm is bolstered by recently introduced copyright legislation obliging commercial radio stations to pay full neighboring rights fees. This new income source—worth up to \$11 million in the first year—follows a disappointing drop of principal sound-carrier sales and a spiraling problem of parallel imports and counterfeits. The new monies will be collected by SENA, a body representing the record industry, artists, and producers' unions.

Among contenders are the U.K.'s classic FM, the Radio Caroline Partnership, and the Gibraltar-based Eurojazz, while Dutch newspaper publishers De Telegraaf and Wegener and French media conglomerate Hachette are among consortia seeking to establish news and talk stations.

The stakes are high. Holland's current commercial players—among them the Radio 10 group, Happy RTL, Radio 538, and Rupert Murdoch-owned Sky Radio—command 25% (Continued on page 35)

Taiwan's Rock Label Acquires Synco Holdings

■ BY GLENN SMITH

TAIPEI—Taiwan's Rock Records & Tapes has signed an agreement with Synco Culture Corp. to acquire the latter's holdings of recorded songs and copyrights.

The significance of the deal lies in the fact that Synco's music is the well-spring of Taiwan's current mainstream Mandarin pop and many of its songs remain classics.

According to local press reports, the deal carried a price tag of \$1.2 million though company spokesmen would not comment on the amount. It is not known whether any multinational labels considered a bid though several of them want to bolster their local repertoire presence.

"I believe this is the last big batch of songs that can be bought in the Taiwan market at a flat fee," says Sunny C.K. Lin, VP in charge of Rock's publishing arm, Music Stone. "The purchase has increased our current ownership of roughly one thousand titles by about a third."

Although the task of inventorying the holdings of Synco is not yet complete, Lin says there are approximately 200 catalog albums and music rights to at least 800 songs, as well as a handful of recently signed artists on contract.

Established in 1976, Synco became Taiwan's first youth-oriented record company when it began conducting talent searches on the island's campuses via its Golden Melody Contests. It (Continued on page 38)

U.K. Black Music Awards Gain Industry's Respect In 2nd Year

■ BY KWAKU

LONDON—Mica Paris, Dina Carroll, M-People, Jamiroquai, D-Influence, Apache Indian, and Shaggy were some of the winners at the second Black Music Awards (BMA) held at the Hippodrome club here in December. The BMA is the first awards ceremony dedicated to honoring black British music artists.

Compared to the skepticism shown at last year's awards, there was much more industry support this year. BBC Radio One, television, and cable broadcasters covered the event. Most of the winners were on hand to pick up their plaques, and they were joined by celebrities from the world of entertainment and sports. Those present included Sybil, Kym Mazelle, Maxi Priest, world boxing champion Chris Eubank, boxer

Frank Bruno, former Olympic javelin champion Tessa Saunderson, and "Britain's answer to Oprah Winfrey," TV presenter Chrystal Rose.

Shaggy, winner of the best international newcomer award for reggae, sang a medley of his hits, "Oh Carolina," "Big Up," and "Nice And Lovely." Paris, named best female R&B singer, said "Rubbish!" to those who think Britain doesn't have black

music talent.

"What can I say? I'm chuffed (delighted)," said a rather hesitant Jay Kay of Jamiroquai upon picking up the best R&B newcomer plaque. "Sort it out," he added, admonishing those record companies not giving enough support to black artists.

Pauline Henry performed a lively version of "Heaven," her hit with the band Chimes, after picking up the best

R&B video award for "Too Many People," her debut solo hit. The members of D-Influence, not expecting to win the best dance group award, took ages to get through the audience to receive their plaque.

Other winners included A&M artist Carroll (female dance singer), Island artist Don-e (male R&B singer), de-Construction/RCA artists M-People (R&B group), Go Discs/PolyGram artist Gabrielle (R&B newcomer), Iffy/London Records' General Levy (male reggae singer), Island artist Apache Indian's "Boom Shak-a-lak" (reggae video), and 10-year-old Shamyka Johnson (female reggae newcomer).

"We've got a multitude of black British talent and the record companies are making money out of them, but they're not getting the recognition," said Mark Anthony, a young black community worker in London's notorious inner-city area and the instigator of the BMAs. Disappointed that, except for Seal, he saw no other black winner at last year's Brit Awards, he vowed to do something about it. Despite having no music industry connections, he was able to organize the first BMA last year.

1993 Sales Up For German Publishers

■ BY WOLFGANG SPAHR

HAMBURG—After a flat year in 1992, the 450 music publishing companies that are members of the German Music Publishers' Assn. reported a gratifying increase in business in 1993.

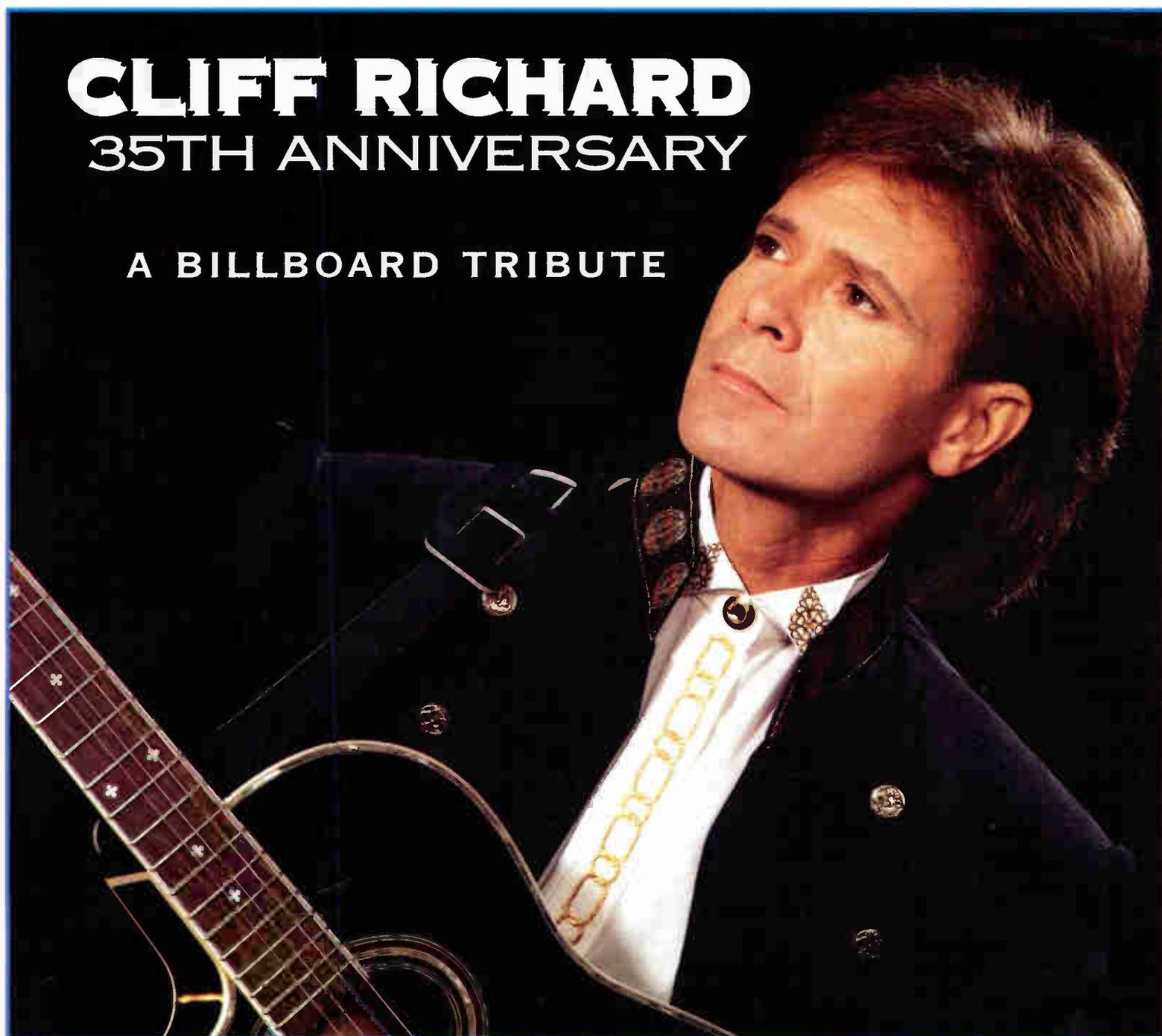
Sales volume for the previous year was about \$323 million, of which \$94 million came from sheet music alone.

The figures were reported by Dr. Hans-Henning Wittgen, managing director of the association in Bonn. The organization is still collecting its figures, but a double-digit increase in sales is expected to take 1993's total over the \$350 million mark.

The positive trend in sales in the music publishing business is a result of the growing demand for music. "There is an increase in private radio and television broadcasting stations attempting to project their image through their music programs," Wittgen said. "In addition to the all-prevailing pop music programs, these stations are also broadcasting more and more serious music. And this is only one aspect of the positive trend in the music publishing business."

The dangers to the business posed by the illegal photocopying and duplication of copyrighted sheet music have not yet been warded off, despite the prohibition of photocopying, Wittgen says. "Modern photocopying technology is fostering the increase in the number of pirated copies," he adds. "One serious consequence to be reckoned with is that publishing houses will be compelled to narrow the range of their repertoire, to the detriment of the consumer."

Figures used in this story are at conversion rates of \$1 = DM 1.70.



CLIFF RICHARD 35TH ANNIVERSARY

A BILLBOARD TRIBUTE

TO COINCIDE WITH OUR ANNUAL "BRITS AROUND THE WORLD" SPECIAL, BILLBOARD DIRECTS ITS ATTENTION TO THE REMARKABLE CLIFF RICHARD. THIS SALUTE WILL PROVIDE A LOOK BACK AND A LOOK FORWARD AT CLIFF RICHARD'S EXTRAORDINARY CAREER.

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

JOIN BILLBOARD IN CELEBRATING THIS TREMENDOUS TALENT!
PAT ROD JENNINGS: 44-71-323-6686

Sony Music Publishing Looks To Give N.Z. Songwriters A Break

■ BY GRAHAM REID

NEW ZEALAND—With a rapidly expanding roster of artists, the publishing division of Sony Music Entertainment Ltd. in New Zealand has emerged in the past 18 months as the largest domestic publisher in the country.

"This music business is multi-faceted these days," says Paul Ellis, A&R manager and general manager of the publishing division. "It's not just about making records and playing gigs."

A former rock journalist and manager of such artists as Shona

Laing and Fan Club, Ellis has extended Sony's interests into the local publishing area with the support of Sony New Zealand managing director Michael Glading. The domestic publishing division was set up two years ago by Glading with then-Sony employee Mike Chunn, a former member of Split Enz and now general manager at the Australasia Performing Rights Assn.

In recent months, representatives of APRA and the Australasian Mechanical Copyright Owners Society (AMCOS) have spoken at seminars around the country, educating musicians about publishing issues.

Ellis was formerly a consultant for Australian-based publishers Warner-Chappell and "knew there were talented songwriters here not getting the breaks. So we saw the opportunity of putting them through Sony, and hopefully giving them the opportunity of some success."

The list of signees to Sony's publishing division is growing steadily. It includes the Straw People, a local studio duo that has produced Moana & the Moa Hunters and the jazz-influenced Greg Johnson Set; singer/songwriter Andrew Fagan; Graeme Downes of the Verlaines; Guy Wishart; and a young rock band, the Holy Toledos, whose de-

but album for Sony, "Blood," will be released next year in a half-dozen territories, including Canada and the U.S.

"Domestically, it has been a building process," says Ellis, "and the Verlaines is one of our crowning jewels this year."

Downes and the Verlaines appear on the current "No Alternative" collection from Arista/BMG and another artist on

that album, Barbara Manning, covers a Verlaines song. The band has had a credible track record with college radio in the U.S.

But the biggest coup for Sony and its writers has been an exclusive deal to supply music for the New Zealand television soap opera "Shortland Street," which airs five nights a week in prime
(Continued on page 38)

Dance Labels In Germany, Japan Prepare For Future

BMG's Logical Move

■ BY DOMINIC PRIDE

LONDON—BMG has bought out the stake held by two of the three founders of Logic Records, the Frankfurt-based dance label that produced Snap! and broke Dr. Alban internationally.

Producers Luca Anzilotti and Michael Muenzing have sold their stake to BMG Ariola Munich, which already held a majority stake in the label, arguably the most successful of Germany's major-label dance imprints. BMG now owns an estimated 90% of the label, although neither Logic nor BMG was willing to confirm that.

The move leaves Matthias Martinsohn as sole managing director of the company. At last year's PopKomm festival, Martinsohn announced his intention to take Logic onto an international footing, planning offices in the U.S. and Japan to add to its London offices, which opened in 1991. Those plans still stand, says Martinsohn, but the company will look to the Japanese market only after the end of its deal with license partner Future Music.

A statement from Muenzing and Anzilotti said: "Due to the successes of the past few years, Logic has grown considerably. The consequences were increased administrative and financial tasks, which impeded our creative work."

Martinsohn says the split is an "amicable separation," and says he will continue to run the famous Omen club in Frankfurt with Muenzing and DJ/producer Sven Vaeth.

The Snap! name and catalog will move with Muenzing and Anzilotti to a new creative venture linked to BMG Ariola.

"In any case, we had to survive without Snap!" says Martinsohn, who cites Dance 2 Trance as one of many other acts with which they are working. Logic also played a part in building Haddaway as an artist.

Avex Trax Diversifies

■ BY STEVE McCLURE

TOKYO—Tokyo-based independent dance label Avex Trax is expanding to ensure its long-term future after Japan's current techno dance boom ends.

The Avex group already includes publishing, computer system design, and concert promotion operations. Its expansion plans include a disco/restaurant complex, a recording studio, and an "underground" record label, group chairman Tom Yoda said at a press conference here Dec. 15.

Two new group companies, Velfarre Corp. and Cutting Edge Inc., will oversee the group's restaurant/disco and underground label operations, respectively. "Avex's seven group companies form an integrated multimedia production group whose synergetic efforts will yield cultural software and infrastructure," the company said in a statement. Since its establishment in 1988, Avex's annual sales have risen from 100 million yen (\$780,000) to 7.3 billion yen (\$67.5 million) in the year ending August 1993. The company specializes in licensing foreign dance tracks—about 500 annually—but recently has begun to develop domestic dance-oriented acts such as TRF and m.c.A.T.

One of Avex's biggest success stories is its series of techno-oriented compilations marketed under a tie-in with Tokyo's popular Juliana's disco. Sales of each title in the series average 200,000 units.

Following the success of Avex Rave '93, a free dance marathon held at the Tokyo Dome Aug. 7, Avex decided to go into the disco business on its own. "Only a relatively few people go to discos in Japan," says Yoda. "The industry hasn't done enough to attract more customers. One reason is the lack of an entertainment infrastructure that is both well-located and has an attractive environment."

(Continued on page 38)

EMI Hosts International Media Event

Top artists from a variety of EMI labels took part in the second international media junket hosted by U.K.-based EMI Music International. The six-day promo tour began in Atlanta, with interviews and concerts by Blind Melon and Lenny Kravitz, and went to Chicago for Richard Marx interviews and a preview of his upcoming album. A Garth Brooks press conference and concert, and a playback of the new Frank Sinatra album hosted by producer Phil Ramone followed. The junket drew 25 journalists, from Australia, Argentina, Brazil, Japan, Mexico, New Zealand, Taiwan, and Venezuela. Shown, from left, are Scott Greer, manager of international artist development, Capitol Records; Vivian Gueler, international product manager, Virgin Records America; Kravitz; Virginia Irving, marketing manager, international, EMI Music; and Mario Ruiz, VP of marketing, international, EMI Music.



Garth Brooks socializes with Taiwanese journalists. Shown, from left, are Mark Ryan of ICRT Radio; An-Tin Lai of BCC Radio; Brooks; Caroline Chia, marketing manager of EMI Taiwan; Pang-I Pu of the newspaper Ming Sheng Bo; and Mark Cheng of the newspaper Liberty Times.



Producer Phil Ramone, left, is interviewed by Yaz Noya, a free-lance journalist from Japan.



Richard Marx mingles with journalists from Argentina. Shown in back row, from left, are Sergio Marche of Channel 11 TV; Leonardo Fernandez of Rock & Pop FM; Alejandro Cacciola of FM Hit Radio; Juan Simonelli, marketing director for EMI Odeon Argentina; Javier Febre of the newspaper Clarin; and Juan Alberto Badia of Channel 11 TV. In front, from left, are Marx and Carolina Glucksman of FM 100.



Michael Horrocks of Australia's Video Smash Hits, right, jokes around with Blind Melon lead vocalist Shannon Hoon.

NETHERLANDS TO GET COMMERCIAL RADIO

(Continued from page 33)

of the total market.

EMI Music Holland promotions coordinator Reinhold van Gerrisheim favors Happy RTL—an offshoot of RTL-4 TV—and Radio 538 over the rest of the Dutch field "because they play far more new records...It's a very exciting development because the stations will be reaching people in their cars and on

their mobile stereos.

Meanwhile, a local lobbying group for Dutch-produced product, the Conamus Foundation (funded partly by Dutch rights body BUMA/STEMRA), is backing two outsiders, Radio Northsea International and Holland FM, because of their high domestic content.

HITS OF THE WORLD



JAPAN		(Music Labo) 1/10/94
THIS WEEK	LAST WEEK	SINGLES
1	2	ROMANCENO KAMISAMA KOUMI HIROSE VICTOR
2	1	TRUE LOVE FUMIYA FUJII PONY CANYON
3	4	ANATAKA MITSUMATERU MAKI OGURO B-GRAM/POLYDOR
4	5	IMAWO DAKISHIMETE NOA FUN HOUSE/MYCAL HUMMING BIRD
5	8	SOBANI IRUYO NOBUTERU MAEDA SONY
6	6	TRY BOY, TRY GIRL NOBUTERU MAEDA SONY
7	7	EIENWO AZUKETEKURE DEEN B-GRAM
8	10	CHRISTMAS LOVE SOUTHERN ALL STARS TAISHITA/VICTOR
9	NEW	GET ALONG TOGETHER AIWO OKURITAIKARA YASUHIRO YAMANE PANAM/NIPPON CROWN
10	3	VENUS MAYOIGONO MIRAI KOJO KIKKAWA EAST WORLD/TOSHIBA EMI
ALBUMS		
1	1	DREAMS COME TRUE MAGIC EPIC/SONY
2	NEW	PRINCESS PRINCESS MAJESTIC SONY
3	NEW	TATSURO YAMASHITA SEASON'S GREETINGS MOON/EASTWEST JAPAN
4	2	ERI HIRAMATSU HITOYO HITOYONI YUMEMICORO PONY CANYON
5	4	YUMI MATSUTOYA U-MIZ EXPRESS/TOSHIBA EMI
6	3	T BOLAN LOOZ ZAIN
7	NEW	TETSURO ODA SONGS REZOME/BMG ROOMS
8	5	HIDEAKI TOKUNAGA NOSTALGIA APOLLON
9	10	KOUMI HIROSE SUCCESS STORY VICTOR
10	8	ORIGINAL LOVE SUNNY SIDE OF ORIGINAL LOVE EAST WORLD/TOSHIBA EMI

CANADA		(The Record) 1/3/94
THIS WEEK	LAST WEEK	SINGLES
1	1	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA/SONY
2	2	THE POWER OF LOVE CELINE DION EPIC/SONY
3	3	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD
4	6	TIME AND CHANGE COLOR ME BADD GIANT/WEA
5	5	JUST KICKIN' IT XSCAPE EPIC/SONY
6	7	ALL FOR LOVE ADAMS/STEWART/STING A&M/PGD
7	4	SHOOP SALT-N-PEPA NEXT PLATEAU/PLG
8	8	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER BROS./WEA
9	9	INSANE IN THE BRAIN CYPRESS HILL QUALITY
10	12	STAY U2 ISLAND/PGD
11	11	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
12	13	JURASSIC PARK "WEIRD AL" YANKOVIC ATTIC/SCOTTI BROS.
13	15	IF JANET JACKSON VIRGIN/CEMA
14	16	YOU GOT ME FLOATIN' P.M. DAWN ISLAND/PLG
15	17	HERO MARIAH CAREY COLUMBIA/SONY
16	10	DREAMS GABRIELLE POLYDOR/PLG
17	NEW	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD
18	18	I BELIEVE BON JOVI MERCURY/PGD
19	19	THE RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
20	14	ANNIVERSARY TONY TONI TONE MERCURY/PGD
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
2	4	CELINE DION THE COLOUR OF LOVE EPIC/SONY
3	2	MEAT LOAF BAT OUT OF HELL II MCA/UNI
4	3	GUNS N' ROSES THE SPAGHETTI... GEFEN/UNI
5	5	PEARL JAM VS. EPIC/SONY
6	6	VARIOUS ARTISTS DANCE MIX '93 QUALITY
7	7	FRANK SINATRA DUETS CAPITOL/CEMA
8	8	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
9	9	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI
10	10	MICHAEL BOLTON THE ONE THING COLUMBIA/SONY
11	14	PHIL COLLINS BOTH SIDES ATLANTIC/WEA
12	12	ELTON JOHN DUETS MCA/UNI
13	11	BLIND MELON BLIND MELON CAPITOL/CEMA
14	16	JANET JACKSON JANET. VIRGIN/CEMA
15	13	SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY NETWORK/CEMA
16	15	ACE OF BASE THE SIGN ARISTA/BMG
17	18	NIRVANA IN UTERO DGC/UNI
18	17	SNOOPY DOGGY DOGG DOGGYSTYLE INTERSCOPE/WEA
19	REN	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
20	NEW	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA

GERMANY		(Der Musikmarkt) 1/4/94
THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
2	2	THE SIGN ACE OF BASE METRONOME
3	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	3	GO WEST PET SHOP BOYS EMI
5	5	U GOT TO LET THE MUSIC CAPELLA ZYX
6	6	ALLES NUR GEKLAUT PRINZEN ARIOLA
7	8	CRYIN' AEROSMITH GEFEN
8	15	ANYTHING CULTURE BEAT SONY
9	20	SLAVE TO THE MUSIC TWENTY 4 SEVEN ZYX
10	9	WIR ZWEI ALLEIN DAVID HASSELHOFF ARIOLA
11	17	SCHREI NACH LIEBE ARZTE METRONOME
12	7	LIVING ON MY OWN FREDDIE MERCURY EMI
13	10	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/AROLA
14	14	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE INTERCORD
15	NEW	UNSER LIED CINEMATIC FEAT. RUHMANN ARIOLA
16	13	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT INTERCORD
17	19	ANYTIME AND ANYWHERE STEPHAN MASSIMO ELECTROLA
18	11	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
19	12	PIECE OF MY HEART INTERMISSION INTERCORD
20	16	MAXIMUM OVERDRIVE 2 UNLIMITED ZYX
ALBUMS		
1	1	PHIL COLLINS BOTH SIDES WEA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	4	PRINZEN ALLES NUR GEKLAUT ARIOLA
5	5	PETER MAFFAY TABALUA UND LILLI ARIOLA
6	9	ACE OF BASE HAPPY NATION METRONOME
7	10	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
8	6	PET SHOP BOYS VERY EMI
9	NEW	MEAT LOAF THE VERY BEST OF MEAT LOAF SONY
10	7	GUNS N' ROSES THE SPAGHETTI... GEFEN
11	12	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN
12	11	ELTON JOHN DUETS ROCKET
13	14	SEILTANZERTRAU PUR INTERCORD
14	17	AEROSMITH GET A GRIP GEFEN
15	15	MEAT LOAF BAT OUT OF HELL EPIC
16	13	DOMINGO/ROSS/CARRERAS CHRISTMAS IN VIENNA SONY
17	16	CHRIS REA EXPRESSO LOGIC INTERSCOPE
18	19	RIVER OF DREAMS BILLY JOEL COLUMBIA
19	18	4 NON BLONDES BIGGER, BETTER... INTERSCOPE
20	NEW	ENIGMA THE CROSS OF CHANGES VIRGIN

ITALY		(Musica e Dischi) 12/27/93
THIS WEEK	LAST WEEK	SINGLES
1	1	PENSO POSITIVO JOVANOTTI POLYGRAM
2	2	COME MAI 883 F.R.I.
3	3	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
4	4	YOUR LOVE FARGETTA DBM MOVEMENT
5	6	BROTHERS IN THE SPACE ALADINO TIME/ITALIAN STYLE
6	9	ETERNITY DATURA TRANCE
7	5	STAY (FARAWAY, SO CLOSE) U2 ISLAND
8	8	PLEASE FORGIVE ME BRYAN ADAMS A&M
9	10	LA PASTILLA DEL FUEGO MORATTO EXPANDED/DGC
10	7	WHAT'S UP D.J. MIKO HOT LINE
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	REMIXES FREDDIE MERCURY PARLOPHONE
3	3	NAPOLI, DUE PUNTI & A CAPO RENZO ARBORE E L'ORCHESTRA ITALIANA FONIT CETRA
4	5	ELTON JOHN DUETS ROCKET/POLYGRAM
5	4	PHIL COLLINS BOTH SIDES WEA
6	NEW	VARIOUS MIXING IN ACTION EMI
7	8	LUCIO DALLA HENNA PRESSING
8	7	883 NORD SUD OVEST EST F.R.I.
9	6	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
10	10	FRANK SINATRA DUETS CAPITOL

AUSTRALIA		(Australian Record Industry Assn.) 1/9/94
THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
2	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
3	3	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG
4	5	SHOOP SALT-N-PEPA POLYDOR/POLYGRAM
5	NEW	ALL FOR LOVE ADAMS/STEWART/STING POLYDOR/POLYGRAM
6	6	THE WEIGHT JIMMY BARNES & THE BADLOVES MUSHROOM/FESTIVAL
7	8	CREEP RADIOHEAD EMI
8	7	GOT TO GET IT CULTURE BEAT COLUMBIA
9	12	MOVING ON UP M-PEOPLE BMG
10	10	HERO MARIAH CAREY COLUMBIA
11	4	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE LIBERATION FESTIVAL
12	11	NO RAIN BLIND MELON EMI
13	15	SOMEONE DANCE WITH ME DJ BOBO POSSUM/BMG
14	14	WHAT IS LOVE HADDAWAY BMG
15	9	DREAMS GABRIELLE POLYDOR/POLYGRAM
16	16	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
17	NEW	LET'S GET IT ON/DU YOU WANNA DANCE PETER ANDRE MELODIAN/FESTIVAL
18	NEW	ROCK AND ROLL DREAMS COME THROUGH MEAT LOAF VIRGIN
19	NEW	GIVE IT UP CUT 'N' MOVE EMI
20	13	LEMON U2 ISLAND
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	JIMMY BARNES FLESH & BLOOD MUSHROOM/FESTIVAL
3	3	MICHAEL CRAWFORD A TOUCH OF... WARNER
4	8	MARIAH CAREY MUSIC BOX COLUMBIA
5	4	FRANK SINATRA DUETS EMI
6	9	THE BLACK SORROWS THE CHOSEN ONES COLUMBIA
7	5	JOHN FARNHAM THEN AGAIN... RCA
8	6	BILLY JOEL RIVER OF DREAMS COLUMBIA
9	10	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	17	ROLLING STONES JUMP BACK '71-'93 VIRGIN/EMI
11	7	GUNS N' ROSES THE SPAGHETTI... GEFEN
12	14	BEATLES 1962-1966 EMI
13	12	PEARL JAM VS. EPIC
14	13	U2 ZOOROPA ISLAND
15	15	BEATLES 1967-1970 EMI
16	NEW	THE SEEKERS 25 YEAR REUNION... EMI
17	11	MADONNA THE IMMACULATE... WARNER
18	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA
19	20	MICHAEL JACKSON DANGEROUS EPIC/SONY
20	NEW	TOM PETTY/HEARTBREAKERS GREATEST... MCA

GERMANY		(Der Musikmarkt) 1/4/94
THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
2	2	THE SIGN ACE OF BASE METRONOME
3	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
4	3	GO WEST PET SHOP BOYS EMI
5	5	U GOT TO LET THE MUSIC CAPELLA ZYX
6	6	ALLES NUR GEKLAUT PRINZEN ARIOLA
7	8	CRYIN' AEROSMITH GEFEN
8	15	ANYTHING CULTURE BEAT SONY
9	20	SLAVE TO THE MUSIC TWENTY 4 SEVEN ZYX
10	9	WIR ZWEI ALLEIN DAVID HASSELHOFF ARIOLA
11	17	SCHREI NACH LIEBE ARZTE METRONOME
12	7	LIVING ON MY OWN FREDDIE MERCURY EMI
13	10	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/AROLA
14	14	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE INTERCORD
15	NEW	UNSER LIED CINEMATIC FEAT. RUHMANN ARIOLA
16	13	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT INTERCORD
17	19	ANYTIME AND ANYWHERE STEPHAN MASSIMO ELECTROLA
18	11	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
19	12	PIECE OF MY HEART INTERMISSION INTERCORD
20	16	MAXIMUM OVERDRIVE 2 UNLIMITED ZYX
ALBUMS		
1	1	PHIL COLLINS BOTH SIDES WEA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	4	PRINZEN ALLES NUR GEKLAUT ARIOLA
5	5	PETER MAFFAY TABALUA UND LILLI ARIOLA
6	9	ACE OF BASE HAPPY NATION METRONOME
7	10	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
8	6	PET SHOP BOYS VERY EMI
9	NEW	MEAT LOAF THE VERY BEST OF MEAT LOAF SONY
10	7	GUNS N' ROSES THE SPAGHETTI... GEFEN
11	12	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN
12	11	ELTON JOHN DUETS ROCKET
13	14	SEILTANZERTRAU PUR INTERCORD
14	17	AEROSMITH GET A GRIP GEFEN
15	15	MEAT LOAF BAT OUT OF HELL EPIC
16	13	DOMINGO/ROSS/CARRERAS CHRISTMAS IN VIENNA SONY
17	16	CHRIS REA EXPRESSO LOGIC INTERSCOPE
18	19	RIVER OF DREAMS BILLY JOEL COLUMBIA
19	18	4 NON BLONDES BIGGER, BETTER... INTERSCOPE
20	NEW	ENIGMA THE CROSS OF CHANGES VIRGIN

SPAIN		(TVE/AFYVE) 12/25/93
THIS WEEK	LAST WEEK	SINGLES
1	1	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
2	5	TE INFORMO SANDALO ARIOLA
3	4	DUM DA DUM MELODIE MC VIRGIN
4	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/AROLA
5	2	MAXIMUM OVERDRIVE 2 UNLIMITED BLANCO Y NEGRO
6	7	GOT TO GET IT CULTURE BEAT SONY
7	NEW	LOV 4 LOV ROBIN S. GINGER MUSIC
8	NEW	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WARNER
9	6	TODAVIA O.B.K. BLANCO Y NEGRO
10	NEW	A BRIGHTER DAY S.SECCHI TALEESA GINGER MUSIC
ALBUMS		
1	1	CORO MONJES MONASTERIO DE SELOS CANTOS GREGORIANOS EMO/DEON
2	3	GLORIA ESTEFAN MI TIERRA EPIC
3	4	FRANK SINATRA DUETS HISPANOX
4	5	BEATLES 1962-1966 EMI
5	6	BEATLES 1967-1970 EMI
6	7	ELTON JOHN DUETS POLYGRAM
7	8	SERGIO DALLA SOLO PARA 11 HORUS
8	NEW	UB40 PROMISES & LIES VIRGIN
9	10	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
10	NEW	PHIL COLLINS BOTH SIDES WARNER

NEW ZEALAND		(RIANZ) 12/22/93
THIS WEEK	LAST WEEK	SINGLES
1	1	IT KEEP RAININ' BITTY McLEAN FESTIVAL
2	2	HERO MARIAH CAREY SONY
3	4	ALL THAT SHE WANTS ACE OF BASE BMG
4	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
5	5	SWEAT (A LA LA LA LONG) INNER CIRCLE WARNER
6	NEW	ROCK AND ROLL DREAMS COME THROUGH MEAT LOAF VIRGIN
7	7	WHY DO FOOLS FALL IN LOVE THEORY SONY
8	8	PLEASE FORGIVE ME BRYAN ADAMS A&M
9	9	BREATHE AGAIN TONI BRAXTON BMG
10	6	LEMON U2 ISLAND
ALBUMS		
1	2	BRYAN ADAMS SO FAR SO GOOD A&M
2	1	JOHN McDERMOTT DANNY BOY EMI
3	3	FRANK SINATRA DUETS EMI
4	7	THE ROLLING STONES JUMP BACK '71-'93 VIRGIN
5	4	CROWDED HOUSE TOGETHER ALONE EMI
6	NEW	TOM PETTY/HEARTBREAKERS GREATEST... MCA
7	5	MEAT LOAF BAT OUT OF HELL II VIRGIN
8	10	MICHAEL JACKSON DANGEROUS SONY
9	NEW	MARIAH CAREY MUSIC BOX SONY
10	8	GUNS N' ROSES THE SPAGHETTI... GEFEN

GERMANY		(Der Musikmarkt) 1/4/94
THIS WEEK	LAST WEEK	SINGLES
1	3	TWIST & SHOUT CHAKA DEMUS & PIERS MANGO
2	2	BABE TAKE THAT RCA
3	1	MR LOBBY MR LOBBY DESTINY MUSIC
4	5	IT'S ALRIGHT EAST 17 LONDON
5	6	THE PERFECT YEAR DINA CARROLL A&M
6	4	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
7	10	COME BABY COME K7 TOMMY BOY/BIG LIFE
8	7	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
9	8	BAT OUT OF HELL MEAT LOAF EPIC
10	NEW	THINGS CAN ONLY GET BETTER D-REAM FLUX MAGNET
11	11	PLEASE FORGIVE ME BRYAN ADAMS A&M
12	17	AGAIN JANET JACKSON VIRGIN
13	12	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
14	15	HERO MARIAH CAREY COLUMBIA
15	16	I MISS YOU HADDAWAY LOGIC/ARISTA
16	20	FEELIN' ALRIGHT EYD MCA
17	19	DON'T LOOK ANY FURTHER M PEOPLE deCONSTRUCTION
18	22	FAMILY AFFAIR SHABBA RANKS POLYDOR
19	18	DAUGHTER PEARL JAM EPIC
20	13	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ZTT
21	9	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET/PHONOGRAM
22	NEW	BLOW YOUR WHISTLE DJ DUKE THE
23	NEW	COLD COLD HEART WET WET WET PRECIOUS ORG.
24	28	WALKING ON AIR BAD BOYS INC A&M
25	26	I'M THE LEADER OF THE GANG HULK HOGAN WITH GREEN JELLY ARISTA
26	24	I WOULDN'T NORMALLY DO THIS KIND OF THING PET SHOP BOYS PARLOPHONE
27	23	THAT'S HOW I'M LIVIN' ICE-T VIRGIN
28	29	STAY (FARAWAY, SO CLOSE) I'VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
29	14	YOUR LOVE DIANA ROSS EMI
30	27	LONG TRAIN RUNNIN' (SURE IS PURE REMIX) THE DOOBIE BROTHERS WARNER
31	25	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
32	31	I AIN'T GOIN' OUT LIKE THAT CYPRESS HILL COLUMBIA
33	NEW	TOWER OF STRENGTH THE MISSION VERTIGO
34	NEW	MY HOUSE TERRORVISION TOTAL VEGAS
35	30	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
36	34	BIG TIME SENSUALITY BJORK ONE LITTLE INDIAN
37	40	GOT TO GET IT CULTURE BEAT EPIC
38	NEW	TIME OF OUR LIVES ALISON LIMERICK ARISTA
39	NEW	WHOOPI! (THERE IT IS) TAG TEAM CLUB TOOLS
40	NEW	Y.M.C.A. '93 REMIX VILLAGE PEOPLE deCONSTRUCTION

U.K.		(CIN/compiled by Gallup) 1/8/94
THIS WEEK	LAST WEEK	ALBUMS
1	3	TAKE THAT EVERYTHING CHANGES RCA
2	5	DINA CARROLL SO CLOSE A&M
3	4	BRYAN ADAMS SO FAR SO GOOD A&M
4	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	10	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION
6	1	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
7	11	MARIAH CAREY MUSIC BOX COLUMBIA
8	14	BJORK DEBUT ONE LITTLE INDIAN
9	9	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
10	8	PHIL COLLINS BOTH SIDES VIRGIN
11	7	MICHAEL BOLTON THE ONE THING COLUMBIA
12	6	ELTON JOHN DUETS ROCKET/PHONOGRAM
13	24	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
14	13	UB40 PROMISES & LIES DEP INTERNATIONAL
15	28	MEAT LOAF BAT OUT OF HELL EPIC
16	17	LISA STANSFIELD SO NATURAL ARISTA
17	39	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
18	34	EAST 17 WALTHAMSTOW LONDON
19	21	PET SHOP BOYS VERY PARLOPHONE
20	26	SOUL II SOUL VOLUME IV THE CLASSIC SINGLES '88-'93 VIRGIN
21	30	PRINCE THE HITS 2 PAISLEY PARK
22</		

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 1/8/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	6	THE SIGN ACE OF BASE MEGA
4	5	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
5	4	GO WEST PET SHOP BOYS PARLOPHONE
6	NEW	BABE TAKE THAT RCA
7	13	CRYIN' AEROSMITH GEFFEN
8	9	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
9	8	MR BLOBBY MR BLOBBY DESTINY
10	3	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
11	10	STAY/VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA & BONO ISLAND
12	7	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE
13	11	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
14	12	GOT TO GET IT CULTURE BEAT DANCE POOL
15	14	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
16	15	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
17	NEW	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
18	NEW	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO
19	NEW	WILD WORLD MR BIG COCONUT
20	NEW	I MISS YOU HADDADAWAY COCONUT
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	PHIL COLLINS BOTH SIDES VIRGIN
3	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
4	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	5	ELTON JOHN DUETS ROCKET
6	7	FRANK SINATRA DUETS CAPITOL
7	6	PET SHOP BOYS VERY PARLOPHONE
8	13	TAKE THAT EVERYTHING CHANGES RCA
9	11	DIE PRINZEN ALLES NUR GEKLAUT HANSA
10	10	MARIAH CAREY MUSIC BOX COLUMBIA
11	8	MICHAEL BOLTON THE ONE THING COLUMBIA
12	NEW	THE BEATLES 1962-1966 APPLE
13	9	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
14	NEW	DOMINGO, ROSS, CARRERAS CHRISTMAS IN VIENNA SONY
15	12	BILLY JOEL RIVER OF DREAMS COLUMBIA
16	16	THE BEATLES 1967-1970 APPLE
17	NEW	ROLLING STONES JUMP BACK '71-'93 VIRGIN
18	18	UB40 PROMISES AND LIES DEF INTERNATIONAL
19	NEW	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
20	14	LISA STANSFIELD SO NATURAL ARISTA

SWEDEN (GLF) 12/24/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ALL FOR LOVE ADAMS/STEWART/STING A&M
2	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	2	IN COMMAND ROB 'N' RAZ TELEGRAM
5	4	THE SIGN ACE OF BASE MEGA
6	7	VART TOG DEN SOTA LILA FLICKAN JUST D TELEGRAM
7	NEW	TOMTEN E' FULL RONNY & RAGGE ALPHA
8	6	CRYIN' AEROSMITH GEFFEN
9	5	TRUST ME PANDORA PANDORA
10	NEW	COME ON AND DO IT PANDORA PANDORA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	3	MAGNUS UGGLA ALLA FAR PASAR COLUMBIA
3	2	CHRISTER SJOGREN ANDLIGA SANGER VOL. 2 NMG
4	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
5	9	ACE OF BASE HAPPY NATION U.S. VERSION MEGA
6	6	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
7	5	PHIL COLLINS BOTH SIDES WEA
8	NEW	BJORK DEBUT MOTHER
9	7	JUST D TRE AMIGOS TELEGRAM
10	NEW	MARIAH CAREY MUSIC BOX COLUMBIA

BELGIUM (IFPI Belgium/SABAM) 12/17/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	4	I'LL ALWAYS BE THERE ROCH VOISINE RCA
4	3	ZEVEN REGENBOGEN DANA WINNER ASSEKREM
5	6	FORMIDABELE KERSTMIS XAVIER DE BAERE EMI
6	5	N HEEL KLEIN VUUR PAUL SEVERS TELSTAR
7	8	U GOT 2 LET THE MUSIC CAPELLA RED BULLET
8	7	NA NA NA CO CULTURE AMC
9	NEW	STAY/VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA & BONO ISLAND
10	NEW	HELEMAAL ALLEN ISABELLE A INDISC
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	5	DOMINGO ROSS CARRERAS CHRISTMAS IN VIENNA SONY
3	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
4	6	THE ROLLING STONES JUMP BACK '71-'93 VIRGIN
5	2	DANA WINNER REGENBOGEN ASSEKREM
6	3	PHIL COLLINS BOTH SIDES WEA INTERNATIONAL
7	7	ADAMO COMME TOUJOURS EMI
8	8	HELMUT LOTTI MEMORIES RCA
9	9	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	NEW	ROCH VOISINE I'LL ALWAYS BE THERE RCA

IRELAND (IFPI Ireland) 12/30/93

THIS WEEK	LAST WEEK	SINGLES
1	1	BABE TAKE THAT RCA
2	4	IT'S ALRIGHT EAST 17 LONDON
3	2	STAY (FARAWAY, SO CLOSE) U2 ISLAND
4	NEW	DAUGHTER PEARL JAM EPC
5	8	THE PERFECT YEAR DINA CARROLL A&M
6	3	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
7	6	PLEASE FORGIVE ME BRYAN ADAMS A&M
8	10	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
9	7	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
10	NEW	TWIST AND SHOUT CHAKA DEMUS & PLIERS MANGO
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	CHRISTY MOORE KING PUCK COLUMBIA
3	3	BETTE MIDLER EXPERIENCE THE DIVINE ATLANTIC/EAST WEST
4	NEW	DINA CARROLL SO CLOSE A&M
5	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC '26 EMI/VIRGIN/POLYGRAM
6	7	GARTH BROOKS IN PIECES LIBERTY
7	4	FINBAR RIGHT A TRIBUTE TO JOHN MCCORMICK COLUMBIA
8	8	VARIOUS BEST OF DANCE '93 TELSTAR
9	10	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
10	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA

FINLAND (Seura/IFPI Finland) 12/22/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE/ FINNLEVY
2	1	THE SIGN ACE OF BASE MEGA
3	2	U GOT 2 LET THE MUSIC CAPELLA K-TEL
4	8	I MISS YOU HADDADAWAY COCONUT
5	NEW	FINAL COUNTDOWN TFL K-TEL
6	6	LET THIS FEELING SIMONE ANGEL A&M
7	NEW	TEXAS COWBOYS GRID deCONSTRUCTION
8	5	WELCOME TO THE PLEASUREDOME FRANKIE GOES TO HOLLYWOOD ZTT/WARNER
9	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
10	NEW	(BABY) SA OOT MUN POP NEON 2 COLUMBIA
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	6	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
3	2	ERI ESITTAJIA HITTIBUUMI 2 EMI
4	3	NELJA RUUSUA POP-USKONTO EMI
5	NEW	ERI ESITTAJIA TECHNO & DANCE V K-TEL
6	4	LENINGRAD COWBOYS & THE ALEXANDROV RED ARMY ENSEMBLE TOTAL BALALAIKA SHOW HELSINKI CONCERT PLUTONIUM/JOHANNA
7	5	PET SHOP BOYS VERY EMI
8	9	D.J. BOBO DANCE WITH ME PITCH CONTROL
9	NEW	ERI ESITTAJIA SARKYNYT SYDAN FINNLEVY
10	7	PHIL COLLINS BOTH SIDES WEA

PORTUGAL (Portugal/AFP) 12/29/93

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NO. 1 COLUMBIA
2	2	BRYAN ADAMS SO FAR SO GOOD A&M
3	3	VITORINO AS MAIS BONITAS EMI
4	NEW	LUIS REPRESAS REPRESAS EMI
5	4	VARIOUS TOP STAR 93-94 VIDISCO
6	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA
7	9	ONDA CHOC ELE E D REI COLUMBIA
8	NEW	FRANK SINATRA DUETS CAPITOL
9	5	VARIOUS LOVE CLASSICS 2 EMI
10	7	VARIOUS HIT PARADE POLYDOR

ARGENTINA (C.A.P.I.F.) 12/24/93

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	VARIOUS LO MEJOR DE LA 100 EMI
2	NEW	XUXA TODOS SUS EXITOS BMG
3	10	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFFEN
4	6	PAUL McCARTNEY PAUL IS LIVE EMI
5	4	RICARDO MONTANER EXITOS Y ALGO MAS BMG
6	2	CARLITOS JIMENEZ BUSCAVIDA POLYGRAM
7	3	LUIG MIGUEL ARIES WARNER
8	NEW	VARIOUS HORIZONTE III SONY
9	NEW	SANDRO CON GUSTO A MUJER SONY
10	NEW	VARIOUS POWERPLAY POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: Dan Tshanda is the 28-year-old producer primarily responsible for the success of Mpantsula Jive (Global Pulse, Jan. 8), the township dance rhythm that has become South Africa's hottest pop sound of the '90s. Tshanda's success story began in 1986 when his first band, the Flying Sounds, was signed by Gallo, renamed itself Splash and released an album called "Peacock." It went double platinum (100,000 copies) and a string of similar hits ensued. As well as guiding his own group, Tshanda also made a solo star out of Splash's backing vocalist, Patricia Majalisa, who quickly became a darling of the township fans. With the 1989 release of Splash's album "Tshokotshoko," the first to be wholly produced by Tshanda, his career went into overdrive. He produced a stunning debut for the Dalom Kids, three women who had also been backing vocalists for Splash. Titled "Mbalembale" (Gallo), it sold 300,000 copies, making it one of the 10 best-selling South African albums of all time. The latest addition to Tshanda's stable has, again, emerged from the Splash line-up. It is Matshikos, a group that includes two key members of Splash, moonlighting from their day jobs. Having achieved massive sales with albums by acts that are little more than permutations of his own band, Tshanda's commercial acumen is plain to see. But he also harbors serious artistic aspirations as a producer. Last year, he took part in the Real World Recording Week hosted in England by Peter Gabriel, and his ultimate ambition is to hone a new Soweto pop that will be accessible to the world.

ARTHUR GOLDSTUCK

FRANCE: A cross between Harry Connick Jr. and the French big band singers of the immediate post-war period, singer/songwriter Dany Brillant has reinvented the music of the swing era and reached thousands of young fans who were previously more familiar with the sounds of techno. Brillant says his inspiration comes not only from jazz artists of the 1930s, such as Cab Calloway, Jimmie Lunceford, and Fletcher Henderson, but also from veteran French singer-songwriter Charles Trenet, who "introduced swing rhythms into the French 'chanson' and paved the way for rock'n'roll." Brillant's debut album, "C'est Ca Qui Est Bon" (That's What's Good), has sold more than 250,000 copies and is still on the chart, while sales of his single "Suzette" have passed the 150,000 mark. For his second album, "C'est Toi" (It's You), Brillant performs in a big band setting. It was recorded in the Studio de Grande Armeéin Paris with a 40-piece orchestra. Warner chief Philippe Laco first saw Brillant's "left field" potential in 1991, when the artist was virtually unknown. According to Laco, "The success of Brillant shows that the French public will respond to artists whose work is outside the current trends when the repertoire and performance are of a high quality."

PHILLIPE CROCCQ

GERMANY: Award-winning five-piece indie band Arts & Decay has embraced an intriguing variety of musical traditions in its eight-year history. The group's debut album, "Trail Of Tears," released in 1988, was rooted in the psychedelic tradition and included the cult anthem "Mescal." That was followed in 1989 by "Stone Talk," an album that forged a powerful alliance between Gothic rock and techno, and yielded the underground disco smash "Hit Squad." Then on "Razorblade," (1991) the techno sounds were abandoned and elements of folk and blues introduced instead. Now comes "Shadowjesus" (Focus/BSC), a concept album boasting 19 songs that trace the development of the human mind from the energetic innocence of the newborn child to the ultimate exhaustion of death. A heady combination of progressive, Gothic, and folk-rock influences, the album has won praise from critics and was listed on the Rough Trade top 10 and Zillo indie sales charts. The striking sleeve artwork, depicting a naked old man covered by naked babies arranged in the shape of a cross, won MAX magazine's award for best cover of 1993. The current single is a rerecorded version of "Mescal." After six full-scale tours and numerous festival appearances in this country, Arts & Decay is scheduled to undertake a 10-date, club tour of the U.S., kicking off in Boston, March 3.

ELLIE WEINERT

SPAIN/CANARY ISLANDS: Folklore music is alive and well in Spain, and if you doubt it ask Argentine 1978 World Cup soccer hero Jorge Valdano. He is one of the performers on "Canario," the 38th album by Los Sabandenos, the 25-year-old, 27-piece group from Spain's Canary Islands off the coast of West Africa. (Valdano is now coach of the top Canary Islands soccer team, Tenerife.) Also featured on the album, which sold 50,000 copies within 15 days of its release, is Canary Islands-born Alfredo Kraus, Spain's third tenor (after Placido Domingo and José Carreras). According to those involved, it is the group's essentially amateur status that has made Los Sabandenos such a lively and long-lasting affair. All the performers have day jobs, and among the five original members still with the group is Elfidio Alonso, mayor of La Laguna, the second largest town in Tenerife. After the first of two sold-out concerts in Madrid, the band was given a special award by Spain's performing rights society, SGAE, for its services to Spanish music. The award was presented by Teddy Bautista, VP of SGAE and himself a "canario."

HOWELL LLEWELLYN



If They Move, They're Real! Richard Branson may have made it into London's famous waxworks exhibition, Madame Tussaud's, but some of these execs will have to wait a little longer. A definitely-for-real IFPI board chairman David Fine, far right, welcomed international label executives to a pre-Christmas party there, featuring IFPI's in-house band. Shown, from left, are Warner Music Europe president Manfred Zumkeller; Ken Cooper, Warner Music executive VP, finance; attorney Richard Slowe; PolyGram CFO Jan Cook; and Fine.



Sony Music Europe president Paul Russell, left, gets in the Christmas spirit with IFPI's David Fine.



IFPI legal adviser Funkazi Koroye-Crooks, center, and soccer player husband Garth Crooks, right, share a morsel with David Fine.

TAIWAN'S ROCK ACQUIRES SYNCO HOLDINGS

(Continued from page 33)

signed the winners with flat-fee contracts and produced their albums. Synco's recordings, relying on the electronics expertise of its parent Shinlee Corp. (the local branch of Sony), marked a great leap in local production quality.

Synco's music sparked the "syaayuan minge," or campus rock, movement among students. Prior to 1976, the Taiwan music industry was characterized by low-quality recordings featuring lyrics, melodies, and rhythms of limited relevance to youth who preferred Western music.

Rock Record & Tapes' top executives—CEO Sam Duann, Jonathan Lee, head of the Mandarin pop division as well as a recording artist himself, and Sunny Lin, head of international repertoire—all began their music careers during the "syaayuan minge" movement. Rock intends to reissue these newly acquired Mandarin classics in digitally remastered form as new releases, either as originally recorded or in new compilations.

"For us, [the purchase] was not just a matter of price or other standard business considerations," says Lin. "We have a deep feeling for this music because we were in the front lines [back in 1976]... We are thinking of

bringing back the Golden Melody Awards, and it might even be possible to have a second campus rock movement."

Nostalgia aside, this move is seen by local industry observers as consistent with Rock's course in the '90s. Unlike many other local record companies, Rock has warded off the advances of international licensors such as EMI, BMG, and Pony Canyon, which are believed to have been interested in joint ventures to get a foothold in the Mandarin pop scene. Instead, Rock is attempting to position itself as a wholly owned Taiwanese music company with a strong leadership role in pan-Chinese markets.

By the mid-'80s, Synco had fallen behind the rest of the Taiwan music industry and was overtaken by the higher quality and greater relevance of recordings by current giants UFO and Rock, both of which were launched in the early '80s. Synco is thought to have lost money throughout the latter part of that decade.

The Synco name has been retained by local corporate parent Shinlee in case it decides to venture again into the music industry during the next two years.

SONY HOPES TO BOOST N.Z. SONGWRITERS

(Continued from page 35)

time and also is shown in the U.K.

"It wasn't a popular thing [to obtain such exclusivity]," says Ellis, "but it was done on a business performance level and not to cut people out. It's business and done for the benefit of our writers and I can't apologize for that. Unfortunately, that [criticism] shows the naivete of New Zealanders; it's tunnel vision here.

"But I can say to Andrew Fagan, 'Sign to Sony Music and we'll not only look after your back catalog and new

album, but as pocket money, I can get your music on "Shortland Street." You will be assured of an income and as a writer, you should have that assurance, and here's one vehicle."

"It also means that I can stand up at MIDEM in Cannes and introduce these songwriters into the international forum," says Ellis. "This business is about getting your music before as many people as possible and hoping that timing and luck are on your side."

Select Rules Quebec's Francophone Scene Roch Voisine's Success Spearheads Label's Expansion

BY LARRY LeBLANC

TORONTO—While foreign-controlled multinationals control Canada's domestic sales, Select Distribution of Quebec, handling an estimated 60% of the province's French product, dominates Quebec's primarily francophone domestic music scene.

Owned by Archambault Musique, Montreal-based Select distributes 50 Quebec-based labels, including such high-profile companies as Audiogram, Star, les productions Guy Cloutier, and Double, and has a domestic catalog of 600 titles. Among the major Quebec acts distributed by Select are Roch Voisine, France d'Amour, Julie Masse, Vilain Pingouin, Bruno Pelletier, André Gagnon, Francine Raymond, Dan Bigras, Richard Séguin, Marie Carmen, Daniel Bélanger, Michel Rivard, and Alain Caron et le Band.

"The success of Select is a combination of a having better knowledge of the marketplace, and working in a very detailed and aggressive fashion," says Aomar Dahman, GM. "That has paid off very well over the years. In 1993, a lot of titles did very well. It's very difficult to name everyone, but we have to talk about albums by Roch Voisine, André Gagnon, Vilain Pinquin, Julie Masse, Daniel Bélanger, Stef Carse, and Marie Carmen."

Spearheaded principally by "I'll Always Be There," the long-awaited debut English album by New Brunswick-born heartthrob Voisine, and including English releases by such Quebec acts as Gough Van Go, Shelter, Bourbon Gaultier, Ginger Snaps, and Too Many Cooks, as well as Gagnon's instrumental "Nôel" album, Select expanded its Quebec-based operation across the country last fall.

While sales so far have been disappointing overall for the initial national releases, Voisine's album on Star Records (BMG outside North America) has, according to Select marketing director Mario Lefebvre, sold 300,000 units nationally since its November release.

Discussing the expansion, which comes at a time when Quebec labels are promoting themselves aggressively outside the province, Dahman says, "Our move was prompted by many of our labels wanting to make inroads in the rest of the

country. Some of these people had worked with Select for years and didn't want to go elsewhere. They wanted the opportunity of expanding their own businesses in the rest of the country, but weren't necessarily interested in working with the multinationals. At the same time, we were noticing there was a lot more demand for Quebec product, both French and English, throughout Canada.

"We've been a national distribution company for the past 10 years, but in the last year we've tried to increase our profile across the country," adds Dahman. "We've been selling to [rack] people like Roblans, Handleman, Total Sound, and Saturn for years, but now we've got an office in Toronto handling sales and promotion, and we now have sales reps in Vancouver, Calgary, Winnipeg, and in the Atlantic provinces."

The roots of Archambault Musique lie deep in Quebec musical history. The company was established as a sheet music store on Ste. Catherine Street in Montreal in 1896 by Edmond Archambault. Bell pianos were added to the store's merchandise around 1900, and during World War I the company became agent for several Canadian and American piano and organ firms, including Pratte, Lesage, and Baldwin. It briefly sold Archambault pianos.

Today Select's parent company has five retail stores in Quebec, including the flagship outlet at the corner of Ste. Catherine and Berri (just blocks from the original store), which still sells musical instruments and sheet music.

Select actually began as a label in 1959, recording top Quebec stars like Jean-Pierre Ferland, Rénee Claude, and Robert Charlebois before becoming inactive in the early 1970s. Select's predecessor was the budget label Alouette, established in 1952.

The Select name was reactivated in 1983 when Rosaire Archambault took over the reins of the parent company from his father, Rosaire Sr., who had run it since 1944, and decided to operate it solely as a distributor of Quebec music.

"Rosaire didn't want us to have a conflict of interest with the label we distribute," says Dahman, explaining why the Select label itself disap-

peared. "He didn't want us to be in a situation where we'd be bidding for the same acts our labels were going after."

While Select has a strong domestic catalog, its international catalog is equally strong. The firm distributes 1,200 international titles, most of which are from France.

"Through the 50 labels that we have, we distribute a lot of product from France," says Dahman. "We have some of France's biggest superstars, like Julien Clerc, Liane Foley, and Jean Ferrat, recording for labels we distribute. Also, all the Virgin France stuff is with us."

With the exception of distributing a few classical and jazz lines from France, Select has steered clear of distributing European product.

"Multinationals releasing or importing a lot of product in Europe have had an effect on the importation we can do," explains Dahman. "If a multinational imports product, they will usually sell it to a handful of key record stores across the country and see what kind of buzz they can get going before releasing it domestically. Stores here can also go through a sub-distributor in France without having to go through a distribution company here."

"We also don't do too much exporting," he adds. "Only for the labels which don't have deals in Europe. We don't have an arrangement or territorial agreement for these people for outside markets. They're free to make their own deals."

MAPLE BRIEFS

THE FOUNDATION To Assist Canadian Talent on Records will sponsor two Juno Awards, Best New Solo Artist and Best New Group, to be presented during the 1994 ceremony March 20 in Toronto.

LIVE ENTERTAINMENT of Canada Inc. will open a production of the musical "Show Boat" at New York's Gershwin Theatre Oct. 2, 1994. A Toronto production has been playing to full houses since it opened Oct. 17, 1993.

PHIL COLLINS

(Continued from preceding page)

German radio stations are reporting high airplay for the first single from the album, "Both Sides Of The Story." Media Control airplay stats revealed more than 300 plays on German pop stations in just one week.

Comments Matthias Damm, head of music at Radio Hamburg: "Collins is the most popular artist at Radio Hamburg, as is the case with all the other stations throughout Germany. The album is No 1. It's simply because Phil Collins is synonymous with hits."

AVEX TRAX SEES FUTURE IN DISCO

(Continued from page 35)

Yoda says the Velfarre disco complex won't impair Avex's good relations with existing discos, including Juliana's, which has become famous (or infamous) for the number of young female customers who wear revealing, body-conscious clothes and dance on a "tachidai" elevated platform.

In contrast to Juliana's, which is in a relatively inconvenient location, Avex's Velfarre complex will be smack in the middle of Roppongi, Tokyo's nightlife hub.

The idea, the company says, is to

build an overall entertainment facility on a par with similar operations in world centers such as New York and London. The Velfarre complex is to open in December 1994.

The opening date of Avex's recording studio will be announced sometime in January; the studio will be located in Tokyo's Aoyama district. It will be operated by existing group company Prime Direction, which is headed by Max Matsuura, whose trend-spotting ability is seen by many observers as crucial to Avex's success.

Retail

Audio, Video, Games Ride Title Wave Twin Cities Chain Grows With New Outlets

■ BY CATHERINE APPLEFELD

If the wave of the future is one-stop entertainment shopping, then Twin Cities retail chain Title Wave is ahead of its time. The 13-store outfit carries video for sale and rent, music, laserdiscs, computer games, and an assortment of accessories.



KENNEDY

"Lots of neon" is how Title Wave president/CEO Lew Kennedy describes a typical store, the first of which he opened in late 1986 after leaving the Warehouse Entertainment chain. The outlets measure about 11,000 square feet and contain wide center aisles separating the audio- and video-related product.

Video has the biggest share of store sales, garnering about 50%, with music racking up 42% and accessories contributing the remaining 8%, according to Kennedy. Because it concentrates heavily on both video and music, Title Wave competes with "both the Blockbusters and Musiclands of the world," according to Kennedy.

To attract customers, the chain advertises on radio and television, as well as in print campaigns. It also sends out eight 10-page circulars about five times a year, and hosts several in-stores each year.

The chain stocks all genres of video, from theatrical titles to longform music, children's, and adult product. New

releases and adult product rent for \$3 for one night, children's videos rent for \$1 for three nights, and catalog product rents for \$2 for three nights. Title Wave annually runs several holiday-related video promotions, such as the exercise-video discount currently in play through January and a Father's Day promotion during which the chain drops prices on historical titles and war movies.

In the music arena, Title Wave stocks a full line of product. Its best-selling genres are pop and rock, with country running close behind, Kennedy says. One thing that makes the chain stand out from the pack is the fact that in several of its stores, classical music is housed in a separate room with its own sound system and sales staff. "When we came to the market, nobody was putting classical music in separate rooms," he says. "We just saw the niche."

In addition to what Kennedy terms "competitive pricing," Title Wave runs two ongoing music promotions. The "No-Risk Disc" program, the chain's developing-artist promotion, features about two titles every six weeks that are discounted and advertised heavily in the store. The "B-Side" program is similar, and focuses on metal music.

Aside from its video and music product, Title Wave also carries a wide assortment of accessories, from blank audio- and videotape to portable carrying cases, to equipment needed for hooking up stereos and televisions. The chain also stocks a variety of T-shirts, which have their own section in each store. "We have everything,"

says Kennedy of the T-shirt selection. "Ren & Stimpy, Beavis And Butt-head, Batman, Metallica. Sometimes the shirts have absolutely nothing to do with our business."

Another lucrative area for the company has been computer games, which Title Wave is marketing aggressively. Five of the chain's newer outlets feature terminals where customers can play computer games at no cost; Kennedy says that although Title Wave currently does not stock CD-ROM or other interactive products, it may do so in the future.

Several stores now boast Intouch i-stations, which, according to Kennedy, have been so well received that he hopes to have them installed in all outlets by February. Listening stations also were installed recently in the newer Title Wave stores, some of which have 40 stations where custom-

(Continued on page 41)



Calling All Angels. Larry Coryell stopped by one of the Musicland Group's New York stores to plug his most recent album, "Fallen Angel." Pictured above, from left, are Musicland district manager Jim Kuether, CTI president David Bean, Musicland store artist Gary Mathias, CTI VP of sales and marketing David Grossman, and Coryell.

Anti-Theft Tags A Source Of Frustration Industry Awaits Next Move In NARM's EAS Initiative

■ BY PAUL VERNA

NEW YORK—No matter what happens in the U.S. music retail industry's tireless quest to protect prerecorded music and video product with universal anti-theft tags, 1993 will be remembered as the year of the issue's ups and downs.

Early in the year, the National Assn. of Recording Merchandisers took a giant step on the way to industrywide source-tagging by recommending Deerfield Beach, Fla.-based Sensormatic Electronics Corp.'s acousto-magnetic technology as the standard system for electronic article surveillance (EAS).

NARM's decision was applauded by the majority of the industry—especially the retail community—but also was criticized immediately by those whose interests it did not serve, primarily Sensormatic rival Checkpoint Systems Inc. of Thorofare, N.J., which specializes in radio-frequency systems.

Checkpoint embarked on an ag-

gressive campaign to convince the six major music companies—whose ratification of the NARM decision was required for the source-tagging program to proceed—that acousto-magnetic technology was detrimental to some types of audiotapes, including those used for most cassette singles and a sizable number of albums on The Billboard 200.

Influential artist manager Ron Stone—whose clients include Nirvana and Bonnie Raitt—supported Checkpoint's cause by writing to the heads of all the major U.S. labels and urging them to veto the NARM proposal.

The extent to which Checkpoint and Stone's campaign influenced the labels is an open question, but five of the six majors eventually rejected acousto-magnetics on the same grounds on which Checkpoint condemned it, and even raised further concerns regarding the on-line application of the tags and their potential to be hidden within the product (two of NARM's criteria).

The labels—under the aegis of the Recording Industry Assn. of America—left it up to NARM to either change its source-tagging criteria or recommend a different technology.

At press time, the NARM EAS subcommittee had made a recommendation to the NARM board on how to proceed with the program, sources say, but the board will not officially address the matter until its next meeting, scheduled for mid-January in New York. There is widespread speculation that NARM will change the criteria so that, instead of being applicable to all formats, source-tagging initially will be used only on CDs.

Without commenting specifically on the association's planned course of action, NARM executive VP Pam Horovitz says, "Do I assert the right of the association to change the criteria as required? Of course I do."

She adds that the criteria for source-tagging have been changed several times during NARM's eight-

(Continued on page 41)



Title Wave, which went public in 1993, used funds raised by the public offering to open new stores like the one pictured above, which opened in Brooklyn Park, Minn., in November.

#1 IN SERVICE!
CALL FOR YOUR **FREE CATALOG**
OVER 100,000 TITLES! • FIND OUT WHY WE'RE THE BEST!

SOUTHWEST WHOLESALE
RECORDS & TAPES

800-275-4799
4240 Lockfield • Houston, Texas 77092
YOU CAN'T SELL IT IF YOU DON'T HAVE IT!

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS



FOR A FREE
CATALOG CALL
800/648-0958
**GOPHER
PRODUCTS**

Orange County (800) 827-7177 Los Angeles (800) 795-6847 Atlanta (800) 758-6710 Philadelphia (800) 733-3397

YOUR #1 STOP
#1 In Fill
#1 In Low Prices
#1 In Customer Satisfaction
#1 In CDs, Cassettes, Laserdiscs & Accessories
Call For Your **FREE** Complete Catalog

Abbey Road Distributors
Philadelphia (800) 758-6710 Milwaukee (800) 558-9066 Atlanta (800) 758-6710

Harlem Reggae Outlet Is 'Small But Strong' Selection, Owner's Enthusiasm Bring Customers Back

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—"Talawah" is a Rastafari word meaning "small but strong." With its extensive reggae selection, Talawah Records is trying to live up to that name.

The store, located in Harlem at



123rd St. and Seventh Avenue (also known as Adam Clayton Powell Jr. Boulevard) specializes in all kinds of reggae: mainstream acts like Ziggy Marley and Third World; international star Jimmy Cliff; New York artists Sluggo Ranks, Mikey Jarrett, and Shaggy; cultural Rasta music from Burning Spear, Fred Locks, and Meditations; and up-and-coming artists like Lady Saw, as well as



Talawah Records in Harlem offers customers a comprehensive selection of reggae music and related accessories.

the most popular dancehall artists and imports from England. Currently, the biggest sellers are Bounty Killer, Shabba Ranks, Buju Banton, Beres Hammond, and Garnett Silk. Talawah also carries some calypso, soca, and R&B releases.

KNOWLEDGE OF GENRE

Aside from the selection, the store's biggest selling point may be owner Michael Watson's extensive knowledge of reggae. Watson is in the store full time to answer customers' questions and to offer impromptu history lessons on the evolution of reggae. Aside from Watson, the store employs one full-time staffer and one part-time employee.

Along with 250 vinyl album titles, numerous 12-inch and 7-inch singles, CDs, and cassettes, Talawah offers reggae-themed clothing, buttons, pins, earrings, African jewelry, sweatshirts, sashes, incense, room spray, blank audio- and videotapes, and other



Talawah Records is on Adam Clayton Powell Jr. Boulevard, just two blocks from 125th Street, the main shopping street in Harlem.

accessories. The store is open Monday-Saturday, 10:30 a.m.-9 p.m.

SINGLES MORE POPULAR

Singles are more popular than albums because customers buy them to play at parties and often want the instrumental B-sides not available on albums, says Watson, who gets his product from VP Records in Jamaica, Queens, and from Super Power in Brooklyn. Singles sell for \$5.25, vinyl albums and cassettes for \$9.20, domestic CDs for \$14.99-\$15.99, and import CDs for \$16.99.

The Jamaica-born, 33-year-old Watson opened Talawah in March 1992. Prior to that, he was a cab driver in New Jersey. But reggae was his first love. "I grew up with reggae music in Jamaica," he says. "I've always been able to listen to a reggae record and trace the music back to its origins, see how it's been modernized and changed over the years. I loved reggae, so I thought that's what I should be doing for a living." He opened the store with a loan from the father of his girlfriend, Sister Orly.

Talawah sells about 100 singles and 40 albums per week. Annual sales are under \$100,000.

COMPETITION NO PROBLEM

Competition is not a problem because of Talawah's niche, Watson says, noting that his is the only reggae specialty store in a 10-block radius. "There's a record store across the street, but it's all American music, with only maybe one aisle of reggae," he says.

The movie "Cool Runnings" has exposed more people to reggae, Watson says. "The music is definitely growing. Reggae was played at Bill Clinton's inauguration. Reggae acts are appearing on MTV and on the 'Arsenio Hall' show. Many dance clubs now have a special floor for reggae. Some of the bigger acts, like Beres Hammond and Buju Banton, are starting to play big places." Rather than diversify into other musical genres to boost the store's revenue, Watson says, "As reggae music grows, I hope to grow with it. It's a very strong force. Every year it gets stronger, and I hope to ride that wave."

News From The Rumor Mill; Theories On Alliance's Moves

CRYSTAL BALL: Look for things to rock and roll in the retail/wholesale sector in the first quarter of 1994. Here's a heaping bowl of rumors du jour and predictions for retail, one-stops, and indie distribution to clear the cobwebs for those just getting back to work after the holidays.

Sources indicate that at least one major chain soon will come up for sale. Also, look for a small portfolio of stores to change hands between two major chains sometime in the near future. In addition, Track hears that National Record Mart has been approaching small and mid-sized chains, looking to buy them out.

In the one-stop sector, Alliance Entertainment Corp., which most recently agreed to buy Abbey Road, has been causing all sorts of upheaval, but while Track expects further consolidation in that community, the New York-based company likely won't be gobbling up too many more one-stops (more on Alliance below).

It's approaching the time of the year in the music business known as the witching hour—i.e., when accounts have to ante up and pay for the purchases made during the fall programs. Already the manufacturer's credit community has identified three retail accounts that, it fears, will stumble, but the creditors are holding their collective breath and hoping there won't be any surprises in the one-stop community or elsewhere in the retail account base.

Although Track doesn't expect Alliance to make any more acquisitions in the one-stop community, look for it to be active in the independent distribution sector, a business where the company's credibility is questioned despite the fact that its three indie distribution subsidiaries—Denver-based Encore, Miami-based Bassin, and Bethel, Conn.-based Titus Oaks Distribution—generate nearly \$60 million in annual sales combined.

Alliance likely will make one more play for INDI, the Secaucus, N.J.-based national distribution company. Already Alliance has had two go-arounds with INDI, with its most recent offer said to be in the range of \$22 million. Apparently, that wasn't rich enough for the investment group that owns INDI, which is probably hoping that Alliance will sweeten the pot this time around.

But if they don't have a meeting of the minds, Alliance definitely will chase some other deal(s) in the independent distribution sector. Sources indicate that Alliance would prefer to buy a national distribution company, but if that doesn't work out, it would create its own, buying regionals to fill in the holes.

Also in the indie sector, Oak Grove, Ill.-based M.S. Distributing

has been working to put together its national distribution company, and sources say it has been talking to an East Coast-based wholesaler to complete its presence nationwide. If that doesn't work out, it likely will open its own warehouse somewhere on the East Coast.

BELATED Reaction: When Alliance finally gets done putting together a national distribution company, don't expect it to start buying up one-stops again, although some one-stop executives seem to be counting on it.

One executive recently reacted to the \$35 million Alliance paid for Abbey by saying, "Good, that [price]

means my company is more valuable." But Track thinks such a response is naïve. Once Alliance streamlines its various operations and puts

together a game plan for managing its business, look for the company to start beating other one-stops over the head instead of buying any more of them.

A far more realistic approach to Alliance's acquisition of Abbey Road was voiced by Barney Cohen, owner of Valley Distributors, based in Woodland, Calif. He says, "Talk about wake-up calls, this is a wake-up call. It made me think through some issues. It makes it clear that I will have to do a good job of defining how I want to operate, what customers I can serve, and making sure I do a damn good job of taking care of business."

On the positive side, he thinks it may allow his company access to accounts in which it hadn't had a foothold previously. Since customers generally use about three one-stops and tend to rank them in order of preference, he says, those that use more than one of the Alliance wholesalers may be shopping for another one-stop.

ON THE MOVE: Dave Roy, Trans World Music Corp. buyer, is heading to North Canton, Ohio, to join Camelot Music's merchandising department... Bill Pierce, formerly director of national accounts with Uni Distribution, has landed with Elmsford, N.Y.-based MMO Group, a karaoke software manufacturer. Pierce, who is working out of Minneapolis, will be director of national accounts... Ina Luber, who many readers of Track know from her previous employment with the National Assn. of Recording Merchandisers and Video Software Dealers Assn., has joined Howard Fischer Associates Executive Search Consultants in the company's Philadelphia office. Luber says the company currently services a broad range of industries and is looking to break into the entertainment business.



HL DISTRIBUTORS, INC.
6940 S.W. 12 Street
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill
- Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

KIDS TRAK



Travel Songs

IF YOU'RE "THE HAPPY Wanderer" "Driving into the Clouds," or riding the "Chattanooga Choo-Choo" humming "The Trolley Song," a great selection of road songs is the perfect accompaniment to make the miles go by faster.



Walt Disney Records has a new album of fun travel songs that is just the ticket for your traveling customers. From the classic "She'll Be Coming Round the Mountain" to the chart-topper "Take Me Home Country Roads," this album is 15 fun songs about moving and "Groovin." "Even Chickens on Vacation" and "The Little Old Lady from Pasadena" can "Ease On Down the Road" singing along with "The Arkansas Traveler." Whether your customers plan to soar "Up, Up, and Away" or wait "Down by the Station" for the train, **Travel Songs** is the way to go.



Get your sales humming to a "Brand New Key" with Disney's **Travel Songs**. "Come On Let's Go"! Contact your Walt Disney Records representative for more information on **Travel Songs**.



© DISNEY

Retail

ANTI-THEFT TAGS A SOURCE OF FRUSTRATION

(Continued from page 39)

year quest to implement the program.

"Changing the criteria over the years as an intelligent response to the needs of the membership and the industry is the only appropriate way to proceed with an analysis of source-tagging," she says.

The notion that the criteria might be "downgraded," as Checkpoint chairman A.E. Wolf wrote in a recent Billboard Commentary, chafes at the heart of NARM's efforts, according to Horovitz.

"Choosing to use the word downgrade is surprising, in view of the fact that the criteria have changed over the years," she says. "Was it downgrading the criteria to not have a 20-foot opening and only have 6 feet, to make entry of other technologies possible? Was it downgrading the criteria to have a mandatory deactivation requirement? Was it downgrading the criteria to require cross-licensing?"

"Those have all been changes to the criteria that were the result of analysis by the committee in an effort to respond to changes in the technologies, changes in the retail environment, changes in the needs of the retail community to their own loss-prevention programs and priorities."

Turning around and recommending a different technology would be a potentially embarrassing maneuver, observers say, because NARM spent years developing a test for the various security technologies and selected acousto-magnetics based on the results of that test. For NARM to endorse Checkpoint's or any other company's system would amount to a repudiation of its own efforts, say sources.

Some observers allege there was a political motivation on NARM's part for choosing Sensormatic, given that many of the large and powerful retail chains represented on the NARM board use Sensormatic security systems. However, these rumors have not been substantiated. Furthermore, Horovitz and others have noted in the past that even stores that em-

ploy Sensormatic systems would have to substantially upgrade their equipment to accommodate the proposed source-tagging program, effectively investing as much as chains that use other EAS systems or none at all.

Source-tagging, in retail jargon, means embedding an anti-theft tag in a hidden location on a product at the point of manufacturing, making the product more difficult to steal than merchandise bearing a visible tag that can be removed easily by a would-be shoplifter.

Because source-tagging relies on a universal system, it has not been effective in most retail industries given the variety of sizes and shapes of products sold in most stores and the incompatibility of the anti-theft technologies.

Conversely, the record-retail industry, because of the relative uniformity of its product and the limited number of suppliers, is seen as a viable venue for source-tagging.

Even if NARM and RIAA can't agree on a source-tagging system and the project is scrapped, the record industry will have come closer than any other retail sector to implementing a universal anti-theft program.

Reflecting on the year's events in the area of source-tagging, Horovitz says, "While it's been a frustrating year for most of the membership because the need for source-tagging is so great, any year in which you continue to learn more about source-tagging has got to be characterized as a productive year. If you go back to the events of the first quarter, we did, finally, after seven years, reach agreement with the retail community to recommend a technology. We've known all along that the process was intended to be a dialog, and input from the manufacturing community is critical to making all the pieces of the puzzle fit."

The final shape of that puzzle—or at least its next permutation—probably will be revealed after the NARM board's Jan. 20 meeting in New York. Until then, says Horovitz, "stay tuned."

AUDIO, VIDEO, GAMES RIDE TITLE WAVE

(Continued from page 39)

ers can sample five CDs.

Growth has been steady for Title Wave, and last March the company went public with an initial offering of 1,250,000 shares of stock at \$4.125 apiece. "We felt that we needed to raise some money, and the least expensive way to do it was to go public," says Kennedy, who says Title Wave added four new stores during the past year.

Thanks to those stores, the chain expects to close out its fiscal year with about \$22 million in sales, up from last year's \$16.6 million and a long way from the \$4.7 million it generated in 1988.

While the new stores have helped boost the chain's revenue considerably, they also have affected overall financial performance, resulting in the chain's stock trading at depressed levels. Title Wave shares ended 1993 at \$1.87.

Kennedy says the stock price is due to growing pains. "We opened a lot of

stores for us, and that diluted earnings. We haven't performed up to our level of expectations, but we think that 1994 will be a much stronger year for us."

One distribution executive agrees. "As an operator, they are doing just fine; their business is up with us considerably," he says. "They are just going through some growing pains, and all of a sudden, as a public company, they are in a fishbowl."

Looking ahead, Kennedy plans to open a 20,000-square-foot outlet in St. Paul and expand three existing stores to similar dimensions.

Title Wave employs about 500 staffers. Kennedy's management team consists of executive VP/CFO Dennis Allingham, who came aboard in June from Krelitz Industries, as well as Ted Singer, VP in charge of music; Rich Gartmann, VP in charge of video; Lonnie Strong, director of store operations; and Pam Schabel, director of human resources.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
			*** No. 1 ***	
1	9	MEAT LOAF CLEVELAND INT. 34974 (EPIC (7.98 EQ/11.98))	BAT OUT OF HELL	139
2	19	THE EAGLES ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	139
3	7	GARTH BROOKS LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	9
4	27	METALLICA ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	130
5	17	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 846210 (10.98/16.98)	LEGEND	128
6	34	STEVE MILLER BAND CAPITOL 46101 (7.98/11.98)	GREATEST HITS	137
7	18	PINK FLOYD CAPITOL 46442 (10.98/15.98)	DARK SIDE OF THE MOON	139
8	35	AEROSMITH COLUMBIA 38865 (5.98 EQ/9.98)	GREATEST HITS	136
9	23	JOURNEY COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	139
10	31	ERIC CLAPTON POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	139
11	32	METALLICA ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	122
12	11	ENYA REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	116
13	26	JAMES TAYLOR WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	139
14	13	THE BEATLES CAPITOL 97039 (14.98/11.98)	1967-1970	13
15	33	THE EAGLES ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	137
16	30	JIMMY BUFFETT MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	138
17	22	PINK FLOYD COLUMBIA 36154 (15.98 EQ/31.98)	THE WALL	139
18	38	METALLICA ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	121
19	—	JANIS JOPLIN COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	93
20	—	BEASTIE BOYS DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	71
21	16	THE BEATLES CAPITOL 97036 (14.98/11.98)	1962-1966	13
22	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	25
23	15	BILLY JOEL COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	139
24	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1984 (9.98/14.98)	A FRESH AIRE CHRISTMAS	25
25	46	GUNS N' ROSES Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	135
26	36	THE DOORS ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	125
27	4	NEIL DIAMOND COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	8
28	37	CREEDEnce CLEARWATER REVIVAL FANTASY 2 (10.98/17.98)	CHRONICLES VOL. 1	48
29	43	ELTON JOHN POLYDOR 512 (12.98/11.98)	GREATEST HITS	129
30	39	MARIAH CAREY COLUMBIA 45202 (10.98 EQ/15.98)	MARIAH CAREY	7
31	—	METALLICA ELEKTRA 60766 (9.98/13.98)	KILL 'EM ALL	76
32	—	CHICAGO REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	125
33	44	UP ISLAND 42298/PLG (10.98/16.98)	THE JOSHUA TREE	103
34	—	SOUNDTRACK COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	41
35	—	GRATEFUL DEAD WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	49
36	5	AMY GRANT A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	8
37	—	LED ZEPPELIN ATLANTIC 19129/ATG (7.98/11.98)	LED ZEPPELIN IV	129
38	12	ORIGINAL LONDON CAST POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	16
39	—	ALICE IN CHAINS COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	18
40	3	VARIOUS ARTISTS A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	8
41	—	SADE EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	23
42	—	THE EAGLES ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	46
43	42	THE BEATLES CAPITOL 46442 (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	65
44	—	FLEETWOOD MAC WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	112
45	41	SIMON & GARFUNKEL COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	22
46	40	PATSY CLINE MCA 12 (7.98/12.98)	GREATEST HITS	135
47	47	MICHAEL BOLTON COLUMBIA 45612 (9.98 EQ/15.98)	SOUL PROVIDER	4
48	—	AEROSMITH Geffen 24254 (10.98/16.98)	PUMP	1
49	—	AEROSMITH Geffen 40329 (10.98/16.98)	PERMANENT VACATION	1
50	—	LED ZEPPELIN ATLANTIC 19127/ATG (7.98/11.98)	LED ZEPPELIN 2	63

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. © 1994, Billboard/BPI Communications, and SoundScan Inc.

Are you making decisions about professional recording equipment and studios?

...Then you need Billboard's
1994 INTERNATIONAL
RECORDING EQUIPMENT
AND STUDIO DIRECTORY!

Worldwide listings include: • Studio Equipment Manufacturers • Blank Tape Product Charts & Manufacturers • Studio Services • Recording Studios • Plus and all new 1993 Brand Usage Study!

To order send \$50 plus \$3 S&H, (\$8 for International orders) to:

Billboard Directories, P.O. Box 2016, Dept. BDID3083, Lakewood NJ 08701.

Please add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final.

For fastest service call toll-free: 1-800-223-7524 or 1-800-344-7119. In NY call 212-536-5174. In NJ call 908-363-4156.



BDID3083

NARM Orchestrates Classical Activities Committee Publishes Guide, Pushes For Proclamation

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—The Classical Music Committee of the National Assn. Of Recording Merchandisers is on a roll. The committee recently completed a classical music guide designed to help retailers merchandise classical product and is now working on its next project: uniting various music organizations to get President Clinton to declare September 1994 "Classical Music Month."

The looseleaf-bound "NARM Guide To Classical Music" offers both background information (a brief history of each classical period, a list of major composers and their works, descriptions of musical instruments) and nuts-and-bolts advice (suggested "core"

works for a basic classical section in a retail store; advice on attracting classical customers; lists of resources and reference material; addresses and phone numbers of classical music labels, wholesalers, and radio stations; and a list of classical pieces that have been used in popular movies, cartoons, and TV commercials).

All NARM Regular Member companies and classical music suppliers are entitled to one free copy of the guide. Additional copies may be purchased from NARM at \$19.95 each for NARM members or \$39.95 for non-members.

The Classical Music Committee, chaired by Jim Rose of Rose Records, also hosted a Classical Music Summit Meeting in October in New York, attended by representatives of the Recording Industry Assn. Of America, the Music Educators National Conference, the National Music Publishers Assn., Chamber Music America, the American Symphony Orchestra League, the Concert Music Broadcasters Assn., and National Public Radio.

Attendees discussed the aging core of classical music lovers and the need to broaden the genre's audience. The group also agreed to launch a campaign to have President Clinton declare September 1994 "Classical Music Month." NARM previously had convinced Rep. Sidney Yates (D-Ill.) to introduce that resolution, which now needs a sponsor in the Senate. The organizations that attended the meeting are urging their members to write to their members of congress asking for support for the resolution.

A summit subcommittee then met in

New York Nov. 23 to decide on specific summit group objectives for "Classical Music Month." "We're working on both short-term objectives—what I call 'jump-start' activities—and long-range projects," says Mickey Granberg, NARM director of government relations and public affairs. "We're talking to a New York group called Young Audiences to develop prototype programs, which would be supported by record companies and the retail community. We're planning a meeting of PR people from classical record companies to discuss how to tap into their companies' PR efforts and expand them into an industry effort. One of our first concerns will be developing a logo and slogan, to use in merchandising and for other things, which will give it a unifying theme."

"John Sparks of the American Symphony Orchestra League talked about tying Classical Music Month in with the opening of symphony seasons around the country. NARAS is working with the Music Educators National Conference to develop music curriculums in schools. Murray Horowitz of National Public Radio had recommendations for both public radio and commercial radio. We also want to tie in with existing programs—we don't necessarily want to reinvent the wheel, but to add another level of expertise and involvement."

The next meeting is scheduled for Feb. 1 and will include all the groups from the original meeting, plus additional organizations that have expressed interest or been recommended to the summit.

NEVER MISS A BILLBOARD CHART

BILLBOARD'S JANUARY 1 CHARTS ARE FOR SALE!!

THE BILLBOARD 200

THE HOT 100

HOT 100 SINGLES SALES

HOT 100 SINGLES AIRPLAY

BUBBLING UNDER HOT 100

TOP 40 AIRPLAY/MAINSTREAM

TOP 40 AIRPLAY/RHYTHM-CROSSOVER

ADULT CONTEMPORARY

TOP POP CATALOG ALBUMS

DANCE/MAXI-SINGLES SALES

ROCK/ALBUM ROCK TRACKS

ROCK/MODERN ROCK TRACKS

R&B ALBUMS

HOT R&B SINGLES

HOT R&B SINGLES SALES

HOT R&B SINGLES AIRPLAY

BUBBLING UNDER R&B

RAP SINGLES

COUNTRY ALBUMS

COUNTRY SINGLES

JAZZ CONTEMPORARY ALBUMS

JAZZ ALBUMS

THE BILLBOARD CLASSICAL 50

HEATSEEKERS

MUSIC VIDEO

BILLBOARD'S JANUARY 1 - UNPUBLISHED CHARTS ARE AVAILABLE:

INDIVIDUAL CHARTS - \$5.00

ANY 5 FOR \$15.00

SPECIAL PACKAGE: HOT 100 & BILLBOARD 200 - \$7.50

SEND YOUR CHECK OR MONEY ORDER TO: BILLBOARD, 1515 BROADWAY NY, NY 10036, ATTN: SILVIO PIETROLUONGO, OR CALL: (212) 536-5054

Music Retailers' Holiday Sales Up 8.9%, Survey Says

■ BY DON JEFFREY

NEW YORK—Holiday sales for the nation's music retailers rose 8.9% over 1992, a new survey indicates.

Macey Lipman Marketing, a Los Angeles-based firm, polled more than 200 retailers (chains and independents), rackjobbers, and one-stops by telephone Dec. 27 and queried them about their business between Thanksgiving and Christmas.

According to the poll, 69% of respondents said their holiday business was up over last year, while 22% said it had declined.

The survey also shows that credit card sales were up an average of 18% from the year before.

The principal concern of many retailers, according to the survey, was the pricing policies of mass merchants, many of which were selling hit CDs as loss leaders at or below cost. Secondary worries included competition from other music stores and the economy.

The poll shows that 25% of retailers said pilferage had increased since the elimination of longbox packaging on CDs. But 36% said theft had

declined.

To shore up profit margins, 42% of the retailers expanded their inventories to include such merchandise as T-shirts and other clothing, computer software, and video games.

The survey shows that CDs have continued to grow as the dominant music format. For those polled, an average 62% of sales came from compact discs, 12.2% higher than last year. Cassettes accounted for 30%.

Cassette single sales, meanwhile, were higher, said 42% of those polled, who credited such aggressive marketing policies as price breaks and strategic positioning.

The top-selling boxed set during the holiday period was Metallica's "Live Sh*t Binge & Purge" (Elektra), which lists at \$95.98.

In another survey result, 43% of retailers said they were offering interactive customer-assistance devices such as listening posts.

Finally, retailers were asked, which TV shows or channels most affect music sales? MTV was judged most effective by far. In second place was David Letterman's show. "Saturday Night Live" came in third.

Catching Up On Indie Releases; An Impure Take On The Blues

RECORD RUNDOWN: We find ourselves in that mid-winter period when the record industry (indies included) is still shaking itself out of its Christmas-induced coma. So, with the phones quiet and little intrigue in the wind, it's the perfect time of year for DI to catch up on the burgeoning stacks of independent releases that collected on the desk in December.

Those who found that the 10-CD **Led Zeppelin** box wasn't enough to slake their thirst for the mighty metal band's heaviness will applaud the arrival of "The Song Remains The Name II," a second Zep tribute anthology on West Lebanon, N.H.'s Safe House Records. Like its 1988 predecessor, this collection finds a diverse group of bands saluting/trashing **Jimmy Page** and company with covers of varying degrees of fidelity. Our favorites include the **Bad Livers'** bluegrass rendition of "Dancing Days," **Michael Hall's** folk retreat of "Trampled Underfoot," and **7 Seconds'** relatively devout "Misty Mountain Hop."

Another sequel comes courtesy of Montclair, N.J.'s **Fruit Of The Tune**, which has pulled up to the pump with "Rig Rock Truck Stop," a second compilation of tracks previously issued as singles by **Jeremy Tepper's** sparkling neo-honky-tonk label, Diesel Only Records. You'll find more deft, more-than-slightly tongue-in-cheek numbers by such Diesel Only standbys as the **World Famous Blue Jays**, **Courtney & Western**, and the **Blue Chieftains**, as well as zany entries by **Will Rigby**, **Killbilly**, and **Mojo Nixon** (who's a busy gent—ol' Moj' also

drops by on the Zeppelin tribute mentioned above).

Archaeologists of Boston punk rock will cheer the return of **Willie Alexander**, the high priest of Beantown's late-'70s scene. "Willie Alexander's Persistence Of Memory Orchestra," on Cambridge, Mass.'s **Accurate/Distortion** label, finds "Loco" fronting a jazzy little quartet; Alexander's breathy, elastic singing and offbeat writing are as effective as ever.

"Wheel Of Fortune," on Chicago's **Flying Fish**, unites two pathfinding English folk performers: **John Renbourn**, who blazed trails as the guitarist of **Pentangle**, and **Robin Williamson** of **Incredible String Band** fame. These 1993 live recordings from Chicago, St. Louis, and Madison, Wis., featuring Renbourn on guitar and Williamson on Celtic harp in a set of traditional airs, exude warmth and technical brilliance.

Ben Vaughn, whose **Ben Vaughn Combo** cut some nifty roots-rock albums during the '80s, returns with a treat for fans of earthy music on Hoboken, N.J.'s **Bar/None Records**. "Mono U.S.A.," recorded in ace monophonic sound with Vaughn playing all the instruments, covers a dandy collection of tunes by such worthies as **Charlie Rich**, **Billy Joe Royal**, **Link Wray**, **Bobby Fuller**, **Jack Scott**, **Dion**, the **Ventures**, and the legendary **Ersell Hickey**. This one rocks the house, people.

Tara Key of New York band **Antietam** weighs in with her first solo album, "Bourbon County," on New York's **Homestead Records**. She delivers a strong batch of highly

melodic original compositions, and gets excellent backing from, among others, members of **Eleventh Dream Day** and **Yo La Tengo** and her husband/producer/bandmate, **Tim Harris**.

From the reissue pile: Archival maven **Bob Irwin's** **Sundazed Records**, which recently turned out



by Chris Morris

first-rate **Kingsmen** and **Mitch Ryder** releases, has busted loose with a dandy pair of **Shirelles** packages. "Baby It's You" contains the girl group's titular smash, plus another big hit, "Soldier Boy"; "The Shirelles & King Curtis Give A Twist Party" is a boppin' session that pairs the ladies with sax monster **Curtis "King Curtis" Ousley**. Both albums were first issued by **Scepter** in 1962.

Voxx Records, the Burbank, Calif.-based power-pop/garage subsidiary of **Bomp Records**, has delivered a winning comp of thoroughly aberrant psychedelia, "Beyond The Calico Wall." Produced by **Erik Lindgren**, this nutted-out collection of 20 awe-inspiring, usually hilarious numbers by such obscure units as **Rasputin & the Mad Monks**, the **Flower Power**, **Demons Of Negativity**, the **Waterproof Tinkertoy**,

and **Bhagavad Gita** offers a definitive delineation of the havoc that **LSD** wreaked upon a musical generation.

New York's **Razor & Tie Records**, which has released a pretty snazzy **Bobby Womack** greatest-hits album, has returned to print two of the R&B star's better-known records: "The Poet," his 1981 top 30 entry for **Beverly Glen Records**, and its 1984 sequel "The Poet II," which featured duet partner **Patti LaBelle**. Both contain excellent latter-day soul from an underrated master.

FLAG WAVING: "There is little benefit to the blues in taking a purist approach," **Louie Lista** says on a track from his **New Alliance** album "To Sleep With The Lights On," and his work admirably backs that sentiment.

The record—the first full-length album by the singer/harmonica wizard who powered **Los Angeles' Sheiks Of Shake** through the '70s and '80s—is a unique combination of traditional blues music and spoken-word performances. **Lista** expressively reads passages about bluesman **Robert Johnson** from **Greil Marcus'** classic 1975 book "Mystery Train"; essays bits of **Shakespeare** and **Mark Twain**; and offers his own distinctive reflections on **Muddy Waters** and the **Los Angeles** public transportation system. He's also heard blowing the blues with longtime partner **David Crittendon** and in live flight with his old group, **the Outer City All Stars**.

Lista is steeped in the blues—he played with such luminaries as **J.B.**

Hutto and **Fred McDowell** during the heyday of the L.A. blues-folk club the **Ash Grove**—but he didn't want to take an up-the-middle tack on his album.

"I've always been interested in that nonstandard approach to roots music," **Lista** says. "The idea was sort of an 'Alice In Wonderland' kind of thing—[to put together] a surrealistic variety of things. A lot of people doing roots music don't seem to be interested in more than one approach, and that doesn't interest me."

Lista's spoken-word work stems in part from his long-term relationships with such friends as poet/musician **Michael C. Ford** and fellow **New Alliance** artist **Linda Albertano**. **Lista** recalls, "People said, 'You have a good voice, don't you want to do some word stuff?'"

Lista sees a connection between his decidedly offbeat combination of musical and nonmusical performances and the work of blues artists like **Waters** and **Howlin' Wolf**. "They were not following a formula in order to stay cool. They were being themselves. I felt that they were giving you something that's uniquely personal... Most of the guys my age were imitating **Paul Butterfield**."

Lista can be caught live in L.A. at the **Fairfax** district club **Nova Express**, where he performs every Tuesday with a band that includes **Mike** and **Chris Barrere**, brothers of **Little Feat** guitarist **Paul Barrere**. Beginning Jan. 25, he'll be reading every other week at the **Masquers Cafe** in L.A.

Alliance Entertainment Corp.



COMPACT DISCS • CASSETTES • ACCESSORIES

Over 900 Major
And Independent Labels
In Stock!

- ▶ Orders shipped overnight
- ▶ New Releases and Top 100 always at a discount
- ▶ Computerized order processing verifies what's in stock instantly!
- ▶ Huge in-stock inventory

Toll Free: 800-388-8889
FAX: 203-798-8852

BASSIN INDEPENDENT DISTRIBUTION

We distribute over 500
indie labels

- ☑ FREE FREIGHT PROGRAM
GUARANTEED 48 HRS. DELIVERY (OR LESS)
- ☑ WORLD'S LARGEST INDEPENDENT INVENTORY
- ☑ SOUTHEAST AND SOUTHWEST FIELD REPRESENTATION
(ask Sales Rep. for details)

CALL FOR A FREE CATALOG
800-329-7664
(305) 621-0070
ask for NATALIE
FAX: (305) 621-9166
15959 N.W. 15th Avenue
Miami, Florida 33169



BASSIN DISTRIBUTORS IS THE

CD'S • TAPES • LASERDISCS • CASSINGLES • 12"
ACCESSORIES • PROF. PRODUCTS
VIDEOS, T-SHIRTS & MUCH MORE!

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



Ph.: (305) 621-0070 or fax: (305) 620-2216 | 15959 N.W. Ave., Miami, FL 33169

SUPER 1 STOP

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

Providing the
Mid-Atlantic and
North-Eastern
Markets with full
field representation.

Offering a complete
range of marketing
and promotion
services.

Titus
Oaks
DISTRIBUTION

1-800-388-8889
FAX: 203-798-2779

Same
as it
ever
was.

Independent music experts
• Accessories • Excellent
customer service •
Overnight and free delivery
available

Encore!
Distributors Inc.

1-800-334-3394
The best...period.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► CROWDED HOUSE

Together Alone
PRODUCER: Youth
Capitol 27048

Still looking for a hit single to help duplicate the success of its 1986 debut album, Down Under unit regroups slightly, takes on a new producer after three albums with Mitchell Froom, and dishes up a platter of typically well-crafted pop songs. Sparing but intelligent use of unusual instrumentation and stirring presence of the Te Waka Huia Cultural Group Choir adds life, as does addition of new member Mark Hart. Among the many sterling numbers (most penned by Neil Finn) are "Kare Kare," "Nails In My Feet," "Locked Out," "Distant Sun," and impressive title set-closer. Top 40s and modern rockers alike should sample from this feast.

RAMONES

Acid Eaters
PRODUCER: Scott Hackwith
Radioactive 10913

Gabba-gabba goofballs' concept—an album's worth of '60s cover tunes—is a terrific one, considering Da Bruddas' knowledge of rock history, but so-so execution scuttles the affair. Dim production and some numbers that just don't mesh with the quartet's patented buzzsaw sound make for spotty listening overall. Still, there are some killers here, most notably versions of Love's "7 And 7 Is" (a Ramones readymade if there ever was one), the Who's "Substitute" (with Pete Townshend guesting on vocals), and the Seeds' "Can't Seem To Make You Mine." Modern rockers can pick and choose prime cuts.

MURDER INC.

PRODUCERS: Murder Inc.
Futurist 11031

Band looks great on paper: Demi-super lineup includes Revolting Cocks' Chris Connelly on vocals and Pigface maestro Martin Atkins on skins, plus assorted refugees from Killing Joke and Prong, and Ministry's Paul Barker and Foetusman Jim Thirwell contribute mixes. But the music is a not terribly comfortable mix of industrial music and hard rock that will be either too soft or not tough enough for listeners' tastes. "Mania," "Red Black," and "Hole In The Wall" sound best for modern rock ears.

★ VOICE OF THE HOMELESS

PRODUCER: Rex Neilson & Wayne Nelson
MAG 100293

Compilation of music written and performed by San Diego-area homeless artists (with assistance from Little River Band's Nelson and MAG chief Neilson) stands on its own as a worthwhile collection of songs, notwithstanding the special nature of the project. While many of the tunes address the plight of the homeless in direct and sometimes heavyhanded ways, the songs that steer clear of the subject are even more eloquent, emphasizing the artists' musical gifts rather than their personal calamities. Among the most lucid cuts in both categories are "Eye Of The Storm," "Catman Jim," "They Don't Make Love Like They Used To," "Modern Day Miss Kitty," and anthem "Voice Of The Homeless." Contact: MAG Records VOH, P.O. Box 421144, San Diego, Calif. 92142.

JOHN HAMMOND

Trouble No More
PRODUCERS: J.J. Cale & Mike Kappus
Pointblank 82572

Bluesman Hammond would have made Papa proud with his latest, a roots blues affair that includes contributions from such veterans as Cale, Charles Brown,

SPOTLIGHT



ZZ TOP

Antenna
PRODUCERS: Bill Ham & Billy Gibbons
RCA 66 317

Texas trio's first album after landing a lucrative contract with its new label is a largely successful attempt to hearken back to its bare-boned, pre-"Eliminator" rock'n'roll formula. Relative lack of electronic enhancement restores the bar-rooted guts to the Top sound; driven by Frank Beard's crunch and Dusty Hill's thump, singer/guitarist Billy Gibbons has room to wail on numbers like leadoff track "Pincushion," "Antenna Head," and molten (pro-condom!) blues "Cover Your Rig." Heritage-skewed album rockers will find this one goes down as easy as a cold Lone Star.

Little Charlie & the Nightcats, and Roy Rogers. Standout cuts include the Jimmy Reed vehicle "I'll Change My Style," Cliff Carlisle's country gem "That Nasty Swing" (played intimately with two acoustic guitars and yodeled à la Jimmie Rodgers), Charles Brown's "Trouble Blues" (featuring Brown prominently on piano), and "Fool's Paradise," the evergreen popularized by Amos Milburn. Liner notes by preeminent R&B producer Jerry Wexler.

DOG'S LIFE

Queenie Gots A Pinworm
PRODUCERS: Mic Fambro & Dog's Life
Popfest PDP 1

Rochester, N.Y., quartet rocks convincingly on self-released debut CD, showing off its fluency of various early-'80s musical idioms, from ska to post-punk to jangly alternative rock. College-rock enthusiasts will find the brew especially potable, particularly after sampling such cuts as opener "UFO" (with its echoes of the Specials and the B-52's), "Call-U-Kitten," the twisted "Pool Gone Green," and power pop numbers "Sloppy Kisses," "Water," and "My Motorcycle." While the group's sound betrays dated influences, its material is solid and performed with considerable vigor. Contact: 716-271-2308.

THE LEGENDARY SY KLOPPS BLUES BAND

Walter Ego
PRODUCERS: David Denny & Bobby Scott, Donnie Vie & Chip Znuiff
Guitar Recordings 9714 99302

Except for the identity of the mysterious Mr. Klopp, everything about this record is out in the open: guitarists like Denny, Scott, Neil Schon, and Kee Marcello join Prairie Prince, Gregg Rolie, Ross Valory, Norton Buffalo, and Enuff Znuiff brethren Vie and Znuiff for fiery renditions of rock and blues standbys and a few originals. Among the most noteworthy selections are Steve Miller/Boz Scaggs' "Going To Mexico," ZZ-Top's "Jesus Just Left Chicago," Booker T. Jones/William Bell's "Born Under A Bad Sign," Vie/Znuiff's "Round And Round," and signature tune "My Name

Is Sy Klopp." Pundits determined to suss out Klopp's identity should be warned that sources insist he's not a well-known figure.

JAZZ

WALLACE RONEY

Crunchin'
PRODUCER: Don Slickler
Muse 5518

Trumpeter's latest effort, listenable as it is, won't get anybody to quit dropping the Miles Davis comparisons, especially since "Woody N You" and "Swing Spring," essayed here, are right out of the late giant's book. But that's idle bitching in the face of Roney's continuing tonal supremacy and improvisatory excellence, and it's hard to kvetch about a quintet that includes pianist Geri Allen and altoist Antonio Hart. Leader's growing rep should ensure immediate interest at jazz stations.

BERNIE WORRELL

The Other Side
PRODUCERS: Bill Laswell & Bernie Worrell
CMP 65

On a set that carves a channel between funk and jazz, vet keyboardist Worrell gets support from a strong cast that includes Material-ist Laswell, organist Amina Claudine Myers, guitarist Buckethead, and rap godfather Umar Bin Hassan. Most satisfying tracks are moody jazz-oriented horn excursions like "Witness For The Defense" and "Moon Over Brixton"; much of the rest of the set is unfortunately heavy on simplistic, directionless riffing. Jazz outlets have the best shot here.

WORLD MUSIC

► GEOFFREY ORYEMA

Beat The Border
PRODUCER: David Bottrill
Realworld/Caroline 2333

Like many successful world music albums, Ugandan artist Oryema's second salvo achieves a harmonious marriage between traditional and Western influences. This record further benefits from the appearance of such prodigious talents as Bob Ezrin, Brian Eno, Richard Evans, and Manu Katche. The musical highlights are the contrapuntal vocal workout "Kel Kweyo," the sorrowful "Market Day," and the frenetic and comical "Lajok." The presence of label maestro Peter Gabriel resonates throughout the recording, particularly on "The River," "Hard Labour," and "Nomad."

VITAL REISSUES™

DON RENO & RED SMILEY AND THE TENNESSEE CUT-UPS

1951-1959
PRODUCERS: Various
King 7001

This four-CD box set is another prize from the legendary label whose vaults contain some of the world's finest bluegrass. Few practitioners of that genre could match the drive and versatility of Reno and Smiley and the dazzling sidemen they assembled. Included here are the classics "I'm Using My Bible For A Roadmap," "Maybe You Will Change Your Mind," "I Know You're Married," "Don't Let Your Sweet Love Die," and "I Wouldn't Change You If I Could." As with the recent King/Starday Stanley Brothers box, the Reno & Smiley collection is made doubly valuable by the inclusion of a fascinating booklet of historical data and photos. This is more than a

SPOTLIGHT



JODECI

Diary Of A Mad Band
PRODUCERS: DeVante Swing, Mr. Dalvin
MCA/Uptown 10915

Harmony-oriented new jack swingers leap back in with sophomore successor to double-platinum debut. Emphasis is again on melody and playful eroticism; initial lift-off is being supplied by single "Cry For You," already a top five R&B and top 20 pop entry. "What About Us," "Ride & Slide," and "Won't Waste You" are immediate standouts on a highly consistent set. Top 30 blow-up on The Billboard 200 indicates that fans were lying in wait for this one; expect continued chart health through the new year's early months.

MATERIAL

Hallucinogenic Engine
PRODUCER: Bill Laswell
Axiom 314 518 351

Laswell's multitudinous collective sounds more eclectic than ever, perhaps the result of an ever-expanding roster that now includes sax star Wayne Shorter, prophet of doom William S. Burroughs, vocalists Liu Sola and Fahim Dandan, guitarist Nicky Skopelitis, P-Funksters Bernie Worrell and Bootsy Collins, dub master Sly Dunbar, violinists Shankar and Simon Shaheen, and tabla players Trilok Gurtu and Zakir Hussain. Highlights of a genre-defying album include opener "Black Light" (featuring Shorter's restrained melodic musings), a warped reworking of Weather Report's "Cucumber Slumber," and Burroughs' typically venomous "Words Of Advice." A transcendent project that should interest world music, new age, and contemporary jazz enthusiasts.

great collection—it's a public service.

THE MOONGLOWS

Blue Velvet/The Ultimate Collection
REISSUE PRODUCER: Andy McKaie
MCA Chess 9345

Historian Jay Warner calls the Moonglows "an American vocal legend," and the quartet (augmented on many of its recordings by guitarist Billy Johnson) indeed waxed many seminal doo-wop tunes in the '50s for Chicago's Chess. Fronted by Bobby Lester and (in the late going) Harvey Fuqua, the Moonglows cut one of the all-time greats in the 1954 smash "Sincerely"; that durable, oft-covered hit is complemented on this wonderful two-CD, 44-track retrospective by such winners as "Please Send Me Someone To Love," "Blue Velvet," and a host of other supreme smoothies. Sheer delight for devotees of classic R&B.

LATIN

► REY RUIZ

Mi Media Mitad
PRODUCER: Tommy Villanny
Sony Tropical/Sony 469 626

Solid sophomore set from one of best of new crop of salseros showcases Ruiz's mellifluous yet muscular baritone, which glides effortlessly over a batch of embraceable, romantic testimonials. Well-crafted, midtempo title track should fly high at radio, along with peppier entries "Porque Te Vas," "Luna Negra," "Si Te Preguntan," and "Quién Lo Diría."

SANDY JORGE Y LA BANDA SALVAJE

Muévete
PRODUCER: Sandy Jorge
J&N 775

Melodic, feel-good merengue album from veteran singer/songwriter offers a welcome respite from current overflow of power merengue releases. Strongest single choices are "Amor Eterno," a pleasant, slow-shuffling cover of Juan Gabriel's evergreen, plus a pair of likable, hip-swaying entries: title cut and "Quién?" Album's lone blemish is announcement of band name at beginning of every song—a tiresome, outdated practice revered by too many merengue acts.

COUNTRY

★ THE DRY BRANCH FIRE SQUAD

Just For The Record
PRODUCER: Ken Irwin
Rounder 0306

From flashy, high-voltage bluegrass to trudge-along, Carter Family folk style to stark a cappella renderings, the Fire Squad covers all the old-timey bases here. Suzanne Thomas, who came to fame as a member of the Hot Mud Family, is a particular delight. Best cuts: "I've Lived A Lot In My Time," "Midnight On The Stormy Deep," "Church By The Road," "Unwed Fathers."

GOSPEL

★ SIXPENCE NONE THE RICHER

The Fatherless And The Widow
PRODUCER: Armand John Petri
R.E.X. Populi 7901427736

Austin duo of 17-year-old vocalist Leigh Bingham and multi-instrumentalist (and college student) Matt Slocum is a revelation. The music is more aggressive than the Cowboy Junkies' but not as poppy as the Sundays—though producer Petri (Goo Goo Dolls, 10,000 Maniacs) never lets the proceedings get precious. The challenging, often oblique lyrics make "The Fatherless And The Widow" accessible to any alternative format.

CLASSICAL

SCHOENBERG: PIANO CONCERTO

LISZT: PIANO CONCERTOS, NOS. 1 & 2
Emanuel Ax, Piano, The Philharmonia, Salonen
Sony Classical SK 53289

An interesting program that joins the demanding (for most listeners) 12-tone Schoenberg with the familiar Liszt virtuoso showpieces. Ax, whose pianistic horizons seem increasingly boundless, comes out a winner all around. His readings are absorbing and, where required, technically fluid and impressive. With little apparent concern for consumer preference, he leads off with the Schoenberg and closes with the big crowd-pleaser, Liszt's First—which all but belies its nickname with what is likely the most inhibited triangle on the disc.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. 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 Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► BEE GEES For Whom The Bell Tolls (3:56)

PRODUCERS: Barry Gibb, Maurice Gibb, Robin Gibb
WRITERS: B. Gibb, M. Gibb, R. Gibb
PUBLISHERS: not listed
Polydor 1120 (c/o PLG) (cassette single)

Already a soaring smash in the U.K., this brilliant single from the Gibb brothers' "Size Isn't Everything" album is arguably the finest tune they've written and recorded in 15 years, a no-nonsense romantic ballad that parts the darkest clouds and lets the blue burst through. Top 40 hasn't had a single this poetically uplifting in ages, and album rock formats should seize on the original five-minute version, which features an acoustic guitar-framed arrangement that rivals Soul Asylum. Better than a comeback, the Bee Gees have simply got the best new song on the airwaves.

► TONY TONI TONE (Lay Your Head On My)

Pillow (3:32)
PRODUCERS: Tony Toni Tóné
WRITERS: T. Christian, D. Wiggins, R. Wiggins
PUBLISHER: not listed
Wing/Mercury 1123 (c/o PolyGram) (cassette single)

Follow-up to the certified gold "Anniversary" is a swaying pop/R&B love song that solidifies act's fine reputation for crafting deliciously retro material and bringing it home with engaging vocals that exhibit above-average range and style. An easy bet for instant acceptance at both pop and urban radio formats. Be sure to catch the act as it treks across the States opening for Janet Jackson.

PHIL COLLINS Everyday (4:56)

PRODUCER: Phil Collins
WRITER: P. Collins
PUBLISHERS: Phillip Collins Ltd./Hit & Run/WB, ASCAP
Atlantic 5300 (cassette single)

Already making friends at AC radio, second single from Collins' "Both Sides" set is a familiar pop ballad, rife with lyrics and musical passages that have resided in past hits. Far easier to peg for top 40 play than his disappointing previous single, "Everybody" should meet with a more welcoming response on all levels.

★ CHRIS ISAAK Dark Moon (2:30)

PRODUCER: Erik Jacobsen
WRITER: N. Miller
PUBLISHER: Jamie, BMI
Reprise 18263 (c/o Warner Bros.) (cassette single)

Virtually flawless tune from the soundtrack to "A Perfect World" places Isaak's haunting, emotional vocal in front of an echoed, strumming musical backdrop. Spare retro-pop arrangement may initially strain against current top 40 parameters, though the song and vocal performance are so stirring and satisfying that it could become a left-of-center smash, à la Isaak's pop breakthrough, "Wicked Game."

★ LENNY KRAVITZ Heaven Help (3:10)

PRODUCER: Lenny Kravitz
WRITERS: G. DeVeaux, T. Britten
PUBLISHERS: Bahama Rhythm/WB/Myaxe, ASCAP
Virgin 14105 (c/o Cema) (cassette single)

A quiet moment from Kravitz's rightfully acclaimed "Are You Gonna Go My Way." Simple piano/drum ballad places much emphasis on his expressive vocals and the song's gorgeous melody. A sure bet for album rock play, this deserves to be a massive hit at top 40. It would add a nice touch of class to any playlist.

BACK 2 BACK Michael (4:12)

PRODUCERS: J. Ellis, G. Mitchell, R. Berry
WRITERS: R. Berry, J. Alsop, J. Alsop
PUBLISHER: Mad Money, ASCAP
Mad Money 1001 (CD single)

The much-beleaguered Michael Jackson gets a boost of confidence and admiration from 10-year-old identical twin brothers James and Jeremy Alsop. Pop ballad, which was co-penned by the duo, could cause sugar overload with lyrics like, "We believe in you/We will stand by

you until the end." Weird, if not somewhat exploitative. Contact: 212-371-0798.

SCORPIONS Under The Same Sun (4:25)

PRODUCERS: Bruce Fairbairn, Scorpions
WRITERS: Hudson, Meine, Fairbairn
PUBLISHER: not listed
Mercury 1110 (c/o PolyGram) (cassette single)

Pop-gear entry from venerable metal band's "Face The Heat" opus is the kind of booming rock ballad that its fans have come to love, and radio hungrily indulges in. Klaus Meine delivers a nicely measured vocal that never falls into the trap of melodrama, giving weight to the song's somewhat cloying, "all for one" lyrical tone. Peaking with a flurry of chunky, anthemic guitar chords and an agile solo, this one will sound best cranked to 10 on your favorite car radio.

R & B

★ SCHOOLLY D Another Sign (3:55)

PRODUCERS: Schoolly D, Mike Tyler
WRITER: J.B. Weaver Jr.
PUBLISHERS: Schoolly D/Zomba Songs, BMI
Ruffhouse/Columbia 77265 (c/o Sony) (cassette single)

Preview into Schoolly's new "Welcome To America" album traces the roots of a troubled family tree. Mr. D doesn't rap so much as he coherently chats and reminisces with a tone that is, by turns, pensive and beleaguered—but never bitter. Lazy funk beats and piercing guitar lines give the track an evocative vibe that is worthy of vintage Curtis Mayfield. Essential.

ELAINE MONK Something For Nothing (no timing listed)

PRODUCERS: Paul Hopkins, Gerry Reed
WRITERS: E. Monk, P. Hopkins, G. Reed
PUBLISHERS: HCM, BMI; Makers Gold/ECL, ASCAP
Black Sands 7001 (cassette single)

Monk has a sweet and stylish voice that befits the song's sultry funk context. A danceable shuffle beat clicks extremely well with a fluid recurring sax solo and jazzy keyboard fills. A nice one for mature listeners to urban radio. Contact: 212-714-8077.

JOHN BUTLER Wondering (no timing listed)

PRODUCERS: Stanley Cooper, Alvin B.
WRITER: not listed
PUBLISHER: not listed
CBC 001 (cassette single)

Barring the cloying-spoken intro, gospel-tinged R&B ballad has a wistful, earnest quality that could find approval among adult urban radio listeners. Butler has a raw, untrained voice that exudes pleasing, unbridled soul. Thin production values may limit track's commercial reach, though it does hint at Butler's potential in a larger setting. Contact: 703-750-1370.

NEW & NOTEWORTHY

RICCA Any Love (4:07)

PRODUCERS: Timothy "TK" O'phie, the Ghost Brothers
WRITERS: R.A. Hooks, G.D. Williams, C.V. Hooks
PUBLISHERS: Sony Songs/Ghost Brothers, BMI;
Sony Tunes/Go Left, ASCAP
REMIXERS: Spyderman, David Atkinson, DJ Black, Fresh Gordon, Khadeja
Epic 77216 (c/o Sony) (cassette single)

Photogenic female trio can put with the best of 'em, as it proves on this oh-so-slinky funk/hip-hop ditty. Though it's cast in a trendy, youthful mold, track has a pleasing retro-soul undercurrent that wisely broadens appeal to also reach more mature audiences. Odds are that this single, armed with restrained harmonies and playful rapping, will initially grow from crossover and urban radio sectors. Its rightful place at top 40 will likely be taken shortly thereafter.

COUNTRY

GIBSON MILLER BAND Stone Cold Country (2:54)

PRODUCER: Doug Johnson
WRITERS: D. Gibson, B. Miller
PUBLISHERS: Nocturnal Eclipse/Union County/
BrahmSongs/Careers-BMG
Epic 77355 (c/o Sony) (7-inch single)

Rumor has it that this rockin' country outfit will be toning down its rock side to accommodate country radio on its next album. The band is taking its first album out with a bang, though, rocking the jukebox with this slice of hard-driving honky-tonk.

SHAVER Live Forever (2:49)

PRODUCER: R.S. Field
WRITERS: Shaver, Shaver
PUBLISHER: not listed
Praxis/Zoo 63231 (7-inch single)

With some cool vocal assistance from Brother Phelps, this is a little bit of hillbilly heaven from legendary songwriter Billy Joe Shaver. In a perfect world, this song sure would sound good on the radio. But, as Billy Joe knows very well, this ain't no perfect world.

HIGHWAY 101 Who's Gonna Love You (3:37)

PRODUCERS: Chuck Howard, Cactus Moser, Curtis Stone
WRITERS: C. Stone, M. Berg
PUBLISHERS: Warner-Tamerlane/Lorimar/Bee Corp., BMI
Liberty 79016 (c/o Cema) (CD promo)

The band sounds like it's trying to reinvent itself into a late-'70s pop outfit on this curious track. With its soft-rock piano sound and laid-back vocal, this ballad reaches the fade before it ever lifts off.

MARK O'CONNOR The Devil Comes Back To Georgia (4:09)

PRODUCERS: Mark O'Connor, Gregg Brown, Jim Ed Norman
WRITER: not listed
PUBLISHER: not listed
Warner Bros. 18342 (7-inch single)

This one sounds a whole lot like the hackneyed original. Despite a long list of guest stars (or more likely because of it), you are going to wish the devil had stayed where he was.

DANCE

★ MR. RAGOO Take Me (6:03)

PRODUCER: DJ EFX
WRITER: R.H. Recinos
PUBLISHERS: New York House/Kristine Vee, BMI
REMIXER: DJ EFX
Groove On 1 (c/o Strictly Rhythm) (12-inch single)

Enduring indie Strictly Rhythm ushers in a new subsidiary with another in a long line of exemplary productions by San Francisco's super-hot DJ EFX. A mélange of ear-catching keyboard effects and female vocal loops are the juice that feeds a disco-inspired house groove. A hit in the making. For added pleasure, check out the equally strong "Make Me Feel" on the flipside. Contact: 212-246-0026.

I TO I The Right Time (5:36)

PRODUCER: James T. Alfano
WRITERS: E.W. Art, E. Smidt
PUBLISHER: MCA, ASCAP
REMIXER: Ralphie Dee
Next Plateau/London/Wfrr 120014 (c/o PLG) (12-inch single)

Festive disco/house twirler pushes all the right buttons with its rollicking beats, sax samples, and chipper female vocals. Won't change the world, nor the face of clubland, but single is good fun and a blast for peak-hour revelry. Props to remixer Ralphie Dee for a job well done—particularly on the "Correct Moment" reconstruction.

PUSSY TOURETTE French Bitch (4:26)

PRODUCERS: P. Tourette, Bobo, L. Frappier
WRITER: P. Tourette
PUBLISHER: Shwman, ASCAP
REMIXERS: DJ Digit, Tyler Stone, Mark V., Marc Paley
Feather Boa 01 (12-inch single)

Mainstay on the San Francisco drag circuit aims to follow in the commercial footsteps of RuPaul with a saucy tribal/disco anthem that weaves clever lyrics around an ear-grabbing hook and kinetic beats. Flurry of astute remixes by the fab Third Floor Productions posse adds strength to track's odds for a national breakthrough. Contact: 584 Castro Street, Suite 260, San Francisco, Calif. 94114.

LONNIE GORDON Do You Want It (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: David Morales, Smack Productions
SBK/ERG 58118 (c/o Cema) (12-inch single)

Gordon earns a couple more diva stripes on this delicious pop/house invitation to romance. Her fine, forceful vocal is perfectly matched by hearty grooves and infectious synth passages provided by the magical mixing hands of David Morales and New Jersey's Smack Production clique. With its future at club level relatively secure, t'would be nice to see some promotional energy placed behind a tight pop radio edit.

DAPHNE When You Love Someone (8:06)

PRODUCERS: Peter Daou, Danny Tenaglia
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Peter Daou, Danny Tenaglia
Maxi 321 (12-inch single)

Enigmatic newcomer coos with dreamy abandon on a pretty deep-house journey. The song has a memorable melody that is embellished with smart, jazz-spiced keyboards and a thick, spine-crawling bassline. Nicely structured jam that feeds the brain as well as the body. Contact: 212-366-0950.

A C

► AARON NEVILLE I Owe You One (4:29)

PRODUCER: Steve Lindsey
WRITERS: J. Lind, W. Waldman, P. Gladston
PUBLISHERS: EMI-Virgin/Big Mystique/Moon & Stars/
Longitude, BMI; PolyGram International/Kazzoom, ASCAP
A&M 8150 (c/o PGD) (cassette single)

Why not put out another single from Neville's long-legged, hit-filled "Grand Tour" collection? He flexes that reliable, familiar voice amid a softly percussive arrangement that climbs to a fleshy, keyboard-heavy climax. A lovely, romantic interlude that will add warmth and charm to any AC playlist it graces.

★ MICHAEL McDONALD Hey Girl (3:50)

PRODUCERS: Russ Titelman, Michael McDonald
WRITERS: C. King, G. Goffin
PUBLISHERS: Screen Gems/EMI, BMI
REMIXER: Jimmy Bratower
Reprise 18322 (c/o Warner Bros.) (cassette single)

McDonald lends his distinctive, rich pipes to a golden page from the Carole King/Gerry Goffin songbook of pop classics. Glistering production updates the tune with a laid-back shuffle rhythm base and thick, pillowy keyboards that render the single a perfect fit for adult formats. Could breathe new life into McDonald's underrated "Blink Of An Eye" collection.

ROCK TRACKS

► BIOHAZARD & ONYX Judgment Night (4:35)

PRODUCER: Chyskillz
WRITER: not listed
PUBLISHER: not listed
Immortal/Epic Soundtrax 5579 (c/o Sony) (CD single)

Title track to one of the more inspired film soundtracks of last year has a wickedly catchy gang chant as a chorus, as well as primal-scream rapping that will kick a heaping dose of anarchistic life into nearly any party. Deserving instant multiformat radio attention, cathartic jam will initially build its audience out of renegade album rock and alternative stations, not to mention fist-clenched rap enthusiasts.

★ CRASH TEST DUMMIES Mmm Mmm Mmm (3:53)

PRODUCERS: Jerry Harrison, Crash Test Dummies
WRITER: B. Roberts
PUBLISHERS: PolyGram International/Door Number Two, ASCAP, Dummies Productions, SOCAN
Arista 2654 (c/o BMG) (CD promo)

Both alternative and album rock programmers are finally beginning to catch a clue regarding this shimmering acoustic/rock jewel now that it is a smash in the band's native Canada. Lifted from the equally potent "God Shuffled His Feet" album, the single marries a world-wise vocal with a textured arrangement that is chock full of aural goodies. Given justice (and promotional tender loving care), this one will soon blossom into the

across-the-board smash it should be.

COWBOY JUNKIES Anniversary Song (3:10)

PRODUCER: Michael Timmons
WRITER: M. Timmons
PUBLISHER: Pazjunk, SOCAN
RCA 62745 (c/o BMG) (cassette single)

Second single from "Pale Sun, Crescent Moon" is a surprisingly lively jam that features singer Margo Timmons at her most effective. Spiraling wah-wah guitars and a toe-tapping drum pattern make this a formidable radio contender, and it should do wonders in raising the band out of its sleepy AC image. Give it a fair listen.

COMPULSIVES Tragic Innocence (no timing listed)

PRODUCERS: Cannariato, Young
WRITERS: Compulsives
PUBLISHER: not listed
Republican 01 (CD cut)

Midwestern rockers show great promise on this crisply produced acoustic rocker. Stirring lyrics and a worldly lead vocal by Jonny Jingo render cut a natural for placement on playlists that include acts like Soul Asylum and the Lemonheads. One of 13 solid jams on the band's noteworthy "Songs For The Numb" album. Contact: 414-273-1931.

JULIANNE I Feel (2:30)

PRODUCER: Shad O'Shea
WRITER: D. Carmody
PUBLISHER: Nutfield, ASCAP
Nutfield 1001 (CD single)

Rock ingenue oozes with a cute, winking charm on this sparse midtempo chugger. Her alto range is undercut with slight rasp that sits comfortably at the center of live band instrumentation. Fine for either album rock or pop outlets. Also worth a whirl is the sweet, countrified ballad "Without You." Contact: 603-432-2457.

RAP

THE YOUNG BUCKS I'm Pullin' Girls (no timing listed)

PRODUCERS: DJ Fabe, Cliff Richey
WRITERS: K. Gamble, L. Huff, E. Alfaro, C. Richey, R. Padilla
PUBLISHERS: Warner-Tamerlane/Mijac/EMI-Blackwood/
Dime Sack/Lingo Longo/Bong Water, BMI
Thump 1062 (cassette single)

Nicking a classic soul riff here and there, this young male quartet swaggers with Romeo-like confidence on this appealing pop/hip-hop ditty. Easy-going groove and nimble guitar licks give the track an accessible tone that crossover and urban radio could have fun with. Give it a shot. Contact: 909-595-2144.

RAW BREED Open Season (4:07)

PRODUCER: The Incredible Shok-One
WRITERS: Alexander The Great, M. Rippin', N. Swift
PUBLISHER: not listed
Nuff Nuff/Continuum 13305 (cassette single)

Act's latest single features a cool guest appearance by Grandmaster Melle Mel, which should help draw some attention to this otherwise by-the-numbers effort. Hardcore beats are also a plus, though act sure has shown a whole lot more lyrical inspiration in the past.

F.O.S. Big Black Boots (3:47)

PRODUCERS: F.O.S., Shoot Man Productions
WRITER: not listed
PUBLISHER: AACI Songs, ASCAP
Scotti Bros. 75382 (c/o BMG) (cassette single)

Energetic, funk-fortified throwdown does not have much going on rhyme-wise, though gang-style chorus chants and lip-smacking guitar samples make this a worthy radio contender.

YOUNG SOLDIERZ Alligator (3:48)

PRODUCERS: Ronnie Phillips, J. Stank
WRITERS: Keystone, Big Wy, L'I Stretch
PUBLISHER: Split Marlon/Foe Five, BMI; Stank, ASCAP
Dangerous/Pump 606 (c/o Warlock) (cassette single)

After several spins, you may still be wondering how an alligator can be the lyrical centerpiece for track about the various ways that boyz get the girlies to woo-woo-woo. Silly track slinks along at an easy, inoffensive pace, and should actually have little trouble winning fans among the crotch-grabbin' set. Contact: 818-905-9250.

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

Firm's 'Star Trek' Games Span Generations

BY CHRIS MCGOWAN

LOS ANGELES—In terms of mass-market success, Spectrum HoloByte hopes to "make it so" in 1994 with four different versions of a video game based on the television series "Star Trek: The Next Generation." After two years of development and production, the Alameda, Calif.-based company will bow Nintendo, Sega, and PC CD-ROM editions in early spring. And a 3DO title due later this year will offer what Spectrum HoloByte chairman Gilman Louie calls "selective interactivity" and possibly "our first real peek into what interactive TV could be."

"These are the crown jewels of Paramount, and we considered this an opportunity to create a real defining property," says Louie. "Our hope is that we will be breaking brand-new ground." Since signing the deal, Paramount has become an investor in Spectrum HoloByte and also has formed its

own Paramount Interactive division.

Louie adds, "This is a marketplace that requires lots of innovation, and the way to have innovation is to work with a number of partners. There's no reason why Paramount and companies like ourselves can't create new kinds of entertainment together."

The various game platforms "have very different audiences," Louie notes, "with Sega and Nintendo mainly geared toward a younger audience, and PC players much older, typically 25-35. It's early to say with 3DO, but it also appears to have a large number of older players."

"So our game needed to be presented differently in each platform. For Nintendo and Sega, it's very much an action-adventure game, where you can pilot the Enterprise and beam down into a scrolling world that is very familiar to people who play video games." The S-NES version will be available in March and will carry a retail tag be-



A scene from the Spectrum HoloByte 3DO version of "Star Trek: The Next Generation," which is due later this year. Nintendo, Sega, and PC CD-ROM editions will be out in early spring.

tween \$50-\$70. The Nintendo, PC, and 3DO editions are being published by Spectrum HoloByte, while Sega will market the game version for its format.

The PC "Next Generation" CD-ROM for personal computers using MS-DOS is due "around April and will cost approximately \$80-100," Louie

says. The MS-DOS and 3DO editions are "more like simulation games, with more attention toward detail and realism."

Traditional cel animation, matte paintings, 3D graphics tools, and high-quality audio were employed for the PC and 3DO versions. Patrick Stewart is one of the "Star Trek" actors who has recorded dialog for the project. "It's a dramatic presentation with a unique look, a gorgeous product," says Louie.

The 3DO "Next Generation" will go a step farther than the PC CD-ROM by using "synthetic actors that are completely computer-controlled, with the actors' faces texture-mapped onto 3D heads and the reactions all done in 3D graphics," says Louie.

He says the 3DO game will "be like watching TV. There are no menus and no prompts. You just look at the game, and if you put down the controller the game will play itself. Or you can pick

(Continued on page 54)

Bookstores To Test Software

BOOKSTORE TEST: Apple Computer, Voyager Co., Time Warner Interactive Group, CMC (Creative Multimedia Corp.), Discis Knowledge Research, and Macmillan New Media have joined forces to test-market interactive entertainment software in select bookstores in the U.S., U.K., and Canada. Test stores will receive a complement of equipment and services from Apple and the five publishers. Voyager will provide personnel to train store staff.

"This project marks the beginning of what we hope will be a long involvement with retailers of all kinds who sell interactive entertainment software," says Paul Wollston of Apple's New Media Division. The market test will run at least through mid-1994.

Among booksellers already "on-line" are Barnes & Noble, Shakespeare & Company, and Tower Books (New York), The Tattered Cover (Denver), Brentano's (L.A.'s Century City), Crown Books (Encino, Calif.), Coles Bookstore (Toronto), and Wendell Holmes Bookstore (London).

MPI MULTIMEDIA is launching two new CD-ROM titles this month that capture some distinctive American pop culture. Each disc lists for \$29.98 and is compatible with either Macintosh or Windows-based systems.

"The Honeymooners' Funniest Moments" includes 48 excerpts from 70 "lost episodes" of the '50s series, accompanied by contextual information and other extras.

"Hullabaloo Vol. 1: Television's Classic Rock N' Roll Program" features the episode that aired Nov. 29, 1965, as well as tracks from other episodes. MPI Multimedia is a division of the MPI Media Group.

COMPATIBILITY: Compton's NewMedia and Xiphias also have several new titles. Compton's "Executive's Factomatic," "King James Bible," and "The Doctors Book of Home Remedies" can be played on MS-DOS-based personal computers or on the portable Sony Multimedia CD player (MMCD). And "Kathy Smith's Fat Burning System" from Xiphias can be read by CD-ROM drives hooked up to Macs or Windows-based PCs.

NEW RELEASES

THE 7TH GUEST Virgin Games (Macintosh and MPC CD-ROM, \$99.99)

Henry A. Stauf, an eccentric toy magnate in the '30s, had a rather disturbing secret in his past. He also possessed a 22-room mansion and one night threw a small party there for six carefully selected people, plus a mystery guest. It is the player's job to ascertain the identity of that "seventh guest" and also to discover just what strange events transpired that fateful night.

The game unfolds with a storybook-like opening segment that sets the stage for the odd goings-on to come. Then a beckoning skeleton-hand icon leads you through the house. Some "virtual touring" is in store, where you can navigate at will through a richly depicted environ-

ment—much as in other CD-ROMs such as "The Journeyman Project" and "Spaceship Warlock." In this case it's a haunted house with many rooms and hallways to explore, all rendered with photo-realistic detail.

Along the way, icons such as chattering false teeth and a floating evil eye indicate that a supernatural event is about to occur or that there is one of Stauf's puzzles to solve. If a ghostly drama mask materializes, then you can witness a particular dramatic scene, with the roles played by live actors and actresses. Bit by bit you uncover the truth about Stauf, his unusual house, and that fateful party.

The high-quality sound, music, visuals, and script work together to create an eerily entrancing and thoroughly engaging game. "The 7th Guest" is another good reason to invest in a multimedia system. CHRIS MCGOWAN

Commodore Joins 32-Bit Fray Expandable Amiga Boasts Low List

LOS ANGELES—The CD-ROM format wars will heat up further at the end of February, when Commodore rolls out its new Amiga CD32 console in North America, with 85 software titles available at launch.

The 32-bit CD-based machine plays Amiga CD-ROM software and will retail for \$399, which is substantially lower than the \$699 debut price of the Panasonic 3DO player. In addition, a \$250 MPEG-1 full-motion video cartridge will be available for the Amiga CD32 and will enable the console to play movies and music videos released in the new 5-inch Video CD format.

In addition, the system will play standard audio CDs, CD+Graphics discs, and CD+MIDI titles. Commodore plans to add Photo CD capability to the player. And the Amiga CD32 can accept add-ons such as a computer keyboard and mouse, and a virtual reality headset and glove. It



Gremlin's "Zool" is one of several Amiga CD32 game titles designed specifically for the new platform. Others have been converted from other formats.

can be upgraded to function as a cable TV interface or a multimedia computer.

"We challenge anyone to show us a better multimedia player at a better price," says Lew Eggebrecht, VP (Continued on page 54)

(Advertisement)

If it's multimedia, it's Compton's!

Compton's NewMedia's dedication to the music industry started in 1992 with our music CD-ROM titles, *Jazz: A Multimedia History* and *The Grammy Awards: A 34 Year Retrospect*. Now we are adding three new Multimedia Record titles to compliment our growing music category. These new CD-ROMs are *Billie Holiday: A Multimedia Record*, *Count Basie: A Multimedia Record*, and *Louis Armstrong: A Multimedia Record*. We also distribute two multimedia music history guides: *The Viking Opera Guide* and *An Introduction to Classical Music*.

You've never seen music
until you've experienced
multimedia music!



Watch for more news about the latest music titles from Compton's NewMedia. Call 800/862-2206 for a brochure and information. 2320 Camino Vida Roble • Carlsbad • CA • 92009 619/929-2500 • 619/929-2511 (fax)

©1994 Compton's NewMedia, Inc.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Game Ratings On Tap 48
Video People: Abramson To Central Park ... 50

Laser Scans: 'In The Line Of Fire' 51
Video Previews: 'Sweet Home Chicago' 52

PICTURE THIS.

By Seth Goldstein



COURTROOM MUSCLE: Baker & Taylor Video won round two of its legal battle with Star Video when the Allegheny County Court in Pittsburgh denied Star's motion to set aside a preliminary injunction that prevented three former B&T telemarketing reps from pitching old customers (Billboard, Jan. 8).

Barring an out-of-court settlement, which he considers unlikely, B&T's Frank Wolbert wants a trial and damages. No amount has been specified, but the branch lost "significant" business, Wolbert says. "We were wronged." Star Video wasn't available for comment.

B&T picked up some accounts in the wake of Artec's failure, but Wolbert still finds customers less interested in the panoply of distributor services than in the lowest price. If anything, stores are more inclined than ever to withhold orders until the last minute while shopping for the best deal. Wolbert says that while volume is decent, "profitability's a nightmare."

MOVING ON: Bill Perrault, Columbia TriStar's marketing VP, reportedly is set to join Compton's NewMedia, a major player in CD-ROM. Compton's won't comment but acknowledges it is recruiting a marketing VP from the video and music industries.

The studio probably will go outside to fill Perrault's job, having transferred potential successors to help in the launch of Sony Wonder, which could lead to another departure when home video senior VP Rand Bleimeister's contract expires in July. Bleimeister had been hired to run nontheatrical programming, Sony Wonder's raison d'être.

Elsewhere, Don Gold, sales VP of Strand Home Video until it was absorbed by Video Treasures, will run Vidmark's newly organized sell-through division.

HOORAY FOR HOLLYWOOD: He used to think otherwise, but now Best Film & Video president Roy Winnick is on the side of the studios in their battles with VSDA over fast-food and cassette promotions. The turning point for Winnick was the video trade's poor response to his \$4.99 "X-Men" offer, made to counter Pizza Hut.

Despite calls for support from
(Continued on page 53)

TV Exposure Is Key For Animated Vids Marketing Plans Take Broadcast Into Account

BY EILEEN FITZPATRICK

LOS ANGELES—While some retailers may shun television movies released to video, exposure on the tube is an essential ingredient to make dealers warm up to many animated programs debuting on video.

TV is so essential that MCA/Universal Home Video even purchased airtime to debut "The Little Engine That Could" last year. The company purchased half-hour blocks and syndicated the show in various markets.

"It's hard to explain to senior management that television is good for kids' product and not so good for some movies," says Andrew Kairey, senior VP of sales and marketing at MCA/Universal.

Purchasing the television time for "The Little Engine That Could" paid off, says Kairey, who notes that sales exceeded goals by 50% at year's end.

Most suppliers acquire video rights to existing animated series or release old ones that have been revived by cable networks, particularly Nickelodeon or MTV.

"The TV show makes it go," says Roy Winnick, president of Best Film & Video. "Our sales were OK on the 'X-Men,' but once it was on TV they became a hot item."

LIVE Home Video will be counting on both the old and new appeal of "Speed Racer" to propel the 1966 series to the level of success enjoyed by "X-Men" and "Mighty Morphin Power Rangers."

Previously distributed by now-defunct VidAmerica, LIVE has licensed the rights to all 52 original episodes, as well as "Speed Racer: The Movie" and new episodes, which air on MTV.

David Bishop, LIVE president, says the product should appeal to kids who have just discovered the new series and adults who grew up watching the old "Speed Racer."

"We were initially drawn to the product because of all the activity around the new series," he says. "But while the new series appeals to kids ages 2-11, our research showed that the old series appeals to adults up to age 34."

LIVE has put the promotion effort into maximum overdrive, offering a \$5 rebate tie-in, an on-pack premium, and a national "decoder" consumer contest.

Consumers get the rebate with the purchase of "Speed Racer: The Movie," an 80-minute tape priced at \$19.98 that pulls into stores Feb. 16, and any one of three Accolade video games. The games include Sega's "Speed Racer: The Challenge of Racer X," "Bubsy: Claws Encounters Of The Furred Kind," and "Hardball III."

"Some of the titles from the old series have been released before," says Bishop, "but the movie has never been available on video and the series has never been promoted in this fashion before."

The feature will be packaged with a flip-top digital watch, valued at \$15. The watch has a decoder, which is used to solve the secret message on the

video.

Kids who reveal the message can mail it in to become part of the "Speed Racer Pit Crew." New members will be entered into a sweepstakes drawing, and a likeness of the winner will be included in a new episode of the series.

The title also will be cross-promoted with "Speed Racer" merchandise, including Mach V models, Racer X coffee mugs, and T-shirts. A catalog will be inserted in the cassette.

Four old episodes, never before on cassette, are due in stores Feb. 16, priced at \$12.98. Titles include, "The Great Plan," "The Secret Engine," "Race Against Time," and "The Fastest Car On Earth." Each has a running time of 50 minutes and is packed with a collector's card.

Most of the TV advertising for "Speed Racer" will be on MTV, which airs the old episodes 11 times a week, Bishop says.

In-store retail support includes four different floor and counter displays holding as many as 56 units.

Other TV-related product includes Best's "Biker Mice From Mars," a new
(Continued on page 50)

IVN, CIC Team, Put Travel Tapes In Int'l Outlets

BY SETH GOLDSTEIN

NEW YORK—International Video Network finally is living up to its name. The company, based in San Ramon, Calif., for eight years has brought foreign-travel tapes to armchair vacationers in the U.S.

Now, by virtue of a late-1993 deal with CIC Video International, IVN will have its line in 11 major European territories for buyers who want to broaden their horizons. CIC, a joint venture of Paramount Pictures and Universal Pictures, started catering to viewers' wanderlust with 20 of IVN's 90 "Video Visit" releases. Later it plans to add selections from the Fodor's and Reader's Digest catalogs to the mix.

IVN retains its exclusive rights to distribute in the U.K., which has provided a big chunk of the 10% of corporate revenues derived from overseas markets. But IVN presi-
(Continued on page 53)



"Ambulance" Chasers. Columbia TriStar's Eric Kolsch, left, and Epic Home Video's Jeff Fink, third from left, congratulate Mike Evans and Trisha Steele of distributor Ingram Entertainment's Hayward, Calif., branch on winning the "Ambulance" display contest. The Ingram unit pocketed \$1,000, and Steele got herself an all-expense trip for two to New York, where she could observe ambulances in their natural habitat. Epic's title shipped 55,000 cassettes.

SALESWOMEN OF THE YEAR.



Let this best-selling trio lead the way into '94: *Celebrity Centerfolds* Jessica Hahn and Dian Parkinson and *Playmate of the Year* Anna Nicole Smith. They'll sell, sell, sell for you all year long. What better way to enjoy a happy and prosperous New Year?

© 1994 Playboy. All Rights Reserved.

VSDA, Game Manufacturers Meeting On Ratings System

GAME RATINGS POW-WOW: Game manufacturers and Video Software Dealers Assn. president Dawn Wiener were to get together Jan. 8 at the Consumer Electronics Show in Las Vegas to outline plans for a video game ratings system.

The rush to institute a ratings system follows a Congressional committee mandate accelerated by the government's recent obsession with regulating violence in entertainment. A Senate committee ordered manufacturers and retailers to pull together a ratings code, or Congress would do it for them (Billboard, Dec. 18).

The purpose of the CES meeting will be to decide who will sit on the committee and what procedure will be used to rate video games, says VSDA spokesperson Bob Finlayson. "We're not going to have the actual code, but there's process to follow before that happens." Companies expected to attend include Sega, Acclaim, Capcom, 3DO, and Atari, as well as the Software Publishers Assn.

COMPUTER LOWDOWN: Manhattan-based RKO Warner Video is starting off the new year with a new line of computer software for sale at rock-bottom prices.

The 13-store chain will conduct a three-month test on about 50 titles in two New York stores and another in Hackensack, N.J. The \$5-\$10 titles include games, education, and business applications.

"A lot of vendors have approached us about carrying computer software, but the pricing and packaging were all wrong," said outgoing COO Lawrence Keives. He left RKO Dec. 31 after completing the company's 18-month financial restructuring plan.

The vendor that finally sold RKO on the product is Values Software, a 2-year-old company based in Deerfield Beach, Fla.

Values Software began pitching its computer product to video stores last fall, and other tests are set to start at J&R Music World and some Blockbuster franchisees.

The software package also is available from Ingram Entertainment and through the Video Alliance Group, a retail buying group based in Scottsdale, Ariz.

SUPER CLUB UPDATE: Among Blockbuster's top priorities in '94 is the conversion of all the Super Club stores, says Gerald Weber, senior VP of store operations.

The first outlet to change into a Blockbuster Video will be Atlanta's Rhythm & Views, with the remodel scheduled to begin this month.

Super Club Music stores will begin changing to Blockbuster Music stores in February, Weber adds.

Buying functions now located in Dallas (servicing Sound Warehouse

and Music Plus) and Atlanta (servicing Super Club) will be relocated to Blockbuster's Fort Lauderdale, Fla., base by mid-year.

There is no word on when Music Plus and Sound Warehouse outlets purchased in late 1992 will finally carry the Blockbuster logo.

NATIVE AMERICAN VIDEOS: The Turner Network Television movie "Geronimo" will be the first of a string of Turner movies featuring Native Americans to hit video stores this year.

The made-for-cable title, not to be confused with the Columbia Pictures movie, will be in stores Feb. 23. It carries no suggested price,

but dealers can save 35% on the purchase of a two-pack.

"Geronimo" also will carry a public service announcement for the Smithsonian Institution's planned National Museum Of The American Indian. The Smithsonian currently is raising funds to build the museum, and a portion of cassette sales will go toward the effort.

TNT has six features on the subject lined up for this year, including "The Broken Chain," about the Iroquois nation; "Lakota Woman," about the siege at Wounded Knee, directed by Jane Fonda (aka Mrs. Ted Turner); and the three-part, six-hour documentary "The Native Americans." A coffee-table book of the same name from Turner Publishing is in its third printing.

CCOURTING SALES: Court TV is packaging its coverage of trials into hour-long cassettes available from Time Life Video. The first two \$19.99 tapes are "Accused Of Rape: The Trial Of William Kennedy Smith" and "Til Death Do Us Part," the case involving a New Hampshire school administrator charged with conspiring with her teen-age lover to kill her husband.

TLV is in the midst of a three-way test of telemarketing, mail, and TV to determine the best mix of direct-response strategies. Initial results have been good, says TLV's Dan Markim, although "it's clearly very early" to predict success. Retail distribution may follow, as it did for Turner Broadcasting's "Trials Of Life," depending on the TLV numbers.

TLV usually knows the identity of the releases in a continuity series. Here, Markim notes, "we obviously don't know what the next hot trials are. The fun twist is that we have options to rush-release the hottest." Two on tap are California vs. the Menendez brothers, on trial for patricide, and the child "divorce" of Gregory K.

This column was prepared with assistance from Seth Goldstein.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

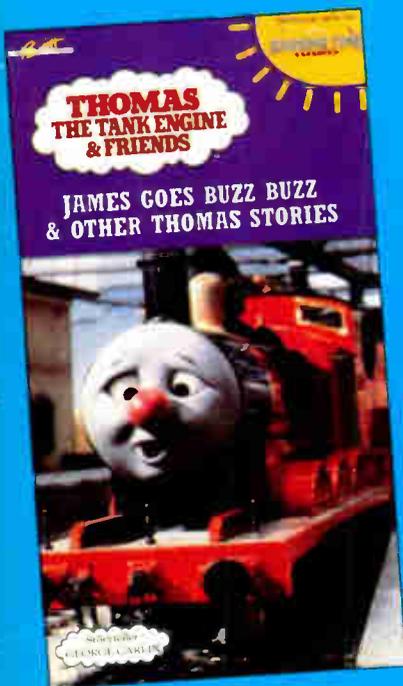
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	14	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	6	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	3	8	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
4	5	8	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
5	6	5	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
6	8	20	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
7	4	9	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
8	10	8	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
9	12	23	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
10	14	186	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
11	7	7	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
12	15	34	HOW THE GRINCH STOLE CHRISTMAS!	MGM/JA Home Video M201011	Animated	1966	NR	14.95
13	11	62	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
14	13	10	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
15	16	28	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
16	9	9	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
17	17	17	REN & STIMPY: THE CLASSICS◇	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
18	RE-ENTRY		IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
19	29	16	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
20	25	5	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
21	21	2	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.98
22	18	40	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
23	31	4	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
24	27	17	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
25	19	14	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
26	RE-ENTRY		BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	19.98
27	23	60	AMADEUS◆	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	29.95
28	22	7	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
29	20	20	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
30	24	7	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
31	33	4	A CHRISTMAS STORY	MGM/JA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
32	37	33	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
33	RE-ENTRY		REN & STIMPY: THE STINKIEST STORIES◇	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
34	26	42	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
35	RE-ENTRY		PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
36	32	84	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
37	RE-ENTRY		101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
38	RE-ENTRY		MCLINTOCK!◇	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
39	39	6	THE YEAR WITHOUT SANTA	Family Home Entertainment 8000	Animated	1991	NR	12.98
40	RE-ENTRY		REN & STIMPY: THE STUPIDEST STORIES◇	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98

● 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.

WHAT'S THE BUZZ?

THOMAS THE TANK ENGINE & FRIENDS



A Brand New Release From The License of the Year

Britt Allcroft's Thomas The Tank Engine and Friends™ was voted by the Licensing Industry Merchandiser's Association as the number one license in 1993. With a million dollar advertising campaign and lots of exciting new activity in store, sales are guaranteed to increase in 1994.



\$12.99

Cat. No. ST 1210
Street date: Feb. 23, 1994

Call the Order Hotline Now:
1-800-786-8777

Consumer advertising reaching over 50 million women in the 25-49 age group

March	SESAME STREET PARENTS	child	PARENTING	Parents
April	PARENTING	TV GUIDE	familylife	child
May	familylife	child	PARENTING	Parents

A brand new eye-catching 36 unit pre-pack.

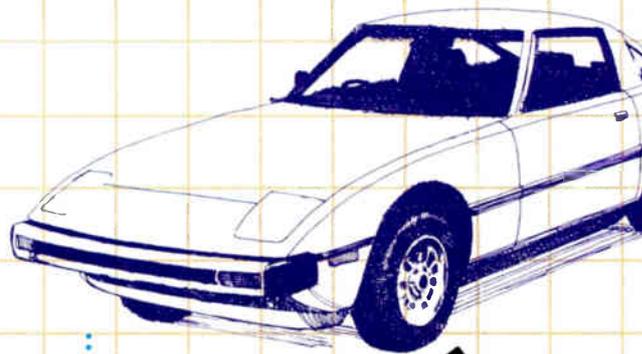
Cat: ST 1231



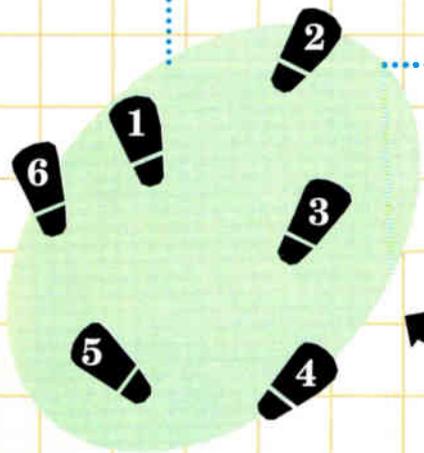
Video Treasures
500 Kirks Blvd., Troy,
Michigan 48084



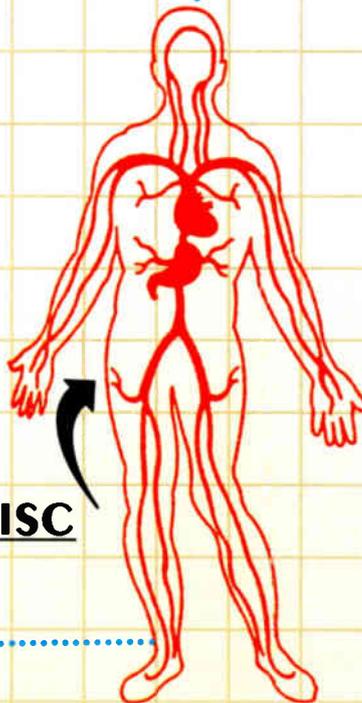
DISCOGRAPHY TODAY



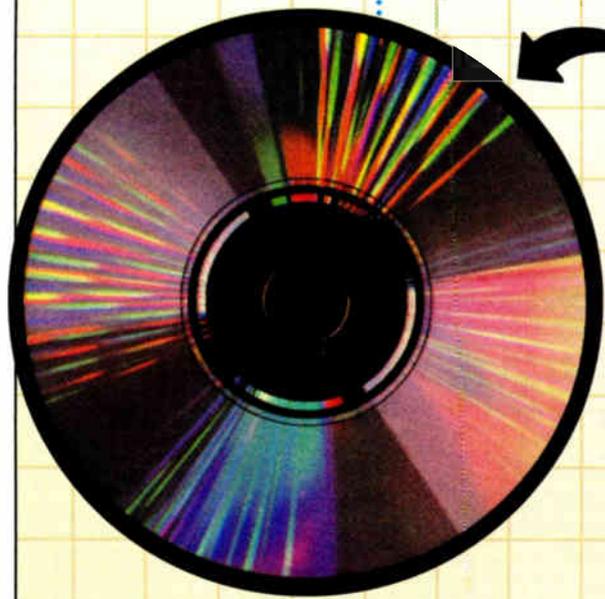
DISC BRAKES



DISCO



SLIPPED DISC



Billboard LASER DISC SPOTLIGHT

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 1

DISCOVER THE POWER OF BILLBOARD'S
LASERDISC SPOTLIGHT.

NY: 212-536-5004

Ken Karp, Norm Berkowitz

LA: 213-525-2300

Jodie LeVitus, Robin Friedman

UK & Europe: 44-71-323-6686

Pat Rod-Jennings, Christine Chineti

The greatest disc of all...

Laserdisc is still *the* state of the art in delivering the video image. Billboard's annual Laserdisc Spotlight will bring you the state-of-the-laser message, reporting on the significant trends and developments within both manufacturing and retail sectors. Also included will be a special edition on "director cuts", market reports from Japan and the UK, and a feature on laser-oriented Karaoke.

If you are involved in the laserdisc industry, this is your chance to advertise your message to Billboard's over 200,000 readers worldwide!

Home Video

VIDEO PEOPLE

Jules Abramson, formerly Academy Entertainment sales VP, joins New York-based Central Park Media as senior director of sales and marketing.

Len Levy resigns as president of 21st Century Home Video. He plans to re-establish Len Levy & Associates, based in Los Angeles, as a consultancy to video and related industries.



STERN



SMALLWOOD

Nina Stern, longtime PR consultant to Paramount Home Video, moves in-house as publicity VP. Her employees, **Ann Schwarz** and **Natalie Anderson**, named staff publicists.

Jerry Smallwood, formerly sales VP for Coliseum Video, named sales director of A-Pix Entertainment, a division of Unapix Entertainment.

Linwood "Chip" Lacy advanced to president of Ingram Industries from chairman/CEO of subsidiary Ingram Micro, where he will be replaced mid-year by **Sam Inman**, formerly of IBM. CEO **Bronson Ingram** named Ingram Industries chairman.

Cynthia Huth advanced to VP of administration, Worldvision Home Video. She had been director of sales administration.

David Ingram named to the new post of VP of major accounts for special markets at Ingram Entertainment.

Lawrence Kieves resigns as chief operating officer of RKO Warner Video to join Universal Access Network, based in New York.

Gari Ann Douglas promoted to VP of finance, Paramount Home Video.

Andrew Chapin advanced to VP of administration and **Carmen LaRosa** to VP of video/audio sales, Cabin Fever Entertainment. **Susan Steele** joins as contract administrator.

Marcelle Abraham promoted to public relations director, Buena Vista Home Video. She will be responsible for acquired lines. **Jere Hausfater** advanced to acquisitions and business affairs senior VP for BVHV, Buena Vista Pictures Distribution, and Buena Vista International.

Howard Kropf, formerly of West Coast Video Duplication and Custom Duplication, named VP of Los Angeles-based duplicator Matrix Video. **Teresa Petri** joins as new business development VP.

Janet Rolle appointed marketing director, HBO Video.

Mary Ann Fialkowski promoted to VP of marketing and business development, Rank Video Services America.

TV EXPOSURE IS KEY FOR ANIMATED VIDS

(Continued from page 47)

Marvel cartoon show rated the top animated program in syndication. The first cassette, containing three episodes, shipped 150,000 units last month.

Meanwhile, Best has shipped more than 1 million combined units of three "X-Men" titles, Winnick says. About half of the total resulted from Best's \$4.99 special, timed to compete against Marvel Comics' late-1993 Pizza Hut promotion (Billboard, Nov. 6).

PolyGram Video, whose "X-Men" got a 3 million- to 4 million-unit boost from Pizza Hut, also has seen a sharp increase in sales of its five episodes of "Mighty Morphin Power Rangers," a top-rated cartoon and a toy store smash over Christmas.

"We shipped about 780,000 units in a week and a half," says Bill Sondheim, senior VP of sales and marketing. "And we only figured on selling a total of 150,000 units for all five tapes."

To date, Sondheim estimates he has moved about 1.5 million units. The company has yet to schedule new "Power Ranger" video releases for this year.

"The combination of the cartoon show and the toy added a lot of sales momentum for the 'Power Rangers,'" says Vicky Mehring, product manager and game buyer at Tower Video. "It's similar to what happened with the 'Teenage Mutant Ninja Turtles.'"

But there is a downside to TV exposure when suppliers like LIVE attempt to market cartoons to adults.

"When 'Rocky & Bullwinkle' first came out on video, sales were great," says Mehring. "But after the shows starting running on Nickleodeon, sales decreased."

Layne Roschenwimmer, sell-through buyer at Minneapolis-based Title Wave Video, says TV exposure will help rather than hinder "Speed Racer" demand.

"A title like 'Speed Racer' needs a crossover audience to be a hit," he says, "and any time something is on television, people will record it. Without the awareness, it's hard to sell. In [the case of] 'Speed Racer,' I don't think television will affect its overall desirability."

Expectations High For Columbia/TriStar's 'In The Line Of Fire'

COLUMBIA TRISTAR takes aim at six-figure unit sales with "In The Line Of Fire" (widescreen, \$34.95), which is due Feb. 9 and could be the first of several 200,000-unit laserdisc titles in 1994. Clint Eastwood and John Malkovich star in the Wolfgang Petersen thriller, which pulled in over \$100 million at the box office.

Woody Allen's "Manhattan Murder Mystery" (wide, \$34.95) is due March 9. Also bowing on disc in the next two months are Jason Priestly in "Calendar Girl," Dennis Hopper in "Red Rock West," and Bruce Willis in "Striking Distance" (\$34.95 each), along with Kenneth Branagh's latest adaptation of the bard—"Much Ado About Nothing," with Denzel Washington, Emma Thompson, and Michael Keaton—and Regis Wargnier's acclaimed "Indochine," with Catherine Deneuve (wide, \$39.95).

MCA/UNIVERSAL bows the 1976 high school tale "Dazed And Confused" and Michael Fox in "For Love Or Money" (both wide, \$34.98), the sci-fi "Monolith" (\$34.98), and James Cagney in "Man Of A Thousand Faces" (wide, \$39.98), the film biography of silent-movie star Lon Chaney, March 2. The wrapping also is coming off "The Mummy Collection Boxed Set" (four films, extras, \$99.98), which includes well-preserved specimens of "The Mummy's Hand" (1940), "The Mummy's Tomb" (1942), "The Mummy's Ghost" (1944), and "The Mummy's Curse" (1944). "Family Dog: Complete Series" (\$89.98) includes all 10 episodes of the animated show exec-

LASER SCANS™

by Chris McGowan

utive-produced by Steven Spielberg and Tim Burton.

MCA/Universal has an exceedingly strong laserdisc lineup set for 1994. Look for these releases on disc in the coming months: "Beethoven's 2nd," "In The Name Of The Father," "Carlito's Way," "Schindler's List," and "Jurassic Park." Industry analysts predict that the latter film will be a 300,000-unit title on laserdisc.

WARNER is launching "That

Night," with C. Thomas Howell and Juliette Lewis (wide, \$34.98), Feb. 9, and Mel Gibson's "The Man Without A Face" (wide, \$34.98), Feb. 16. Warner Reprise was set to bow Depeche Mode's "Songs Of Faith And Devotion: Live" (90 mins., \$34.98), which has additional footage not included in the VHS edition.

MGM/UA continues to release classic films in special editions and boxed sets that attract movie buffs to the laser format. Two of its best efforts appeared near the end of last year: "The Wizard Of Oz: The Ultimate Oz" (1939, CAV, extras, \$99.98), which has been

riding high on the charts, and "The Connery Collection Volume II" (three films, wide, \$99.98), which showcases Sean Connery—everyone's favorite James Bond—in "Thunderball," "You Only Live Twice," and "Diamonds Are Forever," and reveals the entire wide Panavision image you never saw on the VHS version. Sean's set has also been doing stellar retail business.

IMAGE debuts "The Program" (wide, \$39.99) on disc Jan. 26. "Strictly Ballroom," Steven King's "Needful Things," and the perverse "Boxing Helena" with Julian Sands and Sherilyn Fenn (\$39.99 apiece) follow in late Fe-

bruary. Paramount has Peter Bogdanovich's Nashville story "The Thing Called Love" (wide or pan-scan, \$34.95), which stars the late River Phoenix and appears Feb. 23. Just out is "The Firm" (wide or pan-scan, \$39.95), with Tom Cruise, which could be another six-figure title this year.

TELDEC has launched an array of superb classical titles, with four of them priced at \$35 or below. "My World Of Opera" (\$29.97) features Kiri Te Kanawa, Jose Carreras, Placido Domingo, and Barbara Bonney. "Tchaikovsky's Women/Fate" (\$44.97) pairs

(Continued on page 54)

Billboard®

FOR WEEK ENDING JANUARY 15, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	1	7	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
2	3	93	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
3	2	7	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	39.98
4	6	15	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
5	5	13	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
6	8	44	THE WIZARD OF OZ: THE ULTIMATE OZ	MGM/UA Home Video Pioneer/Image Ent. 103990	Judy Garland Ray Bolger	1939	G	99.98
7	NEW		DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 41673	Jason Scott Lee	1993	PG-13	39.98
8	NEW		SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	34.95
9	7	11	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	39.95
10	4	7	SLIVER	Paramount Pictures Pioneer LDCA, Inc. 32722	Sharon Stone William Baldwin	1993	R	34.95
11	NEW		THE FIRM	Paramount Pictures Pioneer LDCA, Inc. 32523	Tom Cruise	1993	R	39.95
12	NEW		RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
13	9	9	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R	34.98
14	13	19	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
15	10	7	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video Image Entertainment 1729	Michael Caine The Muppets	1992	G	29.99
16	16	25	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
17	11	9	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	39.98
18	12	7	MIRACLE ON 34TH STREET	FoxVideo Image Entertainment 8505-80	Maureen O'Hara John Payne	1947	NR	14.98
19	NEW		DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13	34.98
20	20	5	MICKEY MOUSE: THE BLACK & WHITE YEARS	Walt Disney Home Video Image Entertainment 1997	Animated	1993	NR	124.99
21	15	5	AN AFFAIR TO REMEMBER	FoxVideo Image Entertainment 1240-80	Cary Grant Deborah Kerr	1957	NR	24.98
22	21	5	A CHRISTMAS STORY	MGM/UA Home Video Pioneer/Image Ent. ML104599	Darren McGavin Peter Billingsley	1984	PG	34.98
23	19	15	GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	34.95
24	14	7	THE SANDLOT	FoxVideo Image Entertainment 8500	James Earl Jones Mike Vitar	1993	PG	39.98
25	24	27	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None!

We can fill your special order needs!

bassin DISTRIBUTORS

LASER DISC HEADQUARTERS

Music Videos
Exercise
Kid's Stuff
Movies &
Much More!

15959 N.W. 15 Ave.
Miami, Florida 33169

Call for a free catalog, ask for Dwight

TOLL FREE: 800-329-7664 • FAX: 305-620-2216

WIDE SELECTION

NORWALK

DISTRIBUTION

Your Source for
Laserdiscs • (800) 877-6021

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"Sweet Home Chicago," MCA Music Video, 64 minutes, \$19.95. Elegantly recounted vignettes and misty-eyed music make up the heart and soul of this video ode to that great American institution, the blues, specifically MCA subsidiary Chess Records. Historic footage and interviews with such luminaries as James Cotton, Buddy Guy, John Lee Hooker, and Koko Taylor trace the legacy of the musical expression and its most prominent mouthpieces as it developed and flourished in the back-alley clubs of



Chicago. Additionally, label execs Phil and Marshall Chess shed light on the blues' path to commercial success, including the widespread interest in the art form that occurred when white rock artists such as the Rolling Stones and Eric Clapton incorporated blues stylings into their music. Of course, the music speaks for itself, and there's plenty of it here via archival and contemporary footage of the masters at work.

CHILDREN'S

"The Adventures Of Raggedy Ann & Andy: The Ransom Of Sunny Bunny Adventure," CBS Video, approximately 30 minutes, \$9.98. Longtime lovable favorite Raggedy Ann gets a makeover and an exciting new adventure in her first appearance on home video. Stuffed pals Raggedy Andy, Camel, Raggedy Dog, and others lend a hand to help the leading lady in her quest to wrest Sunny Bunny away from a bumbling doll-napper named Cracklen. But when Cracklen sets his sights on stealing away another Raggedy friend, the fearless crew finds itself in double trouble. Story is filled with small life lessons and plenty of action to hold young viewers' attention. CBS Video is simultaneously releasing three other "Raggedy Ann" videos, each marked by vivid animation and brightly colored packaging.

"Read To Me: Volume 1," Telematrix (317-872-8801), 30 minutes, \$24.95. Interactive video "book" featuring five fun little stories enables children to read along with the narrator as the words of each simply told tale appear on the screen. Accompanying visuals feature a brightly drawn cast of characters, and narration is slow and steady.

One slight complaint is that words don't remain on screen long enough for those just beginning to read. Aside from helping kids learn to read, the stories also provide an introduction to skills such as rhyming, counting numbers, and basic sentence construction. Although it isn't quite as warm and cozy as curling up with a book, watching "Read To Me" is a fine substitute for young learners and is a good pick for parents to watch along with their kids. Telematrix plans additional volumes for first-quarter 1994.

HEALTH/FITNESS

"Tracy Scoggins: Mind Your Body," Capital Cities/ABC Video (203-968-9100), approximately 65 minutes, \$19.98. Add television actress Scoggins to that ever-expanding list of celebs with exercise secrets to share. This first original production from ABC Video features Scoggins' personal high-energy fat-burning workout and sculpting session, choreographed by Shape magazine fitness editor Judy Gantz. As the title might suggest, equal emphasis is placed on the mental motivation needed to stick to an exercise routine. To encourage active participation, some fancy camera work transports the viewer to several stimulating



environments, including a rock-climbing expedition, a cycle race, and a beach volleyball game. These video "windows" are kind of a double-edged sword—they're interesting but also a bit distracting.

"Yoga Today," Yellow Cat Productions (202-543-2221), 60 minutes, \$29.95. This documentary recounting the various influences of the first 100 years of yoga in the U.S. will appeal to a wide range of viewers, from yoga instructors to physicians to practitioners who want to learn more about the movement. Filmed last May at the Unity In Yoga Conference in Pennsylvania, "Yoga Today" features all of the above gathered in a natural environment to talk about yoga, engage in yoga, and experiment with different types of yoga. Interviews with a host of instructors and

practitioners, physicians, psychiatrists, and others who have something to say about the exercises touch on yoga's influence on both physical and psychological health, sexual activity, religion, and the way people interact with the material world. Engaging and informative.

"The Wave: Workout For Body And Soul," Raven Recording (800-76-RAVEN), 60 minutes, \$24.95. Experimental dance, theater, and philosophy pundit Gabrielle Roth has taken the phrase "marching to the beat of his or her own drummer" to heart. Thirty years in the making, the exercises Roth calls "moving meditation" ideally provide a means for participants to access their inner rhythms and reach their own nirvana via a swirl of movements that at times embrace chaos and individual order. The Wave, as the dance has come to be known, is portrayed here via scenes of a group of dancers doing their thing backed by a descriptive narration from Roth. Music is heavy in percussion, and camera moves include a liberal dose of slow-motion shots and the use of chiaroscuro. A refreshing way to work out body and mind. A complementary audio version is available for those who want to feel the noise sans visuals.

"Chair Dancing," Chair Dancing International Inc. (800-551-4FUN), 60 minutes, \$19.95. No special clothing or shoes necessary to partake in the exercises here. Participants need only a straight-back chair and two paper plates to achieve many of the benefits of aerobic exercise without leaving their seats. What are the plates for, you ask? They serve the dual purposes of mini hand-held weights as well as tambourines that help exercisers keep the beat during the second round of routines. The program, led by a dance instructor who discovered the joys of chair dancing after she injured her ankle, can be adapted to three fitness levels, each of which is demonstrated simultaneously



on screen. "Chair Dancing" is another workout well-suited to older folks or those with confining physical conditions. Companion audiocassettes

also are available.

EDUCATIONAL

"Transcending The Limits: The Near-Death Experience," Seattle IANDS Productions/Video Resource Center (800-898-2420), 105 minutes, \$29.95. The Pacific Northwest Conference On Near-Death Experience gathered many of the leading researchers in the field, as well as people from all walks of life who wanted to share their stories of time and space on "the other side." This video, filmed at the confab for the Seattle chapter of the International Assn. for Near-Death Studies, condenses into nearly two hours the several days of lectures and workshops. Included are basic explanations of the most common shared experiences, spiritual impact, and various ways these events have affected people's lives, although viewers also can glean information about related subjects such as the role of modern medicine, premonitions of death, and the responsibilities—if any—of those who have come close to death and returned to society.



Growing interest in the subject matter and the video's wide angle add up to a winning project. Due to the density of information, video is best suited to the educational sector, and may be better digested in partial viewings.

INSTRUCTIONAL

"Strike Out: Ron LeFebvre's 'Perfect Pitch': Baseball," Raetec Manufacturing Inc. (800-966-0250), 41 minutes, \$29.95. Pitching coach Ron LeFebvre runs clinics in such faraway locales as Russia, Japan, and Holland, but those interested in learning his technique for themselves, or to pass along to their children or students, need travel no further than their living room to catch the action. Best suited to the parent/coach crowd, video features LeFebvre describing and demonstrating his most effective means of teaching youngsters to put their entire bodies behind a pitch to avoid injury and boost consistency in their pitching. While it is indeed informative, LeFebvre's "Perfect Pitch" seems to gravitate toward the monotone. Production values are as straightforward as the information presented. A softball counterpart also is available from Raetec.

Billboard.

FOR WEEK ENDING JANUARY 15, 1994

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	6	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
2	2	37	COMEDY VIDEO CLASSICS ▲ ³ Curb Video 177703	Ray Stevens	LF	16.98
3	3	13	OUR FIRST VIDEO ▲ ² Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
4	6	6	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
5	4	5	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
6	5	10	LIVIN' LOVIN' & ROCKIN' THAT JUKEBOX Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
7	7	12	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
8	8	81	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
9	14	47	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
10	12	7	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
11	16	12	NAOMI & WYNONNA-THE FAREWELL TOUR MPI Home Video MP6350	The Judds	LF	19.98
12	13	13	VISUALIZE PolyGram Video 4400865073	Def Leppard	LF	19.95
13	17	11	THE VIDEO COLLECTION PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
14	24	7	A ROMANTIC CHRISTMAS ▲ GTS Records Video Treasures 3001	John Tesh	LF	19.98
15	9	10	NEIL DIAMOND: CHRISTMAS SPECIAL Columbia Music Video 19V-49171	Neil Diamond	LF	19.98
16	22	4	DEVOTIONAL Warner Reprise Video 3-38346	Depeche Mode	LF	19.98
17	27	9	ROADKILL A*Vision Entertainment 50436	Skid Row	LF	19.98
18	11	57	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
19	21	70	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
20	RE-ENTRY		GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95
21	23	23	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
22	31	59	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
23	RE-ENTRY		CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
24	15	40	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
25	18	61	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
26	28	103	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
27	35	49	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.98
28	20	16	THE HITS COLLECTION ● Warner Reprise Video 3-38371	Prince	LF	19.98
29	RE-ENTRY		ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98
30	RE-ENTRY		SHOW Elektra Entertainment 40181	The Cure	LF	19.98
31	RE-ENTRY		THE SONG REMEMBERS WHEN MCA Music Video 10844	Trisha Yearwood	LF	19.98
32	25	5	SHADES OF GREY Columbia Music Video 19V49184	Billy Joel	LF	19.98
33	RE-ENTRY		\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
34	RE-ENTRY		THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
35	29	71	UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
36	34	17	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19.98
37	30	31	LIVE & LOUD ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
38	RE-ENTRY		NUMB Island Video PolyGram Video 4400881633	U2	SF	7.95
39	RE-ENTRY		ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19.95
40	32	55	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98

© RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1994, Billboard/BPI Communications.

IVN, CIC TEAM*(Continued from page 47)*

dent James Conner, who racked up sales of \$10 million in 1993, thinks CIC has the clout to double that percentage during the next three to four years.

Conner isn't worried about his product being lost in a welter of CIC theatrical titles that by definition dominate its release schedule. His reason? CIC already has a sizable financial investment to protect: the several hundred thousand dollars spent on repackaging most cassettes to better appeal to European tastes and sensibilities. The fees are "significant," Conner says.

Despite cultural homogenization, there remain differences. IVN, for example, has a children's travel series called "Video Field Trips"; it will require a new title because Conner has found that Europeans don't comprehend "field trips."

Conner does see one common thread: the use of television to showcase releases. "We're absolutely committed" to TV exposure, he says. "There's no question about it."

The medium helps in a couple of ways. IVN sells programs to cable networks like the Discovery and Disney channels, and tries where possible to tag the shows with 800 numbers promoting cassette sales. The Discovery Channel forbids the practice, Conner notes regretfully.

Retail, in any event, remains a slender reed on which to build a business. "If we had to rely on domestic home video sales, it would be very difficult to maintain a living," he acknowledges.

IVN has moved some 2 million units over the years, 70% of them the "Video Visits" and "Reader's Digest" releases. Prices have stabilized at a \$24.95 suggested list, too high for the mass merchants. Several, including Wal-Mart and Kmart, sampled the line but shipped back 50% of the 30,000 cassettes delivered.

Conner, unwilling to surrender "an important market," created a slimmed-down, 30-minute travel tape in a cardboard sleeve for \$9.95 that has "worked like a charm." Currently there are 35 titles under the Rand McNally name, with another 10 due in 1994.

PICTURE THIS*(Continued from page 47)*

VSDA's Don Rosenberg and Dawn Wiener, members and their distributors generally paid no attention. "Wait 'til the next time some one objects to a premium," Winnick vows. "I'll stand up and say, 'Do it again.'" Winnick acknowledges that wholesalers had full plates before Best's deal was announced in October, but says they could have done something. "All they did was reinforce the studios' position."

STARTUP: Al Cattabiani, once president of L.A.-based Pacific Arts, has formed Wellspring Media in New York. His focus: health and wellness, emphasizing the physical and spiritual aspects "steadily creeping into the mainstream." Wellspring, leasing space from strategic investor Business Research Publications, should have its first two video releases out in the second quarter. "It's the area I know best," says Cattabiani, who expects to try other media as well. The cassette, aimed at affluent markets, will be in the \$20-\$25 range.

Four of Kathy Smith's Best Selling Videos

Available exclusively through A^oVision (WEA):

Instant Workout -50452 - 3 /\$19.95

Body Basics -50453 -3 /\$14.95

Ultimate Video Workout - 50454-3 /\$14.95

Tone Up - 50455-3 /\$14.95

ALSO LOOK FOR:

Secrets of a Great Body, Lower Body-50456-3 /\$19.95

Secrets of a Great Body, Upper Body-50457-3 /\$19.95

March to Fitness-50517-3 /\$14.95

Great Buns & Thighs Step Workout-50446-3 /\$19.95

Ultimate Stomach & Thighs -50444-3 /\$19.95

Weight Loss Workout - 50442-3 /\$19.95

And ... Watch for other upcoming BodyVision™ titles, exclusively distributed by A^oVision.

Also available through Video Treasures:

Winning Workout
Starting Out
Fat Burning
Pregnancy
Step

© 1993 BODY VISION™ 75 Rockefeller Plaza, New York, NY 10019. All Rights Reserved.

COMMODORE TO LAUNCH 32-BIT CONSOLE

(Continued from page 46)

of engineering for Commodore International.

Commodore, which debuted the system in the U.K. in October, hopes the varied functionality, wide initial software selection, and low price of the Amiga CD32 will help it compete successfully with the 3DO, Sega Genesis CDX, Philips CD-I, and Atari Jaguar "set-top" systems, all of which also hook up directly to the television. Other set-top players include the Turbo Duo, Tandy VIS, and Pioneer LaserActive units.

The Amiga's leading CD-based competitors generally have higher prices for the same computer power. The CD-I player is 16-bit, with the Magnavox unit listing for \$399 and the Philips brand for \$499, as of press time. The 3DO machine is 32-bit, and Panasonic's model had a \$699 tag at its

debut. And the new Sega Genesis CDX is 16-bit and lists for \$395. In another category is the Atari Jaguar, a 64-bit cartridge-based player that retails for \$249 and has a \$200 add-on CD-ROM drive.

The terms "16-bit" or "32-bit" generally refer to the amount of information that the system's microprocessor can handle at any one moment in time, and to how much information can move on the "data bus" between the microprocessor and the system's memory at one moment. To put it simply, more bits mean faster game action and better visuals. The term "16-bit" is also applied to sound, and all five competing set-top formats currently offer 16-bit CD stereo sound.

A number of Amiga CD32 game titles have been "ported over," or converted, from CDTV and various video game formats. But several have been designed specifically for the new platform, including Gremlin's "Zool," Sachs Entertainment's "Defender Of The Crown II," Falirsoft's "Oscar," Psygnosis' "Microcosm," and Plattsoft's "Amiga CD Football."

CHRIS MCGOWAN

LASER SCANS

(Continued from page 51)

two films by Christopher Nupen and includes Vladimir Ashkenazy, Pinchas Zukerman, and Jacqueline du Pre.

"Bach: Christmas Oratorio" (\$44.97) has Karl-Friedrich Beringer conducting the Windsbacher Boys' Choir. In "Wagner: Das Rheingold" (\$59.97) and "Wagner: Die Walkure" (\$99.97), Daniel Barenboim leads the Bayreuth Festival Chorus and Orchestra. The piano artistry of Mieczyslaw Horowitz is showcased in "Live At Carnegie Hall" (\$34.97), a laserdisc exclusive.

Pianist Andras Schiff is featured in "Bach: Goldberg Variations" (\$34.97), while Nikolaus Harnoncourt conducts the Chamber Orchestra of Europe in "Mozart: Symphonies: 39-41" (\$34.97).

LUMIVISION has augmented its Japanese animation catalog with "Robotech II: The Sentinels" (CLV/CAV, \$39.95), which includes follow-up episodes to the original "Robotech" series. "Felix!" (CAV, \$39.95) features 60 minutes of "Felix The Cat" cartoons from 1919-1930, when the agile feline enjoyed his greatest global popularity.

up the controller and influence the game at any time."

Louie adds, "The average couch potato will understand this. And the rate of interactivity goes down as the user gets older, traditionally. So if the game is for the mass market, it has to have a feel like TV, but also feel like Nintendo for the 12-year-old. We call it selective interactivity."

"We hope this could be the first of a new form of entertainment. And if it's anywhere close to being successful, we think you'll see games like this really open up the marketplace."

Spectrum HoloByte also is studying the possibility of releasing the "Next Generation" video game in the Atari Jaguar cartridge and Macintosh CD-ROM formats.

'STAR TREK' GAMES

(Continued from page 46)

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Mrs. Doubtfire (20th Century Fox)	16,346,568	2,325 7,031	5	122,483,936
2	The Pelican Brief (Warner Bros.)	13,129,302	2,008 6,538	2	61,056,465
3	Tombstone (Buena Vista)	8,720,255	1,955 4,460	1	23,155,418
4	Sister Act 2 (Buena Vista)	8,234,480	2,106 3,910	3	41,170,483
5	Beethoven's 2nd (Universal)	7,567,360	2,048 3,695	2	31,869,710
6	Grumpy Old Men (Warner Bros.)	7,488,527	1,244 6,020	1	16,959,927
7	Wayne's World 2 (Paramount)	4,012,807	2,240 1,791	3	40,147,699
8	The Piano (Miramax)	2,369,154	523 4,530	7	17,169,365
9	Geronimo (Columbia)	2,010,680	1,636 1,229	3	15,091,078
10	Ghost in the Machine (20th Century Fox)	1,854,431	1,031 1,799	—	2,624,808

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	1	6	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
2	3	4	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
3	2	7	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
4	6	2	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
5	4	5	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
6	NEW ▶		THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
7	5	7	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
8	7	11	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
9	8	2	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
10	11	2	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
11	9	9	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
12	10	5	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
13	12	9	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
14	NEW ▶		DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
15	13	10	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
16	14	9	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
17	18	2	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
18	15	18	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
19	16	22	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
20	17	10	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
21	21	7	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
22	22	20	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
23	19	18	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
24	20	6	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Ruhl	1993	PG
25	23	5	THE ADVENTURES OF HUCK FINN	Walt Disney Home Video 1896	Elijah Wood Courtney Vance	1993	PG
26	26	8	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
27	25	10	COP AND A HALF ◊	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
28	NEW ▶		BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
29	24	4	AMERICAN HEART	Live Home Video 69044	Jeff Bridges Edward Furlong	1993	R
30	28	9	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
31	30	17	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
32	NEW ▶		HOUSE OF CARDS	Live Home Video 69040	Kathleen Turner Tommy Lee Jones	1993	PG-13
33	31	25	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
34	34	13	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
35	27	15	NATIONAL LAMPOON'S LOADED WEAPON I	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
36	NEW ▶		INDECENT BEHAVIOR	Atlantic Group Films A*Vision Entertainment 50458-3	Shannon Tweed	1993	NR
37	40	12	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
38	38	10	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 1795	Reese Witherspoon Ethan Randall	1993	PG
39	32	4	SPLITTING HEIRS	Universal City Studios MCA/Universal Home Video 81494	John Cleese Rick Moranis	1993	PG-13
40	36	15	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13

♦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.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 11, "Indie Labels: How They're Staying Lean And Green In A Volatile Economy," panel discussion presented by the California Copyright Conference, The Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Jan. 13-16, 21st Annual International Assn. of Jazz Educators Conference, Sheraton, Boston. 913-776-8744.

Jan. 14-16, The Local Music Store Seminar & Showcase, Bardo Roseo, Arlington, Va. Nick Kady, 703-641-8995.

Jan. 15-18, MILIA '94, international multimedia convention, presented by MIDEM, Palais des Festivals, Cannes. Diana Butler, 212-689-4220.

Jan. 19, Rock And Roll Hall Of Fame Induction Ceremony, Waldorf-Astoria, New York.

Jan. 19-21, Billboard Dance Music Summit, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-24, National Assn. of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24, "Independent Labels In The 1990s: An Alternate Route To The Top," panel discussion presented by the New York charter of NARAS, Merkin Hall, New York. 212-245-5440.

Jan. 25, Deadline for entries for the 1994 Billie Awards. Maureen Ryan, 212-536-5002.

Jan. 25, "Copyrights And Trademarks—How To Protect Your Creative Work," seminar presented by Entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

Jan. 27, Los Angeles Chapter of NARAS Luncheon, featuring discussion of authorship vs. artists rights with film composers Danny Elfman and Jerry Goldsmith, Hotel Sofitel/Ma Maison, Los Angeles. 818-843-8253.

Jan. 28-30, "Digital Sampling: A Comprehensive Seminar For Musicians," presented by the Music Technology Division of Berklee College of Music, Boston. Lynette Hladky, 617-266-1400 x408.

Jan. 29, "Agenda '94," regional meeting of the Atlanta chapter of the Women In Music Business Assn., Decatur Holiday Inn, Decatur, Ga. 404-294-4229.

Jan. 29-Feb. 1, 51st Annual National Reli-

gious Broadcasters Convention, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, MIDEM Convention, including International Retailer and Manufacturers Conference on Jan. 31 and New Technologies, Music and the Music Industry conference on Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 2, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

Feb. 3, "The Electronic Superhighway: How To Get From The On-Ramp To The Fast Lane," presented by IRTS, Time-Life Building, New York. Lyvann Oum, 212-867-6650.

Feb. 3-6, Performance Magazine's Summit Conference, Hotel Sofitel/Ma Maison, Los Angeles. Shelly Watkins, 817-338-9444.

Feb. 7, 21st Annual American Music Awards Show, Shrine Auditorium, Los Angeles. 213-655-5960.

Feb. 9-13, Urban Network Power-Jam, Los Angeles Airport Marriott, Los Angeles. 818-843-5800.

Feb. 14, BRIT Awards, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 17, American Latin Music Assn. (ALMA) Third Annual Membership Meeting, Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-957-7945.

Feb. 17-19, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 26-March 1, Audio Engineering Society Convention, RAI Conference And Exhibition Center, Amsterdam. 212-661-8528.

Feb. 27, MusicCares "Person Of The Year" Tribute Dinner, honoring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, Grammy Awards, Radio City Music Hall, New York. 212-245-5440.

March 1-5, Winter Music Conference, Fontainebleau Hilton Resort And Spa, Miami Beach, Fla. 305-563-4444.

March 2, R&B Foundation Pioneer Awards, Roseland, New York. 202-357-1654.

March 2, American Jewish Committee Music-Video Division Distinguished Service Award Presentation, honoring Rachelle Friedman of J&R Music World, Plaza Hotel, New York. Lenny Myron, 212-751-4000, x338.

March 2-5, Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 4-6, International Live Music Conference, Regent Hotel, London. Primary Talent, fax 011-44-71-359-9000.

March 9-13, 24th Annual ITA Seminar, "The Digital Millennium: Planning For Changes In Technology, Economics, and Marketing," Loew's Ventana Canyon Resort Hotel, Tucson, Ariz. 212-643-0620.

March 10, 1994 Billie Awards, The Puck Building, New York. Maureen Ryan, 212-536-5002.

March 15, Eighth Annual Soul Train Music Awards, Shrine Auditorium, Los Angeles. 310-858-8232.

March 16-20, Eighth Annual South By Southwest Music And Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 19-22, 36th Annual NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221.



Food, Folks & Fun. Chuck Mangione is congratulated after headlining at the Friday night program of Buttestock '93, a fundraiser for the Make-A-Wish Foundation. The night's festivities also included a gourmet meal. More than 500 people paid \$100 each to attend the dinner and concert. Saturday's program featured children's act Craig & Company. The event, in its second year, was held at the Buttes resort in Tempe, Ariz. Shown, from left, are Robert Moberg, the Buttes; Mangione; Rebecca Reeves, Rebecca Reeves Public Relations; and Charles T. Johnson, president/CEO, Select Artists Associates, which produced and promoted the event.

LIFELINES

BIRTHS

Girl, Rebecca Lynn, to Skip and Angel Ewing, Dec. 14 in Nashville. He is a singer/songwriter whose hits include "Coast Of Colorado" and "Gospel According To Luke." He also penned No. 1 country hits "If I Didn't Have You" for Randy Travis and "Love, Me" for Collin Raye.

Girl, Dylan Page, to Laurence and Ronna Rudolph, Dec. 17 in New York. He is a partner in the entertainment law firm of Rudolph & Beer.

Boy, Calvin Cole-John, to Gerald and Edna Chew Alston, Dec. 20 in Jersey City, N.J. He is a Grammy-winning recording artist with Scotti Bros. Records. She is an actress.

MARRIAGES

David Fulkerson to Linda Owen, Dec. 23 in Austin, Texas. He is a musician. She is media relations coordinator for South By Southwest.

DEATHS

Herman Harper, 54, Dec. 17, in Nashville, of a cerebral aneurysm. At the time of his death, Harper was a member of the Carol Lee Singers, a backup group for performers on the Grand Ole Opry. Harper, who had worked in this capacity at the Opry for the past 20 years, was an early member of the Oak Ridge Boys. After leaving that act in 1968, Harper went into gospel booking with Don Light. He also sang on records and commercials and composed gospel music. He is survived by his wife, three sons, and eight grandchildren.

Bob Shepard, 76, of a heart attack, Dec. 17 in New York. Shepard was a radio and TV announcer from the '40s through the '60s. He began in 1941 as staff announcer for NBC Radio affiliates in Scranton and Wilkes-Barre, Pa., then moved to New York as staff announcer for WOR. A year later, he began free-lancing as a radio announcer. He was MC for band leaders Sammy Kaye, Xavier Cugat, and

Horace Heidt, as well as an announcer for the NBC radio show "Mr. District Attorney." He was also announcer for many TV shows. He is survived by his wife Suzanne; his brother Dick, a former radio personality on WNEW and WABC New York; his daughter Carolee, Sony Music VP of advertising/creative services; his son Jonathan; and two grandchildren.

Patrick "Dirtman" Thompson, 28, of a gunshot wound, Dec. 21 in Dela Vega City, Spanish Town, Jamaica. Authorities are still investigating the circumstances of the shooting. Thompson was a DJ/songwriter whose Jamaican hits included "Thank You," "Borrow Man," "Hot Dis Year," "Bam," "Boast And Wine," and "Graduation." He was close to completing his first album for RCA Records, which was due out in April. He is survived by his parents; two brothers, Tyrone (a veteran DJ under the stage name Papa San) and Ruel (a keyboardist whose stage name is Maurice); two sisters, Jezreel and Angela; his girlfriend, who is pregnant; and five children.

Howard King, 48, of a heart attack, Dec. 25 in Los Angeles. King was a trial lawyer who, in his 25-year career, represented such stars as Stevie Wonder, Tom Waits, Janet Jackson, and Axl Rose. He also handled legal matters for Warner Bros. Records, Capitol Records, Walt Disney Pictures, and Paramount Pictures Corp. Most recently, he was a senior partner at Katten Muchin Zavis & Weitzman, handling cases for Guns N' Roses manager Doug Goldstein, the Isley Brothers, and Tina Sinatra. He is survived by his wife, Leslie; their three sons, Tyler, Gregory, and Alexander; and his sister, Vita. Donations may be made to the On Your Feet Foundation, the Crossroads School for Arts and Sciences, or the Center For Early Education.

Mack David, 81, of a heart attack,

Dec. 30 in Rancho Mirage, Calif. A composer and lyricist, David wrote some 1,000 songs and received eight Academy Award nominations, including one for songs he wrote with Sammy Fain for Walt Disney's "Cinderella." Among his hit songs were "My Own True Love" (Tara's Theme), a lyric he wrote to the Max Steiner theme for "Gone With The Wind" 15 years after the film was released, "La Vie en Rose," "Cherry Pink And Apple Blossom White," "Born To Be Blue" and "I Don't Care If The Sun Don't Shine." Besides Fain and Steiner, his other writing partners included Henry Mancini, Jerry Livingston, Alex Kramer, Joan Whitney, Count Basie, Burt Bacharach, and Ernest Gold. David, a member of ASCAP since 1934 and also of the Songwriters Hall of Fame, was also the author of lyrics for many TV themes, including "77 Sunset Strip," "Hawaiian Eye," and "Surfside 6." He is survived by his wife, Bea; his brother, lyricist and former ASCAP president Hal David; a son, John; a daughter, Rosemary; and two grandchildren.

Irving "Swift" Lazar, 86, of kidney failure, Dec. 30 in Beverly Hills, Calif. Lazar was the agent for many entertainment celebrities, including Noel Coward, Ira Gershwin, Moss Hart, Alan Jay Lerner, Frederick Loewe, Cole Porter, and Richard Rodgers. He began his career as an attorney in Manhattan, representing show business clients. Five years later, he joined the fledgling Music Corp. of America as an agent, where he booked bands including Tommy Dorsey's and Gene Krupa's. During World War II, he met writer Moss Hart, and after the war began acquiring his celebrity clientele. His wife, May, died last January at the age of 60.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

BIG SHOW, BIG CHARITY AID: Barbra Streisand's two concert appearances New Year's weekend to bow the MGM Grand Garden in Las Vegas will do good work to the tune of \$3,500,000. The funds have been assigned to Streisand-favored agencies, in addition to her fundraising efforts through the Lincy Foundation, established by Kirk Kirkorian. Gaining grants are organizations dealing with AIDS, the promotion of Jewish/Arab efforts, improved racial relations between the Jewish and Afri-

can-American communities, programs improving parent/child relations, and legal defense funds for the rights of women, children, African-Americans, and gays. For more info, contact Guttman Associates at 310-246-46700.

FLOOD RELIEF: Operation USA, the international relief and development agency, and country superstar Clint Black report \$72,000 in grants to six Missouri nonprofit agencies for their flood-recovery programs. **Operation Heartland,** a special project of Operation USA, is funding community-based programs in flood-ravaged areas of the Midwest. Tax-deductible donations from the public can be made by calling toll-free, 800-678-7255, or by mailing them to Operation Heartland, 8320 Melrose Ave., Suite 200, Los Angeles, Calif. 90069. For more info, call 310-201-8826.

FOR THE RECORD

The correct name of the Prong album mentioned in a story in the Jan. 8 issue is "Cleansing."

Belz Updates Sounds Of Memphis At Kiva Studios

■ BY PETER CRONIN

MEMPHIS—He was the first official occupant, but if Sam the Sham stopped by Memphis' Kiva Recording Studios today, he wouldn't recognize the place. The studio originally was built by the singer with help from his label, MGM Records, in 1969, in the wake of such chart successes as "Woolly Bully" and "Lil' Red Riding Hood." Back then it was known as "Sounds Of Memphis" and was tied to the record label of the same name. It's gone through a few owners since those bygone days, including legendary Stax instrumentalists the Bar-Kays, but current studio manager/in-house engineer Gary Harwood says that when Gary Belz bought the facility in late 1986, he "took it back to the concrete walls all the way around, and completely redid it."

Belz dubbed the place Kiva (a Hopi Indian word meaning "cultural meeting place") and has been updating the studio continually ever since. Today, with an impressive collection of tube microphones and a wealth of vintage and state-of-the-art gear, Kiva is one of the premier recording facilities in the South, attracting both national and international clients.

"A great market for Memphis is the European market," says Belz. "They hold Memphis on a pedestal because of its musical heritage much more than Americans do."

Sony International recording artists Los Relbeldes recently made the trip from Spain to Kiva to record their latest project, and French reggae/rock act Tonton David recently was in with producer Glen Rosenstein and engineer Rob Feaster. The Paris-based band was working with the Memphis Horns in Kiva's Studio B, recording an upcoming release for Virgin affiliate Delabel Records.

Studio B, with its Mitsubishi Westar console (with added Neve Flying Faders), is primarily a mixing and overdubbing room and has been

used extensively on the many synth-based, R&B-type projects that come through the studio. But Kiva's real centerpiece is Studio A, with its SSL 4056 G Series console with total recall and automation, and a 16-channel API console that has been modified so that it's automated to the SSL.

"As far as we know, we are the only ones to have put SSL automation on an alien console," says Belz. "We did it in-house with our own technical department. It was such a brilliant job, I wish we could market the process."

Studio A's control room was revamped in 1989 by Tom Hidley. Under the watchful eye of the legendary studio designer, the control room underwent a complete redesign. With its Kinishota monitoring system, the room is tuned way down to 24 Hz.

"That control room is absolutely colorless," says Belz. "The benefits of working in this 'Hidley environment' are that you can listen to the main monitors all day long and your ears won't be fatigued. And you can track, overdub, and mix on large monitors, so your end product doesn't sound like it was done on the small, near-field speakers that so many people are using. Also, with the tape machines, amplifiers, and computers in their own equipment room, the control room is as quiet as any in the world."

Right outside studio A's control room window is the formidable, 1400-square-foot tracking space with 23-foot ceilings that has become a favorite with local producers like Jim Dickinson for its massive drum sound. Adjoining that space are three iso booths, one of which was specially designed as a guitar booth by former Eagle and Kiva regular Joe Walsh and was used extensively by Stevie Ray Vaughan on his last studio project, "In Step," which was recorded at Kiva.

"Our niche has been that we're not in L.A. and we're not in New York," says Harwood. "A lot of pro-

ducers tend to bring their projects here, not necessarily to be isolated, but to be away from those major centers."

For that big-city feel you'll have to visit Kiva West, the sister studio that Belz opened in the L.A. suburb of Encino in 1990. Belz, along with Allen Sides of L.A.'s Ocean Way Studios, also has begun construction of a new facility in an abandoned church on Nashville's Music Row. But while Kiva the business is growing, the "delta vibe" around the original Memphis studio keeps the focus there squarely and totally on the music and the groove.

"Except for a phones person, there's no administration here, because all of that is handled out of L.A.," says Harwood. "When clients come here, I always tell them that the rules are, 'If you see it, grab it, it's yours. You run the place.' And they do."

Belz has been spending much of his time in L.A. these days, busy with the launch of a new blues label and planning the openings of BB's Blues Bar showcase clubs in Boston, New Orleans, Los Angeles, New York, London, and Paris. While he's excited about all the international business that Kiva has attracted, Belz feels that Memphis hasn't got-

ten its due as a music center. His latest move to correct that situation is a production and publishing company, now in the planning stages, that will be run by Memphis native Isaac Hayes.

"The primary reason we built Kiva originally was to establish some

means for the local and regional artists and songwriters to have an opportunity to do something as a career," says Belz. "I want to affect the Memphis business community more than just bring in some group from L.A. or Kansas City or wherever. That's what Memphis deserves."



Fender Bender. Eliot Berk, left, president of Berklee College of Music in Boston, celebrates the opening of the Fender Room with Bill Schultz, president of Fender Musical Instruments.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

ADVISION STUDIOS in Brighton has closed. The studio was one of the oldest names in the London scene, but moved to the south coast from its central London site some three years ago. At its peak, it also boasted three mobile trucks, one of which was equipped with a Lexicon Opus digital audio workstation.

PAUL SAMUELSON'S Sam Therapy studio in London has closed, and has been emptied of its contents. Samuelson blames ongoing landlord problems and a prerecessionary rate of 15 pounds per square foot for his Optifile 3D automated 56-channel DDA AMR24-equipped studio.

He believes he will be able to bounce back. "I think I could be setting up a new studio—bigger and better—with other facilities, and it will be called Essential Therapy," he says.

THE LAST TWO YEARS have seen TOA PA and pro audio equipment installed at 25 major football stadiums in the U.K., including Hampden Park, Glasgow, Manchester United, Sheffield Wednesday, and Glasgow Rangers.

ROCK OPERA "The Iron Man"—with music and lyrics by Pete Townshend—has opened at London's Young Vic theater with 16 Meyer Sound UPM-1 Ultraseries loudspeakers

and a cluster of four Meyer UPA-1Cs, in a system designed by Autograph Sound Recording's Bobby Aitken.

SOUNDCRAFT HAS CREATED a Soundcraft Broadcast division. Adrian Curtis, as head of broadcast, will supervise new and existing product development and international sales. Jon Ridel is head of U.K. sales, while the service department is headed by Martin Hutton.

IN-EAR MONITORING SYSTEMS from Garwood Communications have recently been bought by artists including Take That, Lenny Kravitz, Deborah Harry, and UB40.

SWITZERLAND

IFPI Switzerland has succeeded in intercepting and destroying 264,410 pirate CD copies of Elvis Presley's "Movie Hits 1." The case is thought to have involved the largest-ever number of pirate CDs of one title.

NORWAY

TWENTY-FIVE PAIRS of Spendor LS3/5a monitors will be used by NRK for its coverage of the Winter Olympics in Lillehammer, Norway, in February, as part of a Sony Broadcast International Systems installation. More than 50 Chromatec in-picture audio level meters also have been ordered for the project from Michael Stevens & Partners, London. NRK and Canadian CTV will, between them, use a total of 11

Sony Super Motion systems for the fast-action events.

FRANCE

RADIO FRANCE has taken delivery of 30 Akai DD1000 magneto-optical disc recorder/editors with DL600 broadcast remotes for its local radio stations. Meanwhile, Akai has announced that it will soon be adding MIDI machine control, MTC capability, and a SCSI-B protocol for its four-track, stand-alone DR4d hard-disc recorder/editor.

THE NETHERLANDS

DAR HAS NOTCHED a number of new broadcast and postproduction customers for its hard-disc-based systems. UVT studio in Bulgaria and public broadcaster NHK in Japan each have taken delivery of eight-channel SoundStation Sigmas. In Spain, the Madrid-based Sintonia has bought two SoundStation Delta 8 systems.

Dutch facility Valkieser Group of Hilversum is opening a DAR Sabre dubbing studio for voice recording and editing for its CD-I and cartoon projects, with music/effects, dubbing, and mixing being performed in a 16-channel SoundStation Sigma suite. Other companies opting for Sabre include the Swiss Army Film Service in Berne, Switzerland, and one of India's largest postproduction companies, Western Outdoor Advertising in Bombay.

(Continued on next page)

newsline...

"LOS ANGELES FACILITIES need to talk to one another." So says newly elected SPARS president Howard Schwartz of the goal established by the society's planned Los Angeles chapter. The West Coast group, modeled on the New York chapter, debuts Thursday (13) with an informal cocktail party that anyone involved in the recording industry, whether a SPARS member or not, is invited to attend.

"This meeting will hopefully solidify SPARS' commitment to California and the Los Angeles/Hollywood community," adds Schwartz. "We are looking forward to a large turnout and an aggressive posture that will benefit all current and future members of SPARS."

More details are available via SPARS at 800-771-7727.

DOLBY LABORATORIES has promoted three managers to VP positions as part of a reorganization aimed at providing more responsive customer service to key markets.

The new VPs are Bill Mead, now VP of film marketing; David Gray, VP of Hollywood film production; and Michael Di Cosimo, VP, East Coast Division.

Mobile Fidelity Makes New GAINs In Audiophile Vinyl Market

(Continued from page 6)

side of its remastering facility. The resulting technological enhancements are part of what Mobile Fidelity is calling the Greater Ambient Information Network (GAIN) System.

"GAIN is a network of improvements starting with the tape machine, running all the way through to a restructured and redesigned head amplifier for the vinyl cutting system," says Mobile president Herb Belkin. "These components are connected together, removing as many impediments as we can along the way."

Along with Pass, Mobile also hired digital wizard Mike Moffat, founder of Theta Digital Corp., to improve the CD remastering side of its label's sound lab.

"The thing that everybody seeks in audio is realism," says Belkin. "Realism is not only the reproduction of the note, but the life around it. That is what the GAIN System is supposed to do, no matter which line you pursue, analog or digital. Obviously, because the technologies are different, we have taken different approaches on each side. In each chain, we addressed each component with that result in mind—taking the latest technology, in many cases without regard to cost, to make that ambient experience."

Pass adds, "There are aspects to vinyl, in terms of what it offers the medium, that are not adequately represented in the digital format. I know I share that feeling with a lot of people."

Mobile Fidelity's first vinyl/GAIN System-enhanced release is Muddy Waters' 1963 Chess Records classic "Folk Singer," which features Willie Dixon, Buddy Guy, and Otis Spann, among others. The release is to be unveiled at the Winter Consumer Electronics Show in Las Vegas Jan. 6-9. It also is available on gold Ultradisc CD. Subsequent releases will include titles by Pink Floyd, the Manhattan Transfer, and Emerson, Lake & Palmer.

Though a list price for the records hasn't been set, Belkin expects they will retail for approximately \$18.99.

"The idea of a Chess recording being considered audiophile didn't make any sense, but I had heard this album referred to in that light more than once," says Mobile Fidelity VP/head of product development Michael Grantham of the Waters album. "I bought the commercial pressing and, from hearing that, knew it was well-recorded. When we found the first-generation masters at MCA in the Chess vault, I was quite pleased. We've stepped that up and made it

really great. You can really hear the room, the chairs creaking, and spit on the microphone. It's almost spooky."

Mobile Fidelity also made improvements in the composition of the records themselves. New Mobile vinyl releases will be 200 grams.

"Most records are 120 grams, and most audiophile records are 160 grams," notes Joe Bermudez, Mobile director of development. "With the exception of our UHQR releases, which were \$50 records, our previous records were 180 grams. Two hundred grams gives even more depth for the pressing to be cut into deeper, and gives us that big sonic boom."

With vinyl counterparts to major-

artist releases such as Pearl Jam and Bruce Springsteen selling briskly, Mobile Fidelity is hoping its re-entry will generate strong consumer response.

"The audience for this product is great enough that they will seek it out," says Mobile VP of sales Jim Benz. "We get calls every day from people wanting us to do this."

Pass notes that "there are people out there who are approaching vinyl with this kind of quality, but none of them have the savvy to price it and distribute it in a fashion that is really happening. That is probably the most unusual thing about Mobile in this arena. They are rereleasing record-

ings that tend to be popular. They are not making obscure recordings. In that regard, Mobile is a crossover phenomenon because they are committed to creating the very best sound with titles that are already classic."

The vinyl discs will be marketed through high-end audio equipment retailers and selected independent record retailers, according to Belkin. "Since we haven't been in this market in 3½ years, and since we are selling this somewhat differently, I don't know how many we'll sell," he adds. "I expect that we will sell a minimum of 10,000, but there are people who say that I'm way low."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 8, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	HERO Mariah Carey/ W. Afanasieff M. Carey (Columbia)	CAN WE TALK Tevin Campbell/ Babyface D. Simmons (Qwest)	WILD ONE Faith Hill/ S. Hendricks (Warner Bros.)	WHAT'S MY NAME Snoop Doggy Dog/ Dr. Dre (Death Row)	GETTO JAM Domino/ Domino, DJ Battlecat (Outburst)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	DOPPLER/ OCEANWAY (Atlanta,GA/ Los Angeles) Jim Zumpano/ Donnell Sullivan	WOODLAND (Nashville) John Kelton	VILLAGE RECORDER (Los Angeles) Barry Goldberg	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	SSL 4064	SSL 4000E/ Neve 8078	Neve 8068	SSL 4000E G Computer	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-90II/ ATR 124	Mitsubishi X-850	Studer A800	Studer A800
STUDIO MONITOR(S)	Tannoy	Augsperger/ Custom Oceanway	Westlake	JBL with TAD Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Mick Guzauski	LARRABEE (Los Angeles) Dave Way	THE CASTLE (Franklin, TN) Scott Hendricks	LARRABEE WEST (Los Angeles) Chris Taylor Barry Golberg	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	SSL 4080	SSL 4000G	SSL 4000G	SSL 4068E	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Sony 3348	Studer A800	Studer A800
STUDIO MONITOR(S)	Genelec	Augsperger TAD	UREI 813A B&W	Augsperger Custom Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	GEORGETOW MASTERS Denny Purcell	BERNIE GRUNDMAN Bernie Grundman	CAPITOL MASTERING Wally T.
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing

EURO SOUNDS

(Continued from preceding page)

GERMANY

SONY MULTITRACK DASH has scored new sales in Germany, Norway, France, the Netherlands, and the U.K. The latest 3324S customers include Studio Babelsberg, near Berlin; Cologne broadcaster WDR, which has ordered a second, primarily for outside broadcast use; and producer Sylvester Levay, who has bought a version with AES/EBU IOs and time-code options for his own facility near Munich. Koch Records in Munich has bought a 3348. Major Studios in Oslo has bought a PCM-3324S, as has postproduction outfit Image Resource and rental company 44.1 in

France, Arti Sound and Sunrise Studios in the Netherlands, and London facility DB Postproduction.

WANDEL & GOLTERMANN has shelved its Vision digitally controlled analog console as part of cost-cutting measures. The desk, which was premiered officially at AES Berlin, was never delivered, and about 40 employees on the project have been let go. The console had its technical roots within former East Germany, and was adopted by W&G as part of a new drive into pro audio. It may yet resurface at least in part, according to sources close to the company.



Byrne-ing Down The House. Luaka Bop recording artist David Byrne was in New York's Clinton Recording recently, working on his new solo set with producer Arto Lindsay and engineer/co-producer Susan Rogers. The project was recorded through the classic Neve 8078 console onto the Studer A800 24-track. Pictured in control room B, from left, are Rogers, Byrne, and Lindsay.

© 1994, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

CALL TOLL FREE
1-800-223-7524

Regular Classified: \$4.85 per word, minimum order: \$98.00
DISPLAY CLASSIFIED:

1" - 1 INSERTION \$136.00 PER
1" - 3 INSERTIONS 125.00 PER
1" - 13 INSERTIONS 119.00 PER
1" - 26 INSERTIONS 111.00 PER
1" - 52 INSERTIONS 92.00 PER

REVERSE ADVERTISEMENT: \$17.50
POSITION WANTED: \$65.00 PER COLUMN INCH
BOX NUMBER: \$17.50/BROADCAST/MEDIA: \$80.00 PER INCH

Billboard Classified Action Mart

Call Jeff Serrette NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524

Billboard Classified • 1515 Broadway • New York, NY 10036

****REAL ESTATE TO THE STARS****

For Real Estate information call Laura Rivchun

1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055

800 223-7524 - For Classified Advertising Only

FAX YOUR AD
212-536-5055

Real Estate To The Stars
\$65.00 per inch

SERVICES

COMPACT DISCS • 99¢ EACH

(Bulk from your 1630 master and label positives) minimum 1000

Complete CD and Cassette Packages Available

1-800-874-4174

CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics



NATIONAL TAPE CORPORATION
1110-48th Avenue North
Nashville, TN 37209

SERVICES

... 500 CD's - \$1099 ...

(From your 1630): Glassmaster - Free Layout & Design
2 Color Label Printing - Protective Vinyl Sleeve

Convertible to our 1 Color CD Package anytime: (from your Camera-Ready Art):
1 Color - 2 Page Booklet and Traycard, Jewelbox and Shrinkwrap
(including Composite Negs) add \$399.00
1 Color Rear Cards including Typesetting add \$100.00



Rainbo
Records & Cassettes

1738 Berkeley Street • Santa Monica, CA 90404
(310) 829-0355 • (310) 829-3476 • Fax (310) 828-8765

FOR SALE

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD'S
TARGET MUSIC DISTRIBUTORS
7925 NW 66th ST., DEPT J
MIAMI, FL 33166

DEALERS ONLY

Phone: (305) 591-2188

Fax: (305) 591-7210

FIXTURES

FACTORY DIRECT

CD JEWELBOX STORAGE CABINETS. In Stock Now. No Waiting. Choice of colors, 2 sizes
2 drawer, 570 capacity, \$234
3 drawer, 855 Capacity, \$289
Prices INCLUDE locks. Textured steel construction

CD JEWELBOX SHELF 2-TIER. Gridwall, Slatwall, Pegboard 8 facings, capacity 64 25" long, double tier Black, white, grey. Adjustable dividers "Flip-thru" browsing. Use for CD-ROM too

Architectural Merchandising Floor Plans at no cost or obligation.

JEWELBOX OR LONG BOX COMPACT DISC DISPLAYERS
AUDIO CASSETTE DISPLAYERS
LASER DISC DISPLAYERS
VIDEO CASSETTE DISPLAYERS
ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS
Stocked in Chicago, Baltimore, Los Angeles and London, England

Free 100 Page Color Catalog

1-800-433-3543

Ask for Kirk Wiseman

Fax: 213-624-9022

TALENT

NATIONWIDE TALENT SEARCH

SEEKING: ★ BANDS ★ ARTISTS
★ ACTS ★ SONGWRITERS

★ All types of original music considered.
★ FREE Promotion & exposure if you qualify.
★ This is a career-launching opportunity!

Send a cassette of your music with name, address, phone & best time to contact to:

RODELL RECORDS

P.O. Box 93457-B • Hollywood, CA 90093

WANTED TO BUY

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call:
(609) 890-6000.

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

CUSTOM AUDIO-VIDEO CASSETTE BLANKS

1 MIN. - 126 MIN.

Ampex & BASF Mastering Tape

DAT's Reels & Boxes

Splicing & Leader Tape

Norelco & Poly Cassette Boxes

Color Cassette Labels & J-Cards

TDK Endless Cassettes

C-0 Cassette Shells

BASF & Magnetic Media

Audio Tape Pancakes

Duplicating Equipment

On Cassette Printing

Printed Labels & J-Cards

CALL FOR OUR FREE CATALOG

THE BEST CHOICE IN STUDIO MASTERING TAPE

NRS FEATURES
A FULL LINE OF
BASF
STUDIO PRODUCTS

FREE BASF T-SHIRT
with every \$50 purchase of Studio Mastering Products



764 5th Avenue, Brooklyn, New York 11232

In New York Telephone: (718) 369-8273

24 Hour Fax: (718) 369-8275



National Recording Supplies Inc.

TOLL FREE 1-800-538-2336

DIGITAL HOUSE

MASTERING REPLICATION
PRINTING TOTAL PACKAGING
GRAPHIC DESIGN STUDIO POSTERS
PERSONALIZED EXPERT SERVICE

COMPLETE CD AND CASSETTE PRODUCTION

"For Those Who Hear The Difference"

212 - 333 - 5950

330 WEST 58TH ST. NEW YORK, N.Y. 10019

DIGITAL MOBILE RECORDING
DA88 DAT

We record everything from bands to voiceovers. Anytime/Anywhere.
A.K.A. PRO 516-767-3870

BLANK TAPE & ACCESSORIES
Widest Selection Anywhere!

Call For Free Catalog
(800) 355-4400

A.I. ROSENTHAL
702 WELSH ROAD NORSHAM, PA 19044

RECORD PROMOTION

EXPERIENCE! EXCELLENCE!
25+ YEARS!

Working All Leading National Charts.
"One Of The Foremost Names in Music Promotion"

RCI Records Inc., 1-800-737-9752
4721 Trousdale Dr., Nashville, TN 37220
615-833-2052 • FAX 615-833-2101

FOR SALE

OPERATING SUPPLIES
Jewel Boxes • CD Blisters • Security Packaging • Plastic & Paper Sleeves
Folding Longboxes • Divider Cards

WRAPPING & PACKAGING
The Shrinkmaster Packaging System
Retail level shrinkwrapping. Does CD's, Videos, cassettes, LP's, posters & more \$298.95 complete!
The CD Sealer
STOP TAPING! STOP STAPLING! Seal CD blisters cleanly & efficiently \$229.95 complete!
Money back guarantee!

MUSIC AND MORE...
Indie Labels • Budget & Cut-Out CD's, Tapes, LP's, Novelties • Comics • Books and Magazines

PERFORMANCE DISTRIBUTORS
2 OAK ST. NEW BRUNSWICK NJ 08901
Tel: 908.545.3004 Fax: 908.545.6054

Detail Disc Manufacturing

• CD, Cassette • Video Duplication
• Full Graphics

CALL FOR OUR BROCHURE
1-800-737-7624

PROFESSIONAL DEMOS AND MASTERS made. Nashville Sound. Immediate response. Songs plugged.

Jim Reeves Recording
P.O. Box 1022
Madison, TN 37116-1022
615-860-2747
800-792-1072

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

D2 ENTERTAINMENT

HIGH QUALITY, LOW PRICE, FAST TURNAROUND
From 1630, 2 Color Imprint

\$1099-1,000 CD's (bulk)
\$1499-1,000 CD's (jewel box/shrink wrap)
\$1959-1,000 CD's (complete package)

Tel: 818 288-2123
Fax: 818 288-7362

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B

Campus Records
Wholesale Distributor of "Deletions/Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698
(518) 783-6753 FAX

For a Unique Blend of Independent and Major Label Closouts and Overstocks

Thrash • Noise • New Age • Dance • Electronic • Reggae • GAW • Industrial • Folk • Soul • Rap • R&B • Rock • Soul • Funk • Disco

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:

QCA (800) 859-8401
2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

THE RECORD EXCHANGE
The Record Exchange, Inc., wants to sell used CD longboxes, style #150, for 20¢ each. For more information call:
(910) 632-1990
Ask for Scott Sattenfield

APD
american pro digital inc.

CD & CASSETTE PRODUCTION

P.O. BOX 550 Tel: (315) 769-0034
ROOSEVELTOWN, N.Y. Fax: (315) 769-0342
13683-0550

1-800-APD-DISC

COMPACT DISCS CASSETTES RECORDS

COMPLETE ONE STOP !!

500 CASSETTES \$ 599
500 COMPACT DISCS \$1890
1000 EACH CASS and CD \$2999

FROM YOUR 1630 & FOUR COLOR FILM MAJOR LABEL QUALITY

PHONE: (800) 423-2936
FAX: (818) 569-3718
BURBANK, CALIFORNIA

ALSHIRE

KLARITY KASSETTE

COMBINATION SPECIAL !!
500 TAPES AND 500 CD'S
COMBINATION SPECIAL PRICE \$2,355

800-458-6405

"AUDIOPHILE QUALITY"...

EUROPADISK LTD.

US' Most Complete Audio Manufacturing

SPECIALS - "With This Ad Only"

500 Cassettes - \$715
Complete with COLOR J-Card & Norelco Box!
Everything included - Test, Typesetting & Layout, Full Color J-Card, Norelco Box & Shrink-Wrap (to 50 Min.)

500 CasSingles - \$660
Complete with FULL COLOR O-Sleeve
Everything included - Test, Typesetting & Layout, Full Color O-Sleeve & Shrink-Wrap (to 29 Min.)

500 CD PROMO - \$1,380
3 - WEEK DELIVERY!
Everything included - Pre-Mastering, 2 Color CD Label w/ Typesetting, Jewel Case & Shrink-Wrap

500 12" Vinyl - \$995
Complete 12" Single Package
Direct Metal Mastering, Test, Label Layout & Printing, Plastic Sleeve, Ole-Cut Jacket & Shrink Wrap

Best Values In The Industry!

Call For Our Complete Catalog
EUROPADISK LTD.
75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456

HELP WANTED



**National Accounts Manager
Marketing Director
Head Buyer
Urban Marketing Manager
National Urban Radio Promotion**



NATIONAL ACCOUNTS MANAGER

Maintain and develop business with national music accounts for the Alliance Entertainment Company, parent company to CD One Stop, Bassin Distributors, Encore Distributors, Hard Core Marketing and Titus Oaks Distribution. Work with sales personnel from each of the Alliance one stop and distribution companies.

The choice candidate will be a powerful communicator, have solid sales management experience, and preferably established relationships with current players in the national retail marketplace.

HEAD BUYER

Lead a buying staff of 10 in all purchasing functions for CD One Stop, NARM's One Stop of the Year for two years running. Oversee the purchasing of compact disc, cassette and accessory product for one of the nation's largest music distributors, servicing over 3000 retailers nationwide.

Previous purchasing management experience in retail, one stop, or distribution environment essential. Candidates must have strong leadership abilities, exceptional organizational and negotiating skills, and computer experience.

MARKETING DIRECTOR

Direct all activities and projects from inception to completion for Hard Core Marketing, a rapidly expanding music marketing company with a reputation for innovative artist development campaigns -Work closely with major and independent labels and a growing, in-house staff of 20 in creating, selling and implementing national marketing campaigns and promotions.

Candidate must be an experienced player with excellent team leadership and organizational skills, have the ability to recognize marketing opportunities, and the instinct to develop creative marketing solutions. Outstanding communication, presentation and negotiation skills essential. Must have solid marketing management experience, preferably in the music industry.

URBAN MARKETING MANAGER

Coordinate all urban Hard Core Marketing functions, working with an in-house marketing team of 5 reps. Communicate marketing programs and promotions to record labels and key urban retailers from coast to coast.

Applicants must be in-tune with urban music, retailers and labels. Successful candidates will have previous management experience, outstanding verbal and written communication skills, marketing experience, and a creative mind.

NATIONAL URBAN RADIO PROMOTION

Big league player, big opportunity. Develop and administer national urban radio promotion team for Hard Core Marketing. Candidates must be aggressive, creative self-starters with established radio relationships.

Our Companies offer outstanding salary and benefits packages, plus future growth potential that is second to none.

Send resume with salary history in confidence to:

Alliance Entertainment
Human Resources Dept.
13 F. J. Clarke Circle
Bethel, CT 06801
Fax 203-798-8852

RECORD COMPANY

BLUEGRASS/COUNTRY RECORD LABEL seeks experienced sales professional. Send resume to:
P.O. Box 39439
Los Angeles, CA 90039
or Fax
213-669-1470

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE...

CALL BILLBOARD CLASSIFIED
1-800-223-7524 (OUT OF STATE)
212-536-5174

HELP WANTED

EXECUTIVE SECRETARY

Major music publishing company seeks bright, efficient, self-motivated executive secretary for CEO and COO. Specific responsibilities include phone, correspondence, travel coordination and overseeing all major office responsibilities. Qualified applicants will have a minimum of three to five years secretarial experience, excellent communication and organizational skills, must be able to prioritize and handle multiple tasks, type 65-75 WPM, take shorthand/fast notes and be proficient in either WP for Windows or Word for Windows, Lotus or Excel. Excellent benefits and competitive salary. Please send resume in confidence to:

Music Entertainment Group,
445 Park Ave, 2nd Floor,
New York, NY 10022 or
FAX to 212 / 751-5095

BILLBOARD MAGAZINE IS SEEKING AN ASSISTANT TO THE ASSOCIATE PUBLISHER AND THE DIRECTOR OF MARKETING. MUST BE ORGANIZED AND EXTREMELY DETAIL ORIENTED. DUTIES INCLUDE: PHONES, FAXING, FILING ETC. MUST HAVE COMPUTER KNOWLEDGE AND BE ABLE TO JUGGLE MANY PROJECTS AT ONCE. SALARY LOW TO MID 20'S. E.O.E.

SEND COVER LETTER & RESUME TO:
BILLBOARD MAGAZINE
1515 BROADWAY - 14TH
NY, NY 10036 ATTN: DEPT MJ
NO PHONE CALLS!!!

CHIEF OPERATING OFFICER

Largest Asian video, music, computer software retailer is seeking aggressive, experienced and highly motivated Chief Operating Officer to expand company throughout Asia.

High salary, generous benefits and equity participation. Hong Kong based position, send resume to:

Attn: Mr. Garrie Roman,
Director
Suite 808
New Kowloon Plaza
38 Tai Kok Tsui Road
Kowloon, Hong Kong

ALL RESUMES WILL BE HANDLED WITH STRICT CONFIDENTIALITY.

NATIONAL ACCOUNT MANAGER

National manufacturer of audio/video tapes and computer software seeks seasoned National Account Manager to sell major retail accounts. Excellent base + commission and benefits package for aggressive executive with proven sales track record. Must be willing to relocate to southeast. Please mail resume and verifiable references to:

Box 8120
Billboard Magazine
1515 Broadway
New York, NY 10036

BILLBOARD CLASSIFIED

1-800-223-7524
212-536-5174
Jeff Serrette

HELP WANTED

PRODUCTION MANAGER CHILDREN'S AUDIO PRODUCT

Responsible for all elements of the production and information of each project, including production schedules and timelines. Coordinate with the producer and oversees studio work. Will establish systems for, and be responsible for approval process/sign-offs with outside clients and other departments. Reviews and recommends on all relevant material submitted.

Skills Needed: Experience with Children's Audio product preferred, previous studio experience, strong organizational skills, good interpersonal/communication skills, deadline oriented. Send resume to:

Box # 8124
Billboard Magazine
1515 Broadway
New York, NY 10036
or Fax
(310) 441-6584

PROGRAMS WANTED

Producers and Suppliers

The Acquisitions Group for Time-Life Video is seeking programming in the following genres

- NATURE • HISTORY • HEALTH
- PARENTING • HOW-TO
- FAMILY • CHILDREN'S
- SCIENCE & TECHNOLOGY
- DOCUMENTARY
- MILITARY HISTORY
- SELF-IMPROVEMENT
- RELATIONSHIPS

Send proposals and product to:

Wendy White
Time-Life Video
777 Duke Street
Alexandria, VA 22314

PROFESSIONAL SERVICES

MUSICIANS, ARTISTS, PRODUCERS ETC. INTERNATIONALLY RECOGNIZED MUSIC BUSINESS CONSULTANT PATRICIA DEMARAY AND NEW YORK DISC JOCKEY KEN WEBB WILL SHOP YOUR MUSIC PACKAGES AT THE "MIDEM MUSIC SHOW" IN CANNES, FRANCE CALL ASAP - 916-621-2178.

EQUIPMENT

CASSETTE TAPE DUPLICATORS

We Buy & Sell
USED
CD Replicating Equipment

- Proven & Tested Equipment
- Financing • Product Support

AUTOMATED MANUFACTURING EQUIPMENT, INC.
(215) 935-9065

COMPUTERS

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477
6185 Buford Hwy Ste C-100, Norcross, Ga 30071

MUSICWARE the POSitive Choice

Complete POS and Inventory Control Systems for the Record Retailer.

Available in user selectable English or Spanish.

Compatible with all major databases. SoundScan reporting. Electronic Ordering.

<p>Musicware USA 6300 Creedmoor Rd. Suite 139 Raleigh, NC 27612 (919) 833-5533 Fax (919) 833-1900</p>	<p>Musicware Europe Saxony House Easthampton, Chichester, Sussex, England PO18 0JY (0243) 775419 Fax (0243) 776327</p>
---	--

Computers & More...

POS - Inventory - Management System for:
Music Stores - Distributors - Mail Order
Quick Point-of-Sale - Customer History
Inventory Tracking - Bar Code Printing
Multiple Vendor - Purchase Orders
Single Station - Multi User and Multi Site -
Call Now & Save! Phone: 305-534-0999
* FREE CONSULTATION *

RecordTrak

Computerized Inventory Management for Record Stores

800-942-3008

Voice 203-265-3440 Fax 203-269-3930

TAPES



PROFESSIONAL AUDIO AND VIDEO DUPLICATION SUPPLIES
CUSTOM AUDIO AND VIDEO CASSETTE BLANK 2 MIN - 124 MIN
AMPEX AND BASF MASTERING TAPE
REELS & BOXES - AMPEX AND BASF DATS
TDA VIDEO AND ENDLESS LOOP CASSETTES
AMPEX A-DATS (489)S-VHS (289)
NORELCO AND SOFT POLY CASSETTE BOXES
JEWEL BOXES COLOR CASSETTE LABELS
AND J CARDS (PRINTING AVAILABLE) SPLICING,
LEADER AND AUDIO HOLD DOWN TAPE
C0 CASSETTE SHELLS - ON CASSETTE PRINTING
BASF AND MAG MEDIA AUDIO PANCAGES
SONY AND TELEX DUPLICATING EQUIPMENT
---NOW AVAILABLE FROM BASF---
DDCS, FLOPPY DISCS AND 4000 - REWRITABLE OPTICAL DISCS
24 HOUR TURNAROUND IN MOST CASES IN NY CALL 718-435-7322 24 HR
FAX 718-853-2589 CALL FOR FREE CATALOG, NEW LOW PRICES
26TH ANNIVERSARY SPECIAL
TOLL FREE 1-800-221-6578
MASTER CARD VISA DISCOVER AND AMERICAN EXPRESS ACCEPTED

ACCESSORIES

PROSING Karaoke
Free Catalog: World's largest selection. All Brands of equipment, CD+G, LD's, Vocal Eliminators, Players, Speakers, Mics
CSP P.O. BOX 1106
Bridgeview, IL 60455
1-800-800-8466

BILLBOARD CLASSIFIED

1-800-223-7524
212-536-5174
Jeff Serrette



Bee-U-T-Ful. Imago recording artist John Waite is congratulated by the WEZB (B97) New Orleans bee mascot for helping to raise \$45,000 for a local children's charity through a benefit concert.

Smaller-Market Stations Use Consultants, Too Study Shows AC, Country Do Most Market Research

■ BY PHYLLIS STARK

NEW YORK—Use of radio research and programming consultants most often is associated with stations in the top 100 markets, but according to a new study, 53% of music stations in Arbitron markets 100 through 200 research their music, and 73% use the services of a programming consultant.

Most stations in those markets also research their format mechanics, presentation, and personalities, and many use database marketing, according to the "Second Hundred Markets Study" conducted by the St. Louis-based Pinpoint Companies and released by Philadelphia-based J.R. Russ Programming & Research.

The study polled 859 stations in the following formats: top 40, AC, country, album rock, and oldies. No urban stations responded to the survey. There also was an "other" category used in the survey to encompass the remaining formats, including classical and adult standards.

While an average of 53% of surveyed stations research their music,

Stern Difficulties Start FCC's Year

■ BY BILL HOLLAND

WASHINGTON, D.C.—Three new complaints of indecent programming on Infinity Broadcasting's syndicated Howard Stern morning show being reviewed by the FCC in the first days of 1994 have raised the stakes again in the standoff between the commission and Infinity.

The new complaints are in addition to those awaiting action by the commission; the former complaints have asked the commission to turn down several pending sales of major-mar-

(Continued on page 63)

Biloxi's WWXX Gets All Mixed Up Rock/Country Combo Creates New Format

■ BY CARRIE BORZILLO

LOS ANGELES—Here's a simple equation for an innovative new format: Take the No. 1 and No. 2 stations in the market and combine the formats into one. That's exactly what Biloxi, Miss., residents Debra and Bill Sanford, and Edward "The Reverend" Powell did with their station, WWXX.

The format is a 50-50 mix of classic rock and hot country. The owner is Debra Sanford, a first-time business owner and mother of five.

WWXX, a 6,000-watt station with a strategically placed antenna on Highway 90 in the middle of the Gulf Coast on top of the Gulf Towers building, is not only Sanford's first business, it's also her first radio gig.

"It's something I've always want-

ed to do," she says. "Bill and I both really love music and we wanted to be in the industry so we decided to make a go at it. I didn't know it would be this tough, though."

Sanford says the idea for the for-

**WWXX FM
92.5**

mat came from Powell, a club DJ who found that people really liked the way he mixed country music and rock at Michael's, a popular local country nightclub.

WWXX, which covers the Gulf Coast from Alabama to Louisiana, is probably the only station that can comfortably play both the Eagles originals and cuts from "Common Thread: The Songs Of The Eagles," an album featuring current country stars covering Eagles hits.

At WWXX, two country songs are played next to two classic rock songs throughout the day. The station operates half live and half automated.

Here's how a recent afternoon hour sounds: Joe Diffie, "John Deere Green"; Doug Stone, "I Never Knew Love"; Bonnie Raitt, "Something To Talk About"; Brewer & Shipley, "One Toke Over The Line"; Garth Brooks, "American Honky Tonk Bar Association"; Mark Chesnutt, "I Just Wanted You To Know"; the Police, "Every Breath You Take"; John Mellencamp, "Small Town"; Suzy Bogguss, "Hey Cinderella"; Clint Black, "Desperado"; Janis Joplin, "Me & Bobby McGee"; Rare Earth, "I Just Want To Celebrate"; Rick Trevino, "Just Enough Rope"; Collin Raye, "That's My Story"; Creedence Clearwater Revival, "Up Around The Bend"; and BTO, "Taking Care Of Business."

Debra Sanford programs the country songs while her husband, Bill, programs the classic rock. Powell also has his hand in the programming and oversees all of the jocks. Debra's method of choosing songs is looking through Billboard's Hot Country Singles chart and weeding out the "twangy and slower-sounding songs" from the top half of the chart.

On the rock end, Bill says he looks for good '70s and '80s songs that aren't too hard and that are somewhat danceable. Some of his more surprising choices heard on WWXX are Bon Jovi's "You Give Love A Bad Name," Poison's "Your Mamma Don't Dance," Guns N' Roses' "Patience," and Kiss' "Rock And Roll All Nite."

"We started out doing top 40 country for nine to 10 months but we felt like we were drowning and doing what others were doing," says Bill. "So we hired Powell and he told us about how the crowd at Michael's loves classic rock and country because you can dance to both. It all sounds the same, basically. This market is pretty much made up of red-necks or classic rock freaks."

"New country really sounds like rock now," adds Debra. "We try to

keep it pretty much middle of the road, without playing heavy rock songs or real twangy kinds of country songs. It seems to be going over big with some businesses because it keeps the employees happy."

Since Biloxi has 17 stations, including four other country outlets and a few rock outlets, the Sanfords position WWXX as a station for listeners who don't want to flip from country to rock all day.

Based on the station's contest winners list, Debra says an equal amount of females and males, ranging in age from 19-50, listen to WWXX.

As a way to promote the station, WWXX airs Good Sports' syndicated show, "The Kenny Stabler Show," which broadcasts live from the Casino Bell in Biloxi on Monday nights. Powell also hosts dance nights at Michael's on Wednesdays, Fridays, and Saturdays, bringing in 800-1,000 people.

Since WWXX has been doing the classic rock/country mix for only six months, the Sanfords say it is too soon to see real ratings results. However, Bill hopes to reach No. 4 or No. 5 in the market.

"The response we've had so far has been incredible," he says. "Our phones are jammed and all the calls have been positive. Advertisers like it, too."

Powell, who serves as PD/OM/morning man, says he started spinning hip-hop music with country music at Michael's, where people would be line-dancing to Tag Team's "Whoop! There It Is." Then he experimented with classic rock music and found dancers two-stepping to Eric Clapton's "Layla."

"I think we've taken the younger

(Continued on page 63)



It's A Small World. Jonathan Brandis, a star of television's "SeaQuest," stops by KPLS Anaheim, Calif., an affiliate of Children's Satellite Network's "Radio AAHS" format, to schmooze 9-year-old jock Ashley McCormick. McCormick is one of five new hosts who won on-air jobs at the station.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 59 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	★ ★ ★ No. 1 ★ ★ ★ MICHAEL BOLTON 7 weeks at No. 1
2	2	12	HERO COLUMBIA 77224	MARIAH CAREY
3	3	12	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
4	5	8	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
5	6	25	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
6	4	8	ALL FOR LOVE A&M 0476	BRYAN ADAMS/ROD STEWART/STING
7	7	12	AGAIN VIRGIN 3B404	JANET JACKSON
8	8	11	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
9	9	23	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
10	10	22	REASON TO BELIEVE WARNER BROS. 18427	ROD STEWART
11	11	12	JESSIE SBK 50429/ERG	JOSHUA KADISON
12	12	20	HOPELESSLY RCA 62597	RICK ASTLEY
13	13	14	I'D DO ANYTHING FOR LOVE MCA 54626	MEAT LOAF
14	14	6	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
15	15	33	FIELDS OF GOLD A&M 0258	STING
16	20	3	EVERYDAY ATLANTIC ALBUM CUT	PHIL COLLINS
17	17	7	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF
18	18	31	I'M FREE SBK 50434/ERG	JON SECADA
19	16	19	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
20	19	20	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	TONI BRAXTON
21	21	9	TRUE LOVE MCA 54762	ELTON JOHN & KIKI DEE
22	23	25	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
23	25	3	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
24	31	3	NOW AND FOREVER CAPITOL ALBUM CUT	RICHARD MARX
25	27	13	AS LONG AS I CAN DREAM ARISTA 1-2600	EXPOSE
26	29	4	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
27	24	16	FIELDS OF GRAY RCA 6261B	BRUCE HORNSBY
28	30	7	SENTIMENTAL ARISTA 1-2618	KENNY G
29	28	5	LINGER ISLAND B62 B00/PLG	THE CRANBERRIES
30	26	11	BOTH SIDES OF THE STORY ATLANTIC 87299	PHIL COLLINS
31	36	4	HEARTBEATS ACCELERATING ELEKTRA 64584	LINDA RONSTADT
32	32	10	ALL THAT SHE WANTS ARISTA 1-2614	ACE OF BASE
33	33	10	I'M ALIVE ELEKTRA 61524	JACKSON BROWNE
34	38	21	YOU MAKE ME SMILE CAPITOL 44947	DAVE KOZ
35	34	25	RUNAWAY TRAIN COLUMBIA 74966	SOUL ASYLUM
36	40	15	SEND ME A LOVER ARISTA 1-2603	TAYLOR DAYNE
37	35	2	WILL YOU BE THERE (IN THE MORNING) CAPITOL 15804	HEART
38	39	16	NOTHING 'BOUT ME A&M 0350	STING
39	RE-ENTRY	13	TWO STEPS BEHIND COLUMBIA 77116	DEF LEPPARD
40	NEW	1	RAINBOW'S CADILLAC RCA ALBUM CUT	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ BRUCE HORNSBY

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	2	3	4	5	6	7	8	9	10	TITLE	ARTIST
1	1	—	2	—	—	—	—	—	—	I DON'T WANNA FIGHT	TINA TURNER
2	2	1	9	—	—	—	—	—	—	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE
3	6	6	13	—	—	—	—	—	—	LOVE IS	VANESSA WILLIAMS & BRIAN MCKNIGHT
4	3	2	10	—	—	—	—	—	—	I SEE YOUR SMILE	GLORIA ESTEFAN
5	4	3	27	—	—	—	—	—	—	DO YOU BELIEVE IN US	JON SECADA
6	5	4	27	—	—	—	—	—	—	JUST ANOTHER DAY	JON SECADA
7	10	7	26	—	—	—	—	—	—	WHEN SHE CRIES	RESTLESS HEART
8	—	—	16	—	—	—	—	—	—	FAITHFUL	GO WEST
9	—	—	9	—	—	—	—	—	—	HAVE I TOLD YOU LATELY	ROD STEWART
10	9	—	15	—	—	—	—	—	—	SIMPLE LIFE	ELTON JOHN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's PD of the week™

Sam McGuire
WGRL Indianapolis



IT'S NOT EXACTLY a worst-to-first story, but country WGRL (the Bear) Indianapolis, which signed on in July, debuted in its first Arbitron book in 11th place 12-plus, and has been climbing ever since.

In what has become a classic duopoly move, WGRL signed on against sister station and market-leading country powerhouse WFMS, which dipped 16.2-15.1 in the summer book, in which WGRL debuted with a 2.9. In the first two trends of the fall book (due out Jan. 13), WGRL reached the low three shares.

PD Sam McGuire insists WGRL's success hasn't come at the expense of WFMS, but rather album rocker WFBQ, which dipped 12.0-11.0 in the book. "I really think that's where our numbers are coming from," he says. "[Listeners are] tired of the same stuff."

McGuire says the two country stations are carefully positioned in different directions, even though WGRL's slogan, "new hit country," and WFMS' positioner, "today's hot country and all your country favorites," would seem to suggest otherwise.

The two stations do share about 50% of their records, but WGRL is 80% current/recurrent intensive, McGuire says.

Here's a recent afternoon hour: Hal Ketchum, "Mama Knows The Highway"; Shawn Camp, "Confessin' My Love"; Aaron Tippin, "The Call Of The Wild"; McBride & the Ride, "No More Cryin'"; Trisha Yearwood, "The Song Remembers When"; Joe Diffie, "Honky Tonk Attitude" (club mix); Blackhawk, "Goodbye Says It All"; Vince Gill, "Pocket Full Of Gold"; Faith Hill, "Wild One"; Mark Chesnutt, "I Just Wanted You To Know"; Garth Brooks, "American Honky-Tonk Bar Association"; John Michael Montgomery, "Line On Love"; Collin Raye, "That's My Story"; Lorrie Morgan, "Except For Monday"; Toby Keith, "A Little Less Talk And A Lot More Action"; and Wynonna Judd, "A Little Bit Of Love."

One musical difference between the two stations is that WGRL plays a lot of dance mixes and also an album cut, known as a "Bear track," once an hour.

Another difference between the stations is their respective target audiences. "We were designed to go for the younger, 18-34 primary audience and 12-18 secondary audience," says McGuire. "WFMS is going after the older demo, the solid, traditional country listener."

The result is that the Bear is a more fun-sounding station, according to McGuire, who says "every day is a Friday to the Bear." WGRL positioners include, "the real party animal is the Bear."

"New hit country," the Bear's slogan, "says everything that the Bear is all about," McGuire says. "New

country is very fast-paced, uptempo, tongue-in-cheek, poke-fun-at-ourselves country radio. We really have fun with the Bear and the Bear name... I think [the name is] half the reason for the success we're having, because of recall and the fact that we don't take ourselves too seriously.

"It's fun radio, radio the way radio should be," McGuire adds. "We're bringing back personality radio."

In addition to his PD duties, McGuire also hosts the 1-3 p.m. shift on the station as "Gentle Ben." The rest of the "Bear force" includes morning team Mark "Smokey" Roberts, T.J. Bandit, and traffic reporter Winnie Wilson, who was recruited at an open-station casting call that attracted 3,000 entries; midday host Jennifer Baird; p.m. driver Teddy Bear-it; night jock Kodi; and overnigher Grizzly Adams.

The Bear has been marketed since the summer with newspaper ads, billboards covering 70% of the market, and a television campaign, which currently includes listener testimonials taped at a station event.

Promotionally, the station runs a weekly Friday-night dance party, which is broadcast live for five hours from a local club, and also gives away license plate covers at fast-food restaurants.

During the summer, the station sponsored a massive line dance at the state fairgrounds that attracted approximately 1,000 people. For 1994, the station will distribute a "honey and hunks calendar" featuring photos of listeners who auditioned at club nights.

McGuire got his start in radio in 1981 at country/AC combo KALM/KAMS Thayer, Mo., while attending college. After graduating in 1986, he moved to Waco, Texas, to become MD/night jock at country KNFO. In 1989 he was upped to PD there. He moved to country KNUE Tyler, Texas, as PD in 1991, then joined the Bear just after its sign-on last July.

The station's phenomenal growth rate was a surprise to McGuire. "The Bear has really grown faster than I expected it to go," he says. "I was looking to make the mark in about 6-9 months... so it's way ahead of the expectations."

With so much early ratings success, McGuire is setting his sights high for the future. "I don't think it would be unreasonable to shoot for about a 4.5 12-plus, [to be] No. 9 or No. 8 in the market," he says.

As for the station's initial success, McGuire says, "Even though there was another country giant in the market, we've gone on to prove you can have two stations doing two different kinds of country and it really does work."

PHYLLIS STARK

FALL '93 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'92	'93	'93	'93	'93	Call	Format	'92	'93	'93	'93	'93
NEW YORK—(1)													
WRKS	urban	6.5	5.8	5.8	5.7	5.8	KLAX	Spanish	5.3	7.2	5.7	6.6	7.0
WLTW	AC	5.2	5.3	5.2	4.3	4.8	KPWR	top 40/rhythm	5.1	5.0	5.0	4.9	4.8
WABC	N/T	4.2	3.8	4.8	4.5	4.6	KOST	AC	5.1	5.5	5.1	4.7	4.4
WCBS-FM	oldies	4.2	4.8	4.8	3.9	4.5	KFI	N/T	3.7	4.3	4.5	4.1	4.3
WHTZ	top 40	3.6	3.8	3.8	4.7	4.5	KIIS-AM-FM	top 40	4.2	4.3	4.0	3.8	4.2
WBLS	urban	4.4	4.4	4.7	4.1	4.0	KROQ	modern	3.8	3.9	4.3	3.9	4.2
WINS	N/T	3.6	4.0	3.4	3.4	3.9	KLSX	cls rock	3.6	3.8	3.6	3.2	3.5
WPLJ	top 40	3.4	3.7	4.0	4.0	3.9	KKBT	urban	3.1	3.4	3.1	3.3	3.4
WQHT	top 40/rhythm	3.6	3.7	3.6	3.6	3.8	KRTH	oldies	4.4	3.7	3.9	3.3	3.4
WOR	N/T	3.3	4.0	3.5	3.9	3.6	KBIG	AC	3.7	3.5	3.2	3.2	3.2
WQCD	adult alt	2.8	2.9	2.8	3.0	3.6	KABC	N/T	3.5	3.9	3.7	3.5	3.0
WXRK	cls rock	4.4	3.8	4.1	4.1	3.6	KTNO	Spanish	2.8	2.2	2.1	2.5	2.9
WFAT-FM	easy	3.3	3.0	2.7	3.3	3.3	KCBS-FM	oldies	1.9	1.7	1.7	1.6	2.8
WFAN	sports	2.5	2.3	2.8	3.1	3.1	KLOS	album	3.2	3.8	3.9	3.6	2.8
WNEW	album	2.9	3.5	2.8	3.0	3.0	KFWB	N/T	2.6	2.9	3.2	2.6	2.7
WSKQ-FM	Spanish	2.4	2.2	2.1	2.3	3.0	KNX	N/T	2.7	2.7	2.2	2.3	2.6
WCBS-AM	N/T	3.4	3.7	3.0	3.6	2.9	KLVE	Spanish	3.4	2.4	3.5	2.9	2.5
WMVY	country	3.1	3.2	3.4	2.8	2.8	KZLA	country	2.4	2.1	2.2	2.1	2.5
WYNY	country	2.7	2.4	2.1	2.3	2.3	KYSR	AC	2.6	3.0	3.0	3.1	2.3
WQXR	classical	1.6	1.4	1.5	1.1	1.8	KXEZ	AC	1.7	1.4	1.0	1.4	2.2
WQEW	adult std	2.1	1.4	1.5	1.6	1.6	KKGO	classical	1.9	1.7	1.4	1.9	2.1
WNCN	classical	1.3	1.4	1.2	1.5	1.5	KTWY	adult alt	2.5	2.3	2.2	2.5	1.9
WADO	Spanish	1.5	1.7	1.6	2.0	1.4	KKHI	Spanish	1.6	1.4	1.6	1.5	1.7
WLIB	N/T	1.7	1.9	1.4	1.1	1.0	KXED	Spanish	—	—	—	1.1	1.4

Call	Format	'92	'93	'93	'93	'93
NASSAU-SUFFOLK, N.Y.—(14)						
KWKW	Spanish	1.3	1.1	1.5	1.4	1.3
KMOA	Spanish	—	—	—	—	1.1
WALK-AM-FM	AC	6.1	5.9	5.7	5.7	5.1
WBAB	album	4.3	4.3	4.8	5.4	5.1
WHTZ	top 40	3.7	4.2	3.5	4.3	5.0
WKRK	cls rock	4.6	4.3	5.3	4.6	4.8
WABC	N/T	4.6	3.9	5.2	4.4	4.3
WHLI	adult std	2.4	3.0	2.7	2.6	4.0
WBLI	AC	4.4	4.3	4.1	4.7	3.9
WCBS-FM	oldies	5.2	4.2	3.6	4.5	3.9
WKYJ	AC	3.0	2.7	2.6	2.8	3.9
WCBS-AM	N/T	3.3	4.0	4.0	3.2	3.8
WFAN	sports	4.0	2.9	4.3	3.4	3.7
WFLI	top 40	3.3	4.0	3.6	4.4	3.4
WOR	N/T	2.6	4.6	4.0	4.2	3.0
WYNY	country	3.3	2.7	3.1	2.5	2.9
WPAT-FM	easy	2.1	2.5	2.5	2.1	2.7
WLTW	AC	2.2	2.9	3.1	3.0	2.6
WQHT	top 40/rhythm	2.7	2.7	3.0	3.2	2.6
WRKS	urban	2.7	2.2	2.8	2.6	2.5
WNIC	AC	1.4	2.5	2.0	1.9	2.2
WNEW	album	3.9	2.4	2.3	2.3	2.2
WDRE	modern	1.2	1.7	1.6	2.1	2.1
WGSB	adult std	3.7	2.7	1.6	1.5	2.0
WNT	N/T	2.2	2.1	2.3	2.1	1.9
WQCD	adult alt	2.0	2.1	2.2	2.1	1.8
WBLS	urban	2.1	1.5	1.2	1.9	1.7
WQXR	classical	1.0	1.2	1.1	8	1.5
WBLS	oldies	—	—	—	8	1.6
WMXY	AC	2.1	2.2	2.8	1.6	1.4
WNCN	classical	1.1	1.2	8	8	1.2
WRCH	album	1.3	1.2	9	7	1.2
WEZN	AC	1				

Radio

'70s Oldies Stations Test Promo Waters

LOS ANGELES—Now that one of 1993's hottest new formats, 1970s-based oldies, has been established in at least seven markets, promotion and marketing executives are trying to figure out just exactly what works promotionally for the format.

It seems that many of the stations in the format—CBS Radio's four "Arrow" stations, KCRW-FM Los Angeles, KRRW Dallas, WARW Washington, D.C., and KKRW Houston, as well as WBUX Philadelphia, KCBQ-FM San Diego, and WCOF Tampa, Fla.—are taking an approach that falls somewhere between those of rock stations and AC stations. They are more aggressive than AC, but not as promotionally active as rock or top 40. For instance, KKRW promotion director Jon Volmar likens his station's promotional activities to those of album rock stations, with music-intensive contests such as concert ticket giveaways.

Volmar says that KKRW is still in its introductory phase and will send out a direct-mail piece this quarter. "This is a format that really needs to be explained, so we're sending out a cassette mailer, so people can sample the station, and response cards to build a database," says Volmar.

Sports, concert tickets, and trip giveaways are popular with the station's audience, according to Volmar, who is working on a series of Super Bowl and Pro Bowl promotions and a summer concert series.

"Our focus groups show that [listeners] don't care about contests and promotions that much; they listen for the music," says Volmar. "So, when we do promotions we have to make it appealing to those who aren't going to participate, as well as to those who are."

Since this format is extremely music-intensive, and the music is largely from older acts that are no longer recording, music giveaways are a tough one.

WBUX overcame that obstacle with its "Applebacksville Jam" last Labor Day. PD Kevin Moore says the theater-of-the-mind concert went over big with listeners who thought that the staged Osmonds, Partridge Family, and Chicago reunions were real. In fact, the station simply played album tracks on the air while jocks did play-by-plays to simulate a real concert.

1994 did see a resurgence of real reunions, special package tours of popular '70s groups, and boxed sets, which are popular contest prizes on these outlets and often are exclusively given away there.

For example, not many other stations in town would care to give away tickets to concerts by the Sweet and the Village People, as WBUX did. The Philadelphia outlet also gave away tickets to the popular movie "Dazed And Confused."

"It's easy to tie in with things like that when you're the only ballgame in town," adds Moore.

Another natural tie-in is with the clubs that host disco or '70s nights. WBUX midday jock Scott Lowe will begin hosting a '70s dance night at a local club in January.

WARW Washington promotion manager Jimmy Lynn says making the switch from AC/jazz to rock'n'roll oldies late last year "opened a lot of doors promotionally."

"This format is pretty much split be-



by Carrie Borzillo

tween males and females equally—not like classic rock, which skews more toward men," says Lynn. "But the format is so new we don't even know what exactly the market will be."

Lynn says sports are also big with his listeners. "The Baltimore Orioles loved the format change, and called right away to do a promotion with us for the fall," says Lynn. "That's the type of promotion we could have never done before."

The "Arrow" nickname used by the four CBS stations is another thing to tie into, says Lynn. He's currently working on doing a giveaway with Ar-

row vans.

KCBQ San Diego promotion director Kim Leeds says the format allows for more "fun" tie-ins and appeals to a much broader audience.

"The format triggers lots of memories and brings people back to a fun, wacky time in their lives. So we have fun giving away things like "Abba Gold" CDs," she says.

KCBQ is heavy on trip giveaways and fun games in morning drive, such as "Wack A Snack," in which a jock throws a piece of food against the wall and listeners have to guess what it is from the sound.

But as far as giveaways of compilation albums and boxed sets, Leeds believes that listeners have most of the music in their libraries already.

IDEA MILL: READY FOR RADIO
Calvert DeForest, who has become a popular feature on David Letter-

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	12	DAUGHTER VS.	PEARL JAM EPIC
*** No. 1 ***					
2	2	3	12	BAD THING BROTHER	CRY OF LOVE COLUMBIA
3	3	2	11	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
4	4	5	9	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
5	5	4	12	AMAZING GET A GRIP	AEROSMITH Geffen
6	6	6	11	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
7	7	7	10	CREEP CORE	STONE TEMPLE PILOTS ATLANTIC
8	8	9	13	THAT DON'T SATISFY ME BROTHER CANE	BROTHER CANE VIRGIN
9	9	8	10	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON REPRISE
10	10	10	5	ALL APOLOGIES IN UTERO	NIRVANA DGC/Geffen
11	13	12	6	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES Geffen
12	11	14	6	TONES OF HOME BLIND MELON	BLIND MELON Capitol
13	12	11	16	DOWN IN A HOLE DIRT	ALICE IN CHAINS COLUMBIA
14	14	18	7	YOU CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
15	16	20	4	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL REPRISE
*** AIRPOWER ***					
16	22	21	6	ESTRANGED USE YOUR ILLUSION II	GUNS N' ROSES Geffen
17	18	26	3	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
18	17	17	9	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
19	15	13	9	STAY (FARAWAY, SO CLOSE!)	U2 ISLAND/PLG
20	19	15	8	WOMAN FACE THE HEAT	SCORPIONS Mercury
21	20	24	8	LOW KEROSENE HAT	CRACKER VIRGIN
22	23	16	13	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
23	21	19	6	LIFE IS A LEMON AND I WANT MY MONEY BACK BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
24	24	23	15	SOBER UNDERTOW	TOOL ZOO
25	26	22	9	MOTHER THRALL DEMONSWEATLIVE	DANZIG AMERICAN/REPRISE
26	25	25	8	LITTLE CRAZY WAR OF WORDS	FIGHT EPIC
27	27	31	4	GONE DEAD TRAIN HAIRCUT	GEORGE THOROGOOD & DESTROYERS EM/ERG
28	28	28	5	NOTHING IAN MOORE	IAN MOORE Capricorn
29	31	32	18	HUMAN WHEELS HUMAN WHEELS	JOHN MELLENCAMP Mercury
30	29	27	8	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE	MEGADETH Geffen
31	30	30	18	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/Geffen
32	35	—	2	EVERY DAY OF MY LIFE OPEN SKYZ	OPEN SKYZ ZITO/RCA
33	32	29	10	ALL ALONE TIME MACHINE	JOE SATRIANI Relativity
34	34	37	4	FEED THE FIRE GO SLOW DOWN	BODEANS SLASH/REPRISE
35	37	38	3	COME TO MY WINDOW YES I AM	MELISSA ETHERIDGE ISLAND/PLG
36	36	36	3	SOMETHING WILD PERFECTLY GOOD GUITAR	JOHN HIATT A&M
37	RE-ENTRY	12	—	STICK IT OUT COUNTERPARTS	RUSH ATLANTIC
38	39	—	20	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
39	RE-ENTRY	12	—	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	MEAT LOAF MCA
*** HOT SHOT DEBUT ***					
40	NEW ▶	1	—	DEUCES ARE WILD GET A GRIP	AEROSMITH Geffen

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

T. WK.	L. WK.	2 WKS. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	13	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
2	2	2	8	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
3	3	3	16	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
4	6	4	4	NO RAIN BLIND MELON	BLIND MELON Capitol
5	7	9	21	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH Geffen
6	4	5	11	GOT NO SHAME BROTHER CANE	BROTHER CANE VIRGIN
7	8	7	13	CRYIN' GET A GRIP	AEROSMITH Geffen
8	5	6	8	HEY JEALOUSY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
9	9	—	2	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	RED HOT CHILI PEPPERS WARNER BROS.
10	—	—	1	HOCUS FOCUS ANIMAL INSTINCT	GARY HOEY REPRISE

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
*** No. 1 ***					
1	3	2	12	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
2	5	4	8	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENORIX	THE CURE REPRISE
3	2	1	13	INTO YOUR ARMS COME ON FEEL	THE LEMONHEADS ATLANTIC
4	6	5	7	KITE FROM MONDAY TO SUNDAY	NICK HEYWARD EPIC
5	4	7	14	LAID LAID	JAMES MERCURY Mercury
6	7	6	12	TODAY SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
7	1	3	12	DAUGHTER VS.	PEARL JAM EPIC
8	13	11	8	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
9	8	8	7	ALL APOLOGIES IN UTERO	NIRVANA DGC/Geffen
10	11	14	4	LOCKED OUT TOGETHER ALONE	CROWDED HOUSE Capitol
11	12	13	19	CANNONBALL LAST SPLASH	THE BREEDERS 4.A.D./ELEKTRA
12	10	10	9	RUBBERBAND GIRL THE RED SHOES	KATE BUSH COLUMBIA
13	9	9	10	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKODISC
14	16	19	5	WHITE LOVE MORNING DOVE WHITE	ONE DOVE FFRR
15	22	23	4	LOSER	BECK BONGLOAD
16	19	24	7	STAY (FARAWAY, SO CLOSE!)	U2 ISLAND/PLG
17	14	12	11	TUESDAY MORNING WAITING FOR HERB	THE POGUES CHAMELEON/ELEKTRA
18	15	18	20	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND/PLG
19	18	20	11	DEBONAIR GENTLEMEN	THE AFGHAN WIGS ELEKTRA
20	24	26	4	CREEP CORE	STONE TEMPLE PILOTS ATLANTIC
21	23	17	13	BECAUSE THE NIGHT MTV UNPLUGGED	10,000 MANIACS ELEKTRA
22	27	28	3	BIG TIME SENSUALITY DEBUT	BJORK ELEKTRA
23	17	15	19	LOW KEROSENE HAT	CRACKER VIRGIN
24	25	22	10	THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH	DEAD CAN DANCE 4.A.D./WARNER BROS.
25	20	21	8	HANG ON THIRTEEN	TEENAGE FANCLUB DGC/Geffen
26	26	25	15	BUTTERFLY WINGS CONCENTRATION	MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
27	21	16	9	SEXUAL HEALING NO ALTERNATIVE	SOUL ASYLUM ARISTA
28	28	27	6	BOHEMIA BOHEMIA	MAE MOORE TRISTAR
29	30	30	4	ANNIVERSARY SONG PALE SUN CRESCENT MOON	COWBOY JUNKIES RCA
30	29	29	6	CHEMICAL WORLD MODERN LIFE IS RUBBISH	BLUR FOOD/SB/VERG

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

WASHINGTON ROUNDUP

(Continued from page 60)

ket stations to Infinity.

The allegations of indecent programming, received this month and last November, are under review and will be forwarded to the commission's mass media bureau, which will decide whether they too warrant penalties.

An FCC source says two of the complaints come from long-time Stern complainant Al Wescott in Las Vegas, while the other comes from a mid-Atlantic listener who has "chosen to adopt a pseudonym."

Further commission penalties against Infinity could include fines, rejection of several pending station deals, and even challenges to its licenses to operate one or more of the stations it already owns, which have a cumulative annual revenue of \$205 million.



to purchase three radio stations until the current complaint actions take place.

The new complaints are against programming on WXRK (K-Rock) New York, WYSP Philadelphia, and WJFK Washington, D.C. Also cited are other non-Infinity outlets that simulcast the Stern programs, such as

KFBI Las Vegas.

The earlier complaints of indecent and racist programming on Infinity stations, filed by Americans for Responsible Television and the D.C.-based African American Business Assn., are included in petitions to the FCC to refuse approval of deals to sell Beasley Broadcast Group's KRTH Los Angeles and Cook Inlet Radio Partners' WPGC-AM-FM Washington, D.C., to Infinity.

Late last month, commissioner James Quello announced that he and the other two sitting commissioners, Ervin Duggan and Andrew Barrett, favored delaying the Infinity purchases until the FCC finishes an investigation of several other unresolved complaints.

New FCC chairman Reed Hundt

has removed himself from the controversy because Latham & Watkins, his old law firm, had represented Beasley.

The decision to delay approval of Infinity's planned purchases—deals amounting to \$170 million—until complaints about the Stern show are resolved could be costly for the beleaguered but profitable broadcast group. At the very least, Infinity will have to pay more for KRTH Los Angeles because a slowdown in sale approval means that a contract signed last year which pegs the 1994 station price to annualized cash flow has taken effect.

OWNERSHIP IMPACT REPORT DUE

The FCC says its report on the impact of revised and expanded ownership limits will be published this spring.

The report, delayed due to pressing commission cable reform deadlines, should be completed by the end of March, although FCC officials are wary of announcing a specific deadline.

Minority and public interest groups already have filed their opposition to new rules that will allow incremental increases in the number of stations a broadcast group can own nationally from 18 AMs and 18 FMs to 20 AMs and 20 FMs.

Larry Irving, former House Telecommunications Subcommittee counsel and new director of the Clinton administration's National Telecommunications and Information Administration, also has said he is concerned that the jump, scheduled for September, might make it more difficult for minorities and other small broadcasters to compete in ownership stakes.

MODERN ROCK RADIO BRANCHING OUT

(Continued from page 1)

and intensified exposure for certain acts. But they caution that the splintering is not without pitfalls.

TOP 40 METHODS

The most significant development in modern rock radio in the past year and a half has been the use of top 40 rotation mechanics at new modern rock stations. Heritage modern rock stations, like WFNX Boston and KTCL Denver, historically spin their most popular songs 15-25 times a week. At the newer top 40-flavored modern rock stations, such as WNNX (99X) Atlanta, WAQZ Cincinnati, and WKQX (Q101) Chicago, those songs are spun 30, 40, even 50 times a week. Like top 40, that means more concentrated exposure for artists, but also much tighter playlists.

"We look at [Q101] as a hit-based radio station," explains PD Bill Gamble, who was with the station when it flipped from hot AC to modern rock in the summer of 1992. The station rotates songs much faster because "when people turn on the radio, they want to hear their favorite songs," Gamble says. If people want to catch the Gin Blossoms, Depeche Mode, the Lemonheads, and the Connells, he says, "this is the station they want to punch up."

Rick Michaels, PD at WENZ (the End) Cleveland, echoes Gamble. "We play the hits," he says, summing up the philosophy of the 18-month-old top 40/modern rock WENZ.

Like a top 40 playlist, WKQX's playlist is researched heavily. The station's in-house research staff is the largest in Chicago, according to Gamble.

Over the years, modern rockers have opted for an eclectic approach and adventurous adds instead of the tight playlists and weekly auditorium testing of top 40 radio. Now, with the number of modern rock stations on the rise, "those well-funded, top 40-leaning stations with something to prove [ratings-wise] are doing much more in the way of research," says Max Tolkoff, former PD at WFNX Boston, who operates his own independent promotion company, Mutant Pro-

motions.

From a label perspective, the top 40/modern rock type of hyper rotation means songs become familiar to listeners faster. For instance, local sales of Crash Test Dummies shot up when WNNX added the band in heavy rotation, reports Eric Levin, owner of Atlanta's Criminal Records.

The drawback is that like top 40, the new modern rock stations tend to embrace songs, not acts. This short-term outlook hinders careers in the long run, says Todd Bisson, Columbia's national director of alternative promotion. He notes that newer outlets are less likely than heritage modern rock stations to play follow-up singles—the ones that can cement new fans' loyalty.

Not that these new modern rock stations do not champion bands. Gamble lists the Counting Crows, Dead Can Dance, Beck, and US3 as acts his station has embraced quickly. And he insists the choosing of WKQX's music is not a cold, by-the-numbers affair. But Alex Cosper, PD at top 40/modern rock KWOD Sacramento, Calif., admits his station's music is dramatically different than that of a heritage modern rock station, such as KITS (Live 105) San Francisco. "Live 105's much more cutting-edge than we are," he says.

Meanwhile, as some modern rockers adopt top 40 programming methods, top 40s have been attracted by the sales punch displayed by certain acts associated with modern rock. Stations such as WHTZ (Z100) New York and KRBE Houston have begun mixing in the Cranberries and Smashing Pumpkins with Mariah Carey and Bryan Adams (Billboard, Nov. 6, 1993). For labels, these modern-leaning top 40s offer exposure to mainstream listeners who don't even tune in modern rock stations.

LABELS SOUND THE ALARM

The fourth format splinter, classic modern rock, consists of stations that are new to the format and lean heavily on library cuts: This approach has alarmed some label executives who have always cursed mainstream classic rock for

doing nothing to help break new acts.

But these new modern rock programmers say early '80s MTV favorites such as Haircut One Hundred, Adam Ant, and Duran Duran draw rave reviews from listeners. And, together with other gold library picks, they make up close to half of the music on any given day. "That's scary," says Columbia's Bisson.

Scary but successful. Bill Jacobs, a consultant for Jacobs Media and a promoter of the company's modern rock format, "The Edge," says those old songs research extremely well with teens and 25-34-year-old listeners. "We're not done with the '80s," says Jacobs. (The 10-year-old acts test better than Talking Heads, Elvis Costello, the Pretenders, and other mature alternative favorites that Jacobs says were eventually overplayed by album rock radio.)

One of the clearest examples of a modern rocker that has enjoyed ratings success by spinning healthy doses of early '80s gold (along with plenty of new releases) is Jacobs' client station KEDG Las Vegas. It enjoyed a 3.5-5.6 jump in Arbitron's summer, 12-plus ratings.

Heritage modern rock stations also mine their gold libraries, but because those stations have been on the air longer, their idea of an oldie evolves over the years and is likely to be more current than a 1982 or 1983 offering.

PROMOTIONS AND MARKETING

(Continued from preceding page)

With David Letterman" (where he previously went by the name Larry "Bud" Melman), is now looking to radio to expose his talents. The DeForest promotion package includes pre-event phone interviews, on-air appearances, television and print coverage, personal appearances, and



DeFOREST

autograph signings. He is available through Hackensack, N.J.-based Big Look Management.

A truly tasteless (but amusing) Christmas promotion came from KSOL (Wild 107) San Francisco morning man Mancow Muller, who hosted "Mancow's Reindeer Meat Taco Fest," featuring venison tacos as the main dish.

PROMAX International launches an international version of its weekly PromoFax this year.

Hits! in Tokio

Week of December 19, 1993

- 1 All That She Wants Ace Of Base
- 2 Givin' It Up Incognito
- 3 So Natural Lisa Stansfield
- 4 True Love Eton John & Kiki Dee
- 5 This Heart Belongs To You Sadeo Watanabe Feat. Vanesse Thomas
- 6 Both Sides Of The Story Phil Collins
- 7 Better Than You Lisa Keith
- 8 Can We Talk Tevin Campbell
- 9 Your Love Keeps Working On Me Jody Watley
- 10 Ain't It Fun Guns N' Roses
- 11 Let It Snow Boyz II Men
- 12 Hero Mariah Carey
- 13 Wish Soul II Soul
- 14 Stop Loving Me Stop Loving You Daryl Hall
- 15 Please Forgive Me Bryan Adams
- 16 When I Fall In Love Celine Dion & Clive Griffin
- 17 My Gift To You Tatsuro Yamashita
- 18 Again Janet Jackson
- 19 This I Swear Richard Darbyshire
- 20 Boom! Shake The Room Jazzy Jeff & Fresh Prince
- 21 I Can See Clearly Now Jimmy Cliff
- 22 Love Has Put A Spell On Me Kiss O' Life
- 23 Stone Free Eric Clapton
- 24 Seppun Kiss Original Love
- 25 Time And Chance Color Me Badd
- 26 Still A Friend Of Mine Incognito
- 27 The Gift Inxx
- 28 Juichi Gatsu No April Fool Yumi Matsutoya
- 29 Dreams Gabrielle
- 30 You & I Matt Bianco
- 31 Neon Messiah Terence Trent D'Arby
- 32 Unworthy Thieves
- 33 Will You Be There Heart
- 34 Kiss Me Again Kiki
- 35 Said I Loved You...But I Lied Michael Bolton
- 36 Here We Go Stakka Bo
- 37 Heaven Sent Workshy
- 38 Relax Frankie Goes To Hollywood
- 39 Lovetide Dreams Come True
- 40 A Trace Of You Liane Foly
- 41 Just Kickin' It Xscape
- 42 The Power Of Love Celine Dion
- 43 I Will Always Love You Pam Hall
- 44 Demolition Man Sting
- 45 Stay U2
- 46 Because The Night 10,000 Maniacs
- 47 Amazing Aerosmith
- 48 Runaway Love En Vogue
- 49 If We Were Lovers Gloria Estefan
- 50 Christmas Love Southern All Stars

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE 81.3FM

WKBQ Jocks Return To Work After Racial Slur; Dees Offers Refund To Repulsed Stern Viewers

YOU MIGHT EXPECT something like this to happen in Bizarre World, but not in St. Louis.

Former WKBQ jocks Steve Shannon and D.C. Chymes, who were fired last year and then sued by the station for \$50,000 in lost revenues after they used the word "nigger" on the air to describe a listener, have been rehired for their old shift at the station.

After leaving WKBQ under pressure from the NAACP, the jocks turned up at KAZY Denver, but that job lasted just two weeks before community groups there, responding to the WKBQ incident, pressured station management to let them go.

St. Louis NAACP branch president Charles Mischeaux told the Post-Dispatch he has been assured the jocks will do no racial humor. He also says the jocks have learned their lesson. "We're not going to follow these guys around and say they can't work anyplace anymore," he says.

Meanwhile, WKBQ and sister country station WKKX will swap their respective 106.5 and 104.1 dial positions Jan. 20. Sister AM KASP, which currently simulcasts WKBQ, will flip to country, simulcasting WKKX.

In other news, KIIS Los Angeles morning man Rick Dees lived up to his nice-guy reputation (and capitalized on an attention-grabbing stunt) when he reimbursed 500 unsatisfied Howard Stern pay-per-view patrons the \$40 they shelled out for Stern's New Year's Eve special, "The Miss Howard Stern Pageant," which was described even by Stern fans as tasteless and stupid.

KIIS fielded approximately 2,000 phone calls from listeners looking for refunds. Dees plans to repeat the offer on his syndicated countdown show "Rick Dees' Weekly Top 40," airing the weekend of Jan. 15-16.

Major Networks has acquired talk network Daynet, which will be renamed Major Talk. Daynet president Michael Castello will become president of Major Talk. Also, Major Networks VP/programming John Edwards will handle PD duties at the network's modern rock format "The Exxit."

Combined local and national radio revenue for the month of November was up 10% over the same month in 1992, according to the Radio Advertising Bureau. Local revenue was up 9%, while national climbed 14%. For the period of January through November 1993, combined revenue was up 9% over the same period the previous year, fueled by a 9% local revenue gain and an 8% national revenue gain.

PROGRAMMING: WYAI GOES JAZZ

Anxious to begin programming its soon-to-be-approved Atlanta purchase, Cox Enterprises has entered a local marketing agreement with WYAI, renamed it WHTK, and begun programming jazz on the former country outlet. Marc Morgan, GM at Cox's crosstown WSB-AM-FM, says the company has applied for the WJZA calls. Meanwhile, WSB-FM PD Phil LoCascio and Fleetwood

Grouver of Cox's WFLC Miami are programming the jazz station. Morgan insists local speculation that Cox will take WHTK to an all-talk format is unfounded.

AC KTID-AM-FM San Francisco will change formats this spring. The AM will pick up Mt. Wilson FM Broadcasters' forthcoming syndicated adult standards format, Digital Pop Standards Network. The FM will become classical.

WDAE Tampa, Fla., flips from a simulcast of AC WUSA to country as



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

"Country Gold Froggy 1250." PD Joe Montione says the music includes a mix ranging from '60s and '70s country hits to currents. WUSA MD Johnny Williams adds APD duties at WDAE. The lineup includes all former WUSA employees, who have been re-christened with names like I.B. Green, Jimmy Hoppa, and Davey Croakett.

KHKS Dallas acting PD Sean Phillips finally is named PD. He replaces J.J. McKay... Voice talent Mark Driscoll has been named VP/OM at WAQQ Charlotte, N.C., where he will work with new PD Michael Donovan and VP/GM Jack Daniel.

Cargill Communications, parent of the National Alternative Network, will roll out a syndicated, 24-hour modern rock network in April on its newly acquired WTCX Minneapolis and another area FM station that it is in the process of buying. Cargill also plans to simulcast the adult standards format of its KLBB Minneapolis on crosstown KBCW, which has been dark since Dec. 1.

Bryan Jester has been upped from marketing/production director to PD at WRZR Columbus, Ohio. OM Matt Humphries retains those duties... Beginning April 4, KMOX St. Louis picks up the syndicated Rush Limbaugh midday show now heard on crosstown WIBV. Current midday host Nan Wyatt moves into investigative reporting and feature development at the station.

Michael Luczak is out as PD at WMMS Cleveland. The station, which is in the process of being sold, is relying on consultant Pollack Media... Following its sale to Zebra Broadcasting, WJMO-FM Cleveland has applied for the new calls WZJM.

KRXQ Sacramento, Calif., APD Pat Martin is upped to PD, replacing Judy McNutt. Sister KSEG GM Tom Shurr adds GM duties at KRXQ, replacing Mike John. KSEG's Jeff McMurray also is involved in the programming at KRXQ

... Following its change from adult standards to N/T, KRZN Denver changes calls to KTLK.

In the wake of the recently announced Albany Broadcasting duopoly of WROW-AM-FM and WPTR/WFLY Albany, N.Y. (Billboard, Jan. 8), WROW-FM flips calls to WYJB and remains soft AC, reports new PD Buzz Brindle. WROW-FM's new morning man is Chuck Taylor from WSSV Glens Falls, N.Y. Taylor replaces Bill Shallcross. Joe Meyers moves up from nights to middays. Joe Condon, a WROW vet, takes over former PD Jim Gagliardi's afternoon slot, while Amy Applegate from WFLY now hosts nights. P/T jock Sarah Presson is the new overnight jock, replacing Bill Baran. Meanwhile, WROW-AM has switched from simulcasting the FM to simulcasting N/T WPTR. Brindle says the plan is to move WPTR's N/T operation over to WROW-AM permanently and possibly turn WPTR into an all-talk station.

WKIX and WYLT Raleigh, N.C., swap call letters and change formats. WKIX, once an adult standards outlet on the AM dial, is now on FM as "Kix 96.1 Hot Country Hits," replacing the former AC format WYLT. The WYLT calls are now on the AM side, and the format is soft AC "Lite 85." Dave Anthony, last PD at WQKL Ann Arbor, Mich., arrives as WKIX's new PD.

Raleigh programmers Bill Cahill of WDCG (G105) and Brian Illis of WZZU exit following the sale of the stations to Prism Radio Partners. They have not been replaced... WWSH Scranton, Pa., changes calls to WZMT.

KSVE/KINT El Paso, Texas, PD Caesar Asmis exits. KINT morning host Grace Vasquez is interim PD of KINT, and KSVE midday host Luie Sereseres is interim PD of KSVE.

Jarad Broadcasting president Ron Morey says the modern rock sounds of WDRE Long Island, N.Y., which are already simulcast on two other outlets, "are likely to pop up in several places in the next few months." One likely candidate is Albuquerque, N.M., where Jarad is rumored to be closing on a station.

WATV Birmingham, Ala., flips from locally-programmed urban AC to ABC/Satellite Music Networks' "Urban Gold" format. PD Ron January remains, but several jocks are out... KGGO-AM Des Moines, Iowa, changes calls to KDMI and flips from a simulcast of album rock KGGO-FM to religious. The KDMI calls previously belonged to KGGO's sister station, now known as KHKI, which is off the air but will return with a new format.

Following the sale of CHQM-AM Vancouver, British Columbia, from CHUM Group to James Ho, the station flips from easy listening to ethnic. The station's license calls for it to program to "at least seven ethnocultural groups, including aboriginal Canadians, in a minimum of seven different languages" during the first year. That figure is to increase to 12

newslines...

DICK RAKOVAN, GM at WWRC/WGAY Washington, D.C., exits and has not been replaced.

RON KEMPF becomes GM of WGY-AM-FM Albany, N.Y. Previously, he was GM of WSPD/WLQR Toledo, Ohio.

KATHY KRAUS LAWRENCE, a sales executive at KEDJ/KZRZ Phoenix, is upped to GM for KEDJ/KZRZ and KNNS. She replaces Sandy Gamblin.

MARC MCCOY has been upped from OM to interim GM at KTAR/KKLT Phoenix, replacing former GM Jim Taszarek.

BOB BOLINGER, GM of KOGO/KKLQ San Diego, has decided to exit the stations despite being asked to retain his position under new owners Par Broadcasting. Par president Steve Jacobs takes over.

ELLEN WILLIAMS has been upped from business manager to the new position of VP/station manager at XHRM San Diego.

DAN WACHS has been named GM of WOCL Orlando, Fla., replacing Gary Eabes, who exits. Wachs previously owned and operated WKLX Rochester, N.Y., and WOMP-AM-FM Wheeling, W. Va.

STATION SALES: WJZZ Philadelphia from Malrite to Pyramid Broadcasting, owner of crosstown WYXR, for an undisclosed price; KMPC Los Angeles from Gene Atry to Capital Cities/ABC, owner of crosstown KABC/KLOS, for an undisclosed price (no format change has been announced yet at the all-sports station); WLAC-AM-FM Nashville from Fairmont Communications to Key-market Communications for an undisclosed price; WGNA-AM-FM Albany, N.Y., from Barnstable Broadcasting to Liberty Broadcasting for an undisclosed price; WHIT/WWQM Madison, Wis., from Madison Communication Properties to Enterprise Media Partners, for \$5.625 million; WMXW Binghamton, N.Y., from Mix Radio Inc. to Enterprise for \$3.25 million; WKYD/WWSF Andalusia, Ala., from MetroCities Communications to Riggs Radio Corp., for \$650,000; WQTL Lima, Ohio, from M.M. Group receiver Robert Maccini to Marion Radio Company, for \$225,000.

SALE CLOSINGS: WYSY suburban Chicago from Beasley Broadcast Group to Cox Enterprises, owner of crosstown WCKG (WYSY flips to '70s-based oldies as Star 107.9); WFBL Syracuse, N.Y., from Wilks-Schwartz Broadcasting to Crawford Broadcasting; WWBB Providence, R.I., and WHYN-AM-FM Springfield, Mass., from Wilks-Schwartz to Radio Equity Partners.

MARILYN FRANZONE has been elected corporate controller of Price Communications. She previously was controller of an interior design firm.

groups and languages the second year.

WJLB Detroit APD/production director **Ross Holland** exits for the PD job at **WDZZ** Flint, Mich. ... N/T **WTKS** Orlando, Fla., is now programming modern rock on weekends.

WZBQ Tuscaloosa, Ala., flips from top 40 to oldies. PD **Ralph Wimmer** is out.

PEOPLE: GATES EXITS KFI

KFI Los Angeles night talker and former L.A. police chief **Daryl Gates** exits. Comedienne **Stephanie Miller**, who formerly hosted mornings on **WQHT** (Hot 97) New York, will take over... **KABC** Los Angeles afternoon sidekick **Dianne Dixon** leaves her partner, **Peter Tilden**, to concentrate on her writing career. **KFI** morning jock **Tracey Miller** steps in.

Warren Duffy, who programmed **KMET** Los Angeles in the late '60s and early '70s, joins **KKLA** Los Angeles for afternoons... Former **WBUF** Buffalo, N.Y., midday host **Mike Manion** joins **WPAT** New York for that shift, replacing **Jay Victor**.

Larry "Doc" Elliott moves from mornings at **WJZZ** Detroit to the same spot at **WHUR** Washington, D.C. He replaces **Ken Johnson**, now PD at **WILD** Boston... **KDWB** Minneapolis afternoon jock **Bobby Wilde** exits and can be reached at 612-949-3056.

Morning man **Jack Elliott** moves from **KOQL** Oklahoma City to that shift at crosstown **KYIS**, replacing **Cliff Davis**... **Bob Garrity** has retired after 27 years with ABC Radio and ABC News. He was morning assignment editor.

KWNR Las Vegas swing jock **Bruce Daniels** joins **KIIM** Tucson, Ariz., for nights, replacing **Dr. Joe Davis**, who exits... **WUSN** (US99) Chicago weekender **Dave Riel** joins the **KZ** Country Network for afternoons, replacing **Dean Johnson**, who moves to middays. Former midday host **Dave Andrews** remains as MD.

KPLZ Seattle music coordinator **Mike Tierney** becomes acting MD... **KGMZ** (Z107.9) Honolulu night host **Chris "Kalan" Chang** (Billboard, Nov. 27, 1993) also is handling MD duties at the station.

Tom Thornsberry joins **WFMS** Indianapolis for P/T. He was previously with **WIKY** Evansville, Ind. ... **Brandon Scott** moves from weekends at **KKMG** Colorado Springs, Colo., to those duties at crosstown **KSPZ**.

Jeff Collins joins **WBUX** Philadelphia for weekends. He previously was with Temple University station **WRTI**... Former **WHTG**-FM Monmouth, N.J., jock **Chuck Pearce** is looking to get back into radio, preferably in the album alternative format. He can be reached at 612-772-2888.

RETAILERS RETHINK SALES POLICIES AS GANGSTA RAP GROWS

(Continued from page 1)

Women and other groups have staged protests at stores run by Cartaret, N.J.-based Nobody Beats The Wiz and Minneapolis-based the Musicland Group (see story, page 5). Moreover, President Clinton and other members of his administration have been calling for members of the entertainment community to exercise restraint in the use of violent and potentially offensive imagery in their productions.

In general, retailers resent their stores being made a battlefield for the issue, and privately say organizations that have a problem with explicit lyrics should take their beef directly to labels. But since the issue won't go away so easily, chains have been forced to take a stand, and the policies they have implemented are as varied as the opinions voiced by those who argue over the issue.

Although no major chains have responded directly to the current anti-gangsta rap movement, most maintain flexible lyrics-related policies that they can cite in an attempt to appease

both camps; other merchants have chosen silence. One retailer says he expects the issue to be a big topic at the National Assn. of Recording Merchandisers annual convention in March in San Francisco.

In Albany, N.Y., Paul Cardinal, general counsel of the nearly 700-unit Trans World Music Corp., says, "We don't want to become an arbiter of what's appropriate to sell, but we do abide by local restrictions and laws. The crux of the whole issue is obscenity, and the Supreme Court has mandated that obscenity is governed by local community standards."

Consequently, in some communities, the chain requires customers to be 17 years old to purchase certain music titles. "Unlike the labels, we are local businessmen, so we have to be sensitive to the community as well," he says.

Since the music industry's voluntary sticker is quite broad, Trans World has come up with a list of titles that cannot be sold to minors in 50 of its stores with strict policies; in

some of the stores, the titles are kept behind the counter. In those stores, the chain is inclined to card people who are obviously underage, says Cardinal.

On the other hand, he adds that the chain does not want to boycott any artist and wants all "music to be available to adults wherever."

For video, Trans World restricts on a chain-wide basis the sale of R-rated titles to minors and does not carry X-rated titles.

Like Trans World, 364-unit Camelot Music in North Canton, Ohio, also tries to be a good citizen by implementing individual-store policies to reflect community standards, according to Joe Bressi, senior VP. But he declines to be more specific, saying the chain does not have a formal policy on gangsta rap.

Similarly, Dave Roger, CEO at Rose Records, says the 49-unit Palatine, Ill.-based chain has no standard policy, although it has addressed concerns of certain citizen groups. "We don't necessarily place all product in all stores, and we use some guidance at the retail level when selling to children," he states. "We don't sell explicit-lyric product to 8-year-olds; but we don't ask for [proof of age] at the store, either."

'HOW FAR DO YOU GO?'

In Boston at 21-unit Lechmere, Dave Curtis, the marketing general manager for music and video, says his chain doesn't self-censor.

"That's what the [parental advisory] sticker is about... so at this point we have no plans to limit the kind of product we sell."

In Milford, Mass., Ivan Lipton, president of the 143-unit Strawberries chain, says, "We try to be as sensitive as we can to the community, but it is a tough question about how far you go to monitor the situation. We have told our stores not to sell explicit stuff to people under 18, unless accompanied by a parent, but we don't generally ask for IDs with each transaction."

Jeff Abrams, merchandise manager at 151-unit Best Buy in Minneapolis, says the chain generally does not have a policy against selling stickered product. "It's not a matter of do we carry it or not. We want to carry it because there are customers that want to buy it; but we have a large family customer base and we don't want to upset it."

As a result, the chain has identified about 10-15 titles on which it puts its own sticker saying that customers must be 18 to purchase and that ID will be checked. Also, the chain has a few restricted titles it does not carry at all, either because the artwork or the song titles are offensive to the buyer. For example, Best Buy recently passed on the album from Pig Vomit, formerly the house band for the Howard Stern radio show.

Randy Davidson, president of Nashville-based Sound Shop, says

the labels have been "pretty good" about stickered potentially offensive product. He says his chain does not sell such product to anyone under 18. "We have had this policy for many years," he says, adding, "and we do card."

ON A SLIPPERY SLOPE

At the other extreme, Howard Appelbaum, executive VP at 37-unit Kemp Mill Music, says, "We do not limit the sale of any prerecorded product to anybody." But he adds there have been one or two exceptions, when Kemp Mill complied with police requests to not sell specific titles to customers under 18.

"As a retailer we can't put ourselves in the position as to what is acceptable or not," he states. "That is an impossible position for us to be in. If you start an ID policy, do you do it for gangsta rap? And if you do, then do you do it for drug-oriented lyrics? Where would you stop? It's the slippery slope argument."

The record labels have taken a major step toward alerting parents as to what their children are listening to by having an advisory sticker on certain product, he adds. "If someone has a problem with offensive lyrics, they should target the record company, the artists, and, in my mind, the parents of children listening to this stuff," he says. "Those parents need to take a more active role in what their kids are listening to."

GANGSTA RAP PROTESTERS

(Continued from page 5)

At the demonstration, Tucker, Gregory, Gregory's activist son Yohance Maqubela, and Bishop Thorpe of the Solid Rock Full Gospel Baptist Church in Northeast Washington were arrested when they attempted to block the Goody store entrance. All were later released on bond.

According to the demonstration's leaders, contact was made by telephone during the protest with Musicland officials in Minneapolis. Marilyn Merry, president of the D.C. chapter of the CLUW, said the group had been promised during the call that Musicland officials would "discuss the issue of gangsta rap in depth within 48 hours."

But Marcia Appel, VP of communications for Musicland, says, "We are under no knowledge of the call, nor of having made that agreement. As far as I know, all we have received is a letter faxed to us by them." She declines to reveal the content of the let-

ter.

Appel says, "As a company, we are concerned that the First Amendment rights of freedom of speech and expression, including the expression of this protest, be protected in our society."

However, she adds, "While there are many recordings that we may not like, our company doesn't want to set itself up as censors to decide what the public will or will not have the freedom to buy."

Tucker and the NPCBW also announced that as a result of the group's prior protest, Nobody Beats The Wiz president Lawrence Jemal responded within a day that he would meet with the group to discuss the gangsta rap issue in depth.

NPCBW officials said they had hoped for a larger turnout for the latest protest, but a last-minute decision to stage the protest following a snow and sleet storm limited attendance.

VSDA'S GROWING PAINS COULD AFFECT JULY MEET

(Continued from page 6)

or to September."

Wiener wouldn't elaborate further, but VSDA reportedly is negotiating to get Rosenberg out of his contract before the September deadline.

It's not clear whether Rosenberg will attend the upcoming VSDA Regional Leaders Conference, scheduled for Jan. 23-25 in San Francisco, and it's also unlikely he will attend VSDA's video game summit, scheduled for April 10-11 in Chicago.

According to Wiener, VSDA "has narrowed" down its choices for Ward's replacement. "Donna told us she would be there if we need her," Wiener says. However, VSDA has not assigned any convention tasks to Ward thus far. Most of the day-to-day convention activities have fallen to Cheryl Lawson, Ward's administrative assistant, still working out of VSDA's New Jersey offices.

Rick Karpel, VP of legal affairs and communications, also will be drafted to work the convention if necessary, Wiener says. Karpel currently is spearheading the video games summit in Chicago.

"It's not as bad as it sounds," she says. "Ken and Cheryl are highly capable people, and we're not going to let the convention planning drop." Dorrance's co-chairman is fellow board member and Trans World Music Corp. executive Steve Porto.

But prominent VSDA members are not convinced that convention plans are running smoothly.

"At this point, with Don gone, I think it will be difficult to put on the convention," says a former board member who asked not to be identified. "Since last year VSDA has terminated a lot of people and upset a lot of lives."

Replacing Rosenberg is a high priority and an executive search com-

mittee is in place to begin the process. Members of the search committee include Wiener, association VP Gary Ross, treasurer Tom Warren, and board members Ron Castell and Steve Berns. Salary range for the job is \$120,000-\$140,000.

What has slowed convention planning is VSDA's failure to secure office space in Los Angeles to complete its move from New Jersey, announced almost a year ago. Interim space is tight, West Coast employees have to share phones and computers, and many continue to work out of

their homes.

The six remaining New Jersey staffers are equally afflicted, sources say.

Wiener expects to land a Los Angeles office this month, providing space for newly hired controller Richard Nissenbaum and eight other employees still needed to bring the staff to full strength.

Separately, VSDA opted not to renew the contract of consultant Kevin Wolcott, who handled marketing chores, now the responsibility of PR director Bob Finlayson.

MCA Enters Interactive Market

Also Plans Its 1st Video CD Efforts

LOS ANGELES—MCA Inc. has tossed its hat in the interactive ring with the formation of Universal Interactive Studios. At the same time, MCA/Universal Home Video has announced it will begin releasing noninteractive programs on Video CD.

Universal Interactive's primary focus will be software development for the 3DO system, in which MCA has a limited investment, as well as CD-ROM titles. Its first title, expected this quarter, will be the CD-ROM game "Jurassic Park."

Skip Paul, executive VP of MCA Inc., will oversee the new division; Robert Biniaz, senior VP of business development at MCA Music And Entertainment, has been named COO.

At the video division, MCA/Universal will release three volumes of "Woody Woodpecker And Friends" on Video CD for the 3DO system.

Each disc will contain four cartoons and will carry a \$12.98 price tag. Street date is Feb. 16.

The Woody Woodpecker titles feature full-frame, full-motion video and can be viewed on the 3DO system without additional hardware attachments.

Biniaz says Universal Interactive will hire a team of in-house game developers and will draw upon all divisions for program ideas.

Upcoming programs may include several CD-ROM titles featuring MCA recording artists. The titles will be handled by Uni Distribution.

MCA is the fifth major studio to announce the formation of an interactive division. Other studios with start-up interactive divisions include Paramount Pictures, Warner Bros., Sony Pictures Entertainment, and Walt Disney Pictures.

EILEEN FITZPATRICK

IS END NEAR FOR FILMS IN PUBLIC DOMAIN?

(Continued from page 6)

on this."

The first battle will be fought over a provision in the North American Free Trade Agreement, which took effect Jan. 1, restoring copyrights to Canadian and Mexican properties. According to article 1705.7, NAFTA requires the U.S. to protect movies made in both countries that have passed into PD.

Recognizing potential legal hassles, NAFTA says the rule applies "to the extent it is consistent with the Constitution of the United States, and is subject to budgetary considerations." PD distributors have a one-year grace period while producers reclaim titles, including movies made by the Mexican comedian Cantiflas that one source notes are "extraordinarily popular in the Southwest."

The Fairness In Copyright Coalition, which includes GoodTimes Home Video, a key source of PD features, argues that the provision was "unsound legislation, and its constitutionality is questionable." Luce con-

siders it a foot in the door that will eventually open to encompass domestic releases.

To PD stalwarts, the door was first pushed ajar by Congressional revisions that automatically renewed properties on the verge of losing copyright; previously, owners had to file for extensions. "It's ownership above everything," says Luce, who says he believes "the piecemeal things done over the past four or five years" are aimed at controlling movie availability.

Copyright Office Policy and Planning Adviser Eric Schwartz maintains that the PD sector is "overly protective" of its domain. More studies must be done before legislation can be introduced "way down the road," he says. Given the other issues facing Congress, "this is pretty much back-burner stuff."

However, Schwartz notes that this hasn't stopped people from "speculating and throwing out things to raise objections" in the meantime.

36th Annual Grammy Awards Final Nominations

RECORD OF THE YEAR

A Whole New World (Aladdin's Theme), Peabo Bryson & Regina Belle, Columbia & Walt Disney. Producer: Walter Afanasiev. **I Will Always Love You**, Whitney Houston, Arista. Producer: David Foster; **The River Of Dreams**, Billy Joel, Columbia. Producer: Dan Kortchmar & Joe Nicolo; **If I Ever Lose My Faith In You**, Sting, A&M. Producers: Hugh Padgham & Sting; **Harvest Moon**, Neil Young, Reprise. Producers: Neil Young & Ben Keith.

ALBUM OF THE YEAR

Kamakiriad, Donald Fagen, Reprise. Album Producer: Walter Becker; **The Bodyguard**, Original Soundtrack Album, Whitney Houston, Arista. Album Producers: David Foster, Narada Michael Walden, L.A. Reid, Babyface, Whitney Houston & BeBe Winans; **River Of Dreams**, Billy Joel, Columbia. Album Producers: Dan Kortchmar, Billy Joel & Joe Nicolo; **Automatic For The People**, R.E.M., Warner Bros. Album Producers: Scott Litt & R.E.M.; **Ten Summoner's Tales**, Sting, A&M. Album Producers: Hugh Padgham & Sting.

SONG OF THE YEAR

Harvest Moon, Neil Young, songwriter; **I'd Do Anything For Love (But I Won't Do That)**, Jim Steinman, songwriter; **If I Ever Lose My Faith In You**, Sting, songwriter; **The River Of Dreams**, Billy Joel, songwriter; **A Whole New World (Aladdin's Theme)**, Alan Menken & Tim Rice, songwriters.

BEST NEW ARTIST

Belly, Sire/Reprise; **Blind Melon**, Capitol; **Toni Braxton**, La Face; **Digable Planets**, Pendulum/Elektra; **SWV (Sisters With Voices)**, RCA.

POP

BEST POP VOCAL PERFORMANCE, FEMALE **Dreamlover** (Single), Mariah Carey, Columbia; **I Don't Know Why (Single)**, Shawn Colvin, Columbia; **I Will Always Love You** (Single), Whitney Houston, Arista; **Miss Chatelaine** (Single), k.d. lang, Sire/Warner Bros.; **I Don't Wanna Fight** (Single), Tina Turner, Virgin.

BEST POP VOCAL PERFORMANCE, MALE

The Crying Game (Single), Boy George, SBK; **The River Of Dreams** (Single), Billy Joel, Columbia; **Don't Take Away My Heaven** (Single), Aaron Neville, A&M; **Have I Told You Lately** (Single), Rod Stewart, Warner Bros.; **If I Ever Lose My Faith In You** (Single), Sting, A&M.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

A Whole New World (Aladdin's Theme) (Single), Peabo Bryson & Regina Belle, Columbia & Walt Disney; **When I Fall In Love** (Track from "Sleepless In Seattle" Soundtrack), Celine Dion & Clive Griffin, Epic Soundtrax; **Man On The Moon** (Single), R.E.M., Warner Bros.; **The Music Of The Night** (Track from "Back To Broadway"), Barbra Streisand & Michael Crawford, Columbia; **Love Is** (Track from "Beverly Hills, 90210, The Soundtrack"), Vanessa Williams & Brian McKnight, Giant.

BEST TRADITIONAL POP VOCAL PERFORMANCE

Steppin' Out (Album), Tony Bennett, Columbia; **Do You Miss New York?** (Album), Rosemary Clooney, Concord Jazz; **A Touch Of Music In The Night** (Album), Michael Crawford, Atlantic; **Love Songs** (Album), Diane Schuur, GRP; **Back To Broadway** (Album), Barbra Streisand, Columbia.

BEST POP INSTRUMENTAL PERFORMANCE

Got To Be There (Single), George Benson, Warner Bros.; **Forever In Love** (Single), Kenny G, Arista; **Beauty And The Beast** (Track from "Beauty And The Beast—Galway At The Movies"), (The Galway Pops Orchestra) James Galway, RCA Victor; **Barcelona Mona** (Single), Bruce Hornsby & Branford Marsalis, RCA; **The Phantom Of The Opera** (Track from "Symphonic Lloyd Webber"), (The London Symphony Orchestra) Anthony Inglis, conductor, RCA Victor.

ROCK

BEST ROCK VOCAL PERFORMANCE, SOLO **Steam** (Single), Peter Dinklage, Geffen; **Are You Gonna Go My Way** (Track from "Are You Gonna Go My Way"), Lenny Kravitz, Virgin; **I'd Do Anything For Love (But I Won't Do That)**

(Single), Meat Loaf, MCA; **Demolition Man** (Single), Sting, A&M; **All Along The Watchtower** (Track from "Bob Dylan, The 30th Anniversary Concert Celebration"), Neil Young, Columbia.

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Livin' On The Edge (Single), Aerosmith, Geffen; **No Rain** (Single), Blind Melon, Capitol; **My Back Pages** (Track from "Bob Dylan, The 30th Anniversary Concert Celebration"), Bob Dylan, Roger McGuinn, Tom Petty, Neil Young, Eric Clapton & George Harrison, Columbia; **Runaway Train** (Single), Soul Asylum, Columbia; **Two Princes** (Single), Spin Doctors, Epic/Associated.

BEST HARD ROCK PERFORMANCE WITH VOCAL

Highway To Hell (Single), AC/DC, Atco; **Leave It Alone** (Single), Living Colour, Sony Music; **Calling To You** (Track from "Fate Of Nations"), Robert Plant, Es Paranza/Atlantic; **Cherub Rock** (Track from "Siamese Dream"), Smashing Pumpkins, Virgin; **Push** (Track from "Core"), Stone Temple Pilots, Atlantic.

BEST METAL PERFORMANCE WITH VOCAL

Fear Of The Dark (Track from "A Real Live One"), Iron Maiden, Capitol; **Angry Again** (Track from "Last Action Hero Soundtrack"), Megadeth, Columbia; **Don't Want To Change The World** (Track from "Live & Loud"), Ozzy Osbourne, Epic Associated; **Institutionalized** (Track from "Still Cyco After All These Years"), Suicidal Tendencies, Epic; **Thunder Kiss '65** (Single), White Zombie, Geffen.

BEST ROCK INSTRUMENTAL PERFORMANCE

Boogie Man (Track from "Get A Grip"), Aerosmith, Geffen; **Hi-Heel Sneakers** (Track from "Frankie's House Soundtrack"), Jeff Beck & Jed Leiber, Epic Soundtrax; **Speed Of Light** (Track from "Super Mario Bros. Soundtrack"), Joe Satriani, Capitol; **Purple Haze** (Track from "220 Volt Live"), Tangerine Dream, Miramar; **Sofa** (Track from "Zappa's Universe," Conducted and Arranged by Joel Thome), Zappa's Universe Rock Group featuring Steve Vai, Verve.

BEST ROCK SONG

Are You Gonna Go My Way, Lenny Kravitz & Craig Ross, songwriters; **Cryin'**, Steven Tyler, Joe Perry & Taylor Rhodes, songwriters; **I'd Do Anything For Love (But I Won't Do That)**, Jim Steinman, songwriter; **Livin' On The Edge**, Steven Tyler, Joe Perry & Mark Hudson, songwriters; **Runaway Train**, David Pirner, songwriter.

ALTERNATIVE MUSIC

BEST ALTERNATIVE MUSIC ALBUM

Star, Belly, Sire/Reprise; **In Utero**, Nirvana, Geffen; **Automatic For The People**, R.E.M., Warner Bros.; **Siamese Dream**, Smashing Pumpkins, Virgin; **Zooropa**, U2, Island.

R&B

BEST R&B VOCAL PERFORMANCE, FEMALE

Another Sad Love Song (Single), Toni Braxton, La Face; **Someday We'll All Be Free** (Track from "Malcolm X Soundtrack"), Aretha Franklin, Qwest/Reprise; **I'm Every Woman** (Single), Whitney Houston, Arista; **That's The Way Love Goes** (Single), Janet Jackson, Virgin; **All Right Now** (Single), Patti LaBelle, MCA.

BEST R&B VOCAL PERFORMANCE, MALE

For The Cool In You (Single), Babyface, Epic; **Can We Talk** (Single), Tevin Campbell, Qwest/Warner Bros.; **A Song For You** (Single), Ray Charles, Warner Bros.; **Voodoo** (Single), Teddy Pendergrass, Elektra Entertainment; **How Deep Is Your Love** (Single), Luther Vandross, Epic/LV.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Let It Snow (Single), Boyz II Men, Motown; **Sunday Morning** (Track from "Millennium"), Earth, Wind & Fire, Reprise; **Give It Up, Turn It Loose** (Track from "Funky Divas"), En Vogue, EastWest Records America; **No Ordinary Love** (Single), Sade, Epic; **Anniversary** (Single), Tony Toni Toné, Wing/Mercury.

BEST R&B SONG

Anniversary, Raphael Wiggins & Carl Wheeler, songwriters; **Can We Talk**, Babyface & Daryl Simmons, songwriters; **Heaven Knows**, Luther Vandross & Reed Vertelney, songwriters; **Little Miracles (Happen Every Day)**, Luther Vandross & Marcus Miller, songwriters; **That's The Way Love Goes**, Janet Jackson, James Harris III & Terry Lewis, songwriters.

RAP

BEST RAP SOLO PERFORMANCE

Let Me Ride (Single), Dr. Dre, Interscope; **Death Row/Stand By Your Man** (Single), LL Cool J, Def Jam/Columbia; **Ruffneck** (Single), MC Lyte, First Priority/Atlantic; **Ditty** (Single), Paperboy, Next Plateau; **Just Da Pimpin' In Me** (Track from "Seattle... The Dark Side"), Sir Mix-A-Lot, American Recordings/Rhyme Cartel.

BEST RAP PERFORMANCE BY A DUO OR GROUP

Revolution (Single), Arrested Development, Chrysalis; **Insane In The Brain** (Single), Cypress Hill, Ruffhouse/Columbia; **Rebirth Of Slick (Cool Like Dat)** (Single), Digable Planets, Pendulum/Elektra; **Nuthin' But A "G" Thang** (Single), Dr. Dre & Snoop, Interscope/Death Row; **Hip Hop Houray** (Single), Naughty By Nature, Tommy Boy.

NEW AGE

BEST NEW AGE ALBUM

Banba, Clannad, Atlantic; **The Hours Between Night + Day**, Ottmar Liebert & Luna Negra, Epic; **220 Volt Live**, Tangerine Dream, Miramar; **Spanish Angel**, Paul Winter Consort, American Gramophone; **In My Time**, Yanni, Private Music.

JAZZ

BEST CONTEMPORARY JAZZ PERFORMANCE (INSTRUMENTAL)

Paint The World (Album), Chick Corea Elektric Band II, GRP; **Between The Sheets** (Album), Fourplay, Warner Bros.; **The Road To You** (Album), Pat Metheny Group, Geffen; **Another World** (Album), John Patitucci, GRP; **Like A River** (Album), Yellowjackets, GRP.

BEST JAZZ VOCAL PERFORMANCE

Now And Then (Album), Ernestine Anderson, Qwest/Reprise; **Take A Look** (Album), Natalie Cole, Elektra Entertainment; **Light Out Of Darkness** (Album), Shirley Horn, Verve; **The Pink Panther Theme** (Track from "Son Of The Pink Panther Soundtrack"), Bobby McFerrin, RCA; **Swing That Music** (Album), Bobby Short (with the Alden-Barrett Quintet), Telarc.

BEST JAZZ INSTRUMENTAL SOLO

The More I See You (Track from "Legends"), Benny Carter, Musicmasters; **Brasil (Aquarela Do Brasil)** (Track from "Kicking Cans"), Herbie Hancock (Dori Caymmi), Qwest/Warner Bros.; **Miles Ahead** (Track from "So Near, So Far (Musings For Miles)"), Joe Henderson, GRP; **4 On 6** (Track from "Wes Bound"), Lee Ritenour, GRP; **Nostalgico** (Track from "American Jazz Philharmonic"), Phil Woods (American Jazz Philharmonic), GRP.

BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

Sambao, Kenny Barron, Verve; **So Near, So Far (Musings For Miles)**, Joe Henderson, Verve; **Dancing In The Dark**, The Fred Hersch Trio, Chesky; **Joshua Redman**, Joshua Redman, Warner Bros.; **Wes Bound**, Lee Ritenour, GRP.

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

Miles And Quincy Live At Montreux (Album), Miles Davis & Quincy Jones, Warner Bros.; **Dave Grusin Presents GRP All-Star Big Band Live** (Album), GRP All-Star Big Band, Tom Scott, GRP; **Little Man**, Big Band (Album), Jimmy Heath, Verve; **Our 25th Year** (Album), Rob McConnell & The Boss Brass, Concord Jazz; **Spirit Of The Black Territory Bands** (Album), Johnny Otis And His Orchestra, Arhoolie.

COUNTRY

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

Passionate Kisses (Single), Mary-Chapin Carpenter, Columbia; **High Powered Love** (Track from "Cowgirl's Prayer"), Emmylou Harris, Asylum; **Soon** (Track from "Soon"),

Tanya Tucker, Liberty; **Only Love** (Single), Wynonna, Curb/MCA; **Walkaway Joe** (Single), Trisha Yearwood, MCA.

BEST COUNTRY VOCAL PERFORMANCE, MALE

Ain't Going Down (Til The Sun Comes Up) (Track from "In Pieces"), Garth Brooks, Liberty; **Chattahoochee** (Single), Alan Jackson, Arista; **I Don't Need Your Rockin' Chair** (Track from "Walls Can Fall"), George Jones, MCA; **The Grand Tour** (Track from "The Grand Tour"), Aaron Neville, A&M; **Ain't That Lonely Yet** (Single), Dwight Yoakam, Reprise.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Hard Workin' Man (Single), Brooks & Dunn, Arista; **Trashy Women** (Track from "Confederate Railroad"), Confederate Railroad, Atlantic; **In A Week Or Two** (Single), Diamond Rio, Arista; **God Blessed Texas** (Single), Little Texas, Warner Bros.; **All These Years** (Single), Sawyer Brown, Curb.

BEST COUNTRY VOCAL COLLABORATION

A Bad Goodbye (Single), Clint Black & Wynonna, RCA Records/Nashville; **Does He Love You** (Single), Reba McEntire & Linda Davis, MCA; **The Heart Won't Lie** (Single), Reba McEntire & Vince Gill, MCA; **Romeo** (Single), Dolly Parton, Tanya Tucker, Billy Ray Cyrus, Kathy Mattea, Pam Tillis & Mary-Chapin Carpenter, Columbia; **Miner's Prayer** (Track from "Saturday Night & Sunday Morning"), Ralph Stanley & Dwight Yoakam, Freeland.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Red Wing (Single), Asleep At The Wheel, Liberty; **Jingle Bells** (Track from "Christmas In Branson, MO, USA"), Roy Clark, Laserlight Digital; **The Ballad Of Jed Clampett** (Track from "String Wizards II"), John McEuen, Vanguard; **Gold Rush** (Track from "Heroes"), Mark O'Connor with Byron Berline, Warner Bros.; **Fiddlin' Around** (Track from "Heroes"), Mark O'Connor with Johnny Gimble, Warner Bros.

BEST BLUEGRASS ALBUM

Stuart Duncan, Stuart Duncan, Rounder; **Blue Diamond**, The Johnson Mountain Boys, Rounder; **Waitin' For The Hard Times To Go**, The Nashville Bluegrass Band, Sugar Hill; **Tony Rice Plays And Sings Bluegrass**, Tony Rice, Rounder; **Saturday Night (& Sunday Morning)**, Ralph Stanley, Freeland.

BEST COUNTRY SONG

Ain't That Lonely Yet, Kostas & James House, songwriters; **Chattahoochee**, Alan Jackson & Jim McBride, songwriters; **Does He Love You**, Sandy Knox & Billy Stretch, songwriters; **The Hard Way**, Mary-Chapin Carpenter, songwriter; **Passionate Kisses**, Lucinda Williams, songwriter.

GOSPEL

BEST ROCK GOSPEL ALBUM

Free At Last, DC Talk, Forefront; **Heat It Up**, DeGarmo & Key, Benson Music Group; **Pullin' No Punches**, D.O.C., Star Song; **Crimson And Blue**, Phil Keaggy, Myrrh (Word Inc.); **Evolution**, Geoff Moore & The Distance, Forefront.

BEST POP/CONTEMPORARY GOSPEL ALBUM

Soul, Margaret Becker, Sparrow; **The Live Adventure**, Steven Curtis Chapman, Sparrow; **Hope**, Michael English, Warner Alliance; **Le Voyage**, Sandi Patti, Word; **A Beautiful Place**, Wayne Watson, Dayspring/Word.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL OR BLUEGRASS GOSPEL ALBUM

Walk On, Bruce Carroll, Word; **Worship His Glory**, The Cathedrals, Canaan/Word; **Southern Classics**, Gaither Vocal Band, Benson Music Group; **Good News**, Kathy Mattea, Mercury; **Sunday Morning**, Ralph Stanley, Freeland.

BEST TRADITIONAL SOUL GOSPEL ALBUM

Stand Still, Shirley Caesar, Word (Word Record & Music); **Live In Memphis**, The Canton Spirituals, Blackberry Records; **In Good Health**, The Dixie Hummingbirds, AIR; **Deep River**, The Five Blind Boys Of Alabama featuring Clarence Fountain, Elektra Nonesuch (American Explorer Series); **Better**

Days Ahead, Dorothy Norwood, Malaco; **He Keeps On Blessing Me**, Albertina Walker, Benson Music Group.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

Angie & Debbie, Angie & Debbie, Capitol; **Something On The Inside**, Vanessa Bell Armstrong, Jive; **Start All Over**, Helen Baylor, Word; **Live**, The Richard Smallwood Singers, Sparrow; **All Out**, The Winans, Warner Alliance.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

Live... We Come Rejoicing, Brooklyn Tabernacle Choir, Choir Director: Carol Cymbala, Warner Alliance; **Rev. Milton Brunson Presents Tyrone Block & The Christ Tabernacle Combined Choirs**, Rev. Milton Brunson, Tyrone Block & The Christ Tabernacle Combined Choirs, Choir Director: Tyrone Block, Word; **All The Bases**, O'Landa Draper & The Associates Choir, Choir Director: O'Landa Draper, Word; **If You Love Me**, Edwin Hawkins Music & Arts Seminar Choir, Choir Director: Edwin Hawkins, Fixit Records; **Amen! A Gospel Celebration**, Erich Kunzel and the Cincinnati Pops with Jennifer Holliday, Maureen McGovern, Lou Rawls, Choir Director: Erich Kunzel, Telarc.

LATIN

BEST LATIN POP ALBUM

Imaginame, Maria Conchita Alonso, Sony Latin; **Brindo A La Vida**, Al Boloero, A Ti, Vikki Carr, Sony Latin; **Latin Street '92**, Jose Feliciano, Capitol/EMI Latin; **Aries**, Luis Miguel, WEA Latina; **Algo Mas Que Amor**, Las Triplets, EMI Latin.

BEST TROPICAL LATIN ALBUM

Hecho En Puerto Rico, Willie Colon, Sony Tropical; **Azucar Negra**, Celia Cruz, RMM/Sony; **First Class International**, El Gran Combo de Puerto Rico, Combo Records; **Dilema**, Luis Enrique, Sony Tropical; **Mi Tierra**, Gloria Estefan, Epic; **Areito**, Juan Luis Guerra Y 4.40, Karen/BMG.

BEST MEXICAN/AMERICAN ALBUM

Lastima Que Seas Ajena, Vicente Fernandez, Sony Discos; **Corazon De Piedra**, Santiago Jimenez Jr., Watermelon; **Que Paso?**, Little Joe, Tejano Discos; **La Garra De Los Tigres Del Norte**, Fonovisa Inc.; **Live**, Selena, Capitol/EMI Latin.

BEST TRADITIONAL BLUES ALBUM

Collins Mix (The Best Of), Albert Collins, Pointblank/Charisma; **Boom Boom**, John Lee Hooker, Pointblank/Charisma; **Blues Summit**, B.B. King, MCA; **Dancing The Blues**, Taj Mahal, Private Music; **The Alligator Records 20th Anniversary Tour**, Various Artists, including Koko Taylor, Lonnie Brooks, Elvin Bishop, Katie Webster, and Lil' Ed, Alligator.

BEST CONTEMPORARY BLUES ALBUM

Mystic Mile, Robben Ford & The Blue Line, Stretch Records Inc.; **Feels Like Rain**, Buddy Guy, Silvertone; **Wake Up Call**, John Mayall, Silvertone; **Muddy Water Blues**, A Tribute To Muddy Waters, Paul Rodgers, Victory Music; **"Hey, Where's Your Brother?"**, Johnny Winter, Pointblank/Charisma.

FOLK

BEST TRADITIONAL FOLK ALBUM

The Celtic Harp, The Chieftains, RCA Victor; **Melody, Rhythm & Harmony**, Le Mystere Des Voix Bulgares, Mesa; **Friend Of Mine**, Bill Morrissey & Greg Brown, Philo; **Ancestral Voices**, R. Carlos Nakai & William Eaton (with the Black Lodge Singers), Canyon Records Productions; **Trade Of Time**, Steve Riley & The Mamou Playboys, Rounder; **Our Town**, Jody Stecher & Kate Brislin, Rounder.

BEST CONTEMPORARY FOLK ALBUM

La Danse De La Vie, Beausoleil, Rhino/Forward; **Fat City**, Shawn Colvin, Columbia; **Good As I Been To You**, Bob Dylan, Columbia; **Spinning Around The Sun**, Jimmie Dale Gilmore, Elektra Entertainment; **Other Voices/Other Rooms**, Nanci Griffith, Elektra; **Breaking Silence**, Janis Ian, Morgan Creek.

REGGAE

BEST REGGAE ALBUM

Mystical Truth, Black Uhuru, Mesa; **The World** (Continued on next page)

GRAMMY AWARDS NOMINATIONS

(Continued from preceding page)

Should Know *Burning Spear, Heartbeat, Bad Boys, Inner Circle, Big Beat/Atlantic, Joy And Blues, Ziggy Marley and The Melody Makers, Virgin; Fe Real, Maxi Priest, Charisma.*

WORLD MUSIC

BEST WORLD MUSIC ALBUM

Heat, *Dust & Dreams, Johnny Clegg & Savuka, Capitol, A Meeting By The River, Ry Cooder & V.M. Bhatt, Water Lily Acoustics; Deep Forest, Deep Forest, Album Producer: Dan Lacksman, Epic; A World Out Of Time, Vol. 2, Henry Kaiser & David Lindley, Shanachie; From Bulgaria With Love, Le Mystere Des Voix Bulgares, Album Producers: Ulrich Balss & Vladimir Ivanoff, Mesa.*

POLKA

BEST POLKA ALBUM

A New Batch Of Polkas, Eddie Blazonczyk's Versatones, Bel-Aire; Most Requested Hits, Lenny Gomulka & The Chicago Push, WRS; *Accordionally Yours, Walter Ostanek And His Band, WRS; Polka Music Fan, Polka Family Band, Polka Family; Saturday Night Polka, Jimmy Sturr And His Orchestra, Starr Record Co.*

CHILDREN'S

BEST MUSICAL ALBUM FOR CHILDREN

Aladdin, Original Motion Picture Soundtrack (Album), (Various) Alan Menken & Tim Rice, Walt Disney Records; Barney's Favorites, Volume 1 (Album), (Barney & Friends) Bob Singleton, SBK Records; The Muppet Christmas Carol, Original Motion Picture Soundtrack (Album), (The Muppets) Paul Williams, Chris Caswell & Robert Kraft, Jim Henson Records; Peter, Paul & Mommy, Too (Album), Peter, Paul & Mary, Peter Yarrow & John McClure, Warner Bros.; Tim Burton's The Nightmare Before Christmas, Original Motion Picture Soundtrack (Album), (Various), Danny Elfman, Walt Disney.

COMEDY

BEST COMEDY ALBUM

Jammin' In New York (Album), George Carlin, Ear Drum/Atlantic; Lake Wobegon U.S.A. (Album), Garrison Keillor, Highbridge; Leslie Nielsen The Naked Truth (Leslie Nielsen & David Fisher) (Album), Leslie Nielsen, Simon & Schuster Audioworks; A Marriage Made In Heaven Or Too Tired For An Affair (Erma Bombeck) (Album), Erma Bombeck, Harper Audio; You're Good Enough, You're Smart Enough, and Doggone It, People Like You! (Album), Al Franken, Bantam Doubleday Dell Audio Publ.

SPOKEN-DOCUMENTARY

BEST SPOKEN WORD OR NONMUSICAL ALBUM

Bound For Glory (Woody Guthrie) (Album), Arlo Guthrie, Audio Literature; Howard's End (E.M. Forster) (Album), Emma Thompson, Penguin-Highbridge; Miles: The Autobiography (Miles Davis with Quincy Troupe) (Album), LeVar Burton, Audio Literature; Mr. & Mrs. Bridge (Evan S. Connell) (Album), Paul Newman & Joanne Woodward, Dove Audio; On The Pulse Of Morning (Album), Maya Angelou, Random House Audio Book.

MUSICAL SHOW

BEST MUSICAL SHOW ALBUM

Bernstein: On The Town (Album), (Various Artists; Michael Tilson Thomas, Cond.) Arend Prohmann, Album Producer (Leonard Bernstein, Composer; Betty Comden & Adolph Green, Lyricist), Deutsche Grammophon; Joseph And The Amazing Technicolor

Dreamcoat (Album), (Michael Damian & Cast) Andrew Lloyd Webber & Nigel Wright, Album Producer (Andrew Lloyd Webber, Composer, Tim Rice, Lyricist), Polydor; Kiss Of The Spider Woman (Album), (Original Cast Recording) Martin Levan, Album Producer (John Kander, Composer, Fred Ebb, Lyricist), RCA Victor; Sondheim: A Celebration At Carnegie Hall (Album), (Various) Jay David Saks, Album Producer (Stephen Sondheim, Composer and Lyricist), RCA Victor; The Who's Tommy, Original Cast Recording (Album), (Original Cast) George Martin, Album Producer (Pete Townshend, Composer and Lyricist), RCA Victor.

COMPOSING

BEST INSTRUMENTAL COMPOSITION

Autumn (Track from "Trio Brubeck"), Dave Brubeck, Composer (Dave Brubeck, Chris Brubeck & Dan Brubeck), Musicmasters; Bill Evans (Track from "Fictionary"), Lyle Mays, Composer (Lyle Mays), Geffen; Blue Miles (Track from "Paint The World"), Chick Corea, Composer (Chick Corea Electric Band II), GRP Records; Forever In Love (Single), Kenny G, Composer (Kenny G), Arista; Half Life of Absolution (Track from "The Road To You"), Pat Metheny & Lyle Mays, Composers (Pat Metheny Group), Geffen.

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

The Age Of Innocence (Album), Elmer Bernstein, Composer (Elmer Bernstein), Epic Soundtrax; Aladdin (Album), Alan Menken, Composer (Various), Walt Disney Records; The Firm (Album), Dave Grusin, Composer (Dave Grusin), MCA/GRP; Jurassic Park (Album), John Williams, Composer (John Williams), MCA; A River Runs Through It (Album), Mark Isham, Composer (Mark Isham), Milan.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Friend Like Me (From Aladdin), Alan Menken & Howard Ashman, Songwriters (Robin Williams), Walt Disney Records; I Don't Wanna Fight (From What's Love Got To Do With It), Steve DuBerry, Lulu & Billy Lawrie, Songwriters (Tina Turner), Virgin; I Have Nothing (From The Bodyguard), David Foster & Linda Thompson, Songwriters (Whitney Houston), Arista; Run To You (From The Bodyguard), Allan Rich & Jud Friedman, Songwriters (Whitney Houston), Arista; A Whole New World (Aladdin's Theme) (From Aladdin), Alan Menken & Tim Rice, Songwriters (Peabo Bryson & Regina Belle), Columbia & Walt Disney.

MUSIC VIDEO

BEST MUSIC VIDEO, SHORTFORM

Human Behavior, Bjork, Michel Gondry, Video Director; George Bermann, Video Producer, Elektra; Steam, Peter Gabriel, Stephen R. Johnson, Video Director; Prudence Fenton, Video Producer, Geffen; Beautiful Girl, INXS, Mark Pellington, Video Director; Victoria Strange, Video Producer, Geffen; Everybody Hurts, R.E.M., Jake Scott, Video Director; Jane Guterman, Video Producer, Warner Bros.; Runaway Train, Soul Asylum, Tony Kaye, Video Director; Roger Hunt, Video Producer, Columbia.

BEST MUSIC VIDEO, LONGFORM

Canadian Brass: Home Movies, Canadian Brass, Niv Fichman, Video Director and Producer, Rhombus Media; Miles & Quincy

Live At Montreux, Miles Davis & Quincy Jones, Gavin Taylor, Rudi Dolezal & Hannes Rossacher, Video Directors; Jim Beach & Louise Velazquez, Video Producers, Reprise; Rocky World, Daniel Lanois, Philip King, Video Director & Producer, Warner Reprise Video; Ten Summoner's Tales, Sting, Doug Nichol, Video Director; Julie Fong, Video Producer, A&M; Three Phase, Tangerine Dream, Michael Boydston, Video Director; Miramar.

ARRANGING

BEST ARRANGEMENT ON AN INSTRUMENTAL

Mood Indigo (Track from "Homage To Duke"), (Dave Grusin) Dave Grusin, Arranger, GRP; Oleo (Track from "Dave Grusin Presents GRP All-Star Big Band Live!"), (GRP All-Star Big Band) Michael Abene, Arranger, GRP; Buleria (Track from "Jazzpana - The Mendoza/Mardin Project"), (Vince Mendoza & Arif Mardin) Vince Mendoza, Arranger, Atlantic Jazz; Suite Fraternidad (1st and 2nd Movements) (Track from "Jazzpana - The Mendoza/Mardin Project"), (Vince Mendoza & Arif Mardin) Arif Mardin, Arranger, Atlantic Jazz; Dizzy Gillespie Fireworks (Track from "Jazz Meets The Symphony"), (Lalo Schifrin), Lalo Schifrin, Arranger, Atlantic Jazz.

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

When I Fall In Love (Track from Sleepless In Seattle Soundtrack), (Celine Dion & Clive Griffin) Jeremy Lubbock, Arranger, Epic Soundtrax; I Have Nothing (Single), (Whitney Houston) David Foster & Jeremy Lubbock, Arrangers, Arista; Santa's Comin' To Town (Track from "The Night Before Christmas"), (The Sounds Of Blackness) Gary Hines, Arranger, Perspective; Luck Be A Lady (Track from "Back To Broadway"), (Barbra Streisand) Johnny Mandel & David Foster, Arrangers, Columbia.

ENGINEERING

BEST ENGINEERED ALBUM (NONCLASSICAL)

Janet. (Album), (Janet Jackson) Steve Hodge & Dave Rideau, Engineers, Virgin; Lam Toro (Album), (Baaba Maal) Cesar Sogbe & Joe Galdo, Engineers, Mango; Rage Against The Machine (Album), (Rage Against The Machine) Andy Wallace, Stan Katayama & G.G. Garth, Engineers, Epic Associated; Wes Bound (Album), (Lee Ritenour) Don Murray, Engineer, GRP; Ten Summoner's Tales (Album), (Sting) Hugh Padgham, Engineer, A&M.

PRODUCER (NONCLASSICAL)

PRODUCER OF THE YEAR (NON-CLASSICAL)

Walter Afanasieff, Tony Brown, Bruce Fairbairn, David Foster, Jimmy Jam & Terry Lewis, Hugh Padgham.

ALBUM PACKAGE

The Complete Billie Holiday On Verve 1945-1959, (Billie Holiday) David Lau, Art Director, Verve; Live & Loud, (Ozzy Osbourne) David Coleman, Art Director, Epic Associated; Shine On, (Pink Floyd) Storm Thorgerson & Stylorouge, Art Directors, Columbia; Automatic For The People, (2nd Set), (R.E.M.) Tom Recchion, Michael Stipe, Jeff Gold & Jim Ladwig, Art Directors, Reprise; 14 Songs, (Paul Westerberg), Kim Champagne & Jeff Gold, Art Directors, Sire/Reprise.

ALBUM NOTES

The Complete Billie Holiday On Verve 1945-1959, (Billie Holiday) Buck Clayton, Phil Schaap & Joel E. Siegel, Album Notes Writers, Verve; King Of The Blues, (B.B. King) Colin Escott, Album Notes Writer, MCA; The Complete Riverside Recordings, (Wes Montgomery) Orrin Keepnews & Jim Ferguson, Album Notes Writers, Riverside; Elvis From Nashville To Memphis, The Essential 60's Masters I, (Elvis Presley) Peter Guralnick, Album Notes Writer, RCA; Sounds Of The South, A Musical Journey From The Georgia Sea Islands To The Mississippi Delta Recorded In The Field By Alan Lomax, (Various) Alan Lomax & Robert Palmer, Album Notes Writers, Atlantic.

Monitor™

DEC. 27, 1993—JAN. 2, 1994

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 74 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover								
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)		
			★ ★ NO. 1 ★ ★						★ ★ NO. 1 ★ ★		
1	1	12	HERO	MARIAH CAREY (COLUMBIA) 3 wks at No.1	1	1	13	SHOOP	SALT-N-PEPA (NEXT PLATEAU) 7 wks at No.1		
2	2	12	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	2	2	12	HERO	MARIAH CAREY (COLUMBIA)		
3	3	16	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	3	3	14	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)		
4	4	16	AGAIN	JANET JACKSON (VIRGIN)	4	5	11	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)		
5	5	8	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	5	4	12	KEEP YA HEAD UP	2PAC (INTERSCOPE)		
6	6	9	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	6	7	18	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)		
7	7	10	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	7	6	17	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)		
8	9	9	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	8	8	13	GANGSTA LEAN	DRS (CAPITOL)		
9	8	10	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	9	10	7	GETT D JAM	DOMINO (OUTBURST/RAL/CHAOS)		
10	12	9	LINGER	THE CRANBERRIES (ISLAND/PLG)	10	12	13	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)		
11	10	19	WHAT IS LOVE	HADDAWAY (ARISTA)	11	9	24	AGAIN	JANET JACKSON (VIRGIN)		
12	11	16	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	12	13	11	WHAT'S MY NAME?	SHOOP DOGGY DOGG (DEATH ROW)		
13	13	10	MR. VAIN	CULTURE BEAT (550 MUSIC)	13	11	18	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)		
14	16	4	CHOOSE	COLOR ME BADD (GIANT)	14	14	15	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)		
15	18	6	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	15	18	7	CRY FOR YOU	JOJECI (LPTOWN/MCA)		
16	15	7	FDUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	16	19	4	SO MUCH IN LOVE	ALL-4-ONE (ATLANTIC)		
17	14	11	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	17	16	7	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)		
18	19	18	NO RAIN	BLIND MELON (CAPITOL)	18	15	11	SLOW & EASY	ZAPP & ROGER (REPRISE)		
19	17	7	HIGHER GROUND	UB40 (VIRGIN)	19	39	2	GROOVE THANG	ZHANE (MOTOWN)		
20	22	5	AMAZING	AEROSMITH (Geffen)	20	20	5	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL/CHAOS)		
21	21	5	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)	21	23	23	DREAMLOVER	MARIAH CAREY (COLUMBIA)		
22	20	8	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)	22	21	14	NEVER SHOULD'VE LET YOU GO	H-FIVE (JIVE)		
23	23	6	JESSIE	JOSHUA KADISON (SBK/ERG)	23	25	2	I'M IN THE MOOD	CE CE PENELOPE (A&M)		
24	31	3	THE POWER OF LOVE	CELINE DION (550 MUSIC)	24	27	5	(LAY YOUR HEAD DN MY) PILLOW	TONY! TONI TONE! (WING/MERCURY)		
25	30	23	DREAMLOVER	MARIAH CAREY (COLUMBIA)	25	22	10	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)		
26	27	3	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)	26	24	4	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)		
27	29	22	CRYIN'	AEROSMITH (Geffen)	27	37	26	IF	JANET JACKSON (VIRGIN)		
28	32	3	LIFE	HADDAWAY (ARISTA)	28	29	4	AWARD TDUR	A TRIBE CALLED QUEST (JIVE)		
29	37	24	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	29	30	3	CHOOSE	COLOR ME BADD (GIANT)		
30	36	25	IF	JANET JACKSON (VIRGIN)	30	34	15	COME BABY COME	K7 (TOMMY BOY)		
31	25	10	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)	31	26	8	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)		
32	38	2	THE SIGN	ACE OF BASE (ARISTA)	32	35	3	BUMP N' GRIND	R. KELLY (JIVE)		
33	28	23	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	33	33	10	SEX ME (PARTS I & II)	R. KELLY (JIVE)		
34	34	3	WILL YOU BE THERE	HEART (CAPITOL)	34	32	3	YOU'RE ALWAYS ON MY MIND	SWV (RCA)		
35	24	9	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)	35	NEW		STAY	ETERNAL (EMI/ERG)		
36	26	11	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	36	31	5	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)		
37	33	7	DAUGHTER	PEARL JAM (EPIC)	37	36	10	MR. VAIN	CULTURE BEAT (550 MUSIC)		
38	39	21	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	38	—	18	ANNIVERSARY	TONY! TONI TONE! (WING/MERCURY)		
39	35	11	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	39	38	6	YOURS	SHAI (GASOLINE ALLEY/MCA)		
40	40	19	HEY JEALOUSY	GIN BLOSSOMS (A&M)	40	—	2	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)		

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.

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE...

NOTHING...

CALL BILLBOARD CLASSIFIED
1-800-223-7524 (OUT OF STATE)
212-536-5174

Billboard HOT 100 SINGLES

FOR WEEK ENDING JAN. 15, 1994

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	13	HERO W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
2	2	4	8	ALL FOR LOVE C. THOMAS, B. ADAMS, D. NICHOLAS (B. ADAMS, R. J. LANGE, M. KANE)	◆ BRYAN ADAMS/ROD STEWART/STING (C) (D) (V) A&M 0476
3	3	3	18	ALL THAT SHE WANTS D. POP, JOKER/BUDDHA (JOKER/BUDDHA, LINN, JENNY)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614
4	4	2	13	AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
5	6	6	14	BREATHE AGAIN L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
6	5	7	14	GANGSTA LEAN C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)	◆ DRS (C) (M) (T) CAPITOL 44958
7	10	9	11	SAID I LOVED YOU... BUT I LIED R. J. LANGE, M. BOLTON (M. BOLTON, R. J. LANGE)	◆ MICHAEL BOLTON (C) (D) (V) COLUMBIA 77260
8	7	11	34	WHOOPI! (THERE IT IS) TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
9	11	13	14	CAN WE TALK BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 1B346/WARNER BROS.
10	8	8	7	WHAT'S MY NAME? DR. DRE (DR. DRE)	◆ SNOOP DOGGY DOGG (C) DEATH ROW 9B340/INTERSCOPE
11	13	10	15	SHOOP M. SPARKS, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONOON B57 314/PLG
12	12	14	12	KEEP YA HEAD UP D. J. DARYL (T. SHARUR, D. ANDERSON, R. TROUTMAN)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 9B345
13	9	5	18	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) J. STEINMAN (J. STEINMAN)	◆ MEAT LOAF (C) (V) MCA 54626
14	14	12	13	PLEASE FORGIVE ME R. J. LANGE, B. ADAMS (ADAMS, LANGE)	◆ BRYAN ADAMS (C) (V) A&M 0422
15	17	17	8	GETTO JAM DJ BATTLECAT (DOMINO, K. GILLIAM)	◆ DOMINO (C) (M) (T) (X) OUTBURST/RAL 77298/CHAOS
16	16	16	13	LINGER S. STREET (N. HOGAN, D. O'RIOURDAN)	◆ THE CRANBERRIES (C) (X) ISLAND 852 800/PLG
17	19	22	8	THE POWER OF LOVE D. FOSTER (G. MENDE, C. DEROUGE, J. RUSH, M. S. APPLIGATE)	◆ CELINE DION (C) (D) (V) 550 MUSIC 77230
18	15	15	18	JUST KICKIN' IT J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
19	20	20	11	MR. VAIN T. FENSLAU (S. LEVINS, N. KATZMANN, J. SUPREME)	◆ CULTURE BEAT (C) (T) (X) 550 MUSIC 77214
20	18	18	8	CRY FOR YOU D. SWING (D. SWING)	◆ JODECI (C) UPTOWN 54723/MCA
21	22	19	11	BECAUSE THE NIGHT P. FOX (SMITH, SPRINGSTEEN)	◆ 10,000 MANIACS (C) ELEKTRA 64595
22	23	46	4	UNDERSTANDING J. DUPRI, M. SEAL (M. SEAL)	◆ XSCAPE (C) (V) SO SO DEF 77335/COLUMBIA
23	21	21	13	NEVER KEEPING SECRETS BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
24	24	23	11	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P. HENTON (J. NASH)	◆ JIMMY CLIFF (C) CHAOS 77207
25	25	28	8	U.N.I.T.Y. K. GEE, MUFI (D. OWENS, J. SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
26	30	30	24	DREAMLOVER M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77086
27	26	26	20	COME BABY COME J. GARDNER, K7 (K7, J. GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7572
28	28	29	15	DREAMS R. FERMIE (GABRIELLE)	◆ GABRIELLE (C) (T) GO!DISCS/LONDON 857 141/PLG
29	27	24	21	WHAT IS LOVE HALLIGAN, TORELLO (D. HALLIGAN, TORELLO)	◆ HADDAWAY (C) (M) (T) (X) ARISTA 1-2573
30	36	36	7	AMAZING B. FAIRBAIRN (S. TYLER, R. SLPA)	◆ AEROSMITH (C) (V) GEFEN 19264
31	35	35	15	JESSIE P. VAN HOOKE, R. ARGENT (J. KADISON)	◆ JOSHUA KADISON (C) SBK 50429/EPIC
32	29	27	12	SEX ME (PARTS I & II) R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
33	34	34	25	CRYIN' B. FAIRBAIRN (S. TYLER, J. PERRY, T. RHODES)	◆ AEROSMITH (C) (V) GEFEN 19258
34	33	31	14	NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2") JOE, K. MILLER (E. F. WHITE)	◆ HI-FIVE (C) JIVE 42178
35	31	33	12	TIME AND CHANCE D. J. POOH (M. JORDAN, COLOR ME BADD, M. DENARD)	◆ COLOR ME BADD (C) (D) (M) (T) (V) (X) GIANT 18339
36	38	25	21	HEY MR. D.J. 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
37	37	37	13	(I KNOW I GOT) SKILLZ DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
38	39	32	11	ALL ABOUT SOUL D. KORTCHMAR (B. JOEL)	◆ BILLY JOEL (C) (D) (V) COLUMBIA 77254
39	43	40	25	THE RIVER OF DREAMS D. KORTCHMAR, J. NICOLI (B. JOEL)	◆ BILLY JOEL (C) (V) (X) COLUMBIA 77086
40	44	39	9	FOUND OUT ABOUT YOU J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	◆ GIN BLOSSOMS (C) (V) A&M 0418
41	41	41	24	SWEAT (A LA LA LA LONG) I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
42	48	51	8	CANTALOOP (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (F. ANCOCK, KELLY, WILKINSON, SIMPSON)	◆ US3 (C) (T) (V) (X) BLUE NOTE 15892/CAPITOL
43	46	49	22	NO RAIN R. PARASHAR, BLIND MELON (BLIND MELON)	◆ BLIND MELON (V) (X) CAPITOL 15994
44	47	48	26	IF J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
45	45	47	12	SLOW AND EASY R. TROUTMAN (R. TROUTMAN)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
46	64	68	3	THE SIGN POP, JOKER (JOKER)	◆ ACE OF BASE (C) ARISTA 1-2653
47	50	53	11	AWARD TOUR A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
48	40	38	17	ANNIVERSARY TONY! TONI! TONE! (R. WIGGINS, C. WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
49	NEW	1	1	CHOOSE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, COLOR ME BADD)	◆ COLOR ME BADD (C) (D) (X) GIANT 18720

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	51	45	15	HIGHER GROUND UB40 (UB40)	◆ UB40 (C) (V) (X) VIRGIN 12687
51	49	44	15	WILD WORLD K. ELSON (C. STEVENS)	◆ MR. BIG (C) ATLANTIC 87308
52	53	54	6	MISS YOU IN A HEARTBEAT DEF LEPPARD (P. COLLEEN)	◆ DEF LEPPARD (C) (V) MERCURY 858 080
53	42	42	10	REAL MUTHAFUCKIN' G'S RHYTHM D. (EAZY-E, GANGSTA DRESTA, BG, KNOCC OUT, RHYTHM D.)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
54	52	52	19	TWO STEPS BEHIND (FROM "LAST ACTION HERO") WOODROFFE, COLLEN, ELLIOTT, SAVAGE, CAMPBELL (J. ELLIOTT)	◆ DEF LEPPARD (C) COLUMBIA 77116
55	74	66	3	SO MUCH IN LOVE G. ST. CLAIR, T. O'BRIEN (JACKSON, STREIGIS, WILLIAMS)	◆ ALL-4-ONE (C) ATLANTIC 87271
56	62	62	4	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) HALLIGAN, TORELLO (D. HALLIGAN, J. TORELLO)	◆ HADDAWAY (C) (M) (T) (X) ARISTA 1-2646
57	59	55	6	GOODY GOODY KENDU (K. DIAZ, D. RAMOS)	◆ LISETTE MELENDEZ (C) (M) (T) FEVER/REAL 77157/CHAOS
58	65	—	2	YOU'RE ALWAYS ON MY MIND B. A. MORGAN (B. A. MORGAN, R. WILSON, D. SCOTT)	◆ SWV (C) (D) (T) RCA 62738
59	63	81	3	I'M IN THE MOOD SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (M) (T) A&M 0960
60	32	43	6	LET IT SNOW B. MCKNIGHT, BOYZ II MEN (B. MCKNIGHT, W. MORRIS)	◆ BOYZ II MEN (C) (D) MOTOWN 22118
61	61	61	5	STAY (FARAWAY, SO CLOSE!) FLOOD, B. ENO, THE EDGE (U2, BONO)	◆ U2 (C) (X) ISLAND 858 D76/PLG
62	58	59	20	COME INSIDE N. HODGE (K. GREENE, C. WIKI, N. HODGE)	◆ INTRO (C) (T) (X) ATLANTIC 87317
63	56	58	8	I'LL BE LOVING YOU A. MARANO (A. MARANO)	◆ COLLAGE (M) (T) VIPER 1002*/METROPOLITAN
64	73	73	4	WILL YOU BE THERE (IN THE MORNING) J. PURDELL (B. BARON (R. J. LANGE))	◆ HEART (C) (V) CAPITOL 15904
65	85	—	2	WE AIN'T GOIN' OUT LIKE THAT D. J. MUGGS, T. RAY (L. FREESE, L. MUGGERUD, T. RAY)	◆ CYPRESS HILL (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA
66	76	91	3	HAVING A PARTY P. LEONARD (S. COOKE)	◆ ROD STEWART (C) WARNER BROS. 1B424
67	54	50	12	BOTH SIDES OF THE STORY P. COLLINS (P. COLLINS)	◆ PHIL COLLINS (C) ATLANTIC 87299
68	75	79	4	MARY JANE'S LAST DANCE R. RUBIN, T. PETTY, M. CAMPBELL (T. PETTY)	◆ TOM PETTY & THE HEARTBREAKERS (C) (V) MCA 54732
69	71	69	7	CANNONBALL K. DEAL, M. FREEGARD (K. DEAL)	◆ THE BREEDERS (X) 4AD 66279*/ELEKTRA
70	55	57	10	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18385
71	NEW	1	1	GROOVE THANG NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN)	◆ ZHANE (C) MOTOWN 2228
72	67	64	10	FREAKIT C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (C) (M) (T) (X) EASTWEST 9B341
73	66	63	6	YOURS C. MARTIN (C. MARTIN, M. GAY)	◆ SHAI (C) GASOLINE ALLEY 54770/MCA
74	68	67	19	EVERYBODY HURTS S. LITT, R. E. M. (BERRY, BUCK, MILLS, STIPE)	◆ R. E. M. (C) (M) (V) (X) WARNER BROS. 40992
75	60	56	8	TRUE LOVE N. M. WALDEN (C. PORTER)	◆ ELTON JOHN & KIKI DEE (C) (V) MCA 54762
76	72	72	17	LET ME RIDE DR. DRE (DR. DRE, SNOOP)	◆ DR. DRE (C) DEATH ROW 57128/INTERSCOPE
77	80	71	10	INTO YOUR ARMS THE ROBB BROTHERS, E. DANDO (R. ST. CLAIRE)	◆ THE LEMONHEADS (C) (X) ATLANTIC 87294
78	69	83	4	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	◆ JOE DIFFIE (C) (V) EPIC 77235
79	78	65	20	HOPELESSLY G. ST. LEONARD, R. ASTLEY (R. ASTLEY, R. FISHER)	◆ RICK ASTLEY (C) RCA 62597
80	86	86	17	INDO SMOKE (FROM "POETIC JUSTICE") WARREN G. (R. THANNICK, W. GRIFFIN III)	◆ MISTA GRIMM (C) (M) (T) EPIC SOUNDTRAX 77256/EPIC
81	79	74	6	SENTIMENTAL K. GIBBY (K. GIBBY, G. W. AFANASIEFF)	◆ KENNY G (C) (D) ARISTA 1-2918
82	70	70	6	FAST AS YOU P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRISE 19341/WARNER BROS.
83	83	77	8	GIVE IT UP THE GOODMEN (D. ZKI, DOBRE)	◆ THE GOODMEN (M) (T) (X) FRFR 039*
84	92	94	5	BETCHA'LL NEVER FIND S. HURLEY (C. SAVAGE, S. HURLEY)	◆ CHANTAY SAVAGE (C) (T) I.D. 62652/RCA
85	90	95	3	YOU DON'T HAVE TO WORRY E. FERRELL (K. GREENE, E. FERRELL)	◆ MARY J. BLIGE (C) (T) UPTOWN 54701/MCA
86	77	75	11	LOOKING FOR MR. DO RIGHT A. STEWART (A. STEWART)	◆ JADE (C) GIANT 18429
87	NEW	1	1	STAY N. LEWIS (M. STEVENS, B. KHOZOURI)	◆ ETHERNAL (C) (M) (T) (X) EMI 58113/ERG
88	89	97	3	FUNK DAT/WHY IS IT? J. C. SLAMM (S. LENON)	◆ SAGAT (C) (M) (T) (X) MAXI 101
89	81	87	3	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
90	82	82	8	THE SONG REMEBERS WHEN G. FUNDIS (H. PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
91	88	80	6	REALLY DOE LAYLAW, D. MCDOWELL (ICE CUBE, LAYLAW, D. MCDOWELL)	◆ ICE CUBE (C) (T) PRIORITY 53843
92	98	89	4	I LOVE MUSIC (FROM "CARLITO'S WAY") JELLYBEAN (K. GAMBLE, L. HUFF)	◆ ROZALLA (C) (T) (X) EPIC SOUNDTRAX 77286/EPIC
93	NEW	1	1	(LAY YOUR HEAD ON MY) PILLOW TONY! TONI! TONE! (T. CHRISTIAN, D. WIGGINS, R. WIGGINS)	◆ TONY! TONI! TONE! (C) (V) WING 858 260/MERCURY
94	100	98	5	HERE COME THE LORDS K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58065/ERG
95	97	99	4	RUBBERBAND GIRL K. BUSH (K. BUSH)	◆ KATE BUSH (C) (X) COLUMBIA 77280
96	84	84	3	ADDAMS FAMILY (WHOOPI!) R. SALL (R. SALL, S. GIBSON, C. GLENN, V. MIZZY)	◆ TAG TEAM (C) ATLAS 855 138/PLG
97	91	92	15	WHAT'S IT TO YOU J. STROUD (C. WHIGHT, J. ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
98	93	93	7	I'M LOOKING FOR THE ONE (TO BE WITH ME) T. RILEY, M. RILEY (W. SMITH, M. SMITH, T. RILEY)	◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
99	94	76	14	AS LONG AS I CAN DREAM S. THOMPSON, M. BARBIERO (D. WARREN, R. ORBISON)	◆ EXPOSE (C) (V) (X) ARISTA 1-2600
100	95	—	2	DUNKIE BUTT K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.

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

JANET JACKSON
BECAUSE OF LOVE



THE NEWEST HIT
FROM THE
MULTI-PLATINUM
ALBUM JANET.

PRODUCED BY JIMMY JAM &
TERRY LEWIS AND JANET JACKSON
MANAGEMENT: TRUDY GREEN/
HOWARD KAUFMAN



©1993 VIRGIN RECORDS LTD.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

CLOSE: Mariah Carey's "Hero" (Columbia) holds at No. 1 for a fourth week, slightly ahead of "All For Love" by Bryan Adams/Rod Stewart/Sting (A&M) in points. "Hero" is still way ahead in airplay points, but "Love" has a strong lead in sales—it's No. 1, and is the only single to sell over 100,000 units in the week used for the chart. As expected, overall single sales during this post-holiday period were off dramatically, resulting in only six bulleted titles in the top 20. "All For Love," bulleted at No. 2 overall, has a good chance of going to No. 1 next week since it is gaining in monitored airplay, and is already a strong No. 1 in sales.

THE BIGGEST POINT-GAINER on the Hot 100 this week is "We Ain't Goin' Out Like That" by Cypress Hill (Ruffhouse/Columbia), which also wins the Power Pick/Sales. 80% of its points are from sales. The second-biggest point-gainer is "The Sign" by Ace Of Base (Arista), which leaps 64-46 overall. It's No. 1 in airplay at KUTQ Salt Lake City, No. 2 at KRBE Houston, and No. 3 at B97 New Orleans. "So Much In Love" by All-4-One (Atlantic) engineers a strong turnaround after its pickup by Atlantic Records from an indie label. It slipped backward last week, but wins the Power Pick/Airplay this week at No. 55. "So Much" leaps 60-44 on the Hot 100 Airplay chart and debuts at No. 69 on the Hot 100 Singles Sales chart. It's No. 1 in airplay at Wild 107 (KSOL) San Francisco, No. 2 at Hot 97.7 San Jose, Calif., and No. 4 at Power 102 El Paso, Texas.

THE BEST OF 1993: A number of enduring titles are bulleted on the Hot 100 Airplay chart this week, due to year-end programming at many of the stations on the monitored airplay panel. Among the biggest and best of last year: "Dreamlover" by Mariah Carey (Columbia) increases 17% in monitored airplay points and goes 12-10; "The River Of Dreams" by Billy Joel (Columbia) is up 9% and moves 22-16; "If" by Janet Jackson (Virgin) is up 13% and moves 33-31; and "Whoop! (There It Is)" by Tag Team (Life/Bellmark), the biggest-selling single of 1993 (see listing on page 73), increases 20% and is back up from 71-64.

THE HOT SHOT DEBUT is "Choose" by Color Me Badd (Giant), which enters at No. 49 with numerous top 10 airplay rankings already, including KHKS Dallas, WFLZ (Power 93) Tampa, Fla., and WGTZ Dayton, Ohio. "Love Thang" by Zhane (Motown) debuts at No. 71 with strong early airplay at several top 40/rhythm-crossover outlets. It's No. 3 at KBXX (The Box) Houston, No. 6 at KGGI Riverside, Calif., and No. 16 at Power 106 Los Angeles. "Stay" by London-based group Eternal (EMI/ERG) enters at No. 87. It's breaking at WHYT Detroit (No. 6), WLUM (Hot 102) Milwaukee (No. 9), and 92Q Baltimore (No. 12). Two tracks already on the airplay chart will battle for the highest debut in two weeks, when their commercial singles become available: "Everyday" by Phil Collins (Atlantic) and "Because Of Love" by Janet Jackson (Virgin). "Everyday" is up 44% in monitored airplay points and leaps 70-53 on the airplay chart. "Because Of Love" increases 30% in monitored airplay points and zooms 57-39 on the chart.

RETAILERS STILL WAITING FOR MD, DCC TO CATCH ON

(Continued from page 1)

and sporadic shortages, consumer confusion, the need for DCC portables—have been addressed through new product introductions and aggressive promotions. Further, the caveat that both formats were only months old at the time has ceased to be an issue.

Still, music retailers contacted during the week following Christmas 1993 drew pretty much the same conclusion they did earlier in the year: Neither new format is jingling bells at their cash registers.

At least one chain, the 364-unit Camelot Music, dropped DCC last fall and just exited the MiniDisc field, according to Joe Bressi, senior VP for the chain. Other retailers say they are "sticking it out," in the words of one who would speak only off the record. "The only reason we carry [the new formats] is because of political reasons," says the merchant. "But they just don't sell. It certainly is not a good business move to carry them."

While describing sales of MD and DCC titles as "insignificant," Tower Records/Video president Russ Solomon adds, "We won't give up on [the new formats]. We'll hang in there—it doesn't take up a lot of space, and I think we owe it to the companies to support it."

"Neither did very well," says Sandy Bean, VP of advertising for the 35-store Harmony House chain, based in Troy, Mich. "MiniDisc was zero, and DCC sold just a few." "Negligible" is how Don Rosenberg, president of the 15-store, Charlotte, N.C.-based Record Exchange of Roanoke, describes sales of MD and DCC. David Lang, president of Compact Disc World, an eight-store web based in South Plainsfield, N.J., is more blunt: "MD is dead, and DCC is equally dead," he says. "There is no interest from the consumer."

SELLING THE SYSTEMS

Emiel Petrone, executive chairman of the DCC Group of America, a cross-industry coalition of hardware and software manufacturers, says any pronouncements based on first-year performance are premature. "This is not a hula-hoop," he says. "You have to have a long-term view of these things. We're talking about a new technology. Look at the CD—that took four years to take off."

Paul Foschino, director of new technology for Sony, which introduced the MiniDisc, agrees. "Obviously, all retailers would love to have sold tremendous amounts of this product," he says. "But we have to keep it in perspective. We did not put out millions [of units]. We did not say that we thought we would be able to replace the analog cassette overnight—that would be ridiculous."

No sales figures are available for prerecorded titles in either format.

Both formats received the benefit of some novel promotions in 1993, including attempts to take the message directly to consumers. Sony sponsored a swing through college campuses, while a "DCC Music Express" tour bus rolled cross-country, stopping at retail stores to raise awareness and take the pulse of America.

David Blaine, senior VP of PGD, hitched a ride to gauge for himself the response from the "man on the street." "People are still confused," he says. "But we're learning what works and what we need to fix." "Backward-compatibility," for one, didn't convey the message that DCC players will also play existing analog

tapes. "We just need to say that more clearly," he adds. Ditto "digital sound," which works better as "CD-quality sound."

Both new formats also are benefiting from generous dating policies. Terms vary from label to label. Sources say PGD has yet to bill accounts for any DCC product, while Sony has rolled over its six-month dating for initial orders and has only collected for reorders.

Bob Sherwood, VP of sound technology for Sony Software, says, "There has definitely been a sense of not putting pressure on people to pay for their total inventory because they are not seeing the turns to justify it. I think that's true of any new product. There has been a sense that to hold position in a store, you simply have to do that sort of thing."

At least two chains, Lechmere and Rose Records, are committed to the formats as long as there is no payment pressure. "When the bills come due for the product, we will evaluate it," says Rose CEO Dave Roger.

Labels outside the Sony and Philips families say they maintain their original commitments to the formats. A BMG source says the company continues to support DCC, with 70-80 titles in the format now on the street. BMG has not licensed any titles to Sony for release on MiniDisc.

Jim Fifield, president/CEO of EMI Music, says, "We're going to continue to support the new digital formats in the interest of giving consumers the broadest possible choice."

However, the EMI Records Group has scaled back its MD and DCC release schedule. An EMI spokesperson notes that the company's most recent U.S. MD release was Garth Brooks' "In Pieces," issued last September. (Indeed, a number of retailers say certain labels haven't been issuing superstar releases in the new formats in recent months.)

Commenting on the MD and DCC pullouts by some retailers, one senior distribution executive says, "It seems to me retailers are pulling back just at a time when things may start to get a little more active. We've all given them generous terms, but they don't see anything happening."

HARDWARE HOPES

Hardware dealers appear more optimistic, at least as far as MiniDisc is concerned, and look on the pending introduction of the next generation of still-smaller MD portables (Billboard, Jan. 8) as a hopeful sign. They add that prices also must shrink—quickly

and dramatically—for business to grow beyond the "early adopters."

The smaller MD portables are due in the U.S. from Sony and Sharp this spring. Sony's playback-only unit will list for \$550; its recording unit will be tagged at \$750. Philips and Panasonic rolled out the first DCC portable units last fall with a \$549 list price.

One upbeat sign for both technologies may be blank media, which hardware dealers say is selling—although MD seems to have the edge.

"That's probably a key to the whole thing," says Phil Tudanger, marketing director for J&R Music World, which has a retail store in New York and a nationwide mail-order business. "In any month, we will sell 300-500 of the blank MDs, as compared with 20-30 [blank] DCCs. That's a significant number for MD."

MiniDisc has continued to gain support among blank-media manufacturers, with Fuji, Victor, BASF, and Maxell among those joining Sony and TDK as suppliers.

At Magnolia Hi-Fi, a chain with seven locations in the Seattle and Portland, Ore., areas, VP of purchasing David Kaplan says he typically sells 12-16 Sony MD portable record/playback units a month. (Kaplan chose not to carry DCC.) "It's not a volume category for me yet, but it's just enough to make it worth my while," he says.

A rollout dealer for the MD format, Kaplan also participated in the launch of CD in 1983, and draws a favorable first-year comparison. "I would guess I sold more MD [players] the first year of MD than I sold CDs in the first year of CD," he says. But Kaplan echoes other dealers' concerns, adding, "I think they've gotten the buyers they are going to get at this price point."

Kaplan would like to see a smaller MD portable and a bigger home unit—products Sony, Sharp, and other manufacturers will deliver this spring.

Adds J&R's Tudanger, "Once they get the size right and once that price comes down to an affordable price, I think that's when we will really see a surge in the sales."

J&R also carries DCC players, and will continue to do so, Tudanger says. "J&R likes to have pretty much everything that is available," he notes.

"We're in it, and we're in it for the duration," says Tom Campbell, corporate spokesman for Dow Stereo, a chain of eight stores in San Diego County, Calif.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	DIRTY DAWG	INKOTB (COLUMBIA)	14	17	3	OBSESSION	FEM-2 FEM (AVENUE FOCH/CRITIQUE)
2	11	5	U SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE/A&M)	15	—	1	SOUND OF DA POLICE	KRS-ONE (JIVE)
3	3	5	I'M IN LOVE	LISA KEITH (PERSPECTIVE/A&M)	16	16	11	BOOM SHAK A-TACK	BORN JAMERICANS (EASTWEST)
4	18	2	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	17	10	9	GO WEST	PET SHOP BOYS (EMI/ERG)
5	5	7	COME CLEAN	JERU THE DAMAJA (PAYDAY/FFRR/PLG)	18	—	6	HEARTBEATS ACCELERATING	LINDA RONSTADT (ELEKTRA)
6	2	4	STATE OF MIND	CLINT BLACK (RCA)	19	24	2	ONE ON ONE	TO BE CONTINUED... (EASTWEST)
7	8	3	SKIP TO MY LU	LISA LISA (PENDULUM/ERG)	20	—	1	BITTERSWEET	BIG HEAD TODD & THE MONSTERS (GIANT)
8	4	5	SOMEBODY NEW	BILLY RAY CYRUS (MERCURY)	21	23	9	69	FATHER (UPTOWN/MCA)
9	7	3	LIVE UNTIL I DIE	CLAY WALKER (GIANT)	22	20	2	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
10	6	13	UP ON THE ROOF	W D EXTREME (GASOLINE ALLEY/MCA)	23	—	1	KITE	NICK HEYWARD (EPIC)
11	12	5	COUNTY LINE	COOLIO (TOMMY BOY)	24	19	2	LIGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND/PLG)
12	9	3	I'D LIKE TO HAVE THAT ONE BACK	GEORGE STRAIT (MCA)	25	—	4	YOU GOT ME FLOATIN'	P.M. DAWN (GEE STREET/ISLAND/PLG)
13	15	3	RUNAWAY LOVE	JOHNNY D (EXIT)					

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

SEARS TO SPONSOR COLLINS' NORTH AMERICAN TOUR

(Continued from page 8)

peaking at No. 13 in November.

Farrell says Collins' North American tour begins May 17 in Mexico City. The itinerary has not been confirmed entirely, he adds, but there will be about 55 dates in North America, ending somewhere on the West Coast Aug. 12.

Collins will stage his first 1994 concert April 1 in Copenhagen. After the American dates, he will resume the European leg of his tour in the fall, says Farrell. There will be about 60 shows in Europe. This will be the performer's first solo tour since 1990. He toured with Genesis in 1992.

The Sears connection is for North America only. One detail the parties had not agreed upon at press time were possible appearances by Collins

at Sears outlets during the tour. But a source says he will not be doing commercials for the department stores. This source also says that Sears' presence at Collins' concerts will be "very low key."

It is common for merchandisers to sponsor national musical concert tours, but O'Rourke says this will be the first for Sears. The retailer carries music in about 100 of its stores.

Patti Conte, spokeswoman for Atlantic Records, Collins' North American label, said at press time that the artist and his manager Tony Smith could not be reached for comment because they were on vacation.

Smith is said to have arranged the deal with Sears.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 189 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	13	HERO	MARIAH CAREY (COLUMBIA) 6 wks at No. 1
2	4	13	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
3	2	28	AGAIN	JANET JACKSON (VIRGIN)
4	3	13	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
5	5	19	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
6	6	18	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
7	7	8	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)
8	9	11	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
9	8	17	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
10	12	24	DREAMLOVER	MARIAH CAREY (COLUMBIA)
11	10	14	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
12	11	17	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
13	13	11	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
14	14	10	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
15	17	12	LINGER	THE CRANBERRIES (ISLAND/PLG)
16	22	25	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
17	20	11	MR. VAIN	CULTURE BEAT (550 MUSIC)
18	18	21	WHAT IS LOVE	HADDAWAY (ARISTA)
19	21	13	NEVER KEEPING SECRETS	BABYFACE (EPIC)
20	15	11	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
21	24	6	THE POWER OF LOVE	CELINE DION (550 MUSIC)
22	16	12	KEEP YA HEAD UP	2PAC (INTERSCOPE)
23	19	20	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
24	23	6	CHOOSE	COLOR ME BADD (GIANT)
25	29	8	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
26	27	22	NO RAIN	BLIND MELON (CAPITOL)
27	31	9	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
28	30	10	JESSIE	JOSHUA KADISON (SBK/ERG)
29	26	11	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
30	28	14	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
31	33	27	IF	JANET JACKSON (VIRGIN)
32	25	14	GANGSTA LEAN	DRS (CAPITOL)
33	37	4	THE SIGN	ACE OF BASE (ARISTA)
34	32	9	FOUNO OUT ABOUT YOU	GIN BLOSSOMS (A&M)
35	35	22	CRYIN'	AEROSMITH (Geffen)
36	34	11	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
37	36	9	DAUGHTER	PEARL JAM (EPIC)
38	38	24	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
39	57	3	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
40	62	2	GROOVE THANG	ZHANE (MOTOWN)
41	41	12	SLOW & EASY	ZAPP & ROGER (REPRISE)
42	45	8	CRY FOR YOU	JOEDECI (UPTOWN/MCA)
43	39	3	I'M IN THE MOOD	CE CE PENISTON (A&M)
44	60	3	SO MUCH IN LOVE	ALL-4-ONE (ATLANTIC)
45	44	33	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
46	42	6	GOODY GOODY	LISETTE MELENDEZ (FEVER/RAL/CHAOS)
47	54	4	LIFE	HADDAWAY (ARISTA)
48	55	15	WILD WORLD	MR. BIG (ATLANTIC)
49	53	15	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
50	49	11	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
51	43	8	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
52	51	7	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
53	70	3	EVERYDAY	PHIL COLLINS (ATLANTIC)
54	50	5	AMAZING	AEROSMITH (Geffen)
55	58	7	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
56	52	10	HIGHER GROUND	UB40 (VIRGIN)
57	47	7	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
58	61	21	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
59	46	8	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
60	—	1	STAY	ETERNAL (EMI/ERG)
61	56	5	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
62	63	3	HAVING A PARTY	ROD STEWART (WARNER BROS.)
63	59	18	COME BABY COME	K7 (TOMMY BOY)
64	71	32	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
65	64	5	CANNONBALL	THE BREEDERS (4.A.D./ELEKTRA)
66	68	3	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONY! TONY! (WING/MERCURY)
67	67	27	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
68	66	4	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)
69	69	18	ANNIVERSARY	TONY! TONY! TONY! (WING/MERCURY)
70	48	9	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
71	74	20	HOPELESSLY	RICK ASTLEY (RCA)
72	—	1	NOW AND FOREVER	RICHARD MARX (CAPITOL)
73	73	3	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
74	72	5	PURPLE HAZE	THE CURE (REPRISE)
75	—	1	ALL APOLOGIES	NIRVANA (DGC/Geffen)

Tracks moving up the chart with airplay gains. © 1994, Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	22	TWO PRINCES	SPIN DOCTORS (EPIC)
2	3	3	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
3	5	6	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
4	6	15	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
5	2	3	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
6	7	14	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
7	10	7	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
8	8	13	FIELDS OF GOLD	STING (A&M)
9	4	4	HEY JEALOUSY	GIN BLOSSOMS (A&M)
10	9	15	COME UNDONE	DURAN DURAN (CAPITOL)
11	12	5	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
12	13	10	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
13	11	22	DON'T WALK AWAY	JADE (GIANT)
14	21	25	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
15	17	24	I'M SO INTO YOU	SWV (RCA)
16	14	12	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
17	20	35	ORDINARY WORLD	DURAN DURAN (CAPITOL)
18	18	8	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
19	—	10	WEAK	SWV (RCA)
20	—	17	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
21	—	8	IF I HAD NO LDOT	TONY! TONY! TONY! (WING/MERCURY)
22	15	10	I'M FREE	JON SECADA (SBK/ERG)
23	—	7	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
24	—	23	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
25	16	54	JUST ANOTHER DAY	JON SECADA (SBK/ERG)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 96 ADDAMS FAMILY (WHOOPI!) (Ensign, BMI/Ralph Sali, BMI/Alvert, BMI/Two G, BMI/Unison, ASCAP) HL
 - 4 AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
 - 38 ALL ABOUT SOUL (Impulsive, ASCAP/EMI April, ASCAP) HL
 - 2 ALL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP
 - 3 ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
 - 30 AMAZING (Swag Song, ASCAP/Colgems-EMI, ASCAP/Super Supa, ASCAP) HL/WBM
 - 48 ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL
 - 99 AS LONG AS I CAN DREAM (Realsongs, ASCAP/Orbisongs, BMI) WBM
 - 47 AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP
 - 21 BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP
 - 84 BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)
 - 67 BOTH SIDES OF THE STORY (Phil Collins, PRS/Hit & Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM
 - 5 BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL
 - 69 CANNONBALL (Period)
 - 42 CANTALOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI)
 - 9 CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
 - 49 CHOOSE (Flyte Tyme, ASCAP/Me Good, ASCAP)
 - 27 COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)
 - 62 COME INSIDE (Velle Int'l, ASCAP/Frabsen, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL
 - 20 CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM
 - 33 CRYIN' (Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL
 - 26 DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM
 - 28 DREAMS (Perfect/CPZ, ASCAP/Zomba, BMI) CPP
 - 100 DUNKIE BUTT (AMI, BMI)
 - 74 EVERYBODY HURTS (Night Garden, BMI/Unichappell, BMI) HL
 - 82 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
 - 40 FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM
 - 72 FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Cellars To The Addict, ASCAP/Sewer Slang, BMI) WBM
 - 88 FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, BMI)
 - 6 GANGSTA LEAN (Rap & More, BMI)
 - 15 GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP)
 - 83 GIVE IT UP (Careers-BMG, BMI/Rhythm, BMI/Vermoth, BMI/Two Pieters, BMI)
 - 70 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
 - 57 GOODY GOODY (Kendu, BMI/EMI Virgin, ASCAP/Durman, ASCAP) HL
 - 71 GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)
 - 66 HAVING A PARTY (Abkco, BMI) WBM
 - 94 HERE COME THE LORDS (Lotug, ASCAP/Warley Mar, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)
 - 1 HERO (Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM
 - 36 HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) CPP
 - 50 HIGHER GROUND (Fernscan, BMI/New Claims, BMI)
 - 79 HOPELESSLY (BMG, ASCAP) HL
 - 24 I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS) (Dovan, ASCAP)
 - 13 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (Edward B. Marks, BMI) HL
 - 44 IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM
 - 37 (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM
 - 63 I'LL BE LOVING YOU (Play The Music, ASCAP/Viper 7, ASCAP)
 - 92 I LOVE MUSIC (Warner-Tamerlane, BMI) WBM
 - 59 I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL
 - 98 I'M LOOKING FOR THE ONE (TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donni, ASCAP) CPP
 - 80 INDO SMOKE (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/New Columbia, ASCAP) CPP
 - 89 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL
 - 77 INTO YOUR ARMS (Polygram, BMI/Moo, BMI) HL
 - 31 JESSIE (Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
 - 78 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
 - 18 JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM
 - 12 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM
 - 93 (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP)
 - 60 LET IT SNOW (Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI) CPP/HL
 - 76 LET ME RIDE (Sony Tunes, ASCAP)
 - 56 LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (A La Carte, BMI/EMI Blackwood, BMI) WBM
 - 16 LINGER (Island, BMI/Polygram Int'l, ASCAP) HL
 - 86 LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM
 - 68 MARY JANE'S LAST DANCE (Gone Gator, ASCAP) HL
 - 52 MISS YOU IN A HEARTBEAT (Bludgeon Rifola, ASCAP/Zomba, ASCAP) CPP
 - 19 MR. VAIN (Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM
 - 23 NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI/Epic, BMI/Solar, BMI) HL
 - 34 NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/AMW, ASCAP) CPP

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)
			★ ★ NO. 1 ★ ★	
1	1	7	ALL FOR LOVE	ADAMS/STEWART/STING (A&M) 2wks at 1
2	3	35	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
3	4	13	GANGSTA LEAN	DRS (CAPITOL)
4	5	16	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
5	2	11	HERO	MARIAH CAREY (COLUMBIA)
6	7	11	AGAIN	JANET JACKSON (VIRGIN)
7	6	5	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
8	11	10	KEEP YA HEAD UP	2PAC (INTERSCOPE)
9	9	12	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
10	14	7	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
11	10	10	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
12	13	6	FREAK FOR YOU	JOEDECI (UPTOWN/MCA)
13	12	13	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
14	8	18	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
15	16	12	SEX ME (PARTS I & II)	R. KELLY (JIVE)
16	17	10	LINGER	THE CRANBERRIES (ISLAND/PLG)
17	21	6	THE POWER OF LOVE	CELINE DION (550 MUSIC)
18	18	18	COME BABY COME	K7 (TOMMY BOY)
19	26	2	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
20	19	13	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
21	20	10	TIME AND CHANCE	COLOR ME BADD (GIANT)
22	15	17	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
23	22	8	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
24	24	11	NEVER KEEPING SECRETS	BABYFACE (EPIC)
25	25	9	MR. VAIN	CULTURE BEAT (550 MUSIC)
26	28	10	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)
27	31	5	AMAZING	AEROSMITH (Geffen)
28	23	15	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
29	29	23	CRYIN'	AEROSMITH (Geffen)
30	30	12	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
31	32	8	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
32	37	54	DAZZEY DUKS	DUICE (TMR/BELLMARK)
33	35	8	DREAMS	GABRIELLE (GODISCS/LONDON/PLG)
34	36	18	WHAT IS LOVE	HADDAWAY (ARISTA)
35	33	16	ANNIVERSARY	TONY! TONY! TONY! (WING/MERCURY)
36	34	12	GOD BLESSED TEXAS	LITTLE TEXAS (WARNER BROS.)
37	48	4	CANTALOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
38	69	3	WE AIN'T GOIN' OUT LIKE THAT	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
39	40	20	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
40	41	17	COME INSIDE	INTRO (ATLANTIC)
41	46	11	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
42	27	7	LET IT SNOW	BOYZ II MEN (MOTOWN)
43	44	29	I GET AROUND	ZPAC (INTERSCOPE)
44	38	5	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
45	39	5	JOHN DEERE GREEN	JOE DIFFIE (EPIC)
46	43	22	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
47	52	5	JESSIE	JOSHUA KADISON (SBK/ERG)
48	45	16	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
49	42	7	FAST AS YOU	DWIGHT YOAKAM (WARNER BROS.)
50	49	10	FREAKIT	DAS EFX (EASTWEST)
51	57	10	SLOW & EASY	ZAPP & ROGER (REPRISE)
52	58	17	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
53	53	4	I NEVER KNEW LOVE	DOUG STONE (EPIC)
54	54	10	THE SONG REMEMBERS WHEN	TRISHA YEARWOOD (MCA)
55	61	6	REALLY DOE	ICE CUBE (PRIORITY)
56	66	32	LATELY	JOEDECI (UPTOWN/MCA)
57	60	19	EVERYBODY HURTS	R.E.M. (WARNER BROS.)
58	56	4	ADDAMS FAMILY (WHOOPI!)	TAG TEAM (ATLAS/PLG)
59	62	17	WHAT'S IT TO YOU	CLAY WALKER (GIANT)
60	59	12	LOOKING FOR MR. DO RIGHT	JADE (GIANT)
61	71	14	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
62	63	12	WILD WORLD	MR. BIG (ATLANTIC)
63	—	1	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
6				

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
JANUARY 15, 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
*** No. 1 ***						
1	3	3	6	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*AG (10.98/15.98)	DOGGY STYLE	1
2	1	1	18	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
3	2	2	11	PEARL JAM EPIC 53136* (10.98 EQ/16.98)	VS.	1
4	7	7	33	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
5	4	6	7	MICHAEL BOLTON COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
6	6	5	16	MEAT LOAF ▲ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
7	11	11	8	BRYAN ADAMS A&M 0157 (10.98/16.98)	SO FAR SO GOOD	7
8	27	—	2	JODECI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	8
9	13	16	7	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	8
10	17	19	37	AEROSMITH ▲ GEFREN 24455 (10.98/16.98)	GET A GRIP	1
11	9	8	12	VARIOUS ARTISTS ▲ COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
12	12	12	18	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
13	16	20	25	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10
14	8	10	6	BEAVIS & BUTT-HEAD GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
15	18	15	14	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
16	14	18	10	10,000 MANIACS ● ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
17	22	28	23	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
18	26	14	4	ICE CUBE PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	5
19	21	25	15	NIRVANA ▲ OGC 24607*GEFFEN (10.98/16.98)	IN UTERO	1
20	5	4	9	FRANK SINATRA ▲ CAPITOL 89611 (11.98/17.98)	DUETS	2
21	25	27	27	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
22	10	9	21	BILLY JOEL ▲ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
23	30	31	54	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
24	24	22	59	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
25	31	35	12	SALT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	25
26	23	21	65	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
27	20	17	6	GUNS N' ROSES GEFFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
28	37	38	6	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	28
29	34	39	107	PEARL JAM ▲ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
30	32	30	26	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
31	28	26	28	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
32	43	42	8	R. KELLY JIVE 41527 (10.96/15.98)	12 PLAY	23
33	41	47	38	GIN BLOSSOMS ● A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	32
34	47	44	11	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
35	48	60	18	THE BREEDERS A.A.O. 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	35
36	39	36	14	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
37	29	29	32	ROD STEWART ▲ WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
38	51	58	24	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
39	42	49	12	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
40	33	33	59	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
41	40	46	10	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
42	49	54	10	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
43	45	43	8	CELINE DION 550 MUSIC 37555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	43
44	38	32	8	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
45	59	68	27	WHITE ZOMBIE ● GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
46	35	34	6	ELTON JOHN MCA 10926 (10.98/17.98)	DUETS	25
47	62	59	52	SWV ▲ RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
48	66	78	125	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
49	70	84	8	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
50	63	83	55	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
51	57	40	18	BARNEY ▲ SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
52	87	95	10	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
53	46	51	8	VARIOUS ARTISTS REPRIS 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
54	58	65	26	U2 ▲ ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	52	56	41	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
56	79	74	24	TAG TEAM LIFE 7800Q/BELLMARK (9.98/14.98)	WHOOOM! (THERE IT IS)	39
57	68	70	45	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
58	76	69	13	DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
59	50	45	10	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	40
60	80	77	20	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	60
61	67	80	20	BABYFACE ● EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
62	72	72	61	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98) HS	GRAVE DANCERS UNION	11
63	53	55	34	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
64	56	57	70	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
65	64	61	23	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
66	78	79	28	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
67	103	121	27	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
68	98	108	46	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
69	71	81	25	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
70	91	92	28	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
71	86	73	13	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
72	19	24	13	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	19
73	82	98	43	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
74	95	93	33	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	74
75	92	94	68	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
76	69	64	37	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	37
77	102	110	9	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
78	110	126	3	SOUNDTRACK REPRIS 45485/WARNER BROS. (10.98/16.98)	WAYNE'S WORLD 2	78
79	55	53	60	SOUNDTRACK ▲ WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
*** GREATEST GAINER ***						
80	144	155	4	DOMINO RAL/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	80
81	101	90	28	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
82	99	101	52	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
83	123	114	4	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	83
84	97	85	25	SOUNDTRACK ● MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
85	111	109	7	COLOR ME BADD GIANT/REPRIS 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
86	81	97	11	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
87	107	104	59	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
88	61	66	71	ERIC CLAPTON ▲ DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
89	77	75	17	JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
90	147	—	30	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	70
91	93	89	42	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98) HS	BIGGER, BETTER, FASTER, MORE!	13
92	94	99	81	SPIN DOCTORS ▲ EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
93	74	87	43	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
94	109	103	34	JOE DIFFIE ● EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
95	44	41	27	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
96	129	141	66	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
97	89	91	174	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
98	127	123	7	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	20
99	112	117	12	THE LEMONHEADS ATLANTIC 82537*/AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
100	15	13	10	HARRY CONNICK, JR. ● COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	13
101	116	111	7	SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98)	THE THREE MUSKETEERS	101
102	113	105	42	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
103	120	127	7	DOUG STONE EPIC 57271 (9.98/15.98)	MORE LOVE	103
104	150	171	16	SOUNDTRACK ● IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	17
105	114	116	110	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
106	65	63	6	METALLICA ELEKTRA 61594 (79.98/89.98)	LIVE SHIT: BINGE & PURGE	26
107	141	149	10	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
*** PACESETTER ***						
108	180	—	2	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	108
109	96	96	15	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16

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

Billboard® BEST-SELLING RECORDS OF 1993

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



Million-Selling Albums

TITLE—Artist—Label/Distributing Label	Units Sold
THE BODYGUARD—Soundtrack—Arista	5,500,000
JANET.—Janet Jackson—Virgin	4,300,000
VS.—Pearl Jam—Epic	3,800,000
BREATHLESS—Kenny G—Arista	3,800,000
MUSIC BOX—Mariah Carey—Columbia	3,300,000
THE CHRONIC—Dr. Dre—Death Row/Interscope/Priority	2,900,000
UNPLUGGED—Eric Clapton—Duck/Reprise/Warner Bros.	2,900,000
IN PIECES—Garth Brooks—Liberty	2,800,000
CORE—Stone Temple Pilots—Atlantic/AG	2,700,000
BAT OUT OF HELL II: BACK INTO HELL—Meat Loaf—MCA	2,600,000
RIVER OF DREAMS—Billy Joel—Columbia	2,600,000
POCKET FULL OF KRYPTONITE—Spin Doctors—Epic	2,500,000
GET A GRIP—Aerosmith—Geffen	2,500,000
DOGGY STYLE—Snoop Doggy Dogg—Death Row/Interscope/AG	2,400,000
TEN—Pearl Jam—Epic	2,300,000
SLEEPLESS IN SEATTLE—Soundtrack—Epic Soundtrax/Epic	2,300,000
UNPLUGGED ... AND SEATED—Rod Stewart—Warner Bros.	2,200,000
IT'S ABOUT TIME—SWV—RCA	2,100,000
SOME GAVE ALL—Billy Ray Cyrus—Mercury	1,900,000
A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)—Alan Jackson—Arista	1,900,000
TEN SUMMONER'S TALES—Sting—A&M	1,900,000
ZOOPOPA—U2—Island/PLG	1,800,000
DUETS—Frank Sinatra—Capitol	1,800,000
LOVE DELUXE—Sade—Epic	1,700,000
TONI BRAXTON—Toni Braxton—LaFace/Arista	1,700,000
BLACK SUNDAY—Cypress Hill—Ruffhouse/Columbia	1,700,000
BLIND MELON—Blind Melon—Capitol	1,700,000
COMMON THREAD: THE SONGS OF THE EAGLES—Various Artists—Giont	1,600,000
IN UTERO—Nirvana—DGC/Geffen	1,500,000
IT'S YOUR CALL—Reba McEntire—MCA	1,500,000
ARE YOU GONNA GO MY WAY?—Lenny Kravitz—Virgin	1,500,000
THE ONE THING—Michael Bolton—Columbia	1,500,000
LOSE CONTROL—Silk—Keia/Elektra	1,500,000
GRAVE DANCERS UNION—Soul Asylum—Columbia	1,500,000
ALADDIN—Soundtrack—Walt Disney	1,500,000
IF I EVER FALL IN LOVE—Shai—Gasoline Alley//MCA	1,400,000
GREATEST HITS VOLUME TWO—Reba McEntire—MCA	1,400,000
THE CHASE—Garth Brooks—Liberty	1,300,000
HARD WORKIN' MAN—Brooks & Dunn—Arista	1,300,000
BACK TO BROADWAY—Barbra Streisand—Columbia	1,300,000
SIAMESE DREAM—Smashing Pumpkins—Virgin	1,300,000
DANGEROUS—Michael Jackson—Epic	1,300,000
12 INCHES OF SNOW—Snow—EastWest/AG	1,300,000
PURE COUNTRY (SOUNDTRACK)—George Strait—MCA	1,300,000
JON SECADA—Jon Secada—SBK/ERG	1,300,000
SO FAR SO GOOD—Bryan Adams—A&M	1,200,000
3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ... —Arrested Development—Chrysalis/ERG	1,200,000
METALLICA—Metallica—Elektra	1,200,000
BIGGER, BETTER, FASTER, MORE!—4 Non Blondes—Interscope/AG	1,200,000
DURAN DURAN—Duran Duran—Capitol	1,200,000
EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?—The Cranberries—Island/PLG	1,100,000
I STILL BELIEVE IN YOU—Vince Gill—MCA	1,100,000
AUTOMATIC FOR THE PEOPLE—R.E.M.—Warner Bros.	1,000,000
TIMELESS (THE CLASSICS)—Michael Bolton—Columbia	1,000,000
LIFE'S A DANCE—John Michael Montgomery—Atlantic/AG	1,000,000
19 NAUGHTY III—Naughty By Nature—Tommy Boy	1,000,000
DIRT—Alice In Chains—Columbia	1,000,000
THIS TIME—Dwight Yoakam—Reprise/Warner Bros.	1,000,000
IT WON'T BE THE LAST—Billy Ray Cyrus—Mercury	1,000,000
BACDAFUCUP—Onyx—RAL/Chaos/Columbia	1,000,000
PROMISES AND LIES—UB40—Virgin	1,000,000
TELL ME WHY—Wynonna—Curb/MCA	1,000,000
THE BEAVIS & BUTT-HEAD EXPERIENCE—Beavis & Butt-Head—Geffen	1,000,000
BRAND NEW MAN—Brooks & Dunn—Arista	1,000,000

Half-Million-Selling Singles

TITLE—Artist—Label/Distributing Label	Units Sold
WHOOPI! (THERE IT IS)—Tag Team—Life/Bellmark	2,800,000
I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)—Meat Loaf—MCA	1,400,000
I WILL ALWAYS LOVE YOU—Whitney Houston—Arista	1,400,000
FREAK ME—Silk—Keia/Elektra	1,300,000
INFORMER—Snow—EastWest	1,300,000
CAN'T HELP FALLING IN LOVE—UB40—Virgin	1,300,000
NUTHIN' BUT A "G" THANG—Dr. Dre—Death Row/Interscope/AG	1,300,000
ALL THAT SHE WANTS—Ace Of Base—Arista	1,200,000
DAZZEY DUKS—Duice—TMR/Bellmark	1,200,000
GANGSTA LEAN—DRS—Capitol	1,100,000
THAT'S THE WAY LOVE GOES—Janet Jackson—Virgin	1,100,000
KNOCKIN' DA BOOTS—H-Town—Luke	1,100,000
AGAIN—Janet Jackson—Virgin	1,000,000
WHOOT, THERE IT IS—95 South—Wrap/Ichiban	1,000,000
WEAK—SWV—RCA	1,000,000
DREAMLOVER—Mariah Carey—Columbia	900,000
DITTY—Paperboy—Next Plateau/Hrrr/PLG	900,000
SLAM—Onyx—JMJ/RAL/Chaos	900,000
LATELY—Jodeci—Uptown/MCA	900,000
JUST KICKIN' IT—Xscape—So So Def/Columbia	900,000
HERO—Mariah Carey—Columbia	800,000
DRE DAY—Dr. Dre—Death Row/Interscope/AG	800,000
SHOOP—Salt-N-Pepa—Next Plateau/London/PLG	800,000
I'M GONNA BE (500 MILES)—The Proclaimers—Chrysalis/ERG	800,000
WHAT'S UP—4 Non Blondes—Interscope/AG	700,000
HAVE I TOLD YOU LATELY—Rod Stewart—Warner Bros.	700,000
HIP HOP HOORAY—Naughty By Nature—Tommy Boy	700,000
I GET AROUND—2Pac—Interscope/AG	700,000
THREE LITTLE PIGS—Green Jelly—Zoo	700,000
I'LL NEVER GET OVER YOU—Expose—Arista	600,000
BOOM! SHAKE THE ROOM—Jozzy Jeff/Fresh Prince—Jive	600,000
RUNAWAY TRAIN—Soul Asylum—Columbia	600,000
SHOW ME LOVE—Robin S.—Big Beat/Atlantic/AG	600,000
BAD BOYS (THEME FROM "COPS")—Inner Circle—Big Beat/Atlantic/AG	600,000
CRYIN'—Aerosmith—Geffen	600,000
INSANE IN THE BRAIN—Cypress Hill—Ruffhouse/Columbia	600,000
DON'T WALK AWAY—Jade—Giont	600,000
ALL FOR LOVE—Bryan Adams/Rod Stewart/Sting—A&M	600,000
A WHOLE NEW WORLD—Peabo Bryson/Regina Belle—Columbia	600,000
I'M SO INTO YOU—SWV—RCA	600,000
IF—Janet Jackson—Virgin	600,000
IT WAS A GOOD DAY—Ice Cube—Priority	600,000
CAN WE TALK—Tevin Campbell—Qwest/Warner Bros.	500,000
ORDINARY WORLD—Duran Duran—Capitol	500,000
ONE LAST CRY—Brian McKnight—Mercury	500,000
REBIRTH OF SLICK—Digable Planets—Pendulum/Elektra	500,000
WILL YOU BE THERE—Michael Jackson—MJJ/Epic	500,000
COMFORTER—Shai—Gasoline Alley/MCA	500,000
CHECK YO SELF—Ice Cube Featuring Das EFX—Priority	500,000
MR. WENDAL—Arrested Development—Chrysalis/ERG	500,000
I GOT A MAN—Positive K—Island/PLG	500,000
ANOTHER SAD LOVE SONG—Toni Braxton—LaFace/Arista	500,000
ALRIGHT—Kris Kross—Ruffhouse/Columbia	500,000
HEY MR. D.J.—Zhane—Flavor Unit/Epic	500,000
BREATHE AGAIN—Toni Braxton—LaFace/Arista	500,000
RIGHT HERE/DOWNTOWN—SWV—RCA	500,000
IF I HAD NO LOOT—Tony! Toni! Tonè!—Wing/Mercury	500,000
CAT'S IN THE CRADLE—Ugly Kid Joe—Stardog/Mercury	500,000

SPECIAL LISTINGS RANK BEST SELLERS OF '93

(Continued from page 5)

charts in time for usage by the record and radio industry during the year-end holiday period. This schedule will continue in 1994 so that the 1993 holiday sales included in these special charts will be used in Billboard's 1994 year-end charts.

The album list contains all those albums that sold 1 million or more copies during 1993. The singles list contains all those singles that sold 500,000 or more units during 1993. Unit sales are rounded to the nearest 100,000. Conforming with standard Billboard policy, all singles and album configurations are counted equally—maxi-singles and multi-album sets are counted as individual units.

For singles and albums released earlier than 1993, the sales totals do not include any sales from earlier years. Therefore, these tables reflect total sales to date for those records released in 1993, but only 1993 sales for earlier releases.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	108	102	11	TANYA TUCKER	SOON	87
111	117	112	12	ALABAMA	CHEAP SEATS	76
112	106	119	61	SADE	LOVE DELUXE	3
113	115	113	79	MARY-CHAPIN CARPENTER	COME ON COME ON	31
114	132	129	8	VARIOUS ARTISTS	NO ALTERNATIVE	56
115	73	71	202	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
116	159	188	3	COUNTING CROWS	AUGUST & EVERYTHING AFTER	116
117	179	159	7	MC REN	SHOCK OF THE HOUR	22
118	167	162	12	JAZZY JEFF & FRESH PRINCE	CODE RED	64
119	151	148	35	INNER CIRCLE	BAD BOYS	64
120	134	151	36	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
121	36	23	15	VINCE GILL	LET THERE BE PEACE ON EARTH	14
122	135	140	68	QUEEN	GREATEST HITS	11
123	88	100	111	ENYA	SHEPHERD MOONS	17
124	146	153	151	ENIGMA	MCMXC A.D.	6
125	83	62	14	MICHAEL CRAWFORD	A TOUCH OF MUSIC IN THE NIGHT	39
126	128	136	22	KRIS KROSS	DA BOMB	13
127	165	179	97	GUNS N' ROSES	USE YOUR ILLUSION II	1
128	177	192	8	WU-TANG CLAN	ENTER THE WU-TANG (36 CHAMBERS)	41
129	149	147	21	AARON TIPPIN	CALL OF THE WILD	53
130	143	161	12	SOUNDTRACK	COOL RUNNINGS	124
131	105	128	39	THE JERKY BOYS	THE JERKY BOYS	80
132	100	82	9	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE	HONKY TONK ANGELS	42
133	163	160	36	TOBY KEITH	TOBY KEITH	99
134	181	182	113	NIRVANA	NEVERMIND	1
135	122	124	63	R.E.M.	AUTOMATIC FOR THE PEOPLE	2
136	140	133	110	MICHAEL JACKSON	DANGEROUS	1
137	119	107	10	JACKSON BROWNE	I'M ALIVE	40
138	126	115	85	BILLY RAY CYRUS	SOME GAVE ALL	1
139	138	134	7	HEART	DESIRE WALKS ON	48
140	171	191	3	SHAI	RIGHT BACK AT CHA	140
141	130	139	193	GARTH BROOKS	GARTH BROOKS	13
142	195	—	5	CRACKER	KEROSENE HAT	142
143	RE-ENTRY	—	51	SHAI	IF I EVER FALL IN LOVE	6
144	198	—	37	ONYX	BACDAFUCUP	17
145	168	195	42	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	118
146	145	138	21	SAWYER BROWN	OUTSKIRTS OF TOWN	81
147	139	144	121	GARTH BROOKS	ROPIN' THE WIND	1
148	162	177	7	QUEEN LATIFAH	BLACK REIGN	95
149	RE-ENTRY	—	3	MARY J. BLIGE	WHAT'S THE 411? REMIX ALBUM	149
150	90	88	21	JAMES TAYLOR	LIVE	20
151	RE-ENTRY	—	8	CANDLEBOX	CANDLEBOX	150
152	124	132	6	VARIOUS ARTISTS	MORE SONGS FOR SLEEPLESS NIGHTS	124
153	172	170	23	DOUG SUPERNAW	RED AND RIO GRANDE	150
154	158	—	2	BOYZ II MEN	COOLEYHIGHARMONY (INTERNATIONAL EDITION)	154

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	174	181	63	GARTH BROOKS	THE CHASE	1
156	156	137	15	ABBA	GOLD	63
157	136	152	132	BOYZ II MEN	COOLEYHIGHARMONY	3
158	133	131	28	BETTE MIDLER	EXPERIENCE THE DIVINE: GREATEST HITS	50
159	184	173	13	PET SHOP BOYS	VERY	20
160	84	76	14	NEIL DIAMOND	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28
161	RE-ENTRY	—	23	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 3	29
162	176	176	5	GEORGE JONES	HIGH-TECH REDNECK	162
163	137	142	61	GLORIA ESTEFAN	GREATEST HITS	15
164	188	190	106	GUNS N' ROSES	USE YOUR ILLUSION I	2
165	85	52	11	ALAN JACKSON	HONKY TONK CHRISTMAS	42
166	193	175	42	TRACY LAWRENCE	ALIBIS	25
167	RE-ENTRY	—	33	PRIMUS	PORK SODA	7
168	170	178	16	PRINCE	THE HITS 1	46
169	RE-ENTRY	—	7	SEPUULTURA	CHAOS A.D.	32
170	118	120	28	GLORIA ESTEFAN	MI TIERRA	27
171	164	150	47	COLLIN RAYE	IN THIS LIFE	42
172	NEW	—	1	RALPH TRESVANT	IT'S GOIN' DOWN	172
173	173	168	55	REBA MCENTIRE	IT'S YOUR CALL	8
174	166	165	55	MARIAH CAREY	MTV UNPLUGGED EP	3
175	199	196	16	PRINCE	THE HITS 2	54
176	RE-ENTRY	—	11	SPICE 1	187 HE WROTE	10
177	131	122	9	K.D. LANG	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82
178	153	156	135	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1
179	142	130	6	LINDA RONSTADT	WINTER LIGHT	92
180	154	172	190	VAN MORRISON	THE BEST OF VAN MORRISON	41
181	RE-ENTRY	—	18	BJORK	DEBUT	61
182	RE-ENTRY	—	26	BELLY	STAR	59
183	183	174	6	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU	172
184	178	164	64	LORRIE MORGAN	WATCH ME	65
185	157	158	85	JON SECADA	JON SECADA	15
186	196	197	44	DURAN DURAN	DURAN DURAN	7
187	NEW	—	1	HADDAWAY	HADDAWAY	187
188	54	37	8	AARON NEVILLE	AARON NEVILLE'S SOULFUL CHRISTMAS	36
189	RE-ENTRY	—	7	SUZU BOGGUSS	SOMETHING UP MY SLEEVE	121
190	RE-ENTRY	—	64	JACKYL	JACKYL	76
191	121	118	39	YANNI	IN MY TIME	24
192	RE-ENTRY	—	86	EN VOGUE	FUNKY DIVAS	8
193	RE-ENTRY	—	36	INTRO	INTRO	65
194	182	169	18	THE REN & STIMPY SHOW	YOU EEDIOT!	156
195	175	184	58	SOUNDTRACK	THE LAST OF THE MOHICANS	42
196	161	167	9	KATE BUSH	THE RED SHOES	28
197	RE-ENTRY	—	12	EN VOGUE	RUNAWAY LOVE	49
198	185	180	117	ALAN JACKSON	DON'T ROCK THE JUKEBOX	17
199	RE-ENTRY	—	22	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 4	35
200	RE-ENTRY	—	4	DANZIG	THRALL-DEMONSWEATLIVE	76

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------------|---------------------------|----------------------------|----------------------------|---|------------------------------------|---|------------------------|
| 2Pac 68 | Kate Bush 196 | DRS 77 | The Jerky Boys 131 | Onyx 144 | Sepultura 169 | Barbra Streisand 95 | Hendrix 53 |
| 4 Non Blondes 91 | Tevin Campbell 41 | Duran Duran 186 | Jodeci 8 | Original London Cast | Shai 140, 143 | Doug Supernaw 153 | Clay Walker 60 |
| Abba 156 | Candlebox 151 | Eazy-E 34 | Billy Joel 22 | Phantom Of The Opera | Shaquille O'Neal 42 | SWV 47 | White Zombie 45 |
| Ace Of Base 28 | Mariah Carey 2, 174 | En Vogue 192, 197 | Elton John 46 | Highlights 115 | Frank Sinatra 20 | Tag Team 56 | Wu-Tang Clan 128 |
| Bryan Adams 7 | Mary Chapin Carpenter 113 | Enigma 124 | George Jones 162 | Dolly Parton, Loretta Lynn, Tammy Wynette 132 | Smashing Pumpkins 17 | James Taylor 150 | Wynonna 63 |
| Aerosmith 10 | Mark Chesnut 70 | Enya 123 | Toby Keith 133 | Snoop Doggy Dogg 1 | Soul Asylum 62 | 10,000 Maniacs 16 | Xscape 39 |
| Alabama 111 | Eric Clapton 88 | Gloria Estefan 163, 170 | R. Kelly 32 | Soul Asylum 62 | SOUNDTRACK | Aaron Tippin 129 | "Weird Al" Yankovic 71 |
| Alice In Chains 96 | Phil Collins 44 | Meissa Etheridge 109 | Sammy Kershaw 102 | Pet Shop Boys 159 | Aladdin 79 | Tony! Toni! Tone! 66 | Yanni 191 |
| Babyface 61 | Color Me Badd 85 | Kenny G 40 | Lenny Kravitz 73 | Tom Petty & The Heartbreakers 9 | The Bodyguard 24 | Too Short 52 | Trisha Yearwood 59 |
| Barney 51 | Confederate Railroad 87 | Vince Gill 64, 121 | Kris Kross 126 | Prinms 167 | Cool Runnings 130 | Tool 67 | Dwight Yoakam 55 |
| Beavis & Butt-Head 14 | Harry Connick, Jr. 100 | Gin Blossoms 33 | k.d. lang 177 | Queen 122 | Free Willy 84 | Ralph Tresvant 172 | Zapp & Roger 107 |
| Belly 182 | Counting Crows 116 | Guns N' Roses 27, 127, 164 | Tracy Lawrence 166 | Queen Latifah 148 | Judgment Night 104 | A Tribe Called Quest 49 | |
| Big Head Todd & The Monsters 145 | Cracker 142 | Little Texas 74 | The Lemonheads 99 | R.E.M. 135 | The Last Of The Mohicans 195 | Tanya Tucker 110 | |
| Blork 181 | The Cranberries 21 | Reba McEntire 15, 173 | Reba McEntire 15, 173 | Rage Against The Machine 90 | Sister Act 2: Back In The Habit 83 | U2 54 | |
| Clint Black 69 | Michael Crawford 125 | MC Ren 117 | MC Ren 117 | Collin Raye 171 | Sleepless In Seattle 31 | UB40 65 | |
| Mary J. Blige 149 | Cypress Hill 38 | Meat Loaf 6 | Meat Loaf 6 | The Ren & Stimpy Show 194 | The Three Musketeers 101 | US3 108 | |
| Blind Melon 30 | Billy Ray Cyrus 81, 138 | John Mellencamp 89 | John Mellencamp 89 | Rush 86 | Wayne's World 2 78 | | |
| Suzu Bogguss 189 | Danzig 200 | Metallica 48, 106 | Metallica 48, 106 | Sade 112 | Spice 1 176 | VARIOUS ARTISTS | |
| Michael Bolton 5, 178 | Das EFX 98 | Bette Midler 158 | Bette Midler 158 | Salt-N-Pepa 25 | Spin Doctors 92 | Common Thread: The Songs Of The Eagles 11 | |
| Boyz II Men 72, 154, 157 | Def Leppard 58 | John Michael Montgomery 82 | John Michael Montgomery 82 | Adam Sandler 183 | Rod Stewart 37 | More Songs For Sleepless Nights 152 | |
| Toni Braxton 13 | Neil Diamond 160 | Lorrie Morgan 184 | Lorrie Morgan 184 | Van Morrison 180 | Sting 93 | MTV Party To Go Volume 3 161 | |
| The Breeders 35 | Joe Diffie 94 | Van Morrison 180 | Van Morrison 180 | Aaron Neville 76, 188 | Doug Stone 103 | MTV Party To Go Volume 4 199 | |
| Brooks & Dunn 57, 105 | Celine Dion 43 | Nirvana 19, 134 | Nirvana 19, 134 | Jon Secada 185 | Stone Temple Pilots 23 | No Alternative 114 | |
| Garth Brooks 12, 97, 141, 147, 155 | Domino 80 | | | | George Strait 36, 75 | Stone Free: A Tribute To Jimi | |
| Jackson Browne 137 | Dr. Dre 50 | | | | | | |

JUDGE DENIES PUBLISHER'S ROYALTY CLAIM ON 'RED, RED ROBIN'

(Continued from page 9)

fers on the presumption that any performance of "Red Robin" continued to fall under the terms of the termination agreement.

The plaintiffs argued that to be deemed a "derivative work," a cover version of the original song must contain novel, original, and creative additions that are capable of their own copyright protection.

Bourne was unable to sustain its position, Judge Richard Owen held in an 11-page decision. He ruled that "there must be such things as unusual vocal treatment, additional lyrics of consequence, unusual altered harmonies, novel sequential uses of themes—something of substance added marking the piece to some extent a new work with the old song

embedded in it, but from which the new has developed."

Owen noted that Bourne's chief contention—that the piano-and-voice version of "Red Robin" that the Irving Berlin company made from Woods' lead sheet is a "derivative work," since "all Woods supplied it was the melody line and the words"—"is contrary to the ways of the trade." Owen didn't buy Bourne's argument that the Irving Berlin company provided harmonies under the melody, noting that Woods' name is "not only on the piano-vocal score as its sole creator, but he doubtless played the song for Berlin when he brought it into the firm, and he certainly had to have checked and approved what Bourne put out on the

market for the public to buy his song... Accordingly, the very first piano and voice version that was sold could not possibly be a 'musical arrangement' making it a 'derivative work' of the lead sheet."

Owen also rejected a Bourne claim that its 1981 piano-and-voice version, published by music print giant Hal Leonard Publishing, was a "derivative work"; Owen declared that while it has a "bass line modestly tailored to fall better on the ears of the time... this, however, in no way qualifies it for 'derivative' status."

In conclusion, Owen ruled that there is "no showing that ASCAP performance royalties so far during the 19-year extension are for pre-terminational Bourne-authorized deriva-

tive works. Nor are the Hal Leonard-printed scores 'derivative works,' let alone based on pre-termination 'derivative works.'"

Owen ordered ASCAP to pay its "accumulated performance royalties to the plaintiffs... and Bourne is to remit... all income that it has received from any post-termination sale of printed scores by Hal Leonard."

During the trial, the plaintiffs brought in record producer/composer Tom Shepard as an expert witness to judge the originality in the arrangements of a number of recordings of the work. He found little to support Bourne's claim of derivative works.

"Turning to the renditions of the arrangements offered in evidence by

Bourne as derivative works, the court found that all failed the necessary tests, with one possible exception," says Alvin Deutsch of the New York law firm of Deutsch Klagsbrun & Blasband, whose David Blasband and Fred Greenman represented the four-plaintiff members of the Woods family, who now are in business as Callicoon Music. "As to the exception [a recording of the song by Fred Waring], which the court found might 'arguably' be called 'derivative,' Bourne had failed to carry the burden of proving any logging of that arrangement by ASCAP."

'REALLY DIFFICULT PROBLEM'

It is this failure of the process of monitoring performances that is raised by music industry attorney and former BMI president Ed Cramer. "I agree with the results, but I don't quite understand how [the judge] got there. The decision avoided coming to grips with the really difficult problem. At the present time, the performing rights organizations are not able to distinguish among various recordings by the same artist. For example, there are about six recordings by Frank Sinatra of 'I've Got The World On A String,' which are pre-termination and which are post-termination for purposes of determining whether derivative rights apply?"

Robert Osterberg of the New York law firm of Abeles Clark Osterberg and Prager, representing Bourne, says that Bourne is likely to appeal the case. "The court's opinion," he says, "refers to the Supreme Court's decision in Mills vs. Snyder, but fails to follow the Supreme Court's interpretation of the derivative-work exception. Under Mills, if the song was licensed for use in a derivative work prepared before termination, it matters not whether the version of the song used in the derivative work is itself a derivative work. Such a use is within the exception, and the royalties continue to go to the original publisher after termination."

Osterberg also says that Owen failed to address other issues about the operation of the derivative works exception that the U.S. Supreme Court itself did not address. "For example, when a pre-termination [recording] is licensed for use in a movie first made after termination, does the original publisher or the author's successors have the right to license the use and be paid royalties? When a radio station plays a pre-termination [recording] after termination, does the original publisher or the author's successors have the right to receive the publisher's share of performance royalties? Bourne expects those questions to be answered by the appellate court."

SONY LAUNCHES NEW BUDGET CLASSICAL LINE

(Continued from page 8)

er budgets because it's Sony, and they'll promote it. It's something we'll give a shot to in all the stores."

Larry Cohen, music buyer for the upscale Borders Books chain, based in Ann Arbor, Mich. expects Infinity Digital to benefit from the cachet of the Sony name, despite Sony Classical's efforts to publicly distance itself from it.

"Sony has so many things going for them as far as distribution, and they have a way of getting good positioning," says Cohen.

But retailers caution that the super-budget classical market is glut-

ted with product.

"Right now, there's really a glut of it," says Tully. "There was a glut a year ago."

Furthermore, some retailers worry that the profusion of budget and super-budget product reinforces the perception that full-priced titles are too expensive.

"It concerns me that people will see all these lines and say, 'Why should I spend anywhere from \$8 to \$15 for these recordings when I can get the 'Jupiter' Symphony for \$5 or less?'" says Bill Close, classical buyer at 35-store, Detroit-based Harmo-

ny House, which stocks classical in all its stores and has two classical-only outlets.

While these retailers say the real victims of Sony's move are the competing budget suppliers, executives at Laserlight and Naxos downplay the potential impact of Infinity Digital.

Doug King, president of Cherry Hill, N.J.-based Naxos of America, says, "I think [Infinity Digital] will expand the market. The market has a tremendous amount of room for growth."

Mike Kelly, marketing manager at

Santa Monica-based Delta Music Inc., Laserlight's parent, says, "I don't think it'll impact us, because in terms of Laserlight and the classical end of it, we have a good reputation in terms of what we offer for the price."

Indeed, observers note that the recent entrance of EMI/Angel's Encore label into the budget arena did not significantly alter the playing field, supporting King's point that the market can still sustain growth.

GRAMMY NOMINATIONS

(Continued from page 8)

the best female R&B vocal and best R&B song categories, for "That's The Way Love Goes."

Also noteworthy is Aaron Neville's inclusion in the best male country vocal category for the song "The Grand Tour," which reached No. 38 on Billboard's Hot Country Singles & Tracks chart. Other artists nominated in that category are Garth Brooks, Alan Jackson, George Jones, and Dwight Yoakam. Vince Gill, winner of two Grammys last year, is nominated only in the best country vocal collaboration category for "The Heart Won't Lie," with Reba McEntire.

In another interesting twist, the selection committee opted to combine the best female rock vocal and best male rock vocal nominees into one category this year, the best rock solo vocal. However, no women are nominated in the category, making it a *de facto* best male rock vocal award.

Only recordings released between Oct. 1, 1992, and Sept. 30, 1993, are eligible for nomination. The 36th annual Grammy Awards ceremony will be telecast live March 1 from Radio City Music Hall in New York. (A list of nominees appears on pages 66-67.)

ALTERNATIVE SUPERGROUP GETS BACK

(Continued from page 8)

sound like a Beatles' record, because at that point in time, they didn't even sound like the Beatles. They were raw, amphetamine- and beer-driven. They were an early version of a punk band. What they lacked in technique they made up for in enthusiasm and tremendous energy. So don't get a bunch of studio guys and go in and try to do "Beatlemania." Get some young guys who play with a lot of energy and go for the spirit of the thing."

Was calls the line-up a "dream

band. The only person I knew before recording was Mike [Mills]," he says. "But they are all musicians that I admired and whose records I listen to."

The fact that the band members had never played together before gave the recordings a fresh energy, he adds. And, all the players have roots in the alternative scene, so they were compatible.

Much like the Beatles' own early recording sessions, "Backbeat" was recorded live and quickly with minimal overdubs and production trickery. In fact, Was nixed the final mixes in favor of the rough takes for the album.

"We cut 15 tracks in three days," Was says. "There was not a lot of attention paid to detail. We were going more for the feeling and the energy and to capture the moment."

"You can hear it on the record," Was says. "Everyone really got off on it. We did everything in one or two takes once everybody got the vibe."

"Money," the lead track from the album, will initially go to modern rock and college radio stations in New York and L.A. on Feb. 18, with other markets to follow. Virgin also has tentative plans to work the track at top 40.

Cynthia Bryce, Virgin's VP of special projects, says the album has the potential to appeal to both formats.

Modern rock XTRA (91X) San Diego PD/MD Mike Halloran has yet to hear the soundtrack but is enthused about the idea of a crop of alternative rockers playing the Beatles' early repertoire.

"We will definitely be open to playing it on a track-by-track basis," he says. "We play the Beatles anyway, and the early stuff was punk rock. They were punk, before punk was

punk. They wore leather jackets and had their hair greased back."

Indeed, Was says there is some similarity between the raw energy of the early Beatles and some of today's cutting-edge artists: "Sonic Youth wouldn't be playing what they play if there was no 'Good Golly Miss Molly.' It has the same DNA code. It was very natural for these guys to play."

Virgin is attempting to assemble the band for a videoclip for "Money" and a possible live performance in Hamburg, Bryce adds. "We're not sure we can get it together, because of the logistics of getting the different guys together who are on tour and in the studio with their regular bands, but we're hoping to pull it off."

Other tracks on the album include "Long Tall Sally," "Bad Boy," "Twist And Shout," "Please Mr. Postman," "C'Mon Everybody," "Rock'n'Roll Music," "Slow Down," "Road Runner," "Carol," "Good Golly Miss Molly," and "20 Flight Rock."

In addition to the rock'n'roll soundtrack, a second "Backbeat" album featuring original score music is set for a tentative April 5 release on Blue Note/Virgin. Says Bryce, "We will be working closely with our sister label, Blue Note. Since Virgin is not a jazz label, we felt Blue Note would do a good job on this."

Was says the score reflects the other mood of the film. "On one hand, we wanted to have the rock'n'roll thing, but on the other hand, we wanted the early '60s bebop sound to reflect the beatnik art scene."

Featured players on the score album include Was on bass, Terence Blanchard on trumpet, Eric Reed on piano, and Jimmie Wood on harmonica.

Arizona Vid Group Sues Artec For Breach Of Contract

Video Alliance, a 739-store buying group based in Scottsdale, Ariz., has filed a \$2 million breach-of-contract lawsuit against defunct Artec Distributing. Although it isn't a defendant, Major Video Concepts is the target of the court action, filed in Chicago.

Artec became Video Alliance's exclusive distributor via an agreement signed May 26, 1993. Major, which took over Artec's operations in mid-November, is said to have ignored Alliance by selling directly to its members, such as Illinois-based Video Venture.

The suit alleges that Major, using a confidential membership list, advised stores that Artec would not be delivering past, present, or future orders, causing the buying group "substantial damages." **SETH GOLDSTEIN**

The Right Combination: Your promo release and the Safety-sleeve Jewelpak™



Economically and environmentally, the Jewelpak™ is better because it uses 1/8th the plastic of a jewel box, so it costs \$0.69 less to mail first class. Find out more about "The Right Combination" today and stop spinning your dials.

See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 570 • Dublin, Ohio 43017-0570 • 1-800-992-8262 • FAX (614) 793-0202



1993 HEATSEEKERS IMPACT ARTISTS

(Continued from page 1)

Artists can be launched from the chart and given Heatseekers Impact status without hitting the No. 1 mark on the Heatseekers chart.

In 1993, 15 of the 50 Heatseekers Impact artists reached No. 1 on the Heatseekers chart. On the flip side, 9 of the 24 acts that reached No. 1 on Heatseekers didn't make it to the upper echelons of the popular-format album charts to qualify as Impact artists.

Wherehouse new release buyer Bob Bell says that the large number of new artists breaking through in 1993 was due to many labels working albums longer.

"I've been noticing more and more that labels are really sticking with a project for a long time," Bell adds. "When I look at the charts and see the former Heatseekers artists, I notice that many of them took a long time to break. It's great that labels really will stick with a record they believe in."

Bell says the Heatseekers chart is a useful tool for a retailer. "In general, we don't look at sales charts because [the information] usually comes from us in the first place," he says. "But we do look at Heatseekers to see if we may have overlooked something and not given it the shot it deserves."

Val Azzoli, executive VP/GM of Atlantic Records, says long-term artist development was indeed the reason for the Atlantic Group's tally of 13 Heatseekers Impact artists in 1993.

"We've really made a concerted effort this year to break new acts and stick with an act more than ever before," says Azzoli. "For us to be the 'new' Atlantic, we have to do that. If

you believe in an act enough to sign them, you have to stay with the project for a while. Many of [the Heatseekers Impact artists] we've been working for a while, and still are."

A variety of methods were used to launch Atlantic acts this year. Stone Temple Pilots hit the road immediately; country acts John Michael Montgomery and Confederate Railroad concentrated on radio, then video, as did rap acts Intro and Inner Circle; and the Lemonheads benefited from touring and press focused on lead singer/pin-up Evan Dando.

"For 4 Non Blondes, [Interscope] really stuck with ["What's Up"] and never let go of it," adds Azzoli. "Clannad was all marketing, with an emphasis on television advertising. Primus got no radio support but toured heavily. We're proud, because with each one there wasn't one main component. It started with an emphasis on touring or radio, then we used other methods."

David Bither, senior VP/GM of Elektra, says that the label's four Heatseeker Impact artists were a reflection of the reorganization of its marketing department and its focus on establishing the label further as an artist development company.

"We definitely reoriented our thinking toward the new realities of the marketplace, and increased our marketing staff at the end of 1992," says Bither.

Again, sticking with a record or an act was the key to Elektra's success. "Silk didn't really break until the second single, and after they did a lot of radio visits and road work," says Bither. "With Brand Nubian, I think all the work that went into the first

Following is a chronological listing of the Heatseekers Impact artists in 1993.

Silk, "Lose Control" (Keia/Elektra)	M.C. Breed, "The New Breed" (Wrap/Ichiban)
Portrait, "Portrait" (Capitol)	Tracy Byrd, "Tracy Byrd" (MCA)
Jade, "Jade To The Max" (Giant/Reprise)	Stereo MC's, "Connected" (Gee Street/Island)
Soul Asylum, "Grave Dancers Union" (Columbia)	95 South, "Quad City Knock" (Wrap/Ichiban)
Stone Temple Pilots, "Core" (Atlantic)	Duice, "Dazzey Duks" (TMR/Bellmark)
Dream Theater, "Images & Words" (EastWest)	5th Ward Boyz, "Ghetto Dope" (Rap-A-Lot/Priority)
Lemonheads, "It's A Shame About Ray" (Atlantic)	Inner Circle, "Bad Boys" (Big Beat/Atlantic)
SWV, "It's About Time" (RCA)	Toby Keith, "Toby Keith" (Mercury)
John Michael Montgomery, "Life's A Dance" (Atlantic)	The Jazzmasters with Paul Hardcastle, "The Jazzmasters" (JVC)
Brand Nubian, "One For All" (Elektra)	Radiohead, "Pablo Honey" (Capitol)
Phish, "Rift" (Elektra)	The Proclaimers, "Sunshine On Leith" (Chrysalis)
Confederate Railroad, "Confederate Railroad" (Atlantic)	The Jerky Boys, "The Jerky Boys" (Select)
Denis Leary, "No Cure For Cancer" (A&M)	Gin Blossoms, "New Miserable Experience" (A&M)
Jackyl, "Jackyl" (Geffen)	Blind Melon, "Blind Melon" (Capitol)
Joey Lawrence, "Joey Lawrence" (Impact/MCA)	Rage Against The Machine, "Rage Against The Machine" (Epic)
Clannad, "Anam" (Atlantic)	The Cranberries, "Everybody Else Is Doing It, So Why Can't We" (Island)
Belly, "Star" (Sire/Reprise)	Smashing Pumpkins, "Gish" (Caroline)
Green Jelly, "Cereal Killer Soundtrack" (Zoo)	Bjork, "Debut" (Elektra)
Ant Banks, "Sittin' On Somethin' Phat" (Jive)	White Zombie, "La Sexorcisto: Devil Music Vol. 1" (Geffen)
Blues Traveler, "Save His Soul" (A&M)	Tool, "Undertow" (Zoo)
H-Town, "Fever For Da Flavor" (Luke)	Poison Clan, "Rufftown Behavior" (Luke)
Intro, "Intro" (Atlantic)	Joe, "Everything" (Mercury)
4 Non Blondes, "Bigger, Better, Faster, More!" (Interscope)	Clay Walker, "Clay Walker" (Giant)
Primus, "Pork Soda" (Interscope)	David Foster, "The Christmas Album" (Interscope)
The Pharcyde, "Bizarre Ride II The Pharcyde" (Delicious Vinyl)	
Da Youngstas, "The Aftermath" (EastWest)	

record years before helped establish them as a real force in rap. Even without mainstream radio supporting it, it came out strong."

Phish is another act that took years to build. "That was really a culmination of their incredible fan base and touring base and a real grass-roots approach," says Bither. "Then with Bjork, radio and MTV's support of the first single was incredible."

Video also played a major role in

the successes of a number of Heatseekers Impact artists on other labels, including Zoo's Green Jelly, Capitol's Blind Melon and Portrait, and Geffen's White Zombie.

Several other acts found success the old-fashioned way—by touring. Those acts included Capitol's Radiohead, Interscope's Primus, Zoo's Tool, and Columbia's Rage Against The Machine.

Alternative marketing vehicles also

were used to propel artists off the Heatseekers chart. Clannad, for instance, got a lot of mileage from the Volkswagen commercial featuring the track "Harry's Game." The song also was in the movie "Patriot Games."

A&M's Denis Leary is another artist who benefited from a unique situation. His Showtime special aired in February, and in March "No Cure For Cancer" jumped from No. 106 to No. 90 on The Billboard 200.

Impact/MCA's Joey Lawrence and Big Beat/Atlantic's Inner Circle both got boosts due largely to exposure on the hit television shows "Blossom" and "Cops," respectively. After the clip for Lawrence's "Nothin' My Love Can't Fix" debuted on "Blossom," sales of his album almost tripled. He debuted on Heatseekers at No. 5 in March.

XTRA-FM (91X) San Diego PD/MD Mike Halloran says he thinks this was a good year for breakthrough acts for a number of reasons. "Soul Asylum, for example, is a band that benefited from really growing up. They always wrote great songs, but I think now they understand how to write good radio songs."

Halloran also notes that fans' tastes are more diverse than ever. "It used to be that they would want to hear what's playing in the clubs. Now they call up and want to hear some of these radio hits that aren't in the clubs," adds Halloran.

Wherehouse Entertainment's Bell adds, "Rap has been huge for us for a number of years. But lately we've really been seeing more alternative albums than ever before crossing over and becoming mainstream hits."

KYUSS LANDS ON ITS FEET

(Continued from page 1)

The Palm Desert, Calif.-based hard rock group, which had developed a buzz with its full-fathom, bass-heavy sound, had finished a spring tour of Australia opening for Metallica. It had completed its fourth album, "Sky Valley," and was anticipating its January release. It was about to move from its record company's subsidiary imprint to the main label.

And then the bottom fell out: On Nov. 11, Kyuss' label, Chameleon Records, abruptly shut its doors (Billboard, Nov. 27).

"It was a pretty big shock," says Kyuss guitarist Josh Homme. "I kinda think that I knew it was going to happen someday, but that we could be the [label's] savior band... The morning before [the closure], I'd had great conversations with people at the label."

But Kyuss' questions about its future and the fate of its album were short-lived: Elektra Records, Chameleon's former joint-venture partner, has decided to pick up the band, and tentatively plans a March release for "Sky Valley."

"It's an open horizon, and nothing sounds closed in," explains Masters Of Reality singer-guitarist Chris Goss, who produced "Sky Valley" and its 1992 Dali/Mute predecessor "Blues For The Red Sun." "[Lead singer] John [Garcia] said it best—'Black Sabbath was heavy, but it sounded indoors. Kyuss sounds like it's outdoors.'"

Kyuss got its start in 1988 in Palm Desert, the community just east of the resort town of Palm Springs. "It was just like a high school band, just

playing around the desert, joking around," Homme says.

The group honed its chops at "generator parties," remote beer busts held in the middle of the desert. Homme says that playing in the desert "was the shaping factor. There's no clubs here, so you can only play for free. If people don't like you, they'll tell you. You can't suck."

Originally known as Katzenjammer, the band changed its name to Sons Of Kyuss (after a character in the game Dungeons & Dragons); under that moniker, the group recorded an album that was released in 1989, when most of the group's members were still in their mid-teens, on their own Black Highway Music label.

"We made 500 copies," Homme says. "I still have about 150 of them in the house here."

In 1990, the quartet began playing the rock club circuit in Hollywood. "It was weird because there were still a lot of hair bands around," Homme says. "Actually, a lot of people hated us... I think we got into fights like 13 or 14 straight shows."

"Whenever they'd play, fights would break out," says Goss, who became interested in the band after his wife Cynthia, who then worked at BMI, brought home a demo. "I think it was the low end that did it."

BOTTOM-HEAVY SOUND

Kyuss' bottom-heavy sound—created in large measure by Homme, who in live performance runs his axe through guitar and bass cabinets simultaneously—occupied unexplored terrain somewhere between conven-

tional metal and the music made by such then relatively unsung alternative acts as Soundgarden.

This style enlisted some enthusiastic fans; among them was Chris "Hot Rod" Long, then a club promoter and a writer for the street-level publication Hollywood Rocks (and, later, an A&R man for Chameleon).

"I did tons of stuff on them," Long says. "I wrote about them every issue for two months."

Label interest in Kyuss escalated in late 1990 and early '91; "It was an A&R fest at [the Hollywood club] Raji's for Kyuss," Long recalls.

Signed to Chameleon on the insistence of label president Bob Buziak, Kyuss released "Wretch," a mixture of previously recorded demos and new material, in 1991. The following year, it recorded its first full-blown professional studio album, "Blues For The Red Sun," with Goss.

"Chris was a godsend," Homme says of Goss. "When we hit Chris, he knew exactly how we wanted to sound, and how to get it out of the board."

The resulting album struck some chords at album radio. According to Steve Prue of Concrete Marketing, a metal/hard rock marketing firm based in New York, the album picked up airplay at such album rock outlets as KNAC Los Angeles, KISW Seattle, KIOZ San Diego, Calif., and WYSY Chicago.

Bob Burt, metal director at WHMH Minneapolis, recalls, "It went three tracks deep with us. We still use it recurrent... I think this band is going to be around for a

while. I was pretty sold on the 'Blues' album."

"There was heavy airplay on the commercial block metal shows," Prue adds. "MTV's Headbanger's Ball also had a strong impact, with strong video rotation [of the clips "Green Machine" and "Thong Song"] and several interviews with [host] Ricki Rachtmann."

The group also received positive press response, garnering, among other raves, a coveted "five-K" review in the British metal magazine Kerrang! and inclusion among Spin's "Top Ten Underrated Albums" of 1992.

HITTING THE ROAD

Kyuss toured heavily behind "Blues," opening for Danzig, White Zombie, and Faith No More. But, as Burt notes, "I don't think there was a vibe on them until they picked up with Metallica in Australia."

Homme says Metallica "had no idea who they wanted" to open nine dates Down Under in early 1993. But, he adds, "They had heard 'Blues,' and they were into it... [The tour] was quite an experience. Just being in Australia alone was amazing."

"Blues For The Red Sun" ultimately sold only 39,000 units. But Long, who followed the fortunes of the band closely as a Chameleon staffer, notes, "Kyuss is the band with the biggest awareness level for a group whose last record sold 40,000."

Label executives had planned to bump Kyuss up from the Dali subsidiary to Chameleon with the release of "Sky Valley," and sneak-reviewed

the completed album for metal's movers and shakers during Concrete's Foundations Forum convention in Burbank, Calif., last September. The release of the album was set for January, as the group was searching for a drummer to replace departed original member Brant Bjork.

Then disaster struck—Chameleon was folded. But Elektra senior VP of A&R Steve Ralbovsky's interest was piqued by the band, and he began polling musicians—including enthusiastic members of Metallica and Nirvana—and industry agents and managers about the group.

Ralbovsky says, "By the time I got that info, and sat down and listened to the album, I said, 'Where the fuck have I been?'"

After meeting with the band in mid-December in Palm Desert, Ralbovsky was sold on bringing the band to Elektra.

Kyuss currently is seeking new management; after that element is firm, Ralbovsky says, the company will formulate a marketing plan to target multiple formats.

"I think alternative and metal have to be approached simultaneously," he says. "I don't want the fans at metal radio to feel slighted, but there's also a similar free-spirited feel to Kyuss that some of the 'new hippie' bands have. And the guys in Kyuss are punk rock kids beneath it all."

Kyuss' tough-to-pigeonhole sound, say Homme, "is our curse and our blessing. I don't know where we are yet, and I love that most of the time. Other times I go, 'What the fuck—can't we get it right?'"

ASIAN ROYALTY AGREEMENT SEEMS NEAR

(Continued from page 1)

The issue has gained importance as the region's prerecorded music markets continue to grow at dynamic, double-digit rates.

The publishers are focusing their royalty hopes on Taiwan, Indonesia, and the Philippines, and to a lesser extent on South Korea. In Singapore, Malaysia, and Hong Kong, mechanical payments have been flowing to some publishers for several years, although not all are satisfied with these arrangements.

The issue is politically sensitive. Senior executives on both sides are cautious about discussing the proposals, which would initially see direct payments from labels to publishers, because the specifics are far from finalized.

However, informed sources say a mechanical royalty rate of 2.5% of

This story was prepared by Mike Levin in Hong Kong, Glenn Smith in Taipei, Marc Gorospe in Manila, Irv Lichtman in New York, and Adam White in London.

wholesale per album, rising to 5% after two years, has been agreed upon for Taiwan, the Philippines, and Indonesia. One major-label official in the region describes it slightly differently, saying the rate is 5% of 108% of wholesale, with a 50% discount until Dec. 31, 1995. The new royalty is expected to apply from Jan. 1, 1994, payable retroactively when there is final agreement and when payment systems are in place.

Les Bider, chairman/CEO of Warner/Chappell Music, says,

"The issue here in collecting mechanicals is the need to establish a beachhead toward the collection of all different sources of revenue that a publisher looks to for incremental profits. We'll soon be seeing broadcast royalties, too. But it's hard to do this without collecting mechanicals first."

In Bider's view, the multinational publishers are also working on behalf of smaller independents. "They couldn't get it done on their own," he remarks.

Paul Ewing, chairman of the Hong Kong Music Publishers' Assn. and VP/regional director for Warner Music International, stresses the need for local governments to enact and enforce relevant copyright laws that would provide for mechanical royalties. For years, without legislation in place, the record companies' ability to get royalty collection in place was virtually impossible, but that is beginning to change as some countries, like Taiwan, enact copyright laws.

Ewing also points out that much of the majors' business in Asia is done through licensees. "You can only get licensees to pay if the legislation is in place. The [deal] will only work on a country-by-country basis." He adds that the rates will rise to 5% in the next year or two, "when piracy is brought down to a decent level."

PolyGram Far East president Norman Cheng says that the biggest obstacle to progress is "convincing the governments in most [Asian] countries of the value of mechanical royalties. I think that is happening because of our commitment to getting a working system in place."

Peter Jamieson, Asia/Pacific regional director and senior VP at BMG International, suggests that arrangements are far from complete. "Nothing is final, nothing signed. Each country will proceed at a different pace, according to how things work in that country."

'GREAT GROWTH MARKET'

BMG Music Publishing president Nick Firth is similarly cautious. However, he says, "I am very heartened by the development of laws governing intellectual property in the region, particularly the recent, much-delayed passage of a copyright act in Taiwan. Historically, where there are laws, there will be payment of royalties. With rare exceptions, sales of international repertoire will be modest in these markets for the near term, but in the long term, it's a great growth market."

EMI Music Publishing CFO Brian Bush comments, "With the advent of copyright protection and enforcement, Southeast Asia will be a major expansion area for [us]. We currently have offices in Hong Kong, Malaysia, and Singapore, and will be expanding to collect in Taiwan, Indonesia, the Philippines, and South Korea early this year."

Bush adds that EMI is "investing heavily" in royalty and copyright computer systems locally that use Chinese characters and allow for the multi-territory collections unique to the market. "We also look forward to China becoming a major repertoire source for the area, and establishing royalty collections in the near future. EMI will be appointing a regional pub-

lishing representative based in Hong Kong early in the new year to coordinate our expansion in the area."

FOCUS ON TAIWAN

Taiwan appears to be receiving the most attention because it is one of the area's biggest markets, worth more than \$200 million at retail. Record companies there have long discussed the necessity for mechanical payments, but are worried about implementation. "It is going to be a time-consuming process,"

'You can only get licensees to pay if the legislation is in place'

says Matthew Allison, managing director of Sony Music's Taiwanese affiliate.

As in most other Asian markets, there is in Taiwan no organized publishing industry or a suitable central agency for mechanical royalty collection and distribution. Each record company has to implement its own accounting and database procedures for tracking ownership, use, and payments, notes Allison. Direct payments from labels to sister publishers are a first step to a more comprehensive framework.

However, one major record company in Taiwan, PolyGram, has already implemented a formal system for mechanical payments. According to Yvette Tung, manager of PolyGram Music Publishing there, the company has been paying these, at a rate of 6.25% of wholesale, for almost two years. "PolyGram is willing to pay, and to pay the rightful owner," she says.

PolyGram has had its share of problems, however. Tung says Taiwanese copyright laws are unclear when it comes to specifying the legal details common to the music industry elsewhere. Further, she says companies will find it difficult to provide "reliable financial statements," and she further alludes to tax problems.

Executives at leading Taiwan independent record and publishing companies suggest they are taking a wait-and-see approach. Joe Chen, regional manager for Rock International Music Publishing, notes that it is up to the majors to lead the way in handling the regional publishing rights which, he says, those firms intend to impose upon Asian markets. "Nothing is settled yet, because the rate is not settled," comments Chen. "But Rock will do whatever the five majors do."

At UFO Records, the Taiwanese indie that became part of Warner Music International last July, VP Daniel Chen echoes that sentiment. "The thing that has stopped us in the past is that the rate has not been set. Also, there is no association or other organization to collect the royalties."

In lieu of offering mechanical payments to local composers, companies such as Rock and UFO have long used a flat-fee system, ranging from \$1,122-\$1,870 (\$30,000-\$50,000 New Taiwanese) for use of lyrics and melodies.

In other Asian markets, the obstacles to mechanical royalty systems are more pronounced. For example, in Indonesia, where foreign firms are not allowed to operate independently, payments have traditionally fallen under the jurisdiction of Dutch society STEMRA (Indonesia is a former Dutch colony). The multinationals are said to be keen to move away from this arrangement.

In the Philippines, copyright registration is not a requirement under local intellectual property laws. The majors feel it is easier to simply make payments among themselves than to try to change the system. "I don't expect smooth sailing this first year," says Rudy Ty, manager of BMG International's Philippines affiliate. "There surely will be some problems getting some small independents and some licensees to follow. Nevertheless, it's a start."

PolyGram's Cheng reiterates that point. "For the time being, [the proposals] just involve the five multinationals. But it is only a matter of time until the local companies and publishers are involved."

Yet some local firms fear they are being ignored at the expense of their international competitors. Executives there say if mechanicals don't reach the bottom rungs of the ladder, incentives to small publishers and songwriters will be lost. "It's about time that the guys who control the industry start to live up to their [royalty] responsibilities," comments a Hong Kong publisher. "But it would have been nice if they consulted us instead of doing it among themselves."

David Loiterton, Hong Kong-based managing director of MMA Music Group Asia, says the majors have before them an ideal situation to shape the system in a developing industry. "More than anything, Asia needs long-term stimulus for the people who sustain the industry and create high levels of profitability. Making sure mechanicals are paid to all publishers and songwriters is the best way to guarantee the future."

BETWEEN THE BULLETS



by Geoff Mayfield

GETTING BACK TO NORMAL: The week that falls between Christmas and New Year's Day is one of the busiest shopping weeks in a music merchant's year, but the week that leads to the Christmas holiday will inevitably yield even higher numbers. This explains why an overwhelming majority of the titles on The Billboard 200 and our other SoundScan charts show lower sales tallies than they did in the previous week. Volume of sales on The Billboard 200 for this week's tracking period is almost double that of an average week, but the Christmas week's volume was almost triple an average week's take.

ADDITION BY SUBTRACTION: The anticipated sales decline means that in most cases albums that move up on this week's chart sold fewer units than they did in the previous week, but they manage to achieve higher rankings because their sales declines are smaller than the other titles that occupy that part of the chart. For example, Snoop Doggy Dogg, who had last week's No. 3 album, sees a 34% drop in sales, but, since the other titles in the top six experience sales declines that range from 44% to 51%, Dogg moves to the head of the pack to log his third week at No. 1. The drop in volume also means that titles that manage even modest increases make much larger chart strides than they would in most weeks. On a 4.5% gain, Pacesetter winner US3 zips ahead 72 places, to No. 108, while a 4% jump bumps Rage Against The Machine forward 57 spots, to No. 90.

SIGNS OF THE TIME (OF YEAR): You don't need a master's degree in marketing to grasp the fact that sales on Christmas titles evaporate as soon as Christmas passes, and that's the case this week as eight seasonal titles disappear from The Billboard 200... The end of the gift-shopping season also means that a number of big-name artists see drastic sales declines on this week's chart. The other side of that coin—as proved most impressively by US3's aforementioned climb and the new peak scored at No. 28 by Arista rookie act Ace Of Base—is that it is easier for developing artists to make chart progress in January and February.

DETAILS: Janet Jackson's "janet." has been in the top 10 on The Billboard 200 for all of its 33 chart weeks and has spent all but six of those weeks in the top 10 on Top R&B Albums... There's a new catalog number on the Heatseekers chart for Bad Religion's "Recipe For Hate," reflecting that album's move from independent distribution to Atlantic (Billboard, Sept. 4, 1993). This is the same album that originally appeared on Epitaph under catalog number 86420. The chart performance reflects combined sales of both versions.

SECOND TIME AROUND: Jodeci's first album, "Forever My Lady," peaked at No. 18 on The Billboard 200, and it took 24 weeks for it to reach that mark. Its new one, which won last week's Hot Shot Debut at No. 27, leaps into the top 10 in just its second week (No. 8). Broadcast Data Systems reports that 74 R&B stations are playing the lead single "Cry For You." Although MCA won't take that track to pop radio until Jan. 18, 25 BDS-monitored top 40 stations are already on it.

COMING BACK: Radio activity and exposure from its featured role in "Wayne's World 2" seem to be factors motivating an Aerosmith resurgence. The band was also an obvious presence on MTV's year-end countdown show, scoring two of the year's top 10 videos. Its latest album moves back into the top 10 (17-10) while "Pump" and "Permanent Vacation" both debut on Top Pop Catalog Albums. Its "Deuces Are Wild" is the only debut entry on Album Rock Tracks; the band still owns two of that chart's top 10 spots.

DISC MAKERS
FULL COLOR

500 CDs and
500 Chrome Cassettes

only \$2,990



Ready in
3 weeks!

INCLUDES: NO KIDDING!
• Free Graphic Design
• Proof Positive™
• Reference CD
• Major Label Quality
• Money Back Guarantee

Call today for our new
1993-94 full color catalog:

1-800-468-9353

1328 North Fourth Street • Philadelphia, PA 19122
Outside USA (215) 232-4140 • FAX (215) 236-7763

UPCOMING IN Billboard

A glance ahead at Billboard Specials

DANCE

ISSUE DATE: JANUARY 22
CLOSED

PRE-MIDEM

ISSUE DATE: JANUARY 29
AD CLOSE: JANUARY 7

CANADA

ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 19

CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19
AD CLOSE: JANUARY 25

LASERDISC

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 1

COUNTRY RADIO SEMINAR

ISSUE DATE: MARCH 5
AD CLOSE: FEBRUARY 8

PRO-TAPE

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

THE BILLIE AWARDS

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

ROBERTSON TAYLOR 16TH ANNIVERSARY

ISSUE DATE: MARCH 19
AD CLOSE: FEBRUARY 22

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin...™

EDITED BY IRV LICHMAN

ITALY FOILS STING CD RANSOM

Italian police arrested three men Dec. 27 after they tried to swap 10,000 stolen copies of Sting's "Ten Summoner's Tales" for a \$30,000 ransom from Polydor Italy. The CDs were stolen in an armed robbery last year (Billboard, March 20). Arrests also have been made in Holland and the U.K.

SECOND COUNTRY LABEL VIA MERCURY?

A spokeswoman for Mercury Records' Nashville division confirms that top label officials have visited the division to discuss establishing a second country label. She adds, however, that discussions are still in the "speculative" stage.

BRYAN ADAMS ON HO CHI MINH TRAIL

Bryan Adams looks like he'll be the first top-name Western act to perform in newly opened Vietnam. The Canadian rocker is to play Jan. 16 in Ho Chi Minh City (formerly Saigon). He'll be playing two shows at a 2,100-seat venue. It's part of a 28-performance trek to Indonesia, Australia, New Zealand, and Japan.



ADAMS

JOHN, RuPAUL TO HOST BRITS

Now that they've remade "Don't Go Breaking My Heart," Elton John and RuPaul will team up again to host the 1994 Brit Awards. Show

takes place Feb. 14 at London's historic Alexandra Palace; telecast is the following night in the U.K. The '94 Brit nominees will be announced Jan. 10, with the Stereo MC's, Apache Indian, Dina Carroll, and Suede among the favorites. In international categories, Björk is a likely candidate.

EPIC SETS STREET PROMO UNIT

Epic Records is forming a new street promotion department that will place staff in New York and Los Angeles, with possible support reps in key markets across the country. O.J. Wedlaw is national director. Joining him is Rejina Brown, director, West Coast street promotions. A third person is slated for another New York post but has yet to be confirmed.

NEW DEVELOPMENT UNIT AT VH-1

VH-1 has created a new post for program development, with Jay Mulvaney named VP in that area. He comes to the music video network from its sister channel, Nickelodeon/Nick At Nite, where he was VP of program development. VH-1 management created the new position to formalize and centralize the network's commitment to original programming, says Mulvaney. "VH-1 to me is undeveloped beachfront property," he says. Its first awards show is scheduled for June.

GRAINGE, HILL TO ARISTA U.K.

Arista U.K. will be the new home for Nigel Grainge and Chris Hill,

the team that ran the Chrysalis imprint Ensign until last summer. The A&R duo will be running an as-yet-unnamed imprint within Arista and working with managing director Diana Graham on other projects.

SIMMONS/GOODTIMES EXTEND VID TIES

Exercise guru Richard Simmons and GoodTimes have a deal including five titles now in development. Two of his releases, "Sweatin' To The Oldies" and "Deal-A-Meal," have sold 5 million and 7 million units, respectively.

ONE STOP RECORD HOUSE SOLD

One Stop Record House, which runs a one-stop and the 13-unit Peppermint chain based in Atlanta, has signed a letter of intent to be sold to K.W.C. Management, an investment group headed up by Al Carter, formerly vice chairman of N.D.I. Video, a 23-unit Blockbuster franchisee... In Chicago, Stirling Ventures/Rose Records is planning to close 11 stores.

COHEN HEADS MGM/UA HOME ENT.

Richard Cohen, a former executive VP at Disney's Buena Vista Home Video, has been named president of MGM/UA Home Entertainment, the home video and electronic publishing arm of Metro-Goldwyn-Mayer Inc. The position is newly created. MGM has video distribution rights to more than 4,700 titles.

'Dazzey' Dukes Out The Competition

DUICE IS HERE TO STAY: "Dazzey Duks" moves up to No. 32 on the Hot 100 Singles Sales chart, logging its 54th consecutive week. That's the longest run on any singles chart in history. "Fraulein" by Bobby Helms had a 52-week run on the country singles chart from March 1957 to March 1958. Eddy Arnold's "Bouquet Of Roses" racked up 54 weeks on the country chart between May 1948 and May 1949, although it was an interrupted run. Thanks to Rob Durkee of "American Top 40" for uncovering these amazing stats.

THERE! I'VE WHOOMPED IT Again: A great number of Chart Beat readers have written about Tag Team's accomplishments over the past few weeks, but David Greene of Palo Alto, Calif., was the first to react to the group spending its 24th week in the top 10 with "Whoomp! (There It Is)." That's more weeks in the top 10 during one chart run than any other single in the rock era. Chubby Checker's "The Twist" spent a total of 25 weeks in the top 10, but during two different chart runs. In 1960, "The Twist" remained in the top 10 for -12 weeks, and at the end of 1961 the single returned for another 13-week stay.

"Whoomp" breaks the record for number of weeks in the top 10 set in 1956 by Elvis Presley with "Don't Be Cruel"/"Hound Dog," the two-sided smash that spent 21 weeks in the top 10. Tied for third place are "(We're Gonna) Rock Around The Clock" by Bill Haley & His Comets and "End Of The Road" by Boyz II Men, both with 19 weeks in the top 10. Four singles racked up 18 weeks in the top 10: "Autumn Leaves" by Roger Williams, "Moments To Remember" by the Four Lads, "So Rare" by Jimmy Dorsey, and "Just Walking In The Rain" by Johnnie Ray. There are four

singles with 17 weeks in the top 10 to their credit: "Lisbon Antigua" by Nelson Riddle, "The Green Door" by Jim Lowe, "Love Is A Many-Splendored Thing" by the Four Aces, and "How Deep Is Your Love" by the Bee Gees.

DRAW BACK YOUR BOW: This week's mail brought several comments from readers who appreciated last week's list of the most successful Sam Cooke remakes. Unfortunately, one title was inadvertently left out. The

Spinners included "Cupid" in a medley with an original song, "I've Loved You For A Long Time." That single peaked at No. 4 and is the most successful remake of a Cooke tune. Rod Stewart's "Having A Party" continues its quest to join the list of the 10 top Cooke remakes by bulleting up 10 places to No. 66.

SHAKE IT UP BABY: The U.K. singles chart dates back to Nov. 14, 1952. The very first No. 1 single on that chart was "Here In My Heart" by Al Martino. This week, a milestone is established as Great Britain experiences its 700th No. 1 single. The honor of being No. 700 falls to Chaka Demus & Pliers and an updating of "Twist And Shout." In the U.S., the most successful version of "Twist And Shout" is the Beatles' recording, which peaked at No. 2 in 1964. The Isley Brothers' cover of the song peaked at No. 17 in 1962. In the U.K., the Isleys went to No. 42 in 1963, the same year that Brian Poole & the Tremeloes took the song to No. 4. This is the first time the song has reached No. 1 in either the U.S. or the U.K. Historical note: The original 1961 version of "Twist And Shout" by the Top Notes failed to chart in either country.



by Fred Bronson

**ANY DISTORTION YOU HEAR ON
THIS TAPE IS PURELY INTENTIONAL.**



These days, the noisier U2's music is the better they like it. But for the sound to stand out, the tape it's on has to be quiet. That's why Zooropa was duplicated on BASF Chrome Plus.™

DEMAND IT.



ME'SHELL NdegéOcello *Plantation Lullabies*

If That's Your Boyfriend (He Wasn't Last Night) The Video by Jean Baptiste Mondino

"Me'Shell smacks you upside the head, kicks you in the booty, and rubs you down you know where, all without wasting a beat." Philadelphia Daily News

"The most versatile talent to emerge in R&B since Prince." Rolling Stone New Faces

"Top 10 best album of the year" Robert Hilburn, L.A. Times

"★★★★ 1/2" Rolling Stone

NdegéOcello is pronounced "N-Day-gay-O-cello" On Maverick CDs and cassettes



featuring the slogan for the '90s: *If That's Your Boyfriend (He Wasn't Last Night)*

Maverick Recording Company Produced by David Gamson, André Belts, Bob Power and Me'Shell NdegéOcello Executive producer: Bill Toles. Management and direction by Beverly Jenkins and Bill Toles for Splendid Splinter Group and Curtis' Sister