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NEWSPAPER

IN MUSIC NEWS



Rancid's 'Roots' Lead To Epic
SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 17, 1994

GOIN' GLOBAL: THE EXPLOSION OF ACID JAZZ

EastWest's Heavies, Capitol's US3 Reach Beyond Core Fans At Retail

BY LARRY FLICK

NEW YORK—After nearly four years of building a loyal following as a component of the international dance music scene, the acid-jazz movement has blossomed into a sturdy, full-fledged genre that is rich with creative diversity and fueled with growing commercial clout.



THE ANGEL

In the past year, major labels have begun to explore this area in an effort to cultivate a stylistic alternative to the rap and new-jack swing sounds that dominate R&B and top 40 radio airwaves (Billboard, April 30). Impressive inroads

made by up-and-coming acts like the Brand New Heavies, US3, Incognito, Galliano, Ronny Jordan, and Carleen Anderson—all of which have gathered varying degrees of interest that transcend the genre's core club base—prove that both mainstream programmers and consumers have begun to embrace acid jazz as a viable and durable entity.



JORDAN

To date, the Brand New Heavies and US3 rule as the genre's top-selling acts, with the former's *Delicious Vinyl*/EastWest opus "Brother Sister" moving 157,000 units and the latter's *Blue Note* (Continued on page 20)

Giant Step Brings Together DJs, Performers For NYC Dance Parties

BY LARRY FLICK

NEW YORK—Since its inception in 1990, the roving Giant Step collective of DJs and performers has set the pace for the acid-jazz scene in New York by creating a breeding ground for new talent, as well as an unusual party atmosphere that promoters and producers worldwide strive to emulate.

Giant Step's dominance as the only venue here for acid-jazz performance seems to be continuing unabated, with no other permanent

outlet for the genre. However, a handful of major and independent labels have been embracing acid jazz in the past year, including EightBall Records and Strictly Rhythm Records.



Giant Step is a weekly dance party that takes over various venues around the city, usually featuring a core crew of DJs, musicians, and performers supplemented by guest artists that have included Carleen Anderson and the Brand New Heavies. The number of people in the troupe can range from 6-30.

Formed by Maurice Bernstein and (Continued on page 20)

Acid Jazz Thrives In Frisco, Even As Labels Ignore It

BY ANDREW JERVIS

SAN FRANCISCO—The acid-jazz scene here has managed to thrive with minimal interest or investment from major labels. Independent labels and a network of DJs, venues, and promoters here have kept acid jazz healthy, if not wealthy, in the last three years.

The eclectic styles of Pharoah Sanders, Tower Of Power, Don Cherry, and Sly

Stone live on in a new generation of San Francisco musicians that includes Charlie Hunter, Slide 5, Human Flavor, Jungle Biskit, Alphabet Soup, the Broun Fellinis, and TJ Kirk.

Two independent labels that have profited from the lack of local competition are Ubiquity and Prawn-song.

In 1993, Ubiquity Records was formed by Mike and Jody McFadin, who had pre- (Continued on page 21)



ALPHABET SOUP



CHARLIE HUNTER TRIO

U.K. Founders Nurture Scene

Acid Jazz's Ex-DJs Own Labels, Stores

BY ANDREW JERVIS

Many of the people who saw the birth of acid jazz in the late 1980s in the U.K. have continued to nurture the scene and are now operating companies based on their passion for the music.

DJs and clubgoers in the late '80s are now label or store owners and commercial radio DJs. They have been around long enough to see a second generation of listeners arrive in the

clubs and an accompanying change in musical attitudes and tastes. Since its inception, the term "acid jazz" has become an awkward definition for many who believe the music has more substance and diversity than the phrase suggests. Regardless of its category definition, the revolutionary and alternative club spirit of the original acid-jazz movement lives on in the '90s.

The term acid jazz stems from a (Continued on page 21)



INCOGNITO

Snoop, Carey, Ace Of Base Top B'Board Awards

BY CRAIG ROSEN

LOS ANGELES—Arista's Ace Of Base, Death Row/Interscope's Snoop Doggy Dogg, and Columbia's Mariah Carey picked up the top honors at the Billboard Music Awards, broadcast live Dec. 7 by



Billy Ryan/Zuma Images

BILLY JOEL, LEFT, AND TORI AMOS

the Fox Broadcasting Co. from the Universal Amphitheatre here. Tori Amos presented the Century Award, Billboard's highest honor for distinguished creative achievement, to Billy Joel on location in Australia (see story, page 83).

(Continued on page 83)

NEC Sees Chip As Format Of Future

BY STEVE McCLURE

TOKYO—NEC Corp. has developed a new digital audio format that it hopes will do to CDs what CDs did to vinyl LPs.

Called Silicon Audio, the new format uses computer cards equipped with memory chips instead of tapes or (Continued on page 77)

IN VIDEO NEWS

Disney Buys Video Rental Service

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SWEDEN

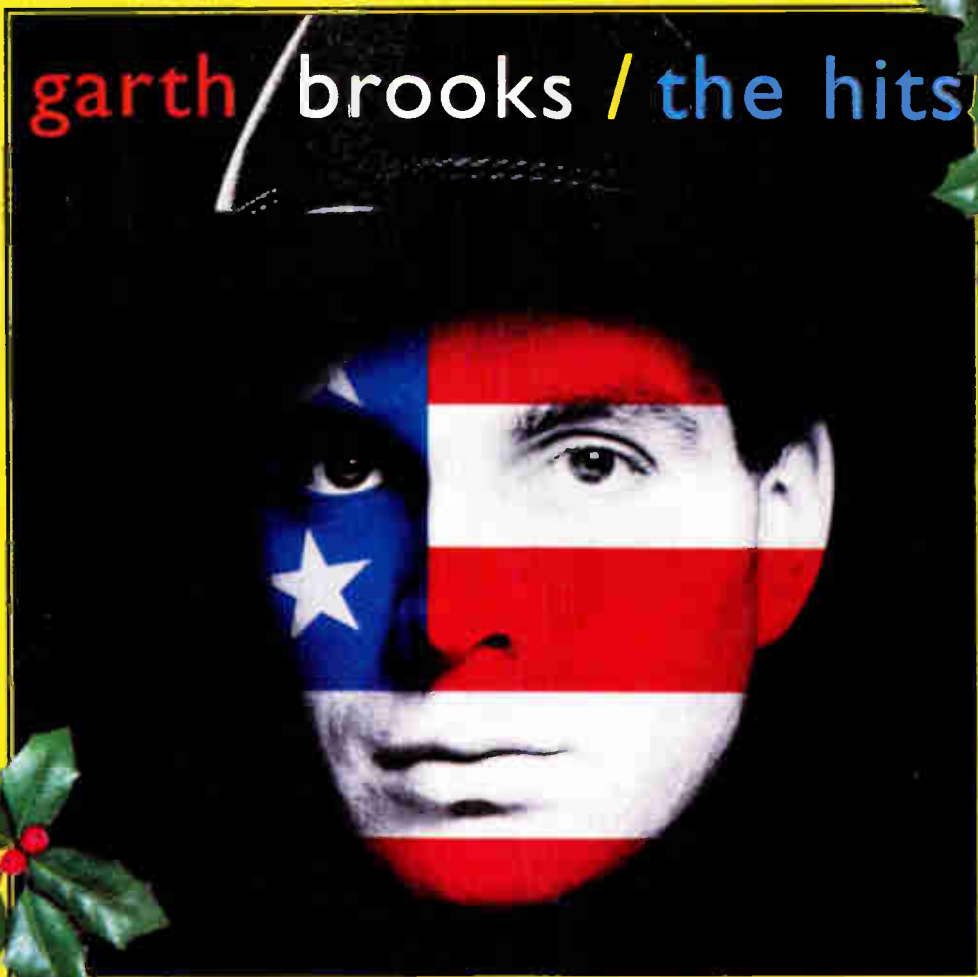


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Bettie Serveert's Brave 'Lamprey'

The brave but emotionally embattled music of Dutch band Bettie Serveert has the probative code of a traders guild that has banded together for mutual protection. It searches everywhere for new alliances, but it reckons solely on its inner resources. "I can't trust the things I see/I can only trust in me/And if the whole world should drop dead/I'll build my own inside my head," sings Canada-born, Netherlands-reared lead singer/songwriter Carol van Dijk on "D. Feathers," one of the adamant yet imploring tracks on the group's glorious second album, "Lamprey" (Matador/Atlantic), due Jan. 24.

Those beguiled by the moody, post-psychedelic wiles of Bettie Serveert's previous and much-praised "Palomine" album will be more than pleased with the folk-rock austerity and snarling sonic warnings of the group's new collection. The jangle'n'hum of Peter Visser's guitar has grown in its exploratory melodicism, and the obstreperous rhythmic bite of Herman Bunskoek's bass and drummer Berend Dubbe's unruly patterns has deepened. The most dramatic expansion, however, is in the portentous tilt of van Dijk's beautiful tonal verse, which disposes of the most novel emergent voices in rock.

She describes "Ray Ray Rain," the new record's forlorn first single, as having been inspired by "the cadence of a car engine on a rainy night" during a recent Holland road trip in which she sat huddled before a streaked windshield. As recounted in the stanzas, the minds of driver and passenger were both "occupied by memories," and each lonesome passage resounds from within a personal sphere of tentative trust and improvised security.

As it happens, such intimate truces with uncertainty were also the historic building blocks of Dutch society, as well as its modern rock manifestations—including the backgrounds of Bettie Serveert's membership en route to their current association.

Born April 22, 1962, to photographer Henk van Dijk and wife Carolien, Carol van Dijk spent the first seven years of her life in Vancouver before her family returned to Holland and took up residence in the ancient country town of Deventer, in the province of Overijssel. Located on the IJssel River, Deventer was an important trading center as early as the sixth century. By the 13th century it was a member of the pirates/foreign competition-fighting 150-city Hanseatic League of medieval Flemish-German mercantilism.

The rise of the merchant class in Flemish towns signaled a new freedom from the feudal power of local royalty, whose writs frequently did not extend to such economically independent new communities. Serfs could even gain their freedom in some towns if they lived in them for a year and a day. "The air of the town makes for free," an old Dutch folk saying goes, and so town-dwellers (i.e., burghers) in progressive, post-feudal seats of commerce and learning, like Deventer, became living symbols of a previously undreamt-of independence.

"Deventer was very picturesque, full of lovely buildings hundreds of years old," says van Dijk, who lived in the handsome bourg of 65,000 inhabitants until she was 21, spending her initial years after high school graduation managing one of the Leonidas chain's luxury Belgian chocolate shops. "For visitors, Deventer is a great place, but very boring for the young, because it's so conservative and interested in preserving itself for tourists."

Since Deventer was the former home of 12th-century thinker

Gerrit Groot and Renaissance theologian Erasmus, any music heard there besides the classics was expected to emanate from the 47-bell carillon of the towering St. Lebuinus Church that remains its focal point. "My teachers didn't know about pop music, or ignored it," says van Dijk, who studied flute and guitar. "But my influences became the lyrics of Elvis Costello and also of Joni Mitchell—she makes music seem so clean and tidy, but she wrote great songs."

Van Dijk's initial songwriting attempt at 16, titled "White Tales," was dismissed by friends as—she laughs—"a Velvet Underground rip-off," although she had no knowledge of that group. The desire for exposure to rock's more impressionistic heritage led her to move to the larger city of Arnhem (population 128,000), where she fell in with a clique of rock-loving Arnhem Art Academy students and was hired as the live-sound mixer for de Artsen (the Doctors), a celebrated underground band that released two locally respected albums. Visser and Bunskoek were in de Artsen, Dubbe was their roadie, and a musical side project in which all four friends participated became Bettie Serveert. (The group's name stems from the random phrase "service to Bettie," taken from an instructional book by Dutch tennis star and 1977 Wimbledon finalist Betty Stöve.)

Dissolved after only one 1986 gig, Bettie Serveert reunited in Amsterdam in 1990, where Dubbe was attending the Rietveld Academy. "A number of famous Dutch bands came from this academy," the drummer notes proudly—and those acts included the Talking Heads-inspired Blue Murder, singer/audiovisual artist Fay Lovski, and the fabled Nits, a somewhat Beatlesque band on Holland's CBS/Columbia affiliates that defined "Dutch Beat" in the early '70s and continues to excel at surrealist, contrapuntal pop, and even some quasi-symphonic works.

If Bettie Serveert possesses pop credentials similar to those of Holland's earlier avant-garde, the group also seems stung by the same clashing intersections of art and commerce, theology and technology. Abroad in a sea of suspicious wayfarers, eager for contact but wary of connection, Bettie Serveert is moving nervously through a world without sure emotional or moral moorings.

The band collaborates on its music, but its lyrics are by van Dijk, and Dubbe professes strong admiration for her visceral but visionary viewpoint. "Her words have the feeling of someone who's looking from high up at something happening to someone else below, but not judging."

Simultaneously electrifying and languorous, Bettie Serveert's songs crest and subside on the nuances of van Dijk's asthmatic-belcanto cries, powered by a band attuned to every change in her inner and outer weather. "Lamprey" is named for an eel-like marine animal, usually considered a parasite or pest; the album itself is characterized by sudden squalls and exquisite still-points of the sort that confuse any needy creature swimming against the current.

Bettie Serveert has made what will be one of the most admired and discussed records of 1995, and Carol says the anthemic "Crutches" encapsulates its very Dutch perspective on how to craft trade-offs or tread water in a world adrift. "I guess the song is saying that everyone uses emotional crutches sometimes, but that's OK. Be strong when you can, but you shouldn't feel bad if you sometimes want to let yourself float or slide. Just trust your moods."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

VAN HALEN AIMS FOR 'BALANCE'

Due Jan. 24, Van Halen's "Balance" will be the first release by a platinum-certified act on Warner Bros. after Danny Goldberg steps in as chairman/CEO. It also will be the band's first album since the death of its longtime manager. Craig Rosen reports. **Page 10**

RHINO LOOKS TO REAP R&B DIVIDENDS

With almost 150 R&B titles, Rhino Records decided it had to increase the reissues' sales potential, particularly among black consumers. To achieve that goal, it has formed an urban music department. **Page 14**

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Commentary

How To Fend Off An Infringement Suit

BY ALAN R. FRIEDMAN

Copyright lawsuits are more common now than ever. No song and no artist is immune. Grammy and Tony Award winners, including Billy Joel and Andrew Lloyd Webber, Michael Jackson, and the Rolling Stones, have all recently been the targets of copyright lawsuits.

Even when these cases are successfully defended, as was true with the lawsuits brought against all of the above artists, they are nearly always expensive, time-consuming, and damaging to the artist's reputation. Further, early endings are not the norm in music copyright cases. Courts are less receptive to motions for summary judgment—which can completely dispose of a lawsuit without the need for a full and expensive trial—in music copyright cases than in infringement cases involving films, books, and other visual and written works.

Because of the difficulty of winning the summary-judgment dismissal of music copyright cases, a music copyright defendant must be vigilant in his or her use of all available litigation weapons to successfully resolve claims without incurring the time, cost, and drain of other resources that a full blown trial requires.

Fortunately, a variety of these weapons are available to force a copyright plaintiff to confront, at an early stage, whether he has more to lose than to gain by pursuing his claims.

A copyright plaintiff must show that he owns a valid copyright and that defendants have infringed it without authorization. To prove unauthorized copying, a plaintiff typically offers evidence that the defendant had access to his copyrighted work and that substantial similarities exist between the defendant's work and the plaintiff's copyrighted work. While courts have ruled that proof of access is not required if the plaintiff demonstrates that the defendant's work is "strikingly similar" to the plaintiff's work, in most cases a failure to prove access is fatal.

Once a music copyright lawsuit is commenced, the defendant should aggressively investigate the plaintiff's access claims. Because copyright cases frequently are brought by individuals who are beyond the fringe of the music industry, their access claims frequently are dismantled during the pre-trial stage.

In addition to challenging a plaintiff's access evidence, one of the most important steps that a music copyright defendant should take is the hiring of a musicologist to assist in rebutting the plaintiff's claim that the defendant's work is substantially (or strikingly) similar to the plaintiff's copyrighted work. Through analysis, a musicologist can show that the two works are not similar, or that the claimed similarities concern elements in the public domain or which are otherwise not protected under the copyright law.

Additionally, a musicologist should be directed to search for grounds upon which the copyright defendant can assert his or her own infringement claims against the plaintiff, based on similarities between the plaintiff's work and the defendant's earlier compositions. If such a counterclaim is available, its assertion can drastically change the course of the lawsuit and bring the plaintiff's claim to a quick end.

Most importantly, the combination of aggressive investigation and rebuttal of the copyright plaintiff's access theories with musicological analysis of the two works may provide the copyright defendant with additional weapons to use to pressure the plaintiff to withdraw his lawsuit prior to trial. These include the defendant's potential recovery of attorney's fees from plaintiff, the potential assessment of monetary sanctions



'Songwriters . . . are constantly at risk of being sued for infringement.'

Alan R. Friedman is a litigation and entertainment attorney with New York-based Gold, Farrell & Marks.

against plaintiff and his attorneys, and, where provided for by the applicable local court rules, the requirement that a plaintiff post a bond to cover the defendant's costs (including attorneys' fees) in the event that the plaintiff does not prevail on his copyright claims.

The Supreme Court's 1994 decision in *Fogerty v. Fantasy Inc.* has sharpened the teeth of the Copyright Act provision authorizing courts to award attorneys' fees to the prevailing party. Prior to *Fogerty*, many courts applied a "dual standard" with respect to applications for attorneys' fees. Under this approach, prevailing copyright defendants were not awarded attorneys' fees unless the plaintiff's infringement claims were "frivolous" or brought in "bad faith." In contrast, courts applying the "dual standard" awarded attorneys' fees to prevailing plaintiffs virtually as a matter of course.

The Supreme Court rejected the "dual standard" in *Fogerty*, ruling that the same standards for awarding attorney fees under the Copyright Act must be applied regardless of which party prevails. Although *Fogerty* does not establish what those standards are, among the factors the Court identified are whether the factual and legal components of the plaintiff's claims were objectively reasonable.

The sanctions provision of the Federal Rules of Civil Procedure provides a parallel means of pressuring a music copyright plaintiff to withdraw his lawsuit prior to trial. Rule 11 provides a defendant with the opportunity to recover monetary and other sanctions if, for example, the plaintiff's claims either were asserted before a reasonable investigation of their legal and factual bases was made, or were continued after discovery showed that their factual or legal underpinnings were unfounded.

Because sanctions under Rule 11 may be assessed against both the plaintiff and his attorney, the pressure of potential Rule 11 sanctions can lead the plaintiff's attorney to recommend that his client withdraw his claims, or to cease representing the plaintiff if the access and substantial similarity allegations are discredited in pretrial discovery.

Finally, local court rules—such as Rule 39

of the U.S. District Court for the Southern and Eastern Districts of New York—provide an additional means by which a music copyright defendant can raise weaknesses in the plaintiff's infringement claims at an early stage. Under Rule 39, any time after the start of the lawsuit, the court can order a copyright plaintiff to file a bond for "costs." Although a party's recoverable litigation "costs" normally do not include attorneys' fees, Rule 39 has been applied to require copyright plaintiffs to include within the bond an amount to cover the defendant's attorneys' fees in opposing the plaintiff's copyright claims.

Decisions under Rule 39 are valuable precedent for defendants who wish to challenge a plaintiff's copyright claims at an early stage without moving for summary judgment. Moreover, at least one court has ordered a copyright plaintiff to post a bond that included an amount for attorneys' fees after finding that there was a "likelihood" that the defendant would prevail. This standard—unlike the summary judgment standard—does not require a defendant to show that no material issues of fact are in dispute in order to succeed. Thus, a copyright defendant can obtain a ruling prior to trial that reflects a lack of merit in the plaintiff's claim even when a favorable summary-judgment decision would be impossible.

Songwriters, music publishers, record companies, and others are constantly at risk of being sued for infringement. However, by using all available weapons, they may be able to highlight weaknesses in the plaintiff's claims at an early stage and force the plaintiff to withdraw his lawsuit well before trial. Such an outcome not only saves time, money, and minimizes unfounded injury to an artist's reputation, but it also allows artists to spend time creating instead of litigating.

LETTERS

MUSIC HAS VALUE FOR CHILDREN

I applaud Raffi's commentary (Billboard, Nov. 19) regarding the importance of music for our kids. What the industry and the retailers need to do is re-train the thinking of parents. As a mother of two, I see wonderful things going on in our school system in the arts. However, as soon as the children get home, the TV takes over. Parents need to be reminded of the value of children's music, and music in general, for kids. My kids listen to rock'n'roll, too, but they relate to the kids' lyrics best.

Barbara Berger-Leppler
Artist representative

Short Hills, N.J.

'REZOUNDING' PRAISE

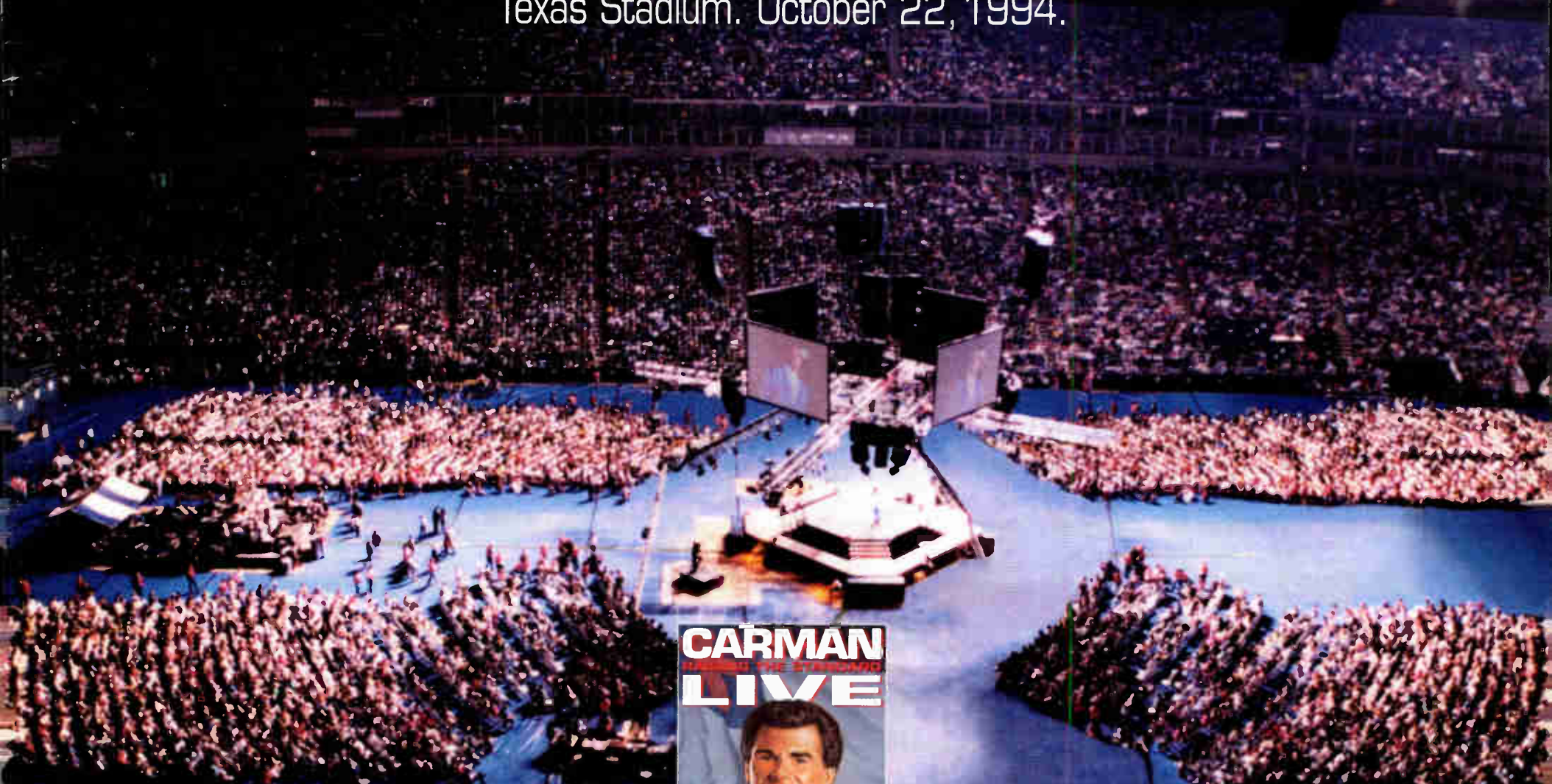
Wow! What a story! Russ Nelson, Terry Lipelt, Jack Tally from E.T.D. and I can't thank Trudi Miller Rosenblum enough for the thorough, lengthy story on Rebound (Billboard, Nov. 12). She proved that Billboard will definitely be the informative leader when it comes to audiobooks.

Christine McConnell
Marketing manager
Rebound International Inc.
Minneapolis

CARMAN

71,132 fans. The largest Christian concert in history.

Texas Stadium. October 22, 1994.



RAISING THE STANDARD WORLD TOUR

- Over one million in attendance to date
- Record setting single concert event — 71,132 at Texas Stadium, on October 22, 1994
- The world's largest Christian concert in history



**TAKE STOCK NOW AND BECOME
A PART OF HISTORY.**
Street Date: January 24, 1995.

RAISING THE STANDARD LIVE VIDEO

- 60 minutes of non-stop, high-energy performance from this record-setting tour, captured live on film
- The follow-up to Carman's certified gold selling recording and video "The Standard"

Special thanks to Bruce Hardy, AP & General Mgr. Texas Stadium; Glenn Wimbler/Billy Elliott, Event Coordinators; Texas Stadium; John Jones and Hillcrest Church, Dallas, Tx; Terry Carland-Public relations; Trinity Broadcasting Network, The Nashville Network, Channel 29; KLTN Radio and Joshua's Christian Stores; Advertising Consultants, Inc., Tulsa, OK; American Speedy Printing, Tulsa, OK; Fellowship of Christian Athletes-Greater Dallas Chapter; Blue Chip Limousine; The partners, crew and staff of Carman Ministries, Inc.



SPARROW

Epic's Pearl Jam Races Capitol's Beatles To Top

■ BY ED CHRISTMAN

NEW YORK—After a head-turning opening day, music merchants say Pearl Jam's "Vitalogy" has a shot at smashing its own SoundScan record for first-week sales. At the same time, the unexpected strength of the Beatles "Live At The BBC" has retailers proclaiming Beatlemania all over again.

Based on early sales information from retailers, Billboard estimates "Vitalogy" moved more than 250,000 units Dec. 6, its official release day, while the Beatles appear to have gone over the 100,000 mark on the same day. The two albums are expected to be No. 1 and No. 2 on The Billboard 200 next week.

Pearl Jam's previous album, "Vs.," owns the distinction of having the highest sales debut, moving 950,000 units in its first week, according to SoundScan. ("The Bodyguard" soundtrack holds the record for all-time best week, selling just over 1 million units in the week ending Dec. 27, 1992, a few months after its release.)

Merchants say that "Vitalogy" sales showed the same kind of sales strength as "Vs." in its first day out.

Sources estimate Pearl Jam's first-week sales will range from 850,000-1 million units. Jim Scully, senior VP of sales at Epic, declined to speculate on how many units "Vitalogy" will move for the week, but says that the Billboard first-day sales estimate of 250,000 may be a little low.

"Vitalogy," which has a boxlot price of \$10.72 (which projects to a \$16.98 list-price equivalent), is believed to have the largest initial shipment in Sony's history, with sources saying that the company moved 3.3 million units. Scully declined to confirm that number.

Included in the total is the approximately 75,000 vinyl editions of "Vitalogy" Sony Music Distribution shipped two weeks prior to the album's official release date. The early vinyl release allowed Pearl Jam to debut on The Billboard 200 at No. 55 (Billboard, Dec. 10).

Dealers were expecting strong sales from Pearl Jam, but most were stunned by the unit sales generated by the Beatles album, which looks like it could achieve sales above the 300,000 mark, according to Billboard estimates.

(Continued on page 81)

Disney Buys Vid Distrib SuperComm Move Brings Mickey Into Revenue-Sharing Biz

■ BY SETH GOLDSTEIN

NEW YORK—Disney has raised its ante in revenue sharing, polished the credentials of a frequently criticized home-video concept, and enriched a veteran entrepreneur.

On Dec. 7, the studio announced the under-\$10 million cash purchase of 3-year-old SuperComm from founder Jack Silverman. SuperComm is one of two companies specializing in pay-per-transaction video rental services.

The Disney deal is Silverman's third pot of gold: He previously sold a record distribution company to ABC, and video distributor Commtron to drug wholesaler Bergen-Brunswick.

Disney now has a foot in both camps: Its Buena Vista Home Video division struck a deal in mid-summer that provides rental titles to the 3,200 stores participating in Rentrak's pay-per-transaction service. Rentrak has pioneered PPT for more than a decade, signing a flock of Hollywood independents and three majors, MCA/Universal Home Video, FoxVideo, and Buena Vista.

Rentrak and SuperComm act as middlemen, splitting videocassette rental income between retailers and program suppliers.

Ron Berger, Rentrak president, describes the SuperComm purchase

as "a bold stroke" and "a momentous day" for revenue sharing, which enables retailers to lease many more copies of hit titles than they might otherwise buy. "In a few short months, Disney has seen first-hand that better-satisfied consumers rent more movies," Berger says.

Rentrak focuses on video specialty stores, and thus won't be affected by the purchase, says Buena Vista president Ann Daly. Dallas-based SuperComm is at home in supermarkets, she notes. "This deal complements our recent output agreement with Rentrak."

Nonetheless, there's no guarantee that upstart SuperComm won't venture into video outlets. "Short term, Disney's move will help" promote rev-

enue sharing among retailers and the studio holdouts like Paramount, Warner, and Columbia TriStar, says Stamford, Conn.-based consultant Richard Kelly. "But long term, Rentrak has got to be concerned."

For now, supermarkets will be getting all the attention. SuperComm services 24 chains, including Pathmark, King Sooper, and Fiesta, with 1,211 locations. Kelly estimates that another 30,000 groceries, doing more than \$2 million a year in overall sales, are future candidates for the service.

Disney's task will be to convince its Hollywood competitors that SuperComm holds the key to shoppers' hearts and increased rental income. SuperComm has had numerous con-

(Continued on page 85)

Disney Forms Interactive Unit To Develop Line Of Games

■ BY EILEEN FITZPATRICK

LOS ANGELES—Prompted by the success of "The Lion King" video game and CD-ROM, the Walt Disney Co. will exclusively develop, market, and distribute its own releases under the Disney interactive banner beginning next year.

"The business is big enough worldwide" for the company to take a more active role, said Disney chairman/CEO Michael D. Eisner, announcing the official formation of the division at a Dec. 5 press conference.

Although Disney has produced interactive products since 1988, many of the titles have been distributed and co-produced by outside partners, including Virgin Interactive and Sony Imagesoft.

Steve McBeth, former Disney Consumer Products executive VP and a 14-year Disney veteran, has been named president of the new division, which will be run jointly by the Consumer Products arm and Walt Disney Television and Telecommunications.

McBeth reports to Disney TV chairman Richard H. Frank and Consumer Products president Barton K. Boyd.

The new division will rely heavily on the talents of the film and animation departments for spin-off products and will acquire outside proper-

ties. It will initially create product for cartridge games and CD-ROM, although other formats such as 3DO and CD-i are possible.

While Eisner spelled out the executive team assembled for the division, new product announcements won't come until the upcoming Consumer Electronics Show in Las Vegas Jan. 6-9.

McBeth said the first project would most likely be based on the classic "Pinocchio." Initial titles won't be available in stores until the summer of 1995.

All cartridge-based video games produced by Disney Interactive will be distributed by Buena Vista Home Video, while CD-ROM and home computer software products will con-

(Continued on page 85)

Biz Pleased With Senate Passage Of Gatt Bill

■ BY BILL HOLLAND

WASHINGTON, D.C.—Officials of U.S. sound recording, music publishing, and film companies are applauding the Senate's Dec. 1 approval of the General Agreement On Tariffs and Trade, the largest and most comprehensive world trade pact ever negotiated.

"We're very pleased," says Jay Berman, chairman and CEO of the Recording Industry Assn. of America. "It's been a long road. Ratification of GATT means that the creativity of American sound recording artists will be better protected abroad now with the greater legal protections."

In its intellectual property sections, the 124-member-nation GATT treaty offers a world court for copyright grievances, pledges greater worldwide anti-piracy and bootlegging protections, brings new countries into the Berne Copyright Convention, and gives longer copyright terms and enforcement mechanisms to back up Berne provisions.

"Without question, it's of huge significance," says Neal Turkewitz, RIAA's VP international. "We lost some major items, but after the emotional atmosphere had calmed down, it was clear how much we'd won. It's a lot."

Industry officials now point to GATT's Trade Related Intellectual Property Rights provisions as major victories.

For example, under the GATT TRIPS agreement, all 124 member nations will be required to provide protection for sound recordings for at

(Continued on page 85)



Thanks For The Memories. MCA Music Entertainment Group chairman/CEO AI Teller hosted a party in New York honoring Larry Rosen and Dave Grusin, co-founders of GRP Records, who recently stepped down from the day-to-day operations of the label. They will continue to be associated with GRP: Rosen will be a consultant to the company with the title "chairman emeritus," and Grusin will remain a GRP recording artist and also will be creative consultant. Shown, from left, are Teller, Grusin, Rosen, and GRP Records president Tommy LiPuma.

Jessen To Run Billboard Country Chart

NASHVILLE—Billboard and Country Airplay Monitor will start 1994 with a new country charts manager, as Wade Jessen, award-winning music director at WSM-AM-FM Nashville, joins BPI's Nashville bureau.

Beginning Dec. 27, Jessen will oversee all country charts in Billboard and Country Airplay Monitor. In this role, he will author two weekly columns, Billboard's Country Corner and Airplay Monitor's Country Confidential.

"Wade's appointment drew immediate applause from many of Music Row's major players," says Geoff Mayfield, Billboard director of charts. "His experience as music director gives him firsthand knowledge of the

issues that face country programmers and promotion staffs, and he is the ideal person to strengthen our bonds with the country radio community. He also brings to the position the enthusiasm of a genuine music lover."

Jessen also will assist with development of the annual Billboard/Airplay Monitor

Radio Seminar and explore the possible implementation of new country music charts. When Billboard begins using point-of-sale data from SoundScan and member stores of the



JESSEN

From our beginnings...

He was blessed with singable songs

Tommy Boyce



November 1994

A&M
Records



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Artists & Music

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

Dixon's Widow Wins Back Pub Royalties

■ BY DEBORAH RUSSELL

LOS ANGELES—Marie Dixon, the widow and heir of Willie Dixon, has won back the publishing royalties to her husband's catalog from the late bluesman's former manager, Scott Cameron.



WILLIE DIXON



MARIE DIXON

On Dec. 2, after a two-week jury trial in Los Angeles Superior Court, Dixon was awarded a \$6,500 settlement and the rights to one-third of the interest in her husband's publishing royalties, which the blues artist allegedly deeded to Cameron in 1977. A formal judgment is expected within weeks.

The jury agreed with claims by Dixon's attorney, Joseph Hart, that Cameron used undue influence and did not give sufficient consideration to Dixon when he obtained two 1977 agreements pertaining to his services as the artist's publishing administrator and manager.

"The jury emphasized the fact that if managers want to make separate deals regarding royalties, they should make sure the client has independent counsel," says Hart. Dixon had no legal representation at the time he signed the agreements with Cameron, Hart says.

Cameron claims he worked on Dixon's behalf in the early '70s to secure a settlement in Dixon's favor pertaining to the ownership of copyrights for the large ARC Music catalog of the writer's blues songs. In 1977, Cameron signed a personal management contract with Dixon, as well as a written acknowledgment that Cameron's company, the Cameron Organization, was entitled to a one-third share in perpetuity of all gross monies received as a result of the ARC Music settlement.

Dixon, who died in January 1992, ceased payments to Cameron in 1991. In November 1992, Cameron filed a complaint against Marie Dixon alleging that the late artist had "breached and repudiated his obligations" under the terms of his management and publishing-administration agreements with Cameron.

Marie Dixon responded with the cross-complaint, filed in February 1993, which alleged that Cameron's agreement with Dixon was voidable

(Continued on page 77)

Stein Takes Sire To Elektra, Leaving Top Acts Behind

■ BY CRAIG ROSEN

LOS ANGELES—Although the Sire Records imprint will make the move to Elektra Entertainment with newly named Elektra president Seymour Stein, the label's established artists, including Madonna, the Pretenders, and Depeche Mode, will remain with Warner Bros., according to Stein.

Following Stein's move to Elektra in January 1995, veteran Sire acts will eventually be absorbed by either Warner Bros. or Reprise, depending on which label previously handled marketing and promotional duties for the acts, Stein says.

(Reprise is likely to become a free-standing label, with its own president and staff [Billboard, Nov. 12].)

However, Stein will take some new and developing Sire acts with him. "There will probably be a number of recent and newly signed artists that will be allowed to move over, if they want to," he says. "The final determination will be made by the artist."

Sire's other top executives, VP/managing director Howie Klein

and A&R VP Joe McEwen, will remain at Warner Bros., Stein says.

Elektra Entertainment Group chairman Sylvia Rhone, says Stein will be "a very active president in terms of running the company on the day-to-day level... His track record speaks for itself. Together, we will be plotting Elektra's future."

While the move to Elektra presents "a great challenge," the change is bittersweet, says Stein. "I'd be a liar if I

(Continued on page 75)

DG Forecasts Exposure For Classical Video Weather Channel To Premiere 7-Minute Shaham Clip

■ BY HEIDI WALESON

NEW YORK—The Weather Channel is warming to music video. The cable channel has made a deal with Deutsche Grammophon to co-promote the label's new recording of Vivaldi's "The Four Seasons," performed by violinist Gil Shaham and the Orpheus Chamber Orchestra. The prime tool is DG's new seven-minute video of Shaham and Orpheus playing a movement from the "Winter" concerto (Billboard, Nov. 5).

The video debuts Dec. 21, the first

'Radical' To Be Rancid's Indie Epitaph Punk Act Plotting Move To Majors With Epic

■ BY CHRIS MORRIS

LOS ANGELES—Following in the footsteps of its label mate Offspring, Epitaph punk act Rancid appears to be on the verge of a major commercial breakout with its radio-friendly single, the surging, Clash-styled rocker "Roots Radical."

But any success the band sees with the track may be its last hurrah for the L.A.-based indie label, as the Berkeley, Calif.-based quartet intends to sign with Epic within the week, ending a hotly contested bidding war.

While "Roots Radical" was not included on Rancid's second Epitaph album, "Let's Go," released June 14, the track could help add to the album's already formidable sales.



RANCID SINGLE COVER

Epitaph's head of marketing Andy Kulkin says that "Let's Go" has already sold 125,000 units. (SoundScan's figure of approximately 38,000

units for the album does not take into consideration certain alternative retail accounts logging hefty sales on the title.)

Kulkin says Rancid's stint on the road helped push the album. "Most of the sales for Rancid [derive from] their constant touring—ever since their first record, they've pretty much lived on the road, culminating in a tour opening for the Offspring, which was, of course, hugely successful."

Even without radio exposure, Rancid's album was selling based on the band's underground cachet, says Mike Meyers, head buyer for the seven-store Zia Records chain based in Tempe, Ariz.

"It's [selling thanks to] a lot of word-of-mouth here," Meyers says. "The whole Epitaph thing has shot up since Offspring... ['Let's Go'] is doing really well for us. We're constantly reordering. It's consistently one of our top-selling indies."

But Rancid could move to the next commercial level thanks to "Roots Radical," which was recorded practically as an afterthought to the album, says Brett Gurewitz, Epitaph's owner and the band's producer.

"I heard 'Roots Radical' at a show," Gurewitz says. "It was a new song. I

(Continued on page 84)



Kudos For k.d. Grammy-winning singer/songwriter k.d. lang, right, and her longtime collaborator, producer, and songwriter Ben Mink were honored by Canada's Society of Composers, Authors, and Music Publishers at the fifth annual SOCAN Awards in Toronto. The pair received the Harold Moon Award for original songs receiving the most Canadian airplay during 1994.

Motown's Eley Leaves To Form D.C.-Based Label

■ BY J.R. REYNOLDS

LOS ANGELES—Paris Eley has left his position as senior VP of marketing for Motown to form Washington, D.C.-based D.C. Bridge Records Music Entertainment, set up partly to be a training ground for minority music executives.

D.C. Bridge's main goal will be finding and developing artists from the Washington, D.C., Virginia, and Maryland region. Recordings initially will be test-marketed in that area before decisions are made whether to issue the titles nationally.

Says Eley, "We're not trying to compete with the majors; look at this operation as sort of a farm system from which record executives can be developed."

Replacing Eley at Motown as VP of marketing is former Uni marketing executive Eddie Gilreath.

Eley, who held his Motown post for the past four years, says he is in talks with several companies, including Motown, regarding distribution.

"The company that is most in line

(Continued on page 70)



STEIN



ELEY



SHAHAM

day of winter, and will be played on the channel six times during that week, including a showing on "The Weather Classroom," an educational

(Continued on page 84)

Taco Bell Launches Charity Audio Tie-In Sales Of Alternative Sampler To Benefit DO Something Inc.

BY BRETT ATWOOD

LOS ANGELES—Taco Bell has added music to its menu, as the Mexican fast-food chain embarks on its first audio product tie-in campaign to benefit the nonprofit organization DO Something Inc.

More than 1 million units of an exclusive modern rock sampler are expected to be served to consumers during the promotion, which runs through Dec. 31.

Taco Bell has guaranteed a minimum donation of \$200,000 to the New York-based DO Something Inc., which seeks to inspire people under 30 to solve problems in their communities.

The 10-track compilation, also titled "DO Something," features previously released tracks by a bevy of modern rock artists, including the Spin Doctors, Cracker, Enigma, and



DO SOMETHING ALBUM COVER

Sarah McLachlan. The product is available at 4,500 Taco Bell restaurants nationwide.

"We're excited by this promotion and are eager to continue building connections within the music industry," says DO Something president Michael Sanchez, who says that the

Taco Bell collaboration may spawn follow-up discs featuring other music genres if the initial promotion is a success.

The fast-food music campaign comes on the heels of the highly publicized McDonald's promotion in late September, which upset some retailers who complained about the budget price and the lack of a retail equivalent for some of the audio products (Billboard, Sept. 24).

"The McDonald's promotion was different because they were selling single-artist albums," says Steve Nollau, VP of field marketing and sales for the Irvine, Calif.-based chain. "You could go into retail and purchase similar products. You can't get anything like this anywhere else."

Another key difference between the two campaigns is that the Taco Bell disc contains songs that have been previously released. The McDonald's promotion included the early release of tracks from the Roxette album "Crash! Boom! Bang!," pre-

(Continued on page 84)

Alliance Strikes Again, Buys Concord Jazz Label

BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp. has acquired the 23-year-old Concord Jazz label, which records artists such as Mel Torme and Rosemary Clooney, for an undisclosed amount.

The deal is another in a string of acquisitions undertaken in recent years by New York-based Alliance, which owns and distributes independent music labels and operates several one-stop wholesalers.

Concord, an independent mainstream label founded by Carl Jefferson, has been distributed by Alliance and other independent distributors throughout the U.S.

Jerry Bassin, co-president/COO of Alliance, says, "We intend to keep the distribution network of Concord Jazz as is, subject to review."

Jefferson calls the acquisition

"the best under current conditions in the music business. I've signed an employment contract, my staff of 24 stays with me, and Alliance will honor all of my artists' contracts. I will continue to record the way artists want to express themselves, not the way I want



them to." Concord has more than 500 titles in its catalog and another 130 masters yet to be marketed as albums. Jefferson says there are about 30 new recordings awaiting release.

The label was an outgrowth of the Concord Jazz Festival, which Jefferson first staged in the Northern California town of Concord in 1969. He says warehousing will continue at facilities in Concord, under a leasing agreement with Alliance.

(Continued on page 70)

Target's Xmas Country Set To Lure Holiday Shoppers

BY PETER CRONIN

NASHVILLE—Well known for its innovative Christmas promotions, the Target retail chain has another special offering—this year's "A Country Christmas."

With a retail price of \$4.99 for CD and \$2.99 for cassette, this multi-artist, multi-label Christmas compilation represents a number of firsts for the retail chain, even as it angers smaller retailers who have been accusing Target and other large chains of low-balling and undermining the record retail business.

The 10-cut compilation, which features artists from RCA, Curb, MCA, and Warner Bros., was coordinated for the retail chain by the Los Angeles-based Focus Media. Track selec-

tion, licensing, and manufacturing chores were handled by Warner Bros.' Special Products Division, whose logo appears on the package along with Target's.



HARRIS

"In this particular case, the deal was right, the money was good, and the guarantee was strong," says a spokesman for MCA, which has two artists, George Strait and Vince Gill, on the sampler.

Other acts on the sampler are Dwight Yoakam, Emmylou Harris, Kenny Rogers, Travis Tritt, Lorrie Morgan, Randy Travis, the Judds, and Sawyer Brown.

"Target has been very aggressive

(Continued on page 70)



Jazz Talk. Jazz experts from all segments of the music industry gather for a seminar, titled "The State Of Jazz Today," presented by the New York chapter of NARAS and the Lena Horne Education Program. The panelists were, from left, Bruce Lundvall, president, Blue Note/Metro Blue Records; Mark Morganelli, jazz entrepreneur, festival and concert promoter; Harold Mabern, DIW/Columbia recording artist; Ann Ruckert (shown in front), NARAS New York chapter governor and education committee chairperson; George Wein, CEO, Festival Productions; Jon Waxman, entertainment attorney and executive producer; panel moderator Dan Morgenstern, director, Institute of Jazz Studies, Rutgers University; and Jon Marcus, executive director, NARAS New York chapter.

LIVE Must Take Track Off Vid Of 'Bad Lieutenant'

NEW YORK—Jimmy Page and Robert Plant have won a longstanding suit over the use of a sample from the Led Zeppelin song "Kashmir" in the violent independent film "The Bad Lieutenant."

A federal judge ordered the domestic video distributor of the movie, LIVE Home Video, and the film company, Aries Film Releasing, to destroy unsold copies of the movie and videocassette, whose soundtrack contains "Signifying Rapper," a rap by Schoolly D whose sample from "Kashmir" was judged to infringe the copyright on that song.

The judgment, filed Dec. 1 in a U.S. court in New York, was the result of a lawsuit filed by LIVE Home Video and Aries Film Releasing against the film company and its distributor, LIVE Home Video.

(Continued on page 81)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Keiichi Ishizaka is named president of PolyGram KK In Tokyo. He was managing director of Toshiba-EMI.

Epic Records appoints Steve Rennie senior VP, West Coast, in Los Angeles, and Andy Schwartz national director, editorial services, press, and publicity in New York. They were, respectively, president of REN Management and associate director, editorial services, of Epic.

Kevin Carroll is named VP of promotion at Relativity Recordings in Los Angeles. He was senior VP of promotion at EastWest Records.

Tom Noonan is named VP of facilities at Sony Music International in New York. He was manager of engineering and construction, North America, GE Co.

Jodi Hurwitz is promoted to director of programming at Sony Music in New York. She was manager of television programming.



RENNIE



SCHWARTZ



CARROLL



NOONAN



HURWITZ



THOMPSON



BALDI



MILLER

Eileen Thompson is appointed director of media relations, West Coast, for Atlantic Records in Los Angeles. She was director of publicity at Rogers & Cowan.

Paul Bishow is appointed director of artist development at Priority Records in Los Angeles. He was senior director of artist development at Capitol.

Sony Music Nashville names John Hawn Southeast and Mid-Atlantic regional sales director in Atlanta and Ed Gertler Western regional sales director in San Francisco. They were, respectively, sales representative at

Sony Music and sales representative at Sony Music Distribution.

Bruce Pollock is named producer, A&R, RCA Special Products in New York. He was a consultant at EMI Music Publishing Co.

Irene Rivera-Gandia is promoted to manager, special projects, black music promotion at Columbia Records in New York. She was coordinator of East Coast promotions.

Zomba Recording Corp. in New York names Mara Tarnapol manager of licensing, business affairs, and Tracy Falk manager of copyright/licens-

ing, business affairs. They were, respectively, manager of copyright/licensing at Zomba and royalty accountant at Arista.

Roze Braunstein is appointed manager of national radio promotion for Mute Records in New York. She was promotion/publicity manager at Real World Records/Caroline Records.

PUBLISHING. John Baldi is promoted to VP of A&R at PolyGram Music Publishing in Los Angeles. He was creative director.

Ann Booth is promoted to assistant

VP of executive administration at BMI in New York. She was executive assistant to the president.

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

RELATED FIELDS. Hugh Miller is named VP of finance for MCA Concerts Inc. in Los Angeles. He was a CPA in the management consulting services division of Coopers & Lybrand.

Van Halen Strikes A 'Balance'

New Warner Album Reflects Changes

BY CRAIG ROSEN

LOS ANGELES—Van Halen's "Balance," due Jan. 24 on Warner Bros., marks a few firsts for both the band and the record company.

It will be the first release by a platinum-certified act on the label after Danny Goldberg officially steps in as chairman/CEO at the turn of the year. It also marks the band's first album since the loss of longtime manager Ed Leffler, who died of thyroid cancer in October 1993.

Says vocalist Sammy Hagar, "With Ed dying last year, it was the first time that we have had a reality check in the nine years I've been with the band."

Following Leffler's death, Van Halen had a quick meeting. "At least 50,000 managers had called, offering their condolences and putting in their bid, but we just told our offices, Warner Bros., and our agent, 'We're not speaking to anyone about management. We are going to let the dust settle. We need some time.'"

Hagar headed to Maui, Hawaii, for a three-month vacation. Upon his return in early 1994, the band started to work on new material.

Without Leffler around as the band's "fearless leader and protector," guitar-



VAN HALEN: Michael Anthony, Sammy Hagar, Alex Van Halen, and Eddie Van Halen.

ist Eddie Van Halen's 5150 studio became "a sanctuary" for the band, says Hagar. "Just the four of us would get together, turn the phones off and jam."

As a result, "Balance," produced by Bruce Fairbairn, is the most serious album the band has recorded. Says Hagar, "Not only did we take it seriously, but it's a serious record, with no filler."

While the band was in the middle of recording "Balance," it decided to sign with Ray Danniels, drummer Alex Van Halen's brother-in-law, as its new manager. Danniels is the longtime manager of Rush.

"What Ed Leffler was to me, Ray has been to Alex," says Hagar. "If Alex wasn't sure about some deal that came down, he would always call Ray for his sounding board... Ray was already there for Al, but after Ed died, Alex started turning to Ray more and more."

"He was the obvious guy," adds Hagar, "also because he had the track record of staying with a band for so long with Rush, for the 23 years they have been together. It was important that we found someone who showed commitment, rather than someone after the flavor of the month."

The changes at Warner Bros. aren't likely to slow Van Halen down. Says Hagar, "I'm sure it will be fine. They're all big boys, and it's a big company that's been around forever... Mo-

[Ostin] called us all personally and told us he was going to step down. It was kind of a shock at first... Now the new regime is coming in after the first of the year, and they'll show us what they can do."

Van Halen certainly has a proven track record—solid platinum, in fact. Its last three studio albums—1991's "For Unlawful Carnal Knowledge," 1988's "OU812," and 1986's "5150"—all topped The Billboard 200 and have been certified multiplatinum. "Live: Right Here, Right Now," the band's 1993 two-disc live set, peaked at No. 5 on The Billboard 200 and has been certified double-platinum.

Anticipation is high at retail for "Balance." Says Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Warehouse chain, "I expect it to be huge. They have just about the most dependable fan base out there. Even though a lot of hard-rock bands aren't selling as well as they used to, Van Halen has proven to be an exception to that."

Warner Bros. is also betting that early 1995 will be the right time to unleash a new Van Halen album. "It seems like we've always had success with big acts right after the first of the year," says Warner Bros. VP of merchandising and advertising Jim Wagner.

In fact, Wagner points to the success of the pre-Hagar Van Halen album "1984," which was released in January of that year and went on to become one of the band's biggest-selling albums.

"Don't Tell Me," the first single from "Balance," will be shipped to top 40 and album rock radio Dec. 28. A videoclip for the song, directed by Peter Christopher, is expected to debut on MTV around the same time.

At the retail level, the label is planning to do an in-store stand-up featuring all four band members. Also available will be a pre-release window hanger, posters, and flats.

Also on tap is a TV advertising campaign on MTV and VH1 tied into local retailers, as well as radio spots.

"We're going to have multiple radio spots that will feature a minute of a song," says Wagner. The spots will be tagged to local retailers and will rotate a number of different tracks on the album.

In addition, the band will be featured on a number of syndicated radio specials, including interview programs with Westwood One and Premiere Radio Network. Album Network will produce a Jan. 17 world premiere special from London for album rock, classic rock, and top 40 stations. Eddie Van Halen is scheduled to be the guest on special editions of Global Satellite Network's "Rockline" Feb. 20 and Feb. 27.

The band is set to kick off its U.S. tour March 11 in Pensacola, Fla. "They're going to tour forever," says Wagner. "They'll be touring the world extensively. They'll start in spring and go right through the end of the year."

In addition, Van Halen will tap into Warner Bros.' online links. Two of the group's members will be guests on a two-hour special edition of the label's "Cyber-Talk," which will be held around the time of the album's release.

The band's other two members will

guest on a second "Cyber-Talk" special from the road after Van Halen begins its tour.

The label is also working to create a dedicated site on the Internet for the album, which should be up and running when "Balance" is released, says Wagner.

All of the promotion is fine by Hagar, who is pleased with his performance on "Balance." Says Hagar, "This is the best thing I've ever done in my life. I'm at a whole other place vocally and lyrically. And this album has songs that I can sing with dignity for the rest of my life."



Love You Live. Live takes a break after playing before 7,200 fans at Georgia Tech's Alexander Memorial Coliseum Nov. 13. Shown, from left, are concert promoter Peter Conlon; Live's manager, Peter Freedman; bass player Patrick Dahleimer; promoter Amy Sigal; booking agent Jonathan Levine; and band members Chad Gracey and Ed Kowalczyk.

Mary Karlzen's 'Yelling' And 'Lying'

Atlantic Singer/Songwriter Uses Her Retail Roots

BY JIM BESSMAN

NEW YORK—Mary Karlzen jokes that she titled her Atlantic Records debut "Yelling At Mary" because that's what producer Kevin McCormick spent much of his time doing during the recording of the album.

Then there was Karlzen's artistic vision of the Virgin Mary, "and how absurd it would be raising your voice at her." A third factor was the South

Florida-based singer/songwriter's reflection on past parental reactions to some of her actions. "The photo on the front cover shows a smirk like I just ate the canary, so the title just

seemed to fit," she says.

But title aside, the album, to be released Jan. 24, is an appropriate next step for Karlzen, who has immersed herself in music since before she was 14, when she fibbed about her age to get her first record store job. The retail link later resurfaced when Richard Ulloa, owner of Miami's two Yesterday And Today Records outlets, signed Karlzen as the second performer on his fledgling, alternative-oriented Y&T Music label. His first signing was the Mavericks.

"Yelling At Mary" follows Karlzen's Mavericks-backed, self-titled Y&T debut album from 1992, and her 1993 EP "Hide." The EP came to the attention of Atlantic A&R rep Jennifer Stark, who signed Karlzen to the major label.

"I'd Be Lying," a track on "Hide," garnered national attention for Karlzen via video play on TNN, CMT, an even VH1.

"At that time, I was listening to a lot of country because of country's resurgence then, and people were doing a lot of things that weren't mainstream country," Karlzen says. "The 'I'd Be Lying' video was very low-budget:

TO OUR READERS

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

Richie sent it out to all these video programs, and country ones just happened to play it. I don't think the song was country, but they felt sorry for us and didn't know where else to put it."

The new album includes "I'd Be Lying" as well as two previously released songs, "St. James Hotel" and "The Way I See It," this time featuring backup vocals by her idol Jackson Browne, whose bass player is producer McCormick. Other guest musicians were drummer Kenny Aronoff, keyboardist Benmont Tench, and guitarist David Hidalgo.

"It's a little more pop and alternative than the last two efforts," Karlzen says of her new disc. "Country became

kind of stale, and I had different influences this time, like the Gin Blossoms, Counting Crows, and Toad The Wet Sprocket. I was blown away by pop music."

Indeed, Karlzen has been blown away by pop music since she lied and said she was 16 to land a job at a suburban Chicago Musicland outlet. "It was like being a kid in a candy store," says the 28-year-old Illinois native. "All of a sudden I was exposed to more than the lame stuff they played on the radio. I'd be going through the bins, alphabetizing and wanting to hear everything, especially great writers like Elvis Costello. I'd get my paycheck

(Continued on next page)

Kitchens Of Distinction

Cook Up Release For A&M

BY THOM DUFFY

LONDON—You might say the members of the Scottish rock trio Kitchens Of Distinction met some inspiring people during their past visits to America.

The title track of the band's new album "Cowboys And Aliens" comes from "an experience meeting this woman in New Jersey," says singer and bassist Patrick Fitzgerald. "She had all these wind chimes on her veranda. She said, 'That's to call the aliens down, because I think my journey here is over.'"

Signed in Britain to One Little Indian Records (home to the likes of Bjork and the Shamen), the trio is set to continue its own unique musical journey with the Jan. 24 U.S. release of "Cowboys And Aliens" on A&M Records.

A&M will set up the album by promoting the breakneck-paced title track to college radio, then will target album alternative stations early next year with the lush and lyrical "Now It's Time To Say Goodbye."

Thanks to the otherworldly noises of Julian Swales' guitar, the propulsion of Dan Goodwin's drums, and Fitzgerald's dry yet driven vocal delivery, Kitchens Of Distinction has always distinguished itself from the raft

of U.K. indie rock bands. The threesome, whose collective work is published by Chrysalis Music, made its debut in 1989 with an EP, "Elephantine," on One Little Indian, followed a few months later by the album "Love



KITCHENS OF DISTINCTION: Dan Goodwin, Patrick Fitzgerald, and Julian Swales.

Is Hell."

From the start, says Fitzgerald, the group was "very much a fusion of three people who don't have very similar tastes." All that united the three, he suggests, "was definitely humor and an outlook on life."

Kitchens Of Distinction made its major-label U.S. debut in 1991 with the release of "Strange Free World" on A&M. The singles "Drive That Fast" and "Quick As Rainbows" both became hits on the Modern Rock Tracks chart.

(Continued on next page)

Virgin's Massive Attack Mines New Turf

BY LARRY FLICK

NEW YORK—In approaching its second Virgin album, "Protection," Massive Attack was faced with the daunting task of following a debut, "Blue Lines," that helped redefine the parameters of dance-rooted urban music. While such a challenge may have stymied the creativity of other acts, it was an obstacle that the trio casually shrugged off.

"When we started working on this album, we were far more concerned with avoiding repetition and making music that reflected where our respective heads were musically," says group member 3-D. "There was no room for outside pressure or influence. We just got on with it."

Hitting retail racks Jan. 24, roughly three years after the release of "Blue Lines" and its international hit "Unfinished Symphony," "Protection" finds the Bristol, England, clique once again mining untapped creative soil. Produced by Nellee Hooper, the set melds hip-hop, world beat, acid-jazz, and ambient dance elements into rhythm tracks graced with lyrics that are by turns poignant, poetic, and politically biting.

Beyond its stylistic growth, Massive



MASSIVE ATTACK: Mushroom, Daddy G, and 3-D.

Attack now also boasts an updated vocal lineup. Recent discovery Nicolette, a Nigerian chanteuse whom 3-D describes as a "funky young Billie Holiday," has replaced Shara Nelson, whose first solo venture, "What Silence Knows," earned critical acclaim earlier this year. Other voices on the album include Tracey Thorn of Everything But The Girl, Jamaican reggae artist Horace Andy, and rapper Tricky. Collectively, they bring varying degrees of soul to arrangements that are deceptively simple and intentionally spare.

"This time, we wanted the soul to come from the honesty of the vocal, as opposed to enforcing it in the groove," 3-D says. "This stuff isn't quite so dancefloor-oriented as before. It's dreamier, almost like a motion picture soundtrack."

Assembling a focused marketing

scheme for such a genre-stretching project can be tricky, but Virgin is bypassing gimmicks in favor of letting the music tell the story.

"This album is coming out at a time when people appear to be a lot more ready to receive new sounds and ideas," says Julie Bruzzone, Virgin's director of product management.

Although the label will not begin soliciting airplay for the title track until Jan. 24, a CD single of the U.K. hit "Sly" has been circulating to college and alternative/dance radio stations here since Nov. 8. "It's something we put out to start spreading the word to the band's core fans that an album is on the way," she says. The CD-5 includes remixes of "Sly" by Underdog.

Massive Attack has just embarked on a tour of clubs and mid-sized venues that will cover most of Europe and the U.K. The gigs will be complemented by an exhibition of the band's artwork, which comprises sculptures, slides, and video pieces. "We're hoping to have a more elaborate presentation by the time we get to the States early next year," 3-D says. Underdog and fellow British remixer the Mad Professor are working on a dub version of the "Protection" album that will be used as an ambient soundtrack for the exhibition.

MARY KARLZEN'S 'YELLING' AND 'LYING' ON NEW A&M SET

(Continued from preceding page)

and give it back and take stuff home—so it wasn't very lucrative."

Karlzen also learned how to play the guitar, and began writing songs and performing them at coffeehouses. And she stayed in retail, moving on to a Rolling Stone record store in Chicago, then, after moving to Fort Lauderdale, Fla., with her family in 1982, working for such major chains as Sound Warehouse and the "very-cool-with-women" Spec's, which made Karlzen a manager at age 19.

A co-worker of Karlzen's during a stint at a Peaches outlet was the drummer for Vesper Sparrow, a popular female folk-rock band. Karlzen stayed in the group for nearly five years and played in New York, Chicago, and even Cuba's Guantanamo Bay. But Vesper Sparrow failed to get signed, and Karlzen was all set to return to college when a homemade demo fell into Ulloa's hands. He now manages Karlzen.

In keeping with "what we're best

at," Ulloa now projects a "classic grass-roots campaign" behind Karlzen's Atlantic release, with retail—so central to both client and manager—being a key focus. "She has a huge grasp of retail," says Karlzen's product manager, Lisa Gray, "and specifically wanted to sign posters for individual retailers." Retailers will be part of a fan club autographed-postcard campaign, Gray adds, which will also include radio, video, and press people.

Additionally, Gray has inserted Karlzen's version of Chuck Berry's "Run Run Rudolph" into an album alternative Christmas sampler, which also features such artists as Victoria Williams and Billy Pilgrim. A first-quarter commercial alternative sampler will include Karlzen as well.

Building on the success of the "I'd Be Lying" video, a new version of the clip, targeted at album alternative, will accompany the song's servicing to corresponding radio stations. "It was on 'VH1 Country' before, but there's no 'VH1 Country' anymore, so we'll try to get it on VH1 regular, because she's not really a country artist," says Gray.

But the emphasis is on touring, Gray and Ulloa say. Karlzen, in a newly purchased van, has been out doing shows to set up "Yelling At Mary" "in a low-budget manner," says Ulloa, with a one-man crew/soundman/road manager accompanying her quartet. "We want to go into markets and work our butts off," he says.

Karlzen, who likens her recent opening slot for Jackson Browne to "winning the lottery," is more than happy to play for both her own and other causes, including animal welfare, AIDS, and the environment. "I'm pretty much a soft touch," she says. "I'll do something for just about anything other than 'Save The Automobile!'"

KITCHENS OF DISTINCTION COOK UP RELEASE

(Continued from preceding page)

That set the stage for the 1992 release of "The Death Of Cool," supported by the band with several U.S. tours, including opening dates for label mate Suzanne Vega.

However, when it came time to record its next collection, Fitzgerald says the band took stock and retreated to the Caledonian mountains of Scotland to record.

"This was very much an album we had control over," says Fitzgerald, explaining how the group recruited its live-sound engineer, Pete Bartlett, to come to a studio in Kippford, Scotland, in the summer and fall of 1993 to record "Cowboys And Aliens."

The resulting collection of songs is as delightfully melodic and cacophonous as anything the Kitchens have cooked up previously. "We spent over half the time in the studio on guitar sounds," says Fitzpatrick. But, he adds, the songs are "very soul-searching, very reflective."

"It's so easy to just plug in your guitar and jump up and down," Fitzpatrick says wryly, explaining how the band felt it had outgrown some of the youthful pretensions of rock'n'roll.

"When we were young/We were

careful and prudish," Fitzgerald sings on "Sand On Fire," which opens the new album. "Now we are creased/We're trivial and foolish."

A&M has recognized the changes in the group and its music, says product manager Beth Tallman.

"The band has grown up in their style, their music, and their lyrics," she says. "They've delivered such a different album that we've had to redefine what the Kitchens are."

However, changes in the radio and video landscape also may be working in their favor. The group, which has enjoyed strong video play in the past on local video outlets in the U.S., now fits the demographic and revamped programming style of VH1. Similarly, says Tallman, "I think that Triple-A radio is capable of playing anything that is this credible and has insightful lyrics."

And despite the resistance to U.K. bands in the U.S. in recent years, Fitzpatrick believes Kitchens Of Distinction stands apart from the pack. "We're not part of any scam coming from England," he says. "There's no hype here; we've been doing this too long."

Music's The Message For Copyright 'Lobbyist'

COPYRIGHT PATRIOT: Leon Brettler, who runs—or, as he would put it, "ruins"—great old-line publisher Shapiro-Bernstein, is fond of handing out to friends cassettes of music he is particularly fond of. More recently, he has been making cassette music with an important point, one he hopes is clearly understood by members of Congress. He's made a collection called "Invented In America," as well as a three-volume effort under the name "American Music."

With the handout goes a type-written message, part of which reads: "The tape enclosed is something I made for congressmen when I go to Washington and lobby for

better copyright laws. I'm trying to get the idea across that American music is a great export product, as so much of the music enjoyed by the entire world really was invented in the USA. Not Japan! The USA!!!"

NOT QUITE giving up entirely on her 27-year association with music publishing, Suzanne Landry has relocated with her husband, Albert, to Saratoga Springs, N.Y. Long associated with EMI Music Publishing and its predecessors, SBK Music and CBS Songs, as well as MPL Communications and, prior to that, Frank Music, she'll continue to work exclusively for EMI, where she had served as VP of administration.

A onetime lead dancer with the Metropolitan Opera Ballet during the Rudolf Bing era, Landry has ties to songwriters that go back to the age of 5. "As a child singer, I won a radio prize singing Hugh Martin's songs. Later, I appeared on Broadway in 'Gentlemen Prefer Blondes.' The choral director was Hugh Martin, which was a special thrill for me. [I then worked] at EMI, where most of his music is controlled by the company under the MGM/UA acquisition, including his and Ralph Blane's score for 'Meet Me In St. Louis.' My contact with him has continued to this day."

THAT OTHER INVASION: Before the British rock invasion, and nearly a decade before the onslaught of Andrew Lloyd Webber, another musical wave from England hit the U.S. via the musical theater, with such writers as Lionel Bart and the team of Anthony Newley/Leslie Bricusse delivering the goods to Broadway. Until this invasion, the American musical, in the U.S. and elsewhere, was king. Bart's most brilliant effort was "Oliver!," which opened in 1960 in London, played more than 700 performances during its first Broadway

run in 1963, and, five years later, became one of the great film musicals.

Never again achieving the success of "Oliver!" and further burdened by alcohol, drug, and gambling problems, Bart took a deep personal and financial nose dive, from which the 64-year-old now seems to be emerging. The story is told well in "Bart!" by David Roper, which has just been published by London-based Pavilion, just as a new Cameron Mackintosh production of "Oliver!" is set to open in London. Just as you can't keep a great musical down, one hopes that's

true of a songwriter who has a great sense of melody and artfully simple wit and wisdom in his lyrics.

STEPS IN

TIME: Ervin Litkei, the music wholesaler/record company/publisher/entrepreneur, has been writing march and symphonic scores for years, including marches dedicated to all U.S. presidents since FDR. Now his music has moved to the ballet stage in a video presentation performed by members of the Bolshoi Ballet and the Ballet Of Russia, directed and choreographed by Boris Miagkov.

Actually, the work, produced by Litkei's Jade Panther Corp., is an adaptation and is titled after his "Peace And Remembrance"/"The Atlantic & Pacific Suite." The music is supplied by the London Symphony Orchestra and the London Philharmonic Orchestra, conducted by Bernard Ebbinghouse. The same grouping made a recording of the works, now available on Litkei's Aurora label.

The ballet, like the music that preceded it, parallels Litkei's own life in Hungary before and after World War II, when he immigrated to the U.S. In his own musical ways, he honors this country as Irving Berlin, another grateful immigrant, did in song.

THE REP: Warner/Chappell senior VP Frank Military will represent the publisher in making the publishing deals for new musicals to be created under a five-year, \$400,000 grant to the New York State Theatre Institute. The grant is for the development of five "family-oriented" musicals (Words & Music, Billboard, Dec. 10).

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

1. Pink Floyd, The Division Bell
2. The Piano, Music From The Film
3. Stone Temple Pilots, Purple
4. Tori Amos, Under The Pink
5. Stone Temple Pilots, Core.



by Irv Lichtman

McMahon's Nothing Set Pricks Interest

BY DAVID SPRAGUE

NEW YORK—Depending on his frame of mind, Kevin McMahon may define Prick as the name of his band or merely as the title of his first widely available album. The Cleveland native even waffles a bit when asked to characterize the word as a noun or verb.

"I made 'Prick' the title of this collection of songs because you have to have a title," he says. "Whether it's the name of the band or not almost doesn't matter to me, but for now it seems to fit—it's irreverent, it's hard—and it's open for interpretation."

There's nothing remotely equivocal about the occasionally harsh, mostly foreboding sounds that emanate from "Prick," set for a Jan. 24 release on Nothing/Interscope, a venture run by Nine Inch Nails' Trent Reznor and

that band's manager, John A. Malm Jr.

The singer/multi-instrumentalist has been linked with both of Nothing's principals: Reznor played keyboards in a mid-'80s lineup of Lucky Pierre, a somber Euro-pop band led by McMahon and managed by Malm.



PRICK

"Kevin has one of the most unique and distinctive visions of any artist I've been associated with," says Malm. "Both of those qualities come through on the album strongly enough that people's preconceptions will certainly be challenged."

In order to help circumvent those preconceptions, Nothing recently serviced college radio with an unmarked

7-inch teaser single spotlighting the song "Communique." Although the track appears on "Prick," the first "official" single (due just after Christmas) will be the more visceral "Animal."

"More than anything else, we wanted to get the band's name out there without any of the attendant hype," says Malm. "The Nails broke without any of that; they broke almost exclusively on the strength of the live show. I'm confident that [Prick] can do the same thing."

Much like Reznor (who lent a hand on the album's production), McMahon recorded alone, assembling a touring band—which will take to the road for select dates in February—after the fact. "I'm not a virtuoso—all I can really play are the songs that I write," he says. "Maybe because of that, sometimes I think I'm the only one who can play those songs the way I want to hear them."

McMahon began performing in the late '70s at the height of a vaunted northern Ohio post-punk scene that also spawned bands like Pere Ubu and Devo. While Lucky Pierre—the longest-lasting of his previous bands—garnered some critical success, lack of distribution kept it from reaching beyond a small cult audience.

"It was frustrating to put so much work into something, only to see it disappear," he says. "But it was too much of a passion on my part to give up on."

After leaving Cleveland for Los Angeles, McMahon began combing through his back catalog of songs, gleaming compositions that span the better part of a decade. Ten of them were waxed in sessions that took place in London, New Orleans, and at Reznor's Pig Studios in Los Angeles.

That temporal spread is matched by a stylistic diversity that allows for the inclusion of both industrial-strength thrashfests (the tongue-in-cheek "Tough") and gloomy meditations (the surreal, understated "No Fair Fights") that recall David Bowie's "Low" period.

"I didn't want to make a dated-sounding record, but I like things to sound like they're not situated in the right time," McMahon says. "These songs weren't comfortable when I wrote them, they're not comfortable now, and they probably won't be comfortable tomorrow. That's my reality."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SAN FRANCISCO: The unique pop/punk/hip-hop stylings of MCM & the Monster have been shaking the West Coast for about a year and a half. Recent gigs include opening for performers such as the Beastie Boys, Primus, Cypress Hill, Ice-T, Social Distortion, Tad, and Seven Year Bitch. The band mixes the sounds of James Brown, Public Enemy, Led Zeppelin, and Minor Threat. MCM is composed of vocalist Miles Orkin, guitarist Gary Stiltz, drummer Curveball (who was the original drummer in Primus), bassist Butthouse (formerly of the Limbomaniacs), and DJ Disk, one of the world's champion DJs. The act's first self-released package sold approximately 10,000 units through mail order. "We sell about 10 to 20 units per show, and our tape was top 10 on the sales charts for three months at two record stores in San Francisco," says Orkin. The band plays two to four times a week and frequently tours the West Coast, from Seattle to San Diego. "Although we sell out our hometown shows, we only play San Francisco every few weeks and try to concentrate on other cities to boost our following," says Orkin. "We're best known for our live shows, which are a bit more aggressive than our tape because we have the full effect on stage." The band's new six-song demo, titled "Earwax Removal System," was produced by Mark Hensley, who worked on 4 Non Blondes' Interscope release. Contact manager Anita Rivas at 310-8059-9210 or Orkin at 415-441-9409.



MCM & THE MONSTER

JEFF BLUE

LOS ANGELES: Callers to guitarist Bill White Acre are more than likely to get a miniconcert over the phone. White Acre is almost always working in his home studio, and is usually more than happy to play samples for callers. It's a tribute to his guitar chops that his playing sounds almost as good over the phone as it does in person. "I try to work with the very first thing I play every day when I pick up the instrument, before I'm thinking about anything, because it's usually the most interesting thing I'll come up with all day," says White Acre.



BILL WHITE ACRE

Thus far, White Acre, 30, has had most of his success on the periphery of the music business—in contests (he recently won the rock category in the Billboard Song Contest), commercial jingles (his most widely circulated spot is one for Chevrolet Camaro), and movie soundtracks (he has a song in the upcoming movie "Speechless"). He combines the vocal inflections of Michael Franks with a sardonic, Donald Fagen-esque lyrical sensibility, overlaid with blazing Michael Hedges-meets-Bootsy Collins guitar virtuosity. For now, though, he's still biding his time with production projects. "You can only get knocked down so many times before you have to take a break," he says. "Then some people come back, and some don't. But I do." Contact White Acre at 818-764-4242.

DAVID MENCONI

MIAMI: Although 5-year-old Miami band Farrery's new 11-song CD is called "Can't Bargain With God," this band must have made some kind of deal with the big guy. The group's straight-up brand of pop metal has caught the attention of indie label Neon Records, and Farrery has received airplay on more than 40 radio stations across the U.S. with its first single, "One Summer Night." European distribution was confirmed earlier this year, and the boys were even invited to play at an international music festival in Russia at the end of September. Lead vocalist Mark Christian has gotten into the producer's role as well. "I have something to say, so I say it through our music," he says. "The production angle is fascinating to me. I can really understand now that a good producer makes all the difference."



FARRERY

The rest of the band lineup is Craig Martin on guitar, Randy LaPierre on bass, Eli Facuseh on drums, and Ira Saltzman on keyboards. Farrery is also hot on the video trail. The band's last two videos were added to the Box for national airplay. Farrery has appeared on several local music TV shows as well, including Miami's "The Buzz" and Tampa's "Metal Masters" and "Trax." Contact Helen Lewis Publicity at 305-963-9195.

SANDRA SCHULMAN

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES SHERYL CROW BO DIDDLEY ROBERT CRAY	Joe Robbie Stadium Miami	Nov. 25	\$2,574,810 \$60/\$25	55,935 sellout	Concert Prods. International USA
ROLLING STONES SPIN DOCTORS	Ben Hill Griffin Stadium, University of Florida Gainesville, Fla.	Nov. 27	\$1,678,114 Gross Record \$52/\$25	35,149 40,000	Concert Prods. International USA
YANNI	National Auditorium Mexico City	Nov. 18-19	\$858,685 (2,627,515 Mexican pesos) \$70.59/\$23.53	19,974 two sellouts	Importadora Uvero
BARRY MANILOW	Wembley Arena London	Nov. 10-12	\$858,048 (\$36,280 British pounds) \$39.20/\$31.20	22,089 26,546, three shows	Kennedy Street Entertainment Andrew Miller Concerts
BASIA	Neil Simon Theatre New York	Nov. 14-16, 18-20, 22-23, 25-27	\$778,995 \$65/\$45	13,123 11 sellouts	Delsener/Slater Enterprises Nederlandar Organization
BARRY MANILOW	N.E.C. Birmingham, England	Nov. 5-6	\$618,441 (386,526 British pounds) \$37.60/\$31.20	16,596 18,884, two shows	Kennedy Street Entertainment Andrew Miller Concerts
KENNY ROGERS CHRISTMAS SHOW KENNY ROGERS BILLY DEAN	Fox Theatre Detroit	Dec. 2-4	\$585,889 \$29.75/\$24.75/ \$15.75	22,243 23,970, five shows	Brass Ring Prods
REBA MCENTIRE JOHN MICHAEL MONTGOMERY JOHN BERRY	Tacoma Dome Tacoma, Wash.	Nov. 26	\$521,300 \$25	20,852 sellout	Starstruck Promotions
BOINGO	Universal Amphitheatre Universal City, Calif.	Oct. 30-31, Nov. 1	\$423,903 \$28/\$23.50	18,135 three sellouts	MCA Concerts
AEROSMITH JACKYL	Freedom Hall Coliseum Louisville, Ky.	Dec. 3	\$396,820 \$27.50/\$22.50	17,525 sellout	Sunshine Promotions

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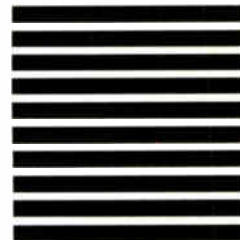
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	3	64	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
2	1	13	DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)	I AIN'T MOVIN'
3	8	4	DAVID LANZ NARADA 61046 (10.98/15.98)	CHRISTMAS EVE
4	2	59	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	4	20	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
6	5	21	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
7	7	17	DEADEYE DICK ICHIBAN 6501 (11.98/16.98)	A DIFFERENT STORY
8	6	5	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
9	9	29	CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)	STORYTELLER
10	11	13	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
11	10	13	RAPPIN' 4-TAY CHRYSALIS 30889/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
12	14	9	LUCAS BIG BEAT 92467/AG (10.98/15.98)	LUCACENTRIC
13	13	6	DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)	TOWARD THE WITHIN
14	15	40	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL
15	12	23	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW (9.98/13.98)	KIRK FRANKLIN
16	17	6	LORDS OF ACID WHITE LABELS/AMERICAN 45574/WARNER BROS. (10.98/16.98)	VOODOO-U
17	16	6	BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)	SLIPPIN' IN
18	23	18	LOREENA MCKENITT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR
19	21	7	STEVEN CURTIS CHAPMAN ● SPARROW 51408 (9.98/13.98)	HEAVEN IN THE REAL WORLD
20	20	10	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE

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

21	18	11	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98)	SERIOUS
22	—	1	LIZ STORY WINDHAM HILL 11151 (9.98/15.98)	THE GIFT
23	—	1	THE CANADIAN BRASS RCA VICTOR 62683/RCA (10.98/15.98)	NOEL
24	28	5	VICIOUS EPIC STREET 57857/EPIC (9.98 EQ/15.98)	DESTINATION BROOKLYN
25	25	7	ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98)	AGAINST THE GRAIN
26	24	6	LIL 1/2 DEAD PRIORITY 52937* (9.98/15.98)	THE DEAD HAS ARISEN
27	22	15	LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)	NATURAL INGREDIENTS
28	29	6	CARLOS VIVES POLYGRAM LATINO 518884 (8.98/13.98)	CLASICOS DE LA PROVINCIA
29	19	14	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
30	35	3	MARY-KATE & ASHLEY OLSEN DUAL STAR 35049/BMG KIDZ (9.98/15.98)	GIVE US A MYSTERY
31	33	33	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/15.98)	I AM THE CUTE ONE
32	—	1	OASIS CREATION 66431/EPIC (9.98 EQ/15.98)	DEFINITELY MAYBE
33	34	9	PARIS PRIORITY 53882* (10.98/16.98)	GUERRILLA FUNK
34	38	11	GRANT LEE BUFFALO SLASH 45714/REPRISE (9.98/15.98)	MIGHTY JOE MOON
35	31	5	K-DEE LENCH MOB 1002 (10.98/16.98)	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)
36	27	23	SOUNDS OF BLACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)	AFRICA TO AMERICA...
37	26	9	TONY TERRY VIRGIN 39861 (10.98/15.98)	HEART OF A MAN
38	—	7	JOSHUA REDMAN QUARTET WARNER BROS. 45643 (9.98/15.98)	MOOD SWING
39	—	3	DOCTOR DRE & ED LOVER RELATIVITY 1230* (10.98/16.98)	BACK UP OFF ME!
40	—	1	SANDI PATTI WORD 9443 (9.98/15.98)	FIND IT ON THE WINGS

POPULAR UP RISINGS

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

ON TIME: Next Plateau/Island/London aims to bring R&B vocal quartet 4 p.m. (For Positive Music) to new heights in 1995 following much success with the group's debut single, "Sukiyaki." "Sukiyaki," which originally was recorded by A Taste Of Honey in the '70s, moves 17-15 with a bullet this week on the Hot 100 Singles



Thank You. After lending a hand on eight of the songs on the Rolling Stones' "Voodoo Lounge" and on Robbie Robertson's "Music For The Native Americans," Ivan Neville is back with his third solo effort, "Thanks," due on Iguana Records Feb. 22. The album contains collaborations with Keith Richards, Ron Wood, Bonnie Raitt, Branford Marsalis, Corey Glover, and Aaron and Jason Neville. The acclaimed artist will tour sometime in spring 1995.

continues to gain spins, with 2,618 detections on 100 top 40 stations for the week ending Dec. 4, according to Broadcast Data Systems.

The song is from the Baltimore group's debut, "Now's The Time," which was released Dec. 6.

"We want to capitalize on the wide-based mainstream appeal of this single," says Andrew Kronfeld, marketing manager at Island. "It's not a niche thing. The signals we've gotten from radio, retail, and press indicate that this will not be a one-hit wonder. It's a very deep record."

Russ Rieger, VP of London, says the album has at least four tracks that could be released as singles, but the next single hasn't been determined yet.

The group has been performing at clubs and visiting key radio stations and retailers here and there, but will head out on a full-fledged tour in early 1995.

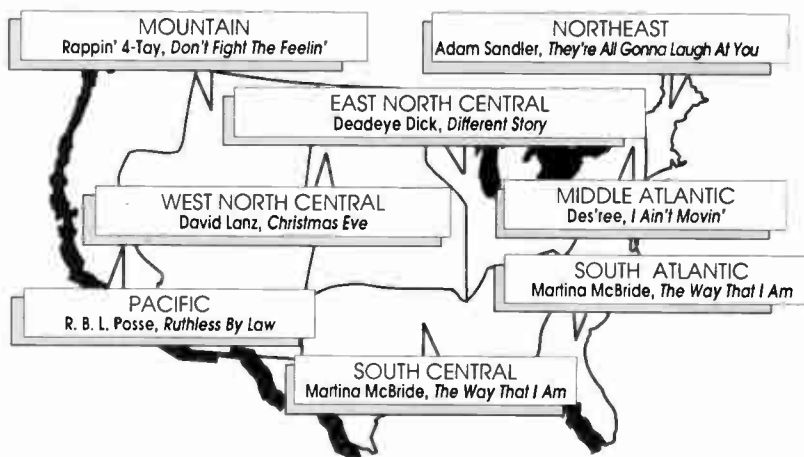
NO DENYING IT: Futurist Records is embracing Xanax 25's debut, "Denial Fest," due Jan. 24, with a three-pronged radio attack and aggressive retail campaign.

Mom-and-pop retailers and college radio will receive a seven-inch vinyl single containing "80's Kid" and "Swim," a cover of the Mad-



High Wire. Lowen & Navarro are once again turning heads at album alternative radio with their reissue of "Walking On A Wire" on Parachute/Mercury. The album was originally released on Chameleon Records in 1990. The reissue contains three new tracks.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. R. B. L. Posse, Ruthless By Law	1. Martina McBride, The Way That I Am
2. Oru Down, Explicit Game	2. Lari White, Wishes
3. Rappin' 4-Tay, Don't Fight The Feelin'	3. Emilio Navaira, Soundlife
4. Des'ree, I Ain't Movin'	4. Selena, Amor Prohibido
5. David Lanz, Christmas Eve	5. Steven Curtis Chapman, Heaven In The...
6. Loreena McKennitt, The Mask & Mirror	6. Ken Mellons, Ken Mellons
7. Dead Can Dance, Toward The Within	7. La Diferenzia, La Diferenzia
8. Carlos Vives, Clasicos De La Provincia	8. Type O Negative, Bloody Kisses
9. Martina McBride, The Way That I Am	9. Adam Sandler, They're All Gonna Laugh...
10. Portishead, Dummy	10. Fama, Enamorate

der Rose song, Dec. 13.

A promotional CD of "80's Kid" and the album cut, edit, and live version of "Strongest Child," which features

Suzanne Vega on backing vocals, goes to alternative and metal college radio in mid-January.

The full-length CD promo

will be serviced to college and commercial modern rock outlets, with the help of promoter Bill MacGathy, in late January. The blue CD is enclosed in a yellow jewel box with the band's name silk-screened on the case.

Darren Marani, national manager of alternative radio at Futurist, says, "The name of the game is awareness. Having them on the H.O.R.D.E. tour [this year] helped, and having a debut band featuring a well-known singer like Suzanne will be good for them. Hopefully, she'll do the video for the song, too."

The nine-song album will be sale-priced at \$7.98/\$11.98, according to Jim Genova, national director of sales and marketing at Futurist.

"Xanax was the standout track from our 'Dangerous Inventions' compilation," says Genova. "That was the band we knew when going into it that we really wanted to sign."

The compilation, released in October, features unsigned bands such as Geezer Lake, Supple, and Very Pleasant Neighbor.

The New York quartet, which performs regularly at Nightingales in Manhattan on Monday nights, will embark on a national tour in early 1995, with local 30-sec-

ond spots running on MTV to support tour dates.

The band's recent Mercury Lounge show in New York received a rave review in the New York Times Dec. 3.

TID BITS: Discovery Records artist Perla Batalla is performing at the Holiday Benefit Dinner for the Camp Laurel Foundation on Sun-



Bushwhackers. After racking up R&B radio spins with the first two singles "Swing It" and "We Run Things (It's Like Dat)," Reprise released reggae/hip-hop trio Da Bush Babees' debut, "Ambushed," on Dec. 6. The third single, "Remember We," will be serviced to R&B radio on Jan. 31.

day (11) at the Hotel Nikko in Los Angeles... Jingle Cats, the group of singing felines that meow to the tune of popular Christmas songs, will be featured on "The Today Show" on NBC Dec. 12 in support of its second holiday album, "Here Comes Santa Claws"... Imago's Love Spit Love is on a cross-country trek until Dec. 20.

Rhino Looks To Bring Higher Visibility To R&B Reissues

BY DAVID NATHAN

LOS ANGELES—Rhino Records hopes to gain a greater portion of the black retail and consumer market through its creation of an urban music department.

The label has been a leader in reissuing R&B titles, but Rhino executives say many of its almost 150 titles have not reached their sales potential, particularly among black consumers.



WIGGINS

"In looking at the catalog we've compiled over the last 16 years, it's obvious that its appeal goes beyond a traditional white, suburban audience," says Neil Werde, Rhino's senior VP of marketing.

"We became aware that a lot of black consumers didn't even know [our] product existed, and if they did, they might not have been able to find it," he says. "The urban area hasn't been a focus for us until now. That was an oversight. It's now a much bigger priority for us, which is why we created this new department."

The urban department was formed in November and has a staff of two: Shannon Williams, urban marketing/A&R manager, and Ron Wiggins, national manager, sales and marketing.

Williams previously worked as national sales and marketing develop-

ment manager for the label. She began working for Rhino in 1990.

Wiggins' industry credits include three years as the urban marketing specialist for Cema and stints with Bust It Records and Orpheus Records.

Williams conceived the idea of an urban department while working with stores geared to collectors. She determined that independent retailers were not aware of the extent of the Rhino catalog.

Says Williams, "I put together a proposal last year and presented it to [Rhino president/co-founder] Richard Foss. The idea was basically to create a department to specifically work the R&B catalog we have."

Rhino executives say that since the label's creation in 1978, black music has played an important role in the company's growth. Its original catalog included titles by the Shirelles, James Brown, Jerry Butler, Tyrone Davis, Dionne Warwick, the Isley Brothers, and Jackie Wilson.

Rhino's R&B catalog increased significantly in 1991, when the label began mining the vaults of Atlantic Records. The result was Rhino-issued titles featuring artists such as Aretha Franklin, Otis Redding, Donny Hathaway, and Ray Charles.

Rhino has released several R&B compilations, including the eight-volume "Street Jams," the five-volume "Phat Trax: The Best Of Old School," and the five-CD "In Yo' Face! The History Of Funk." There also is a five-CD collection, "Billboard Top R&B Hits

1965-1969."

The label recently issued "30 Years Of Rhythm & Blues (1943-1972)," a six-CD boxed set.

According to Keith Altomare, VP of sales, Rhino sees its R&B catalog as a key growth area. "There are a number of titles—like, say, Aretha Franklin's 'Sparkle'—which haven't been given the kind of attention they should have," he says.

"We know that a lot of times, when someone buys a Rhino reissue, it's not a consumer's primary purchase; it's something they see when they're in the store. We want to educate both retailers and the public about the Rhino catalog."

In tandem with the creation of the urban department, Rhino is beginning a campaign under the banner "Deep In

The Groove/Share Your Soul." The kickoff date is Jan. 15. Andrea Kinloch, senior product manager, says the campaign is designed to help increase consumer and retail awareness of Rhino's R&B product.

Rhino is issuing bin cards, posters, and a sales brochure to retail accounts. Says Kinloch, "There's a limited-edition, 15-track sampler which will be distributed to radio and used by our sales and publicity staffs, and a version with modified packaging which will be sent out for in-store play."

In addition to co-op advertising, the campaign will include a number of radio-related contests in key markets, with a specific focus on 16 artists, including Franklin, Redding, Hathaway, and Charles, as well as Carla Thomas, Sister Sledge, Slave, the Bar-Kays, Betty Wright, Percy Sledge, Tyrone Davis, the Isley Brothers, the Spinners, and War.

"We're creating banners for retail that can be customized to feature spe-

cific artists among the 16 we've targeted for the campaign," says Kinloch.

A Rhino consumer catalog of 35 R&B titles was developed by Wiggins and will be made available to retailers once the "Deep In The Groove/Share Your Soul" campaign kicks in.

While many Rhino R&B titles have sold well, such as those featuring Franklin and Redding, other catalog items haven't met sales expectations. According to SoundScan, Donny Hathaway's "Extension Of A Man" has sold 3,400 units, while a



WILLIAMS

"Best Of" compilation by Stax artist Carla Thomas has sold 1,300 copies since its release last spring.

According to Wiggins, "My goal is to increase sales on everything in the cat-

(Continued on next page)

Keia/Elektra Kuts It Klose With Debut Album From Female Trio

BY BRETT ATWOOD

LOS ANGELES—Keia/Elektra is wrangling in the established clout of Keith Sweat to draw extra attention to the winter 1995 debut of R&B female trio Kut Klose.

To establish the energetic threesome, Sweat featured Kut Klose on his current single, "Get Up On It," which peaked at No. 14 on the Hot R&B Sin-



KUT KLOSE

gles chart.

"We deliberately wanted to introduce Kut Klose to the public this way," says Varnell Johnson, Elektra Entertainment Group executive VP/GM of urban music. "Keith has a sensational track record, and we want to use that as an advantage. The plan is to make Kut Klose familiar out-of-the-box from

their appearance on both the video and single artwork from 'Get Up On It.'"

Keia Records, owned by Sweat, made a splash late last year with its platinum-certified debut release, "Lose Control" by the all-male R&B act Silk. The label aims to repeat that feat with "Surrender," the debut long-player from Kut Klose.

Tight-knit harmonies, steamy vocals, and intimate lyrics characterize the sensuous-yet-innocent recording.

The debut single, "I Like," will be shipped initially to R&B and top 40/rhythm-crossover radio Feb. 6, but Johnson says the goal is to cross Kut Klose over to top 40/mainstream radio as well.

"We have no predetermined base," says Johnson. "Obviously, this is an urban act, but we hope to expand to wider audiences."

Kut Klose hopes to break from the crowded pack of R&B girl groups already on the charts using a simple, time-tested philosophy.

"There are no gimmicks," says Johnson. "This is straightforward soul with strong song material. At the end of the day, that is what these ladies will be judged by."

The label plans a Valentine's Day-themed promotional mailing that ties in to the album's Feb. 28 release. Johnson

(Continued on next page)

Slick Rick Can't Enjoy Set 'Behind Bars'; Violator's Warren G To Start Own Label

HERE'S THE SCOOP: Rap storyteller extraordinaire Slick Rick isn't entirely crazy about his third Def Jam album, "Behind Bars," which was released Nov. 22. That's because he was behind bars, indeed, when the album was completed.

In an exclusive interview with Billboard, Rick says he's only heard album tracks from the radio and over the telephone. "I feel it could've been a little better, but given my situation, the label did everything it could," he says.

Known as a studio perfectionist, the performer says being in jail kept him from the creative control he was accustomed to on the project.

Rick was convicted 3½ years ago for attempted second-degree murder. The album was partly recorded prior to June 1991, when he began serving his sentence of 3½-to-10 years. In June 1993, he entered a work-release program and worked on other tracks.

Several of the tracks were subsequently remixed by such producers as Warren G, Pete Rock, Easy Mo Bee, Prince Paul, and Large Professor. The album was co-supervised by Rick's longtime partner, Vance Wright.

Def Jam CEO Russell Simmons says the label released "Behind Bars" for business and personal reasons. "We felt Ricky's fans needed to hear his stories," says Simmons. "Plus, I owed it to him to protect his base, which has been crying for a record."

Though he agrees the album is not "100% Ricky's personality," Simmons says "Sittin' In My Car," "A Love That's True," and "All Alone (No One To Be With)" are songs that "could've only been done by Rick."

Simmons says promoting and marketing "Behind Bars" without Rick is a potentially sticky affair. "What we're trying to do is get as much [exposure] as we can without [being exploitative] and hurting ourselves," he says.

To achieve visibility, the label is using conventional tools like posters and snipes. It is also attempting to acquire favorable retail promotion positioning at chains like Mucisland. The self-titled first single was remixed by Prince Paul and Warren G. Since Rick was unavailable, the label

created an animated video for "Behind Bars." The clip was directed by Steven Carr and has received play on BET, the Box, and several local outlets. The label also has purchased spots for the album on the Box, BET, and MTV.

Def Jam plans to ship in February a follow-up single, "Sittin' In My Car," an update of the Billy Stewart song. Remixes for the track have been completed by Jermaine Dupri and Tisdale Fredrick.

Says Simmons, "We're trying to figure out another creative way to make a video for the song. We looked at a bunch of treatments—over 100—but we're really focused on radio right now."

The entire affair began when Rick got into an argument with a cousin and ended up inflicting a gunshot wound on an innocent bystander. Reflecting on the incident, Rick says, "I regret ever taking the law into my own hands. If I had it to do over again, I wouldn't have done it."

IT IS THE SEASON to be busy: Along with all the other servings Warren G has on his Christmas season plate, the Violator rapper is negotiating for his own record label.

Chris Lighty, president of Violator Records, hopes the still-unnamed hip-hop label will be distributed by RAL (as is Violator), but details are still being finalized.

Lighty says the first act to be released on the new label will be Long Beach, Calif., female rap act the Five-Footers.

Warren G, along with Snoop Doggy Dogg, is also on a planning committee to build a Long Beach youth center. Proceeds from his current single, "Do You See," will go to the center, scheduled for completion in 1995.

Additionally, Warren G is working with fellow Long Beach rappers, the Twinz. The act is featured on his debut album "Regulate . . . G Funk Era," and has a production deal with his G Funk Productions company.

Assistance in preparing this column was provided by Havelock Nelson in New York and Carrie Borzillo in Los Angeles.



by J. R. Reynolds



SUZANNE BAPTISTE'S
RHYTHM SECTION

INCH BY INCH: "Creep" by TLC (LaFace) hangs in at No. 1 on the Hot R&B Singles chart again. Inching its way closer to the top is "Before I Let You Go" by Blackstreet (Interscope). This ballad has been growing steadily in both airplay and sales since its debut. It is a potential No. 1, providing it can keep up the pace. "On Bended Knee" by Boyz II Men (Motown) makes it to No. 1 on the Hot R&B Airplay chart, but because sales on the single have slowed, it holds at No. 4 with a bullet.

HAPPY TRAILS: "Be Happy" by Mary J. Blige (Uptown) continues to grow in airplay, but its sales also have slowed, and it stalls at No. 7. Her album "My Life" debuts at No. 1 on the Top R&B Albums chart, and is the most likely reason why sales of the single have declined. "Be Happy" is No. 1 at five stations: WOWI Norfolk, Va.; WRKS and WBSL in New York; WBLK Buffalo, N.Y.; and WILD Boston.

PACK OF FOXES: "If You Love Me" by Brownstone (MJJ) breaks into the top 10 on the singles chart this week, and is just a step in front of a pack of three records gaining speed toward the top: "Shame" by Zhane (Hollywood/Jive), which has the largest increase in combined points and jumps to No. 12; "Foolin' Around" by Changing Faces (Big Beat) at No. 13; and "I Apologize" by Anita Baker (Elektra). "Shame" is No. 1 at KPRS Kansas City, Mo., and top five at five others, including WQMG Greensboro, N.C.; KMJJ Indianapolis; and WZFX Fayetteville, N.C. "Foolin' Around" is No. 1 at WVEE Atlanta and top five at WGZB Louisville, Ky., and WCDX Richmond, Va. "I Apologize" is top five at nine stations, including KKDA Dallas, WZZZ Flint, Mich., and KJLH Los Angeles.

GREATEST GAINERS: "Always And Forever" by Luther Vandross (LV/Epic) wins the Greatest Gainer/Airplay award this week with a 19% increase in airplay points. Radio seemed divided between "Always" and "Going In Circles" (a very popular album track) for the past few weeks, but now "Always" pulls out in front. It ranks top 10 at eight stations, including WHRK Memphis, WVEE, and WBSL. This week's Greatest Gainer/Sales is "I Miss You" by N II U (Arista). It increases in sales by 22% and is breaking at radio in Richmond, Va.; Orlando, Fla.; Huntsville, Ala.; and Norfolk, Va.

BACK ON TRACK: Three records rebound in the top 40 on the R&B singles chart. The first is "Old School Lovin'" by Chante Moore (Silas). It re-bullets at No. 24 with a boost in airplay. "Old School" ranks No. 1 at WGCi Chicago and is top five at KJLH, WOLF Syracuse, N.Y., and WILD. "Turn It Up" by Raja-Nee (Perspective) and "Forget I Was A 'G'" by the Whitehead Bros. (Motown) also re-bullet at 31 and 32, respectively.

SAVE THE DATE: We're pleased to announce that the 1995 Billboard/Airplay Monitor Radio Seminar and Awards has been scheduled. The event will be held Oct. 12-14 at the New York Marriott Marquis in Times Square. Once again, the annual Radio Awards will wrap up the three-day event. Look for more details in the coming months.

BUBBLING UNDER **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	3	TAKE YOU THERE	PETE ROCK & C.L. SMOOTH (ELEKTRA)
2	2	6	THE HUMP IS ON	J. LITTLE (ATLANTIC)
3	8	6	HOLD ON	TANYA BLOUNT (ISLAND)
4	5	8	BLOWN UP	QUO (MJJ/EPIC STREET/EPIC)
5	17	2	WHUTCHA WANT?	NINE (PROFILE)
6	6	10	RUNNING AWAY	NICOLE (AVENUE)
7	—	1	THA BUTTERFLY	WAY 2 REAL (SO-LO JAM)
8	—	9	MUCH LOVE	BOSSMAN AND THE BLAKJAK (SMOOTH SAILIN')
9	13	7	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
10	15	2	AFRICA'S INSIDE OF ME	ARRESTED DEVELOPMENT (CHRYSALIS/EMI)
11	—	2	RIDE OUT	D.J. TRANS (ATTITUDE)
12	3	4	I GET A BUZZ	CATO (WARNER BROS.)
13	10	4	I DO	PATRICE RUSHEN (SIN-DROME)
14	16	6	VOCAB	FUGEES (TRANZLATOR CREW) (RUFFHOUSE)
15	14	3	TRYING NOT TO BREAK DOWN	BOBBY WOMACK (CONTINUUM)
16	—	1	SWING YOUR OWN THING	PMD (PMD/RCA)
17	20	2	(SHE'S GOT) SKILLZ	ALL-4-ONE (BLITZ/ATLANTIC)
18	12	6	RICH GIRL	LOUCHIE LOU & MICHIE ONE (VP)
19	18	3	DAAAAM!	THA ALKAHOLIKS (LOUD/RCA)
20	11	5	FRONT, BACK & SIDE TO SIDE	UNDERGROUND KINGZ (JIVE)
21	21	4	OLD SCHOOL MEGA MIX	BAR-KAYS (BASIK)
22	23	2	I WISH	SHANICE (MOTOWN)
23	—	1	SOMETHING KINDA FUNKY	RALLY RAL (PRIORITY)
24	19	4	SCALP DEM	SUPER CAT (COLUMBIA)
25	—	1	HOOK ME UP	JOHNNY "GUITAR" WATSON (WILMA)

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

R&B

KUT KLOSE

(Continued from preceding page)

says Elektra will mail out holiday promo items to radio programmers and retail buyers. A "haircut coupon" promotion aimed at consumers is also planned. Details on both promotions were not available at press time.

Johnson says the energetic trio could tour with Sweat in May.

Sweat, who wrote and produced many of the tracks on "Surrender," guided the recording sessions with respect and smooth control, says Kut Klose vocalist LaVonn Battle. She adds that only one song was altered from its original conception during the recording process.

Vocals on the ballad "Giving You My Love Again" were rearranged in a lower register after Sweat and the group decided it was being sung too high, says Battle.

"We had to bring it down because the original approach just didn't sound right," says Battle, the trio's resident soprano. "It changed the flow, but we are much happier with the final version."

Despite eye-raising song titles like "Sexual Baby," Kut Klose aims to make it on talent, not sex appeal.

Says Battle, "We are not trying to be known for flesh. I know that some of the songs are provocative, but they are all straight from the heart. This is our own style."

All three members of Kut Klose have strong roots in the church, where they discovered their individual vocal talents by singing in choir.

"Music and the church are very important to me and my family," says singer Tabitha Duncan, whose father is a pastor in Muskegon, Mich. "Everyone in my family can play music, so it was very natural for me to pursue this as a career choice."

As the pressures of the industry begin to build, the trio hopes its genuine passion for the music will conquer the potential pitfalls that can accompany sudden success.

"We just want to do the right thing," says singer Athena Cage. "If this was a matter of just singing, then it would be easy. But we are role models, too. That's a huge responsibility. It's scary, but we'll be OK as long as we stick together."

Duncan says the group's down-to-earth attitude proves that good music can prevail over trendy, elevated images. "We're ordinary women coming from the real world. We want to set an example that it's OK to be comfortable just as you are."

RHINO R&B

(Continued from preceding page)

alog, from Booker T. & the MG's to Percy Sledge and the Shirelles. We're doing TV ads in selected markets with BET, the Box, and, in some cases, network television."

Wiggins admits there has been an absence of communication between Rhino and the urban staff at the label's distributor, WEA.

"With the new department now in place, we'll be working hand-in-hand [with WEA] to increase awareness, particularly among independent urban retailers."

WEA plans a special discount offer on Rhino R&B titles as part of a winter re-stocking program.

Billboard®

FOR WEEK ENDING DECEMBER 17, 1994

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★★★ No. 1 ★★★	
1	1	1	19	FLAVA IN YA EAR	◆ CRAIG MACK
				(C) (D) (M) (T) BAD BOY 7-9001/ARISTA	14 weeks at No. 1
2	2	2	29	TOOTSEE ROLL	◆ 69 BOYZ
				(C) (M) (T) (X) RIP-IT 6911	
3	3	5	6	I NEVER SEEN A MAN CRY (I SEEN A MAN DIE)	◆ SCARFACE
				(C) RAP-A-LOT 38461/NOO TRYBE	
4	5	6	7	BLACK COFFEE	◆ HEAVY D & THE BOYZ
				(C) (T) (X) UPTOWN 54931/MCA	
5	4	3	9	THE MOST BEAUTIFUL THING IN...	◆ KEITH MURRAY
				(C) (M) (T) (X) JIVE 42249	
6	7	8	6	BRING THE PAIN	◆ METHOD MAN
				(C) (M) (T) DEF JAM/RAL 853 964/ISLAND	
7	6	4	18	THUGGISH RUGGISH BONE	◆ BONE THUGS N HARMONY
				(C) (T) RUTHLESS 5527/RELATIVITY	
8	8	7	10	FA ALL Y'ALL	◆ DA BRAT
				(C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA	
9	19	22	5	KITTY KITTY	◆ 69 BOYZ
				(C) (M) (T) (X) RIP-IT 6921	
10	9	11	10	BREAKDOWN	◆ FU-SCHNICKENS
				(C) (T) (X) JIVE 42244	
11	12	20	3	DO YOU SEE	◆ WARREN G
				(C) (T) VIOLATOR/RAL 853 962/ISLAND	
12	10	13	14	PLAYAZ CLUB	◆ RAPPIN' 4-TAY
				(C) (M) (T) (X) CHRYSALIS 58267/EMI	
13	11	18	14	PARTY	◆ DIS-N-DAT
				(C) (M) (T) EPIC STREET 77538/EPIC	
				★★★ GREATEST GAINER ★★★	
14	27	30	6	PIMP OF THE YEAR	◆ DRU DOWN
				(C) (T) RELATIVITY 1223	
15	13	19	6	BIOLOGICAL DIDN'T BOTHER	◆ SHAQUILLE O'NEAL
				(C) (T) (X) JIVE 42267	
16	15	9	14	I'LL TAKE HER	◆ ILL AL SKRATCH FEAT. BRIAN MCKNIGHT
				(C) (T) (X) MERCURY 856 124	
17	20	21	8	TIC TOC	◆ LORDS OF THE UNDERGROUND
				(C) (M) (T) PENDULUM 58246/EMI	
18	17	15	24	TAKE IT EASY	◆ MAD LION
				(C) (M) (T) WEEDED 20126/NERVOUS	
19	16	16	17	JUICY/UNBELIEVABLE	◆ THE NOTORIOUS B.I.G.
				(C) (D) (M) (T) BAD BOY 7-9004/ARISTA	
20	18	25	9	GIT UP, GIT OUT	◆ OUTKAST
				(C) (M) (T) (X) LAFACE 2-4085/ARISTA	
21	22	23	5	ROCKAFELLA	◆ REDMAN
				(C) (M) (T) RAL 853 966/ISLAND	
22	14	12	4	BEHIND BARS	◆ SLICK RICK
				(C) (T) DEF JAM/RAL 851 060/ISLAND	
23	37	10	5	LOVE SONG	MICHAEL WALL LOVE FOUNDATION
				(C) (M) (T) (X) SALMON 40002	
24	NEW ▶	1	1	RECORD JOCK	◆ DANA DANE
				(C) (D) (T) MAVERICK/SIRE 18055/WARNER BROS.	
25	40	45	10	GUERRILLA FUNK	◆ PARIS
				(C) (T) PRIORITY 53169	
26	NEW ▶	1	1	THA BUTTERFLY	WAY 2 REAL
				(C) (D) (M) (T) SO-LO JAM 8107	
27	49	26	10	MUCH LOVE	BOSSMAN AND THE BLAKJAK
				(D) (M) SMOOTH SAILIN' 123*	
28	23	17	12	9TH WONDER (SLICKER THIS YEAR)	◆ DIGABLE PLANETS
				(C) (M) (T) (X) PENDULUM 58159/EMI	
29	RE-ENTRY	2	2	RIDE OUT	◆ D.J. TRANS
				(C) (M) ATTITUDE 17021	
30	21	14	9	STRAP ON THE SIDE	◆ SPICE 1
				(C) (T) JIVE 42232	
31	25	29	9	WITHOUT A DOUBT	◆ BLACK SHEEP
				(C) (T) (X) MERCURY 856 170	
32	28	31	20	BLACK SUPERMAN	◆ ABOVE THE LAW
				(C) (T) RUTHLESS 5516/RELATIVITY	
33	39	—	2	WHUTCHA WANT?	◆ NINE
				(C) (T) PROFILE 5426	
34	24	27	7	BACK UP OFF ME!	◆ DOCTOR DRE & ED LOVER
				(C) (T) RELATIVITY 1236	
35	26	28	22	NONE OF YOUR BUSINESS	◆ SALT-N-PEPA
				(C) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND	
36	31	32	9	BLOWIN' UP (DON'T STOP THE MUSIC)	◆ QUO
				(C) (M) (T) MJJ/EPIC STREET 77571/EPIC	
37	29	37	4	NIKA	◆ VICIOUS
				(M) (T) EPIC STREET 77717*EPIC	
38	35	33	5	VOCAB	◆ FUGEES (TRANZLATOR CREW)
				(C) (M) (T) (X) RUFFHOUSE 77634/COLUMBIA	
39	NEW ▶	1	1	SOMETHING KINDA FUNKY	RALLY RAL
				(C) PRIORITY 50795	
40	32	24	4	SCALP DEM	◆ SUPER CAT
				(C) (M) (T) (X) COLUMBIA 77655	
41	33	—	2	TAKE YOU THERE	◆ PETE ROCK & C.L. SMOOTH
				(C) (T) ELEKTRA 64496	
42	38	38	12	LUCAS WITH THE LID OFF	◆ LUCAS
				(C) (T) (X) BIG BEAT 98219/AG	
43	44	41	3	DAAAM!	◆ THA ALKAHOLIKS
				(C) (T) (X) LOUD 64204/RCA	
44	42	36	13	I USED TO LOVE H.E.R.	◆ COMMON SENSE
				(C) (T) RELATIVITY 1209	
45	34	34	21	ACTION	◆ TERROR FABULOUS FEAT. NADINE SUTHERLAND
				(C) (D) (M) (T) EASTWEST 98260/AG	
46	47	47	6	HEAVEN & HELL	◆ RAEKWON FEAT. GHOST FACE KILLER
				(C) (T) LOUD 64204/RCA	
47	RE-ENTRY	5	5	ONE LOVE	◆ NAS
				(M) (T) (X) COLUMBIA 77673*	
48	30	35	21	THIS D.J.	◆ WARREN G
				(C) (M) (T) (X) VIOLATOR/RAL 853 236/ISLAND	
49	RE-ENTRY	6	6	WE RUN THINGS (IT'S LIKE THAT)	◆ DA BUSH BABIES
				(C) (D) (T) WARNER BROS. 18069	
50	36	44	20	ROMANTIC CALL	◆ PATRA FEATURING YO-YO
				(C) (M) (T) EPIC 77624	

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	6	*** No. 1 *** CREEP D. AUSTIN (D. AUSTIN)	◆ TLC (C) (D) (M) (T) LAFACE 2-4075/ARISTA
2	3	5	12	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
3	2	1	13	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	◆ BARRY WHITE (C) (X) A&M 0778/PERSPECTIVE
4	4	4	5	ON BENDED KNEE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (X) MOTOWN 860 244
5	5	3	14	HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") S. REMI (I. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KOWLEY, K. NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
6	6	6	16	I WANNA BE DOWN K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
7	7	8	7	BE HAPPY SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. OLIVIER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
8	9	9	14	I BELONG TO YOU/HOW MANY WAYS BENFORD HERBERT (BENFORD SPEARMAN, HERBERT, BRAXTON, GORING, MILLER) (C) (M) (T) (X) LAFACE 2-4081/ARISTA	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4081/ARISTA
9	8	7	12	U WILL KNOW (FROM "JASON'S LYRIC") B. NICKNIGHT (D. ANGELO, D. ANGELO, L. ARCHER)	◆ B.M.U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
10	12	14	7	IF YOU LOVE ME D. HALL (G. CHAMBERS, N. GILBERT, D. HALL, K. MADISON, E. SERMON, P. SMITH)	◆ BROWNSTONE (C) MJJ 77732/EPIC
11	10	10	9	YOU WANT THIS '70'S LOVE GROOVE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
12	13	18	4	SHAME (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (J. FINCH, R. CROSS)	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
13	14	19	6	FOOLIN' AROUND R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
14	15	—	2	I APOLOGIZE B. J. EASTMOND (A. BAKER, B. J. EASTMOND, G. CHAMBERS)	◆ ANITA BAKER (C) (D) ELEKTRA 64497
15	11	11	20	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
16	16	16	6	CAN'T HELP MYSELF G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ GERALD LEVERT (C) (D) EASTWEST 98208
17	20	23	7	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) B. JORDAN, M. DEAN (B. JORDAN, J. JOHNSON, M. DEAN)	◆ SCARFACE (C) RAP-A-LOT 3846 1/NOO TRIBE
18	21	21	12	LET'S TALK ABOUT IT G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ MEN AT LARGE (C) (D) (T) EASTWEST 98221
19	17	12	19	I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
20	22	22	9	THE MOST BEAUTIFUL THING IN THIS WORLD E. SERMON (K. MURRAY, E. SERMON, C. JASPER, E. ISLEY, M. ISLEY, R. ISLEY, R. ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
21	18	13	17	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
22	19	15	8	BLACK ROCKEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (X) UPTOWN 54931/MCA
23	27	29	5	***GREATEST GAINER/AIRPLAY*** ALWAYS AND FOREVER W. AFANASIEFF (R. TEMPERTON)	◆ LUTHER VANDROSS (C) (D) (V) (X) LV 77735/EPIC
24	26	24	8	OLD SCHOOL LOVIN' L. STEWART, K. HARRELL (C. MOORE, P. L. STEWART, T. HARRELL, G. STEWART, M. STEWART)	◆ CHANTE MOORE (C) (T) (X) SILAS 54929/MCA
25	24	17	11	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
26	23	25	7	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (M. CHAPMAN, T. THOMAS, T. EVANS, K. VON)	◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
27	28	28	28	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
28	31	40	4	EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT R. JERALD, C. MILLS (A. ARMATO, R. JERALD, K. MILLER)	◆ JADE (C) GIANT 17988
29	25	20	16	AT YOUR BEST (YOU ARE LOVE) R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
30	34	49	4	CAN I STAY WITH YOU BABYFACE (BABYFACE)	◆ KARYN WHITE (C) (D) WARNER BROS. 18007
31	35	35	10	TURN IT UP J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, RAJA-NEE, R. ISLEY, M. ISLEY, O. ISLEY, E. ISLEY)	◆ RAJA-NEE (C) (T) PERSPECTIVE 7472
32	39	36	7	FORGET I WAS A "G" K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON)	◆ WHITEHEAD BROS. (C) (T) (X) MOTOWN 2271
33	41	55	4	CONSTANTLY I. PRINCE, D. PEARSON (I. PRINCE, D. PEARSON, J. POWELL, T. BEAL)	◆ IMMATURE (C) (T) (X) MCA 54948
34	42	57	6	BRING THE PAIN PRINCE RAKEEM (C. SMITH, R. DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND
35	29	27	11	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF/CHAOS 77594/COLUMBIA
36	33	30	15	I'LL TAKE HER LG, LORIDER (AL, ILL, LG, TONY P.)	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
37	44	60	5	***GREATEST GAINER/SALES*** I MISS YOU V. HERBERT (V. HERBERT, C. HOWARD)	◆ N II U (C) (D) ARISTA 1-2768
38	30	26	20	CAN U GET WIT IT D. SWING (D. SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
39	37	38	15	WHEN YOU NEED ME V. BENFORD (A. HALL, V. BENFORD, R. SPEARMAN)	◆ AARON HALL (C) SILAS 54902/MCA
40	38	32	22	STROKE YOU UP R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC
41	51	63	3	DON'T SAY GOODBYE GIRL NARADA MICHAEL WALDEN (N. M. WALDEN, B. BACHARACH, S. J. DAKOTA)	◆ TEVIN CAMPBELL (C) (D) (V) (X) QWEST 18254/WARNER BROS.
42	32	31	17	THUGGISH RUGGISH BONE DJ UNEEK (DJ UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
43	40	37	20	I'D GIVE ANYTHING D. FOSTER (C. FARREN, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
44	48	52	5	THE SWEETEST DAYS K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
45	47	50	4	DO YOU SEE WARREN G (W. GRIFFIN, B. CARTER, J. GISCOMBE)	◆ WARREN G (C) (T) VIOLATOR/RAL 853 962/ISLAND
46	36	33	10	WHY NOT TAKE ALL OF ME CATO (CATO)	◆ CASSERINE FEATURING CATO (C) (T) (X) WARNER BROS. 18101
47	63	59	8	THIS LOVE IS FOREVER M. SEWARD, H. HEWETT (C. COWAN, N. KANIEL)	◆ HOWARD HEWETT (C) CALIBER 2008
48	43	47	18	JUICY/UNBELIEVABLE SEAN COMBS, POKE (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
49	55	42	11	WHERE DID WE GO WRONG D. SIMMONS (D. ALLEN)	◆ BLACKGIRL (C) (T) (X) KAPER 62964/RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	45	34	23	NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54850
51	54	39	11	WHEN A MAN CRIES/CAN'T LET GO J. BARNES, K. BARNES (J. BARNES, K. BARNES)	◆ TONY TERRY (C) (T) VIRGIN 38450
52	65	71	8	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
53	67	80	4	KITTY KITTY THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921
54	46	41	12	TASTE YOUR LOVE D. HALL (LG, LORIDER, BUTTNAKED TIM DAWG, D. HALL)	◆ HORACE BROWN (C) (M) (T) UPTOWN 54672/MCA
55	53	51	9	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURENE, R. KIRKPATRICK, L. TROUTMAN, ROGER TROUTMAN)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
56	56	64	5	BIOLOGICAL DIDN'T BOTHER LG, LORIDER (S. O'NEAL, P. HARVEY, T. PRENDATT)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42267
57	52	53	7	THINKING ABOUT YOU D. WHITTINGTON (F. ADAMS, D. WHITTINGTON)	◆ FELICIA ADAMS (C) MOTOWN 2256
58	58	67	6	BACK SEAT (WIT NO SHEETS) B. BURELL (STICK, JIMMY HAZARD, G.I.)	◆ H-TOWN (C) (M) (T) LUKE 181
59	49	44	14	5-4-3-2 (YO! TIME IS UP) M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES)	◆ JADE (C) (D) (T) (X) GIANT 18066
60	61	58	8	TASTY L. ALEXANDER (L. ALEXANDER, T. TOLBERT, J. WRIGHT)	◆ LO-KEY? (C) PERSPECTIVE 7476
61	71	97	3	TAKE A TOKE R. CLIVILLES, D. COLE (R. CLIVILLES, D. RAMOS, J. CORANTE)	◆ C+C MUSIC FACTORY FEATURING TRILOGY (C) (M) (T) (X) COLUMBIA 77741
62	57	56	17	I DON'T WANT TO KNOW BABYFACE (BABYFACE)	◆ GLADYS KNIGHT (C) MCA 54919
63	89	—	2	THIS LIL' GAME WE PLAY G. LEVERT, E. NICHOLAS (G. LEVERT, E. T. NICHOLAS)	◆ SUBWAY (C) BIV 10 152/MOTOWN
64	77	—	2	WHY YOU WANNA PLAY ME OUT? A. TATUM (A. TATUM, L. JOHNSON)	◆ TRISHA COVINGTON (C) (M) (T) COLUMBIA 77269
65	82	94	3	WHERE I WANNA BE BOY RON G (T. JONES, R. BOWSER)	◆ MISSJONES (C) (T) STEP SUN 7144
66	74	91	8	GIT UP, GIT OUT ORGANIZED NOIZE (PATTON, BENJAMIN BURTON, P. ORGANIZED NOIZE)	◆ OUTKAST (C) (M) (T) (X) LAFACE 2-4081/ARISTA
67	64	72	4	DOWN 4 WHATEVA (FROM "A LOW DOWN DIRTY SHAME") ART & RHYTHM (CAMPBELL, WALLACE, PONDER, ROMEO, LAW)	◆ NUTTIN' NYCE (C) (T) (X) POCKET TOWN/HOLLYWOOD 42261/JIVE
68	81	—	2	SLIDE J. DUPRI (EL DEBARGE, J. DUPRI, M. SEAL)	◆ EL DEBARGE (C) REPRISE 18407
69	60	62	3	NEVER AGAIN D. HALL (D. HALL, K. GREENE)	◆ INTRO (C) (D) ATLANTIC 87183
70	66	66	14	PARTY DIAMOND MUSIC GROUP (MCGOWAN, ORANGE, BRYANT, CASEY, FINCH)	◆ DIS-N-DAT (C) (M) (T) EPIC STREET 77538/EPIC
71	68	45	11	ALL THIS LOVE T. RILEY (EL DEBARGE)	◆ PATTI LABELLE (C) (T) MCA 54925
72	69	65	11	HIT BY LOVE SOULSHOCK, KARLIN (S. NIKOLAS, B. SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	◆ CE CE PENISTON (C) (T) (X) A&M 0768/PERSPECTIVE
73	85	89	3	BOUNCE C. FINNEY, A. WARD (YANCY HATCHER, WASHINGTON, MURRELL, MEYERS, WARD, TROUTMAN)	◆ KANSAS CITY ORIGINAL SOUND (C) (T) RCA 62874
74	62	61	14	PLAYAZ CLUB FRANKY J.C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
75	75	77	7	GROOVE OF LOVE L. STEWART, K. HARRELL (P. L. STEWART, T. HARRELL)	◆ EBONY VIBE EVERLASTING (E.V.E.) (C) (T) GASOLINE ALLEY 54912/MCA
76	76	90	3	CANDY RAIN HEAVY D, POKE, RED HOT LOVER TONE (HEAVY D, T. ROBINSON, J. C. OLIVIER, S. BARNES)	◆ SOUL FOR REAL (C) (T) (X) UPTOWN 54906/MCA
77	79	79	4	NIKA SUPER DJ CLARK KENT (C. JASPER)	◆ VICIOUS (M) (T) EPIC STREET 77717/EPIC
78	72	78	18	WHERE IS MY LOVE? BABYFACE (EL DEBARGE, BABYFACE)	◆ EL DEBARGE FEATURING BABYFACE (C) (D) (V) REPRISE 18140
79	NEW	1		***HOT SHOT DEBUT*** PIMP OF THE YEAR ANT BANKS (D. ROBINSON, A. MOON, T. THOMAS)	◆ DRU DOWN (C) (T) RELATIVITY 1223
80	95	—	4	DREAM AWAY (FROM "THE PAGEMASTER") D. FOSTER (D. WARREN)	◆ BABYFACE & LISA STANSFIELD (C) FOX 402/0
81	70	70	4	BEHIND BARS P. HUSTON (P. HUSTON, L. MCCANN)	◆ SLICK RICK (C) (T) DEF JAM/RAL 851 060/ISLAND
82	78	83	20	YOUR LOVE IS A... K. WHITEHEAD (K. WHITEHEAD, E. JOHNSON, DR. DRE, SNOOP DOGGY DOGG)	◆ WHITEHEAD BROS. (C) MOTOWN 2253
83	83	73	16	IF ANYTHING EVER HAPPENED TO YOU A. MARDIN (J. FRIEDMAN, A. RICH)	◆ BEBE & CECE WINANS (C) CAPITOL 58241
84	73	74	5	SPACE PRINCE (PRINCE)	◆ PRINCE (C) (D) (T) (V) (X) WARNER BROS. 18012
85	96	95	3	STAY THE NIGHT G.I. ALSTON (R. GRISSETT, JR., G. ALSTON, E. MCFARLAND, R. REDD)	◆ GERALD ALSTON (C) STREET LIFE 75393/SCOTTI BROS.
86	98	99	5	ROCKAFELLA REDMAN (R. NOBLE, G. CLINTON, B.G. WORRELL, W. COLLINS, L. HAYWOOD)	◆ REDMAN (C) (M) (T) RAL 853 966/ISLAND
87	80	75	9	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) SALAH (SALAH, SABELLE)	◆ SABELLE (C) (M) (T) (X) TOMMY BOY 7640
88	88	81	16	HUNGAM J. JAM, T. LEWIS (K. WHITE, J. HARRIS III, T. LEWIS)	◆ KARYN WHITE (C) (D) (T) (V) (X) WARNER BROS. 18121
89	91	—	2	NOT ENOUGH HOURS IN THE NIGHT K. ANDES (D. WARREN)	◆ AFTER 7 (C) GIANT 18016
90	93	84	20	ROMANTIC CALL HOWIE TEE (H. TEE, D. SMITH, Y. WHITAKER)	◆ PATRA FEATURING YO-YO (C) (M) (T) EPIC 77624
91	84	68	13	CHOCOLATE D. RASHEED (N. WALKER, M. GAMMAGE, R. JAMES)	◆ Y'N VEE (C) (M) (T) PMP/RAL 853 502/ISLAND
92	NEW	1		SLYDE BLACKMON (WASHINGTON, HICKS, ADAM, WEBSTER, DOZER, MILLER, LOCKETT)	◆ CAMEO (C) WAY 2 FUNKY 3001/RAGING BULL
93	97	92	9	WITHOUT A DOUBT BLACK SHEEP (BLACK SHEEP, AXEL ROD, ISLEY, ISLEY, ISLEY, ISLEY, JASPER)	◆ BLACK SHEEP (C) (T) (X) MERCURY 856 170
94	100	82	5	LOVE SONG J. SLAMM, R. MELNIK (J. SLAMM, R. MELNIK, M. WALL)	◆ MICHAEL WALL LOVE FOUNDATION (C) (M) (T) (X) SALMON 40002
95	86	85	15	HONEY L. A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ ARETHA FRANKLIN (C) (D) ARISTA 1-2743
96	NEW	1		RECORD JOCK BATTLECAT (D. MCLEESE, K. GILLIAM, G. SALMON, H. W. JOHNSON)	◆ DANA DANE (C) (D) (T) MAVERICK/SIRE 18055/WARNER BROS.
97	87	69	12	9TH WONDER (SLICKER THIS YEAR) DIGABLE PLANETS (DIGABLE PLANETS)	◆ DIGABLE PLANETS (C) (M) (T) (X) PENDULUM 58159/EMI
98	NEW	1		ALL I NEED (IS A CHANCE) TAKE 6, L. PIERCE (D. THOMAS, L. PIERCE, A. CHEA)	◆ TAKE 6 (C) (D) REPRISE 18064
99	94	100	6	BACK UP OFF ME! DOCTOR DRE, ED LOVER, T. MONEY, DAVY D (ED LOVER, T. MONEY)	◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236
100	92	98	8	WORD IS BOND LORD JAMAR (DECHALUS, MURPHY, MCINTYRE, BALL, DUNCAN, STUART, FERRONE, GORRIE)	◆ BRAND NUBIAN (M) (T) ELEKTRA 66191*

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ON BENDED KNEE' by Boyz II Men and 'BEFORE I LET YOU GO' by Blackstreet.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'YOUR BODY'S CALLIN'' by R. Kelly and 'BELIEVE IN LOVE' by Teddy Pendergrass.

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

R&B SINGLES A-Z

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

- 59 5-4-3-2 (YO! TIME IS UP) (Second Generation) Rooney Tunes, BMI/MCA, BMI/Croole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP)
98 ALL I NEED (IS A CHANCE) (Warnerbuilt, BMI/DeeMee, BMI/Kumeh, BMI/Cash Cow, BMI/Loma Lee, BMI/Songs Of PolyGram, BMI)
71 ALL THIS LOVE (Jobete, ASCAP) WBM
23 ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
29 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP)
58 BACK SEAT (WIT NO SHEETS) (Beshlick, BM/Pac Jam, BMI)
2 BEFORE I LET YOU GO (Donril, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncey Black, ASCAP) WBM
7 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Two And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)
81 BEHIND BARS (Prince Paul, BMI/Jana, BMI/Irving, BMI) WBM
56 BIOLOGICAL DIDN'T BOTHER (ShaQ Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz, ASCAP/11 C, ASCAP) WBM
22 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Ouz-It, ASCAP)
21 BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Futura Furniture, ASCAP)
73 BOUNCE (K-Otic, BMI/Sword, BMI/Troutman, BMI/Saja, BMI/Rubber Band, BMI)
55 BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
34 BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL
76 CANOY RAIN (EMI April, ASCAP/E-Z-Ouz-It, ASCAP/WB, ASCAP/Evelle, BMI/Two And Under, ASCAP/Slam U Well, BMI)
30 CAN I STAY WITH YOU (Ecaf, BMI/Sony, BMI)
16 CAN'T HELP MYSELF (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Zomba, BMI) WBM
38 CAN U GET WIT IT (DeSwing, ASCAP/EMI April, ASCAP)
91 CHOCOLATE (Jobete, ASCAP) WBM
33 CONSTANTLY (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI)
1 CREEP (O.A.R.P., ASCAP) HL
41 DON'T SAY GOODBYE GIRL (WB, ASCAP/Gratitude Sky, ASCAP/FeatBach, ASCAP) WBM
67 DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY SHAME) (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketown, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Jazzie B, ASCAP/EMI Virgin, ASCAP) WBM
45 DO YOU SEE (Warren G, ASCAP/Colgems-EMI, ASCAP/O/B/O itself, ASCAP/Extreme, ASCAP)
80 DREAM AWAY (FROM THE PAGEMASTER) (Realsongs, ASCAP/TCF, ASCAP)
28 EVERY OAY OF THE WEEK/IF THE MOOD IS RIGHT (Armat, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI) WBM
35 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP)
15 FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
13 FOOLIN' AROUND (Zomba, BMI) WBM
32 FORGET I WAS A G (Warner-Tamerlane, BMI) WBM
25 GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM
66 GIT UP, GIT OUT (Great Booy, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noise, BMI/Still Shirt, BMI) WBM
75 GROOVE OF LOVE (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI)
5 HERE COMES THE HOTSTEPPER (FROM READY TO WEAR) (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMI/Irving, BMI) WBM
72 HIT BY LOVE (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadda, ASCAP)
88 HUNGAN (Warner-Tamerlane, ASCAP/Kings Kid, BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
14 I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP)
8 I BELONG TO YOU/HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
26 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warner-Tamerlane, BMI) WBM
43 I'D GIVE ANYTHING (Full Keel, ASCAP/Farewell, ASCAP/Faren Curtis, BMI/Longitude, BMI/August Wind, BMI/Albert Paw, BMI/CurbSongs, ASCAP/Mike Curb, BMI) WBM
62 I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
83 IF ANYTHING EVER HAPPENED TO YOU (PSO Ltd., ASCAP/Music By Candlelight, ASCAP/Music Corp. Of America, BMI/MCA, BMI/Nelana, BMI) WBM
10 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP)
19 I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
36 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/111, ASCAP/EMI April, ASCAP)
37 I MISS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMI)
17 I NEVER SEEN A MAN CRY (AKA I SEEN A MAN OIE) (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
6 I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
48 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)
53 KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)
18 LET'S TALK ABOUT IT (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
94 LOVE SONG (Smoked Salmon, BMI)
20 THE MOST BEAUTIFULLEST THING IN THIS WORLD (Zomba, ASCAP/Illicit, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
69 NEVER AGAIN (Stone Jam, ASCAP/Frabscha, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP)
50 NEVER LIE (Hook, BMI/Zomba, ASCAP/Teaspoon, ASCAP) WBM
79 NIKKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)
87 NOT ENOUGH HOURS IN THE NIGHT (Realsongs, ASCAP)
24 OLD SCHOOL LOVIN' (EMI Blackwood, BMI/Chante' 7, BMI/Lane Brane, BMI/Ensign, BMI/Suga Wuga, BMI/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Too True, ASCAP)
4 ON BENDED KNEE (Flyte Tyme, ASCAP/EMI April, ASCAP)
70 PARTY (Pittsburg, BMI/Harrick, BMI/Longitude, BMI) WBM
79 PIMP OF THE YEAR (Triple Gold, BMI/Double O, BMI/Harlem, BMI/O/B/O itself, BMI/August Moon, BMI)
74 PLAYAZ CLUB (Rap Top, BMI)
3 PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane,

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'I'LL TAKE HER' by Ill All Skratz and 'CREEP' by TLC.

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

- 66 BMI/Ramal, BMI) WBM
96 RECORD JOCK (Tickle Your Fancy, ASCAP/Cats On The Prowl, ASCAP/Famous, ASCAP/Vent Noir, ASCAP/Olydia, ASCAP/wo Sioux, BMI)
86 ROCKAFELLA (Funke Noble, ASCAP/Malibz, BMI/Jm Edd, BMI)
90 ROMANTIC CALL (Howie Tee, BMI/Irving, BMI/Zomba, ASCAP/Aunt Hilda, ASCAP/Street Knowledge, ASCAP) WBM
12 SHAME (FROM A LOW DOWN DIRTY SHAME) (Unichappell, BMI/Mills & Mills, BMI)
68 SLIDE (Rambush, ASCAP/MCA, ASCAP/EMI April, ASCAP/Full Keel, BMI)
92 SLYDE (Laune-Bee, ASCAP)
84 SPACE (Controversy, ASCAP/WB, ASCAP) WBM
85 STAY THE NIGHT (Perry & Lisa C., BMI/Alstonian, BMI/AACI, ASCAP)
40 STROKE YOU UP (Zomba, BMI) WBM
44 THE SWEETEST DAYS (Spirit Line, BMI/Longitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom, ASCAP/Famous, ASCAP) HL/WBM
61 TAKE A TOKE (EMI Virgin, ASCAP/Cole-Civiles, ASCAP/Duranman, ASCAP/Chilean Swing, ASCAP)
54 TASTE YOUR LOVE (Zomba, ASCAP/Horace Brown, ASCAP/My Two Sons, ASCAP/Vanessa, ASCAP/Clyde Otis, ASCAP/WB, ASCAP/Stone Jam, ASCAP) WBM
50 TASTY (New Perspective, ASCAP/EMI April, ASCAP)
57 THINKING ABOUT YOU (Nytasia, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP/P-Man, BMI)
63 THIS LIL' GAME WE PLAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI)
47 THIS LOVE IS FOREVER (Power Players, BMI/Balanga,

TOP R&B ALBUMS

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 LABEL & NUMBER (DISTRIBUTING LABEL) (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW	1	1	MARY J. BLIGE UPTOWN 11156/MCA (10.98/15.98) 1 week at No. 1	MY LIFE	1
*** Greatest Gainer ***						
2	12	22	3	KENNY G ARISTA 18767 (10.98/16.98)	MIRACLES: THE HOLIDAY ALBUM	2
3	4	3	9	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
4	2	63	3	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
5	6	6	14	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
6	7	2	3	TLC LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	2
7	3	—	2	ICE CUBE PRIORITY 53921* (10.98/16.98)	BOOTLEGS & B-SIDES	3
8	1	—	2	REDMAN RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
9	8	4	7	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1
10	10	7	10	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
11	5	1	3	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
12	9	5	7	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
13	16	23	3	MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	13
14	14	10	12	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	1
15	13	8	4	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
16	19	14	4	SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	14
17	17	13	24	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
18	11	—	2	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
19	15	12	10	BRANDY ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	7
20	22	18	11	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
21	21	15	13	GERALD LEVERT ● EASTWEST 92416/AG (10.98/15.98)	GROOVE ON	2
22	23	16	24	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
23	18	—	2	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	18
24	20	9	4	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
25	25	17	12	THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
26	27	20	8	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
27	24	11	3	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
28	26	21	12	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
29	37	98	3	NATALIE COLE ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	29
30	28	19	4	PETE ROCK & C.L. SMOOTH ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	9
31	29	29	27	69 BOYZ RIP-IT 6911 (10.98/15.98) HS	NINETEEN NINETY QUAD	13
32	39	33	15	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
33	31	26	5	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
34	33	38	10	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
35	34	27	4	H-TOWN LUKE 212* (10.98/16.98)	BEGGIN' AFTER DARK	21
36	30	28	23	KEITH SWEAT ▲ ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	1
37	43	30	11	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
38	36	25	4	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)	SHAQ FU: DA RETURN	19
39	41	39	7	MEN AT LARGE EASTWEST 92459/AG (10.98/15.98)	ONE SIZE FITS ALL	17
40	38	36	97	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
41	46	45	73	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
42	35	35	28	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)	AGE AIN'T NOTHING BUT A NUMBER	3
43	47	43	26	WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	1
44	44	48	18	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
45	51	40	23	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
46	45	34	23	DA BRAT ● SO SO DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
47	52	49	56	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
48	32	24	5	BRAND NUBIAN ELEKTRA 61682* (10.98/15.98)	EVERYTHING IS EVERYTHING	13

49	42	32	7	DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)	BLOWOUT COMB	13
50	67	—	2	VARIOUS ARTISTS TOMMY BOY 1108 (9.98/15.98)	MTV PARTY TO GO VOLUME 6	50
51	49	47	62	AARON HALL ● SILAS 10810/MCA (9.98/15.98)	THE TRUTH	7
52	48	44	11	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
53	57	55	81	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
54	54	37	5	K-DEE LENCH MOB 1002 (10.98/16.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	37
55	58	70	107	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
56	40	31	5	LORDS OF THE UNDERGROUND PENDULUM 30710*/EMI (10.98/15.98)	KEEPERS OF THE FUNK	16
57	53	42	14	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
58	56	58	10	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
59	66	51	9	NAJEE EMI 30789 (10.98/15.98)	SHARE MY WORLD	23
60	59	50	5	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	45
61	55	54	28	HEAVY D & THE BOYZ ● UPTOWN 10996*/MCA (10.98/15.98)	NUTTIN' BUT LOVE	1
62	64	65	106	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
63	60	64	15	WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) HS	SERIOUS	35
64	74	62	54	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
65	83	74	3	HOWARD HEWETT CALIBER 21008 (9.98/14.98)	IT'S TIME	65
66	50	53	26	PATTI LABELLE ● MCA 10870 (10.98/15.98)	GEMS	7
67	61	46	6	LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98) HS	THE DEAD HAS ARISEN	39
68	69	59	6	WILLIE D WRAP 8141*/ICHIBAN (11.98/16.98)	PLAY WITCHA MAMA	31
69	68	75	66	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
70	65	68	60	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
71	72	66	68	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
72	76	60	32	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
73	62	56	14	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
74	80	82	10	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	57
75	81	94	3	J. LITTLE ATLANTIC 82705/AG (9.98/15.98)	PUTTIN' IT DOWN	75
76	78	61	21	ABOVE THE LAW RUTHLESS 5524*/RELATIVITY (9.98/16.98)	UNCLE SAM'S CURSE	15
77	79	76	15	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	16
78	70	78	33	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
79	75	52	4	GOLDY DANGEROUS 41554/JIVE (10.98/15.98) HS	IN THE LAND OF FUNK	28
80	63	57	6	FU-SCHNICKENS JIVE 41519* (10.98/15.98)	NERVOUS BREAKDOWN	19
81	73	69	20	MC EHT FEATURING CMW ● EPIC STREET 57696*/EPIC (10.98 EQ/15.98)	WE COME STRAPPED	1
82	96	—	30	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
83	RE-ENTRY	10	10	DRU DOWN RELATIVITY 1222 (9.98/16.98)	EXPLICIT GAMES	46
84	71	67	9	TONY TERRY VIRGIN 39861 (9.98/15.98) HS	HEART OF A MAN	47
85	82	80	29	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
86	NEW	1	1	FREDDIE JACKSON RCA 66451 (9.98/15.98)	AT CHRISTMAS	86
87	85	81	19	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
88	RE-ENTRY	26	26	EIGHTBALL & MJG SUAVE 40002 (9.98/15.98)	ON THE OUTSIDE LOOKING IN	11
89	86	77	9	COMMON SENSE RELATIVITY 1208* (9.98/16.98) HS	RESURRECTION	27
90	99	91	20	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	82
91	97	—	55	ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
92	90	—	18	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	5
93	77	41	5	DA LENCH MOB STREET KNOWLEDGE 53939*/PRIORITY (10.98/16.98)	PLANET OF DA APES	14
94	92	85	15	WEST COAST BAD BOYS NO LIMIT 7187/SMG (9.98/15.98)	ANOTHA LEVEL OF THE GAME	29
95	91	100	27	BEASTIE BOYS CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	2
96	NEW	1	1	WHISPERS CAPITOL 89070 (10.98/15.98)	CHRISTMAS MOMENTS	96
97	87	71	9	PARIS PRIORITY 53882* (10.98/16.98) HS	GUERRILLA FUNK	20
98	100	86	37	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	1
99	84	73	12	JONATHAN BUTLER MERCURY 522682 (10.98 EQ/15.98)	HEAD TO HEAD	32
100	98	—	50	PATRA ● EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	15

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



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Lippy Lou Comes Out In Spirit Of 'Liberation'

LOU LETS LOOSE: It takes a brave person to step forward and be counted among the world's queer brothers and sisters on the smallest level. Imagine choosing your recording debut as a forum for coming out, with those finding out including many members of your family. That is exactly what 19-year-old Lippy Lou is doing on her first More Protein U.K. 12-incher, "Liberation," an aggressive club storm that blends rave-drenched keyboards with blunt ragga chatting extolling the joys of lesbian life—both in and out of the bedroom.

"I first thought of making this record to save on all the stamps I'd have to buy to tell everyone back home about my sexual preferences," the Bedford, England, native says about the track's no-holds-barred lyrical content. "I had a moment of worry, but it disappeared pretty quickly. I'm proud of this record. It makes an important statement about freedom and acceptance."

It also speaks of Lou's brash talent for clever phrasing and interpreting the influence of countless reggae legends. Slated for commercial shipment next month, "Liberation" has been pleasing discerning twirlers overseas on a white-label test pressing for several weeks now, and is ripe for signing in the U.S. It comes after a successful run of performances with several rave sound systems and crews, including the Stallion, Culture Roots, and Young General. She grabbed the attention of More Protein honcho Boy George after approaching him at Bang!, a trendy London nightclub, last summer.

"Just from that conversation, I could feel this passion and charisma that was truly irresistible," George says.

As she awaits the release of the single, Lippy Lou is plotting subsequent records that will further show-

case her toasting as well as explore her skills as a soul stylist. "This is just the first step," she says with a youthful, intriguing giggle. She certainly has captured our attention.

SIDEWALK TALK: Depressing news of the moment is that Juliet Roberts is now sans a major-label deal in the U.S. Less than a year ago, the British songstress turned punters throughout much of the world inside out with "Natural Thing," a Danny D.-helmed album that was issued on Reprise/WB domestically. The singles "I Want You" and "Caught In The Middle" both topped Billboard's Club Play chart, with the former making a respectable dent on



by Larry Flick

the Hot 100. The most glaring aspect of the label's faux pas is that the richly diverse "Natural Thing" never had its multifaceted commercial potential fully explored. However, we are quite confident that Roberts will be snagged by another stateside label pronto. In the meantime, she remains connected with the ever-fab Cooltempo Records in the U.K. ... More juice from the Warner Bros. grapevine: While radio programmers continue to nosh on "Take A Bow" from Madonna's glorious "Bedtime Stories" collection on Maverick, club denizens will be served reconstructions of the intense, Bjork-penned ambient-houser "Bedtime Story." Pending approval from La M, post-productions by Orbital and Junior Vasquez should begin to circulate toward the end of January. We are lathered in anticipation. Until then, DJs who occasionally choose to chill their crowds down with downtempo grooves may want to check out the sleek, hip-hop-derived remixes of "Take A Bow" recently delivered by InDaSoul and Steve "Silk" Hurley ... The wise folks at deConstruction in the U.K. are following a similar line of promotional attack with Kylie Minogue's latest single, "Put Yourself In My Place," a cracker of a hip-hop ballad masterminded by RuPaul pal/collaborator Jimmy Harry. Seductive downtempo interpretations of the song by Danny D. and All-Star are complemented by David Morales' enticing, disco-soaked remix of "Where Is The Feeling," an album cut helmed by Brothers In Rhythm. That should keep die-hards from her PWL tenure happy, while the single nicely showcases Minogue's matured voice and accessibility to the unconquered U.S. market. Look for the Imago Records stateside campaign for her fierce self-titled new album to hit full steam early next year ... Although the fine folks at EightBall Records

deserve applause for successfully molding a marketable image for Joi Cardwell and the Mack Vibe's Jacqueline, there is way more to the label's roster than divas. "The Difference" by Lectroluv is another of producer/composer Fred Jorio's genius house musings, benefiting from break-savvy remixes by the Onester and Steven C. The label's budding Empire State subsidiary is starting to gain a distinctive underground profile, thanks in part to "The Chronic EP," a smokin' miniset of house dubs by Mood II Swing's shy-but-brilliant Jon Ciafone (with occasional input from production partner Lem Springsteen), and "Blasted," a vigorous and percussive anthem by Hy-Boi (aka Davidson Ospina). Truly delish fare that leaves you hankering for more.

TURN THE BEAT AROUND: Shortly after Apple Computers forced System 7 to change its name to 777, the electro-dance act is about to resurface with an essential double-CD, "System 7.3: Fire + Water," on the Caroline-distributed Astralwerks Records. Previously available overseas under two separate headings, the "Fire" disc is roughly 73 minutes of spine-crawling grooves, while the "Water" portion of the set is 75 minutes of lush ambient soundscapes. Group members Steve Hillage and Miquette Giraudy have tapped such European club celebs as Laurent Garnier, Youth, and DJ Lewis Keough to contribute to the project's writing and production. Sustenance for the brain and body ... U.K.-headquartered indie Millennium Records caps its first year in operation with "Eternally Alive: An Analogue & Digital Minefield Voyage," an album that compiles previously released and forthcoming singles. Headman's hypnotic "Work My Mind" is a staple among trance worshipers, while recent signing Love Groove proves its mettle as a competitive electro-pop entity with "Fantasma de Escobar," a dubby excursion that bends infectious loops around thumping compu-beats. A fine way to explore the artistic direction of a promising new label ... Erasure disciples should seek out the European import pressings of "I Love Saturday," the latest single from the duo's current "I Say, I Say, I Say" epic. Spread out over three CDs or two 12-inch records, Martyn Ware's original glossy pop production has been pumped into a trance-conscious hi-NRG stomper by the Beatmasters, with front man Andy Bell having a stab at remixing on several imaginative versions that are true to the song while impressively taking it in an interesting (and butt-wigglin') direction. Those of you fiending for new material will be happy to discover three previously unheard tid-beats: "Ghost," "Tragic," and "Truly, Madly, Deeply." We're still awaiting final word on when this single will be out in the States ... As acid jazz continues to have a powerful impact on mainstream senses (see



A Deee-lightful Gathering. Deee-Lite's Lady Kier and Super DJ Dmitry stopped backstage to visit Tribal America artist Candy Jaye after a recent gig in New York. The Chicago-rooted club veteran is currently stomping along the promotional trail in support of her single "Shoulda Known Better." She will enter the studio shortly to record a follow-up. Meanwhile, Deee-Lite is getting behind "Call Me," the latest single from its Elektra opus "Dewdrops In The Garden."

story, page 1), we are betting that Marden Hill will be deservedly welcomed aboard the hitbound bandwagon of international bands making the transition into the major-label winner's circle. "Blown Away," just shipped on DJ/producer Ashley Beadle's Delancy Street Records in the act's native England, is its first full-length album to be available out-

side Japan. The set is a largely instrumental affair, focusing on jazzy hip-hop rhythms with sharply tuned live musicianship and an abundance of memorable melodies. Bathe in the beauty of "Come On," first heard as a one-off single on Mo' Wax Records, and "Get Some In," with guest vocals by Kevin Saunders.

Billboard. Dance HOT Breakouts

FOR WEEK ENDING DEC. 17, 1994
CLUB PLAY

1. JOY TO THE WORLD
MARIAH CAREY COLUMBIA
2. COLOR OF MY SKIN
SWING 52 CUTTING
3. CLOSE TO YOU FUN FACTORY
CURB EDEL
4. CONTROL TRACI LORDS RADIOACTIVE
5. EL AMOR AZUCAR MORENO
CRESCENT MOON

MAXI-SINGLES SALES

1. PRACTICE WHAT YOU PREACH
BARRY WHITE A&M
2. WHATCHUGOT GROOVE COLLECTIVE
REPRISE
3. OLD SCHOOL LOVIN'
CHANTE MOORE SILAS
4. YOU'RE A MEAN ONE MR. GRINCH
WHIRLING DERVISHES CONTINUUM
5. CASSA DE X ELASTIC REALITY
TRIBAL AMERICA

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

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BRAND NEW HEAVIES, US3 REACH BEYOND CORE FANS

(Continued from page 1)

Capitol debut, "Hand On The Torch," selling 706,000 copies, according to SoundScan. Further, the Brand New Heavies enjoyed a Hot 100 hit in April with "Dream On Dreamer," while US3's smash single "Cantaloup (Flip Fantasia)" was certified gold by the Recording Industry Assn. of America in March.

"On the whole, acid jazz is still a street phenomenon, but it's definitely starting to bring in people who normally buy pop records," says Harriet Guzman, manager of Round The

There are nuances and differences in the music, which is very healthy."

As is the case with popular musical forms, clearly identifying an acid-jazz record has become increasingly difficult. The basic concept is to merge elements of traditional jazz with '70s-styled funk and '90s hip-hop beats. Unlike other forms of dance music that are heavily rooted in electronic instruments, sampling, and studio wizardry, the primary emphasis here is placed on live, often acoustic instrumentation, though it has also become fairly common for acid-jazz groups to use DJ turntable scratching on recordings and in performance. With the field of creative voices growing, various elements and influences are given greater prominence depending on the vision of the performer, producer, composer, or A&R executive.

As acid jazz diversifies, many have begun to bristle against the descriptive phrase. "The term 'urban/alternative' is far more flexible and applicable to what is being released right now," says Jason Bentley, director of A&R at Planet Earth Recordings. "Unfortunately, what has begun to happen is any act that is hard to categorize falls under the heading 'acid jazz.'"

Mintos, front man and composer for Talkin Loud/London act Urban Species, agrees. "I feel uncomfortable with the phrase because I connect it so closely with the label in London [see story, page 1]," he says. "I prefer to



"The Rebirth Of Cool Vol. 2," left, released in November on 4th & Bway Records, features new tracks by Ronny Jordan and Tricky. Earlier this year, San Francisco's Ubiquity Records released "Home Cookin'," a compilation of West Coast acid-jazz acts.



Outside, the first act signed to Planet Earth Records, is gaining attention with its album "Almost In."

Globe, an independent retail outlet in Detroit. "I sell just as many acid jazz CDs to white men and women in their 30s as I do to the kids who are plugged into trendy stuff and imports. The element of old-fashioned jazz seems to be what is drawing the more mature crowd's attention."

The multifaceted radio appeal of acid-jazz music has been affirmed by the R&B adult and AC airplay that Incognito's mid-1994 Talkin Loud/PolyGram release, "Positivity," generated, while Anderson's Virgin debut, "True Spirit," has been building steadily on crossover radio and mix-shows since the late-November release of the single "Mama Said." Also, 4th & Bway's popular "Rebirth Of Cool" compilation series, featuring



EightBall Records act Peace Bureau has an underground club hit with the single "Vibe Providin'."

cuts by rappers Tricky and MC Solaar and musician Ronny Jordan, has been well received by hip-hop-oriented programmers this year. In fact, MC Solaar's full-length Cohiba/PLG debut, "Prose Combat," was also a college radio staple upon its release last spring.

"What we are starting to see is the potential for acid jazz to stretch in a variety of areas," says Peggy Dold, VP of marketing at Island Independent Labels. "You can't define acid jazz with one particular record or artist.

think of what we do as combining poetry with an eclectic range of music. Sometimes we get real hard and funky. Other times, we're much more ambient and soulful. It's never the same vibe."

Urban Species is among the latest crop of bands that has risen from the ever-fertile soil of the British club scene. The act's album "Listen" was released to critical acclaim and top 10 chart status in the U.K. last spring, and was issued stateside at the end of November.

Other budding acts on the U.K. scene include Japanese group UFO; Spearhead, which is the latest project from Michael Franti, formerly of Disposable Heroes Of Hiphoprisy; and

Outside, a duo signed by Bentley to Planet Earth after a healthy club run on English indie Dorado Records. Bentley is also prepping "Galactic Rush," the long-touted debut of British acid-jazz queen Jhelisa, for retail impact in January. The label is also scouting stateside acts and will unveil several new signings early next year.

"This is a great area of music to explore, because it is so positive and alive with people who just love to make music," Bentley says. "They play on each other's records just for the fun of it. There's no negative competition going on. It's so unusual and refreshing."

The major-label horizon is filled with a combination of familiar and fresh

GIANT STEP CREATES NYC DANCE PARTIES

(Continued from page 1)

Jonathan Rudnick, the weekly soiree is based on the concept of building live music from bare turntable beats. The evening often begins with a DJ spinning a blend of jazz, funk, and hip-hop rhythms upon which vocalists, rappers, and live musicians are slowly woven. "The idea is to bring people onto the dancefloor with beats and keep them there once the band has begun to play," Bernstein says. "This is different from the traditional sit-and-watch approach to experiencing live, jazz-related music. It's more interactive and conducive to setting a positive, energetic vibe."

'GIANT' WORLD TOUR

Over the past four years, Giant Step's reputation among local critics and audiences has sparked national interest, leading to occasional tours to clubs in Los Angeles, San Francisco, Chicago, Detroit, Miami, Boston, and Washington, D.C. During 1994, the Giant Step crew ventured outside the U.S., playing to crowds in Italy, Vienna, London, Paris, and Japan. The collective's most recent international trek, in October, included three sold-out nights at the Berlin Jazz Festival.

In 1991, as Giant Step gained visibility, Bernstein and Rudnick formed Groove Academy, a company specializing in artist management, music production, and promotion.

"Playing gigs around the world has allowed us the opportunity to sharpen and develop acts that are



Reprise act Repercussions is slated to release a new album early next year.

strong enough to tour," Bernstein says. "The shows have grabbed the attention of people in the music industry, and that has helped get recording deals for new and unusual performers who deserve to be heard. It's nice to be viewed as a cultivating environment for new talent."

The Groove Academy roster includes Raw Stylus, which was signed to Geffen this fall; Reprise acts Groove Collective and Repercussions; and jazz poet Dana Bryant, who was signed to Warner Bros. in September.

"This music has the potential to be the future of urban radio," says Warner Bros. A&R executive Michael Ostin, who signed Bryant, Repercussions, and Groove Collective. "It explores a different part of what's going on in the street."

Bernstein says he is surprised that the New York club scene has not given birth to a wider acid-jazz scene, particularly given the fact that Giant Step plays to 300-500 people every week. "Not that I'm

complaining, mind you," he says. "But there is clearly an interest in this kind of music among people who want to dance but are tired of hearing house music all night long."

Although New York clubgoers have failed to embrace an acid-jazz venue, or a regularly scheduled event other than Giant Step, two local independent labels have begun to dabble in acid-jazz music. In the case of EightBall Records, signing acid-jazz acts was a return to the label's roots.

"That's how we started," says Kevin Williams, director of A&R at the label. "DJ Smash Hunter was one of the first artists to record with EightBall, and he has always been a major force in acid jazz. Going back to the original concept of the label made perfect sense. And we've decided to stick with the music and try to develop long-term acts."

BEHIND THE EIGHTBALL

EightBall's mainly house-oriented roster also includes Peace Bureau, a quartet whose "Acoustic Soulful BeBop Booms" album spawned the summer club hit "Vibe Providin'," and Groove Thing, a posse of musicians who have previously performed with Groove Collective, Steely Dan, and Tito Puente. Groove Thing's debut album, "The Adventure," went to retail late last month and is supported by the new single "On The Sand." EightBall's other acid-jazz projects include the compilation "Jazz Not House," which combines local talent

faces. The first quarter of 1995 will see Columbia artist Jamiroquai deliver his second album, "The Return Of The Space Cowboy," while Reprise troupe Repercussions offers "Earth & Heaven" and the as-yet-untitled debut of Dana Bryant. Geffen steps to the plate in the spring with an album by Raw Stylus that is still in production with Gary Katz in New York.

"This is where R&B radio is going," says Warner Bros. A&R executive Michael Ostin. "It has a sense of musical history while being in touch with what turns kids on."

That historical reverence includes street-level interest in new and reissued recordings by such jazz luminaries as Bobby Byrd and the J.B. All-Stars, both of which are getting club play for "On The Move" and "I Like It Like That," the acts' respective new releases on New York's Instinct Records.

Perhaps the final proof that acid jazz has evolved from underground subculture into mainstream consciousness was this summer's debut of "On The One," a monthly magazine devoted to the genre. Editor Andrew Jervis describes the publication, which combines record reviews with fashion photo spreads, artist profiles, and international club reports, as this country's "only magazine to cover jazz in a manner that appeals specifically to its new generation of listeners. This is a vital area of music that is only beginning to make a mark."

with U.K. acts. Another of New York's perennial house outfits, Strictly Rhythm Records, is also taking its first steps into acid jazz with the Nov. 22 release "The Deep & Slow," which marries acid jazz with ambient-dance styles. According to Bari G., the label's VP of promotion, the move into this area was triggered by a desire to solidify its image as "a fully rounded dance label. The music on this album not only works great in a club, but it's also a great way to come down at the end of an evening."



Groove Collective's Reprise single "Whatchugot" was remixed by "Little" Louie Vega and is getting play in mainstream clubs nationwide.

with U.K. acts.

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The spirit of cooperation on which Giant Step is founded appears to permeate the acid-jazz market here. "[Giant Step has] an open-door policy with DJs and musicians," says Rick Squillante, director of crossover and dance for Virgin Records. "Everyone seems to be coming together with a common purpose—to make and enjoy great music."

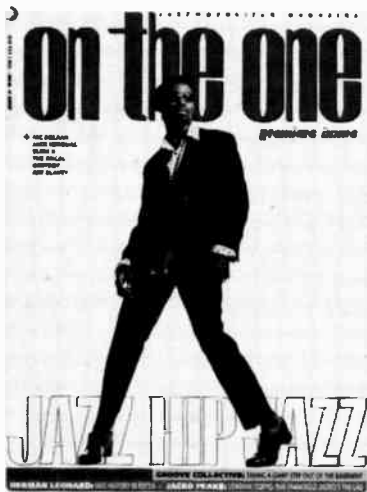
IN S.F., ACID JAZZ SURVIVES INATTENTIVE LABELS

(Continued from page 1)

viously devoted their efforts to rereleasing rare jazz, soul, Latin, and funk recordings, as well as occasional acid-jazz classics, from their Luv N' Haight label. Extremely popular on the underground scene, Luv N' Haight products were snapped up by specialty stores and DJs around the world, but largely ignored by U.S. mainstream media and chain stores.

The two labels have a combined catalog of more than 40 titles, according to the McFadins, who claim total sales of more than 100,000 units per year.

"When the new acid-jazz sound first started happening over here,



San Francisco-based On The One magazine premiered in summer 1994 to document the burgeoning acid-jazz scene.

The Cut" next month. The label is also home to the Mo' Fessionals, and will release two compilations of local bands that regularly play at Christie Turlington's chic jazz spot, the Up And Down Club.

To date, the biggest success story for Prawnsong has been guitarist Charlie Hunter. His trio was initially signed by Prawnsong in 1993. Since then, Hunter has moved up to Blue Note Records and has started a new project called T.J. Kirk, which has been signed to Warner Bros.

"I just happen to have an interesting guitar technique," says Hunter. "There are San Francisco musicians who regularly run rings around me. There is such a massive blend of people playing music that is a relevant progression of jazz. It is just a matter of time before it all blows up."

Brothers John and Dave Warrin, along with drummer Guy Gershoni, are the core members of funky San Francisco combo Slide 5. Moving from Texas as a house-oriented unit, Slide 5 has adopted a jazzier sound over the past couple of years and plays regularly with guest horns and vocalists. "San Francisco has the best live scene in America," says John Warrin. "It is really healthy, but unlike L.A. and New York, it is not a good studio scene; you are more likely to bump into another musician than a producer [in San Francisco]."



Jody, left, and Michael McFadin founded San Francisco's Ubiquity Records in 1993 to expose local acts.

Slide 5 has released three tracks through Ubiquity and another courtesy of the German label Soulciety, and the act is looking to release an album soon.

Major labels appear to be watching the local acid-jazz market, but have yet to act on any large scale. Michael Motta, promotion and marketing director with Capitol Records in San Francisco, says the city is "a specialized market. The acid-jazz scene makes sense here because of the fashion, the vibe, and the gay population that is present here."

Motta says major-label support for acid jazz is minimal because breakthrough in the Midwest, South, and

Southwest is minimal. "This music hasn't found a niche yet, and there's no format for it to fit," he says. "A lot of people think it's a fad; they're scared to sign bands."

CLUBS SUPPORT ACTS

Enabling bands like Slide 5 to make "a living" from live appearances are countless clubs that have rejected the traditional, reserved format for showcasing live jazz and opted for more dance-oriented nights.

The Elbo Room hosts six nights of jazz-based music every week, and frequently entertains paying crowds of 400-plus. On a larger scale, Bimbo's 365 club has hosted Jamiroquai, Galliano, Incognito, and the Brand New Heavies. Other clubs supporting the jazz dance scene include Nickies BBQ, Deco, and the Sound Factory.

"[Acid jazz] has its own niche, which surprised me," says Michael Cerchiai of Bimbo's 365. "When it first started I didn't know if it was going to endure, but a year or two down the road I know it's working. It's really unpretentious, but the audience seems to know what's going on."

Outside San Francisco, other West Coast innovators are also making noise. DJ Greyboy, who got his start working with Ubiquity, has set up his own label in San Diego. Finishing a second Ubiquity album and record-



DJ Greyboy, who started with Ubiquity, founded his own label in San Diego.

ing saxophonist Karl Denson for Greyboy Records, the DJ/producer has a double mission. "I want to make good records, but I also want to take the time to make vinyl records that literally sound better because of the quality of the pressing," he says.

Another producer/artist who wants to do things differently is the Angel. Based in Los Angeles, she sees her newly inaugurated Devilishly Good Tunes as a place where artists can take time off from their major deals and have a little more creative freedom. The first single, called "What You About," is due in January.

Andrew Jervis is editor of On The One magazine in San Francisco and is a local club and radio DJ. He features acid jazz on his Friday-night radio shows on KUSF-FM.

U.K. FOUNDERS NURTURE ACID JAZZ SCENE

(Continued from page 1)

we thought it was OK, but the old tunes were still better," says Mike McFadin. "That has changed, and new music has evolved to have a lot more substance. We wanted to be involved in exposing that—especially as the West Coast scene was exploding."

At the forefront of the U.S. acid-jazz sound, the McFadins' labels were the first to release a record from the U.K., with "Spoken Word" by Vibes Alive on Luv N' Haight in 1990. Since then, Ubiquity has released the "Home Cookin'" compilation trilogy, which features mostly West Coast acts, and "Explorations," a compilation series with music licensed from around the world. Forthcoming projects include a series titled "Is This Jazz?"

BAY AREA'S PRAWNSONG

Primus bass player Les Claypool and longtime band manager Dave Lefkowitz founded Prawnsong Records in order to help San Francisco bands get the same kind of exposure that Primus had achieved. "We wanted to give Bay Area groups the ability to tour, record, and the chance to step up to a major label," says Lefkowitz. "It wasn't an intentional decision to concentrate on one genre, but it happened that most of the bands were playing jazz-oriented material."

In November, Prawnsong released the first single from one of San Francisco's longest-running live rap and jazz experiments, Alphabet Soup. The collection "Take A Ride" will be followed by "Layin' Low In

London nightclub where DJs Giles Peterson and Chris Bangs were spinning alongside local luminary Nicky Holloway. Holloway had just returned from Ibiza, Spain, and was relaying his European acid-house experience to U.K. audiences. Following acid-house music with bits of jazz and funk, Peterson and Bangs coined the phrase "acid jazz" as a tongue-in-cheek introduction to their eclectic jazz sets.

Confusing matters slightly, a record label named Acid Jazz was started by Peterson and Eddie Pillar in 1988. The objective was to reflect the cutting-edge mixtures of jazz and funk that were being played in the underground clubs by bands and DJs. Pillar still runs the label and has built a solid reputation around the funky retro sound that he first championed in bands like the James Taylor Quartet. The label employs 30 people, and Pillar estimates annual sales in the millions of units, thanks to such acts as the Brand New Heavies, Jamiroquai, Mother Earth, and JTQ.

A building housing the Acid Jazz nightclub, restaurant, recording studios, and shop is to open Dec. 16, underlining Pillar's belief that he has developed the perfect setup for his independent label. "I take no notice of what other people say and whether they think this music is fashionable or not," he says. "We have reorganized and expanded, and continue to release reasonably challenging music."

Pillar says his only regret is that, despite a global network of vendors, bands, and fans, he has yet to secure steady U.S. distribution for the label,

although the Brand New Heavies and Jamiroquai have secured individual deals with stateside majors Delicious Vinyl/EastWest and Sony, respectively.

Growing bored with the sounds that first put him in the spotlight as a DJ, Peterson started Talkin Loud Records in 1989 as a subsidiary of PolyGram in the U.K. "I didn't want to be cornered," he says. "London club culture is bigger than just jazz-funk with wah-wah guitars. Talkin Loud is about alternative club music; I don't want people to say that they can expect a certain sound from my label."

With bands ranging from the popular Incognito, which has sold more than 500,000 units in its native U.K., according to Peterson, to Irish rappers the Marxmen and Japanese production trio UFO, the Talkin Loud sound is decidedly diverse. Music from the label's roster is a good representation of the sounds one can hear being played inside leading London acid-jazz clubs on certain nights. At Bar Rhumba, Monday is acid-jazz night with That's How It Is; at the Icene, it's Flipside on Saturdays.

"Musically the scene has never been more interesting, with categories cross-connecting everywhere—it is an interesting new plateau that has been reached," says Peterson.

Peterson is hesitant to pin an acid-jazz tag on Talkin Loud's acts. "If there is a progressive side to acid jazz, then UFO would be the best example of what the original idea was all about. But in its true sense, acid jazz is uncategorizable—a huge mix of good sounds that fit together. That

is the art: fitting good music together," he says. "Unfortunately, the term is being rethought and reinvented by people who do not know what it really is—but they don't mind using the phrase and milking it."

Following in the footsteps of Talkin Loud and Acid Jazz, a second generation of innovators and followers has been born in the U.K. Dorado Records was started by Ollie Buckwell in his London flat in 1991, and has grown to employ five full-time staffers. According to Buckwell, the label sells an estimated 100,000 units per year.

"When we started out, I wanted to be progressive rather than retro—to do something other than just sampling or re-creating the funky '70s vibe," says Buckwell. "I wanted to take the second step, and take the music into the '90s."

Most of Dorado's acts are local, though being based in central London opens doors for a wealth of budding talent. Buckwell hopes that female vocalist Jhelisa (cousin to Virgin artist Carleen Anderson) will become his biggest act to date. Also on Dorado are Outside and D*Note, whose albums have been licensed to U.S. independent labels Planet Earth and TVT, respectively.

DJ James Lavelle's label, Mo' Wax Records, began around the same time as Dorado. Growing quickly to become a major influence on the dominant sounds on club turntables, dancefloor regulars and critics revere Mo' Wax as the definitive label for 1994. Singles by DJ Krush and Shadow earned much critical acclaim

in the English music press, sending journalists running for new categories like the unimaginative "trip-hop."

The growing list of innovative labels includes Soul Jazz, Clean Up, Tongue And Groove, BGP, and Bookie Back, and hot acts include Portishead, 8-Up, and Jessica Lauren. Outside the U.K. capital, healthy happenings also occur in Leeds, various locations in Manchester and Bristol, and many points in between.

The U.K. acid-jazz scene and its world influence has been documented since day one by Paul Bradshaw, Neil Spencer, and Kathryn Wilgress at Straight No Chaser magazine. Currently selling 20,000 copies per issue, "it continues to be a magazine with no boundaries, and is therefore directly rooted to the scene," Bradshaw says.

As tongue-in-cheek as the first uttering of "acid jazz," a party planned by Peterson and friends will incorporate a ceremony for the phrase's death. The ceremony will take place Feb. 16 at the Ministry Of Sound. Patrick Forge, longtime top DJ and compiler of the indispensable "Rebirth Of Cool" series, will not be sad to see the phrase go.

Interestingly, no new terms have stayed with the genre.

"Dance music in the '90s is very difficult to pigeonhole," Forge says. "It is constantly fragmenting, and it seems like a new genre is born every other month. Acid jazz is a useful umbrella term, and I suppose it allows you to say that you're into something, but I was never really happy with it."

HOT DANCE MUSIC

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 *** 2 weeks at No. 1					
1	1	2	8	EXCITED EPIC 77720	M PEOPLE
2	2	4	8	GIRLS + BOYS LOGIC 59001	THE HED BOYS
3	4	5	9	CAN YOU FEEL IT? STRICTLY RHYTHM 12284	REEL 2 REAL FEATURING THE MAD STUNTMAN
4	6	7	6	LIVING IN DANGER ARISTA 1-2774	ACE OF BASE
5	7	10	6	MELODY OF LOVE (WANNA BE LOVED) MERCURY 856 357	DONNA SUMMER
6	3	3	10	RUNNIN AWAY AVENUE 76027/RHINO	NICOLE
7	9	9	8	RELEASE ME NOTORIOUS 300	INDUSTRY
8	5	1	8	SECRET MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
9	10	12	31	RAPTURE CHRYSALIS 58277/EMI	BLONDIE
10	8	6	11	DREAMER MCA 54922	LIVIN' JOY
11	11	14	8	TELL ME SLV 1100	KLEO
12	15	19	5	MAMA SAID VIRGIN 38460	CARLEEN ANDERSON
13	18	27	5	IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC	TOM JONES
14	14	18	7	GROOVE OF LOVE GASOLINE ALLEY 54930/MCA	EBONY VIBE EVERLASTING (E.V.E.)
15	23	32	4	FEELING SO REAL ELEKTRA 66180	MOBY
16	25	33	4	NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.	SEAL
17	21	28	4	THE RHYTHM OF THE NIGHT EASTWEST 95808	CORONA
18	24	29	5	FIND ME EPIC IMPORT	JAM & SPOON FEATURING PLAVKA
19	20	26	6	I LIKE IT COLUMBIA 77685	THE BLACKOUT ALLSTARS
20	16	13	11	REACH GRP 4019/MCA	PATTI AUSTIN
21	28	38	3	YOU WANT THIS VIRGIN 38455	JANET JACKSON
22	12	11	9	EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE 7475/A&M	SOUNDS OF BLACKNESS
23	27	36	4	LAY DOWN YOUR PAIN OGC 22003/GEFFEN	TONI CHILDS
24	22	22	6	HERE COMES THE HOTSTEPPER COLUMBIA 77602	INI KAMOZE
25	26	31	5	CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP	URBAN MOTION PROJECT III
26	17	16	10	COME TAKE CONTROL LOGIC 62971/RCA	SOUND FACTORY
POWER PICK					
27	33	42	3	WITCH DOKTOR STRICTLY RHYTHM 12295	ARMAND VAN HELDEN
28	13	8	11	TURN THE BEAT AROUND CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
29	31	35	6	MISHALE METRO BLUE PROMO/CAPITOL	ANDRU DONALDS
30	19	15	12	ABSOLUTELY FABULOUS EMI PROMO	PET SHOP BOYS
31	38	44	3	JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC	MSM (MIAMI SOUND MACHINE)
32	29	17	10	YOU MAKE ME FEEL (MIGHTY REAL) 550 MUSIC 77667/EPIC	SANDRA BERNHARD
33	41	—	2	AWAY FROM HOME LOGIC 59004	DR. ALBAN
HOT SHOT DEBUT					
34	NEW	—	1	I GET LIFTED STRICTLY RHYTHM 017	BARBARA TUCKER
35	NEW	—	1	CALL ME ELEKTRA PROMO	DEEE-LITE
36	46	—	2	TAKE A TOKE-THE REMIX COLUMBIA 77742	C+C MUSIC FACTORY FEATURING TRILOGY
37	42	—	2	FUNKY JUMPY MUSIC MAXI 2016	THE CHOSEN FEW
38	40	47	3	UNDERGROUND EMOTIVE 760	HEAD RUSH
39	50	—	2	LUCKY YOU TRAUMA 51002	THE LIGHTNING SEEDS
40	45	—	2	CHANGE MAXI 2019	DAPHNE
41	NEW	—	1	SPEND SOME TIME FFRR IMPORT	THE BRAND NEW HEAVIES
42	NEW	—	1	DON'T BRING ME DOWN MCA 54968	SPIRITS
43	NEW	—	1	MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047	THE MACK VIBE FEATURING JACQUELINE
44	30	21	15	MOVE ON BABY LONDON 857 713	CAPPELLA
45	NEW	—	1	I BELIEVE CHAMPION 95810/EASTWEST	3RD NATION
46	NEW	—	1	DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR...) EMOTIVE 761	E.G. FULLALOVE
47	36	34	9	COWGIRL WAX TRAX 8718/TVT	UNDERWORLD
48	44	39	7	THE REAL THING MAX 127	TONY DI BART
49	37	25	13	WHAT I NEED MERCURY 858 927	CRYSTAL WATERS
50	39	40	6	CONFIDE IN ME IMAGO 25083	KYLIE MINOGUE

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 *** 3 weeks at No. 1					
1	1	1	3	CREEP (M) (T) LAFACE 2-408B/ARISTA	TLC
2	2	7	21	ANOTHER NIGHT (M) (T) ARISTA 1-2725	REAL MCCOY
3	4	5	14	HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602	INI KAMOZE
4	5	4	6	SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.	MADONNA
5	6	2	7	BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND	METHOD MAN
6	8	—	2	SHAME (T) (X) HOLLYWOOD 42268/JIVE	ZHANE
7	3	3	19	FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA	CRAIG MACK
8	7	8	8	THE MOST BEAUTIFUL THING IN THIS WORLD (M) (T) (X) JIVE 4224B	KEITH MURRAY
9	11	—	2	BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG	BLACKSTREET
10	20	9	5	BE HAPPY (T) UPTOWN 54928/MCA	MARY J. BLIGE
11	17	14	16	SHORT DICK MAN (M) (T) (X) DJ WORLD 114/D	20 FINGERS
12	14	10	10	TURN THE BEAT AROUND (T) (X) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC	GLORIA ESTEFAN
GREATEST GAINER					
13	26	38	5	EXCITED (T) (X) EPIC 77720	M PEOPLE
14	10	15	3	HOW MANY WAYS/I BELONG TO YOU (M) (T) (X) LAFACE 2-4090/ARISTA	TONI BRAXTON
15	18	21	5	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/AG	CORONA
16	13	11	13	I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG	BRANDY
17	16	6	5	ROCKAFELLA (M) (T) RAL 853 967/ISLAND	REDMAN
18	9	—	2	TAKE YOU THERE (T) ELEKTRA 66181	PETE ROCK & C.L. SMOOTH
HOT SHOT DEBUT					
19	NEW	—	1	MAD IZM (T) CAPITOL 58313	CHANNEL LIVE
20	12	13	4	BEHIND BARS (T) DEF JAM/RAL 851 061/ISLAND	SLICK RICK
21	22	18	6	MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357	DONNA SUMMER
22	15	19	25	TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS	MAD LION
23	29	35	5	TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742	C+C MUSIC FACTORY FEATURING TRILOGY
24	24	22	8	YOU WANT THIS/70'S LOVE GROOVE (M) (T) (X) VIRGIN 38455	JANET JACKSON
25	25	20	9	TIC TOC (M) (T) PENDULUM 58246/EMI	LORDS OF THE UNDERGROUND
26	32	26	24	TOOTSEE ROLL (M) (T) (X) RIP-IT 6902	69 BOYZ
27	34	42	10	DREAMER (T) (X) MCA 54922	LIVIN' JOY
28	40	24	7	LIVING IN DANGER (M) (T) (X) ARISTA 1-2774	ACE OF BASE
29	19	16	7	BLACK COFFEE (T) (X) UPTOWN 54932/MCA	HEAVY D & THE BOYZ
30	RE-ENTRY	—	2	NIKA (M) (T) EPIC STREET 77717/EPIC	VICIOUS
31	46	—	2	WHUTCHA WANT? (T) PROFILE 7426	NINE
32	23	—	2	GET THE GIRL/LATER ON (T) (X) HOLLYWOOD 42256/JIVE	SOULS OF MISCHIEF/CASUAL
33	45	33	7	PROMISE ME (M) (T) (X) METROPOLITAN 3001	LIL SUZY
34	27	31	10	FA ALL Y'ALL (M) (T) (X) SO SO DEF/CHAOS 77593/COLUMBIA	DA BRAT
35	NEW	—	1	PRAYING FOR AN ANGEL (M) (T) (X) S.O.S. 1002	ROCHELLE
36	21	12	4	SCALP DEM (M) (T) (X) COLUMBIA 77648	SUPER CAT
37	36	29	7	YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR	JERU THE DAMAJA
38	37	—	3	MOVE ON BABY (T) (X) LONDON 857 713	CAPPELLA
39	RE-ENTRY	—	5	RUNNIN AWAY (M) (T) (X) AVENUE 76027/RHINO	NICOLE
40	30	28	9	BREAKDOWN (T) (X) JIVE 42243	FU-SCHNICKENS
41	50	47	4	DAAAM! (T) (X) LOUD 64202/RCA	THA ALKAHOLIKS
42	RE-ENTRY	—	5	VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA	FUGEES (TRANZLATOR CREW)
43	33	36	34	100% PURE LOVE (M) (T) (X) MERCURY 858 485	CRYSTAL WATERS
44	28	32	3	DO YOU SEE (T) VIOLATOR/RAL 853 963/ISLAND	WARREN G
45	NEW	—	1	PIMP OF THE YEAR (T) RELATIVITY 1223	DRU DOWN
46	RE-ENTRY	—	9	WHAT I NEED (M) (T) MERCURY 858 927	CRYSTAL WATERS
47	RE-ENTRY	—	2	RICH GIRL (T) VP 5221	LOUCHE LOU & MICHIE ONE
48	NEW	—	1	FOOLIN' AROUND (T) (X) SPOILED ROTTEN/BIG BEAT 95804/AG	CHANGING FACES
49	43	50	3	KITTY KITTY (M) (T) (X) RIP-IT 6903	69 BOYZ
50	31	40	14	BUCK EM DOWN (M) (T) (X) WRECK 20108/NERVOUS	BLACK MOON

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

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Bad Barbara. Two of Nashville's finest prep Barbara Mandrell for her role as a sinister psychiatrist on an episode of the ABC-TV drama "The Commish." On her left is Maj. Carl Dollarhide, and on her right is assistant Nashville police chief Johnnie Griggs.

Labels Cool On Winter Releases Only 11 Albums Scheduled In Jan. & Feb.

BY EDWARD MORRIS

NASHVILLE—Country music will tiptoe rather than charge into 1995. A survey of the major labels shows that only 11 new albums are scheduled to be released during January and February. And of these, only two are by acts that have scored gold or better.

Three albums are debut projects; two are by artists who are coming to country from other formats; and three are by established acts who have recently switched from other labels.

Atlantic's Neal McCoy will follow

his gold-certified "No Doubt About It" collection Jan. 24 with "You Gotta Love That." MCA will release Trisha Yearwood's "Thinkin' About



MC COY



YEARWOOD

You" Feb. 14. Yearwood's first two albums, "Trisha Yearwood" and "Hearts In Armor," are platinum, and her third, "The Song Remembers When," is gold.

Scheduled from new artists are Wade Hayes' "Old Enough To Know Better" (Columbia) and Rhett Akins' "A Thousand Memories" (Decca), both due Jan. 3, and Noah Gordon's "I Need A Break" (Patriot), due Jan. 24.

Gospel singer Russ Taff, a Grammy and Dove winner and former member of the Imperials, tries his hand at country with the Feb. 28 release of "Winds Of Change" on Reprise. Asylum will release folksinger Bob Gibson's project, "Makin' A Mess: Bob Gibson Sings Shel Silverstein," Jan. 24.

James House, who established

his country credentials on MCA at the turn of the decade with such minor hits as "Don't Quit Me Now" and "Hard Times For An Honest Man," returns Jan. 17 on Epic with the album "Days Gone By." After four albums on Step One Records, Clinton Gregory will see his first major-label collection, "Clinton Gregory," hit stores Jan. 17 on Polydor.

Also working under a new sign is Pirates Of The Mississippi. The five-man band, which had been on Capitol/Liberty since its formation in 1990, will have its first Giant album out Feb. 28. The title is still pending.

Shania Twain will issue her second album on Mercury, "The Woman In Me," Feb. 7.

There was a similarly slow start for country in 1994, with only six new albums charting during the first two months. Boy Howdy's "She'd Give Anything" was the first new country album to chart after the turn of the year. It entered the Top Country Albums chart Jan. 29, and was followed by the various-artists soundtrack to "8 Seconds" (Feb. 5), Collin Raye's "Extremes" (Feb. 12), Blackhawk's "Blackhawk" and the Mavericks' "What A Crying Shame" (Feb. 19), and McCoy's "No Doubt About It" (Feb. 25).

How Long Can The Good Times Go On? Country Music's On A Roll, Yet Music Row Worries

WHEW! In spite of country music's rapid evolution, one element is as strong now as it ever was. And that's the sense of fatalism—the belief that events control people, rather than the other way around. Thus, in spite of years of great and well-founded fortune, there is the lingering fear among those who make and sell the music that one day they will wake up to find that the good times are over for good.

When Garth the Gargantuan took country music on its magic carpet ride in 1991, the industry's pride in his achievements were dampened considerably by the dread that he was a fluke—and that once he peaked, it would be downhill for everyone else. It wasn't, of course, as Vince Gill, Alan Jackson, Mary Chapin Carpenter, Billy Ray Cyrus, Tim McGraw, Brooks & Dunn, Reba McEntire, George Strait, Travis Tritt, Dwight Yoakam, Clint Black, John Michael Montgomery, Toby Keith, Tanya Tucker, Mark Chesnutt, Little Texas, Kathy Mattea, Sammy Kershaw, the Tractors, and many others have since demonstrated. The November certifications from the Recording Industry Assn. of America (Billboard, Dec. 10) read like a country roster.

Still, Music Row frets. Are the records sounding too much alike? Are there too many singles for radio to absorb? Will the kids who like country today rush to another type tomorrow?

These questions are relevant, but if the answer is "yes" to all of them, it hardly spells disaster. Never before in its history has country music had such a firm foothold in the economy and public esteem. It has been prosperous and prominent long enough to attract the best artistic and marketing talent. And, in TNN and CMT, it has an exposure system that is unparalleled. Country is making steady gains internationally, and it still has pockets of the American market to develop. It may—and almost surely will—fluctuate in relative popularity. But it is too well-entrenched to be shattered by a precipitous fall.

Be that as it may, country takes nothing for granted. And in having survived another year, it breathes a sigh of relief.

MAKING THE ROUNDS: Steve Wariner said farewell to his longtime guitarist—and younger brother Terry Wariner—Dec. 3, during two shows at the Executive Inn in Owensboro, Ky. After 15 years on the road, Terry has decided to slow down and do his music at his

own pace. To make the departure more memorable, Steve gave Terry his own segment at each show to display his vocal, guitar-playing, and songwriting skills. Afterward, there was a surprise party. Guests included Asylum Records' Bryan White; his manager, Marty Gamblin; race car drivers Michael Waltrip and Jeff Green; and the Warners' mom and dad . . . Tracy Lawrence has left his manager, Bobby Roberts, by mutual agreement . . . John Berry is moving from Liberty Records to its companion label, Patriot.

Prentice Hall Law & Business has just released its massive and detailed "Directory Of Entertainment & Sports Attorneys 1995." It lists and profiles lawyers by state and city, and indexes them by law school, foreign language capabilities, areas of concentration, types of clients, firms, and organizations.

MARK YOUR calendar: TNN, the Vanderbilt Cancer Center, and the T.J. Martell Foundation will sponsor their first Country In The Rockies celebrity ski weekend Feb. 9-12 in Crested Butte, Colo. Proceeds will go to the Frances Williams Preston Laboratory, which is a division of the Martell charity. Participating artists are Kathy Mattea, Hal



by Edward Morris

Ketchum, Tanya Tucker, Billy Dean, Tracy Byrd, Gary Morris, the Gibson/Miller Band, Dean Dillon, and Paul Overstreet . . . The Telluride Bluegrass Festival is set for June 15-18, with Mary Chapin Carpenter, Shawn Colvin, Tim & Mollie O'Brien & the O'Boys, Peter Rowan, Del McCoury, and the Nashville Bluegrass Band headlining.

SIGNINGS: The Flying Burrito Brothers to Musisland Records, Minneapolis, and to Shankman, De Blasio & Melina, Los Angeles, for management. John Beland & Brian Cadd will produce their first album for the label . . . Tracy Lawrence to an endorsement deal for Yamaha music products . . . Debi Cochran and Sarah Majors to Opryland Music Group. Cochran will write for the Milene Music/Mulberry Fork Music division, while Majors will be with Acuff-Rose . . . Hayride, a three-man band from Athens, Ga., and Everything, a six-man group from Washington, D.C., to Capricorn Records . . . Donna Stacy to Playback Records, Miami . . . Don Dixon to Sugar Hill Records, Durham, N.C. . . . The Christian music trio PFR to William Morris, Nashville, for booking . . . Susie Luchsinger to Moscheo Management, Nashville.



MorningStar Hopes U.S. 'Can't Resist' WEA Canada's Conroy

BY LARRY LeBLANC

TORONTO—Patricia Conroy's third WEA album, "You Can't Resist," got a boost before it was even released here. In September, the artist won top female vocalist at the Canadian Country Music Awards in Calgary, Alberta.

"It was the springboard I needed to launch the album," Conroy says. "[Canadian] programmers added the single ['Somebody's Leavin''] to medium and high rotations almost across the board, which rarely happens in Canadian country music."

Released here Nov. 8, by Warner Music Canada, "You Can't Resist" is only available in the U.S. by calling 800-COUNTRY, a line operated by MorningStar Management in Nashville. "We want to make the record available and to build a story until one of the [American] majors jumps on it," says MorningStar's Tim Rathert.

Produced by Mike Wanchic and Justin Niebank, "You Can't Resist" was recorded at Le Studio Morin Heights in Morin Heights, Quebec, and at Toronto's Metalworks studio. It features two Conroy originals as well as songs by such American songwriters as Lyle Lovett, Tony Arata, Kostas, Lisa Silver, Matraca Berg, and Tom Kimmell.

It took Conroy over a year to choose the material for the album, and it wasn't until she heard Lovett's demo for "You Can Resist It" that she felt confident of the direction her album should take.

"I listened to tapes and tapes of songs, and demoed hundreds of songs," she says. "I personally went to a lot of publishing houses in Nashville, met the [publishing] people, and got to know them. I went back many times to get material they might not have sent me."

After winning album of the year honors for 1992's "Bad Day for Trains" at last year's CCMA awards, and following her signing with MorningStar, Conroy decided to leave her Vancouver home and relocate to Nashville.

"I had read about her in a trade magazine, and she cold-called us," says MorningStar's Rathert. "She's got an incredibly interesting voice, which we thought hadn't been captured on tape yet."

Conroy says being in Nashville helped her discover what was unique about her performance and writing style. "Moving to Nashville was a real [career] turning point," she says. "I found myself. I found what I wanted to be, rather than blending in with everybody else. I

(Continued on page 25)

HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
*** No. 1 ***					
1	7	10	9	PICKUP MAN J.SLATE, J.DIFFIE (H.PERDEW, K.K.PHILLIPS)	◆ JOE DIFFIE (C) (V) EPIC 77715
2	4	9	13	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO, K.STALEY)	◆ FAITH HILL WARNER BROS. ALBUM CUT
3	3	5	10	WHEN LOVE FINDS YOU T.BROWN (V.GILL, M.OMARTIAN)	◆ VINCE GILL (C) (V) MCA 54937
4	5	6	13	UNTANGLIN' MY MIND J.STROUD, C.BLACK (C.BLACK, M.HAGGARD)	◆ CLINT BLACK (C) (V) RCA 62933
5	2	1	11	THE BIG ONE T.BROWN, G.STRAIT (G.HOUSE, D.O'DAY)	GEORGE STRAIT (C) (V) MCA 54938
6	9	14	16	NOW I KNOW G.FUNDIS (C.RAINS, C.GREENE, D.COOK)	◆ LARI WHITE (C) (V) RCA 62896
7	8	12	15	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME B.CHANCEY (D.BALL)	◆ DAVID BALL (C) (V) WARNER BROS. 18061
8	1	2	13	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN, M.D. SANDERS)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87198
9	10	15	8	NOT A MOMENT TOO SOON J.STROUD, B.GALLIMORE (W.PERRY, J.BARNHILL)	◆ TIM MCGRAW CURB ALBUM CUT
10	6	7	15	WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS, ALABAMA (J.JARRARD, W.MOBLEY)	ALABAMA (C) (V) RCA 62897
11	12	17	8	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS, J.WRIGHT, M.WRIGHT)	MARK CHESNUTT (C) (V) DECCA 54941
12	13	18	9	THIS IS ME K.LEHNING (T.SHAPIRO, T.MCHUGH)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18062
13	15	19	7	TILL YOU LOVE ME T.BROWN, R.MCENTIRE (B.DIPIERO, G.BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
14	16	21	11	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE, L.WILSON)	◆ RICK TREVINO (C) (V) COLUMBIA 77708
15	23	28	5	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS, S.FISHELL (P.TILLIS, J.LEARY)	◆ PAM TILLIS (V) ARISTA 1-2759
16	18	22	6	I'LL NEVER FORGIVE MY HEART S.HENDRICKS, D.COOK (R.DUNN, J.DUNN, D.DILLON)	BROOKS & DUNN (V) ARISTA 1-2779
*** AIRPOWER ***					
17	26	41	17	GONE COUNTRY K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA ALBUM CUT
18	11	13	17	BABY LIKES TO ROCK IT S.RIPLEY, W.RICHMOND (S.RIPLEY, W.RICHMOND)	◆ THE TRACTORS (V) ARISTA 1-2717
19	22	25	9	NIGHT IS FALLIN' IN MY HEART M.POWELL, T.DUBOIS (D.LINDE)	DIAMOND RIO (C) (V) ARISTA 1-2764
20	21	23	12	THERE GOES MY HEART D.COOK (R.MALO, KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54909
21	14	3	13	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL, R.MURRAH, A.JACKSON)	◆ CLAY WALKER (C) (V) GIANT 18068
*** AIRPOWER ***					
22	25	30	15	HARD LOVIN' WOMAN D.COOK (M.COLLIE, D.COOK, J.B.JARVIS)	◆ MARK COLLIE (C) (V) MCA 54907
*** AIRPOWER ***					
23	27	31	10	YOU AND ONLY YOU C.HOWARD (C.JONES, J.D.MARTIN)	◆ JOHN BERRY (V) LIBERTY 18137
24	28	29	11	I GOT IT HONEST S.GIBSON (A.TIPPIN, B.BURCH, M.F.JOHNSON)	◆ AARON TIPPIN (C) (V) RCA 62947
25	30	34	8	LITTLE HOUSES J.STROUD, D.STONE (M.CATES, S.EWING)	◆ DOUG STONE (V) EPIC 77716
26	19	11	15	I SEE IT NOW J.STROUD (P.NELSON, L.BOONE, W.LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
27	35	45	5	THIS TIME M.MILLER, M.MCANALLY (M.MILLER, M.MCANALLY)	◆ SAWYER BROWN (C) CURB 7693D
28	24	16	16	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON (C) (V) ARISTA 1-2745
29	17	8	17	KICK A LITTLE C.DINAPOLI, D.GRAU, LITTLE TEXAS (P.HOWELL, D.O'BRIEN, B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 181D3
30	32	36	9	HEART TROUBLE P.WORLEY, E.SEAY, M.MCBRIDE (P.KENNERLEY)	MARTINA MCBRIDE (C) (V) RCA 62961
31	36	46	6	HERE I AM E.GORDY, JR. (T.ARATA)	◆ PATTY LOVELESS (C) (V) EPIC 77734
32	20	4	15	SHUT UP AND KISS ME J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77696
33	33	37	9	STORM IN THE HEARTLAND J.SCAIFE, J.COTTON (B.HENDERSON, D.BURNS, C.RYLE)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260
34	45	50	5	THE FIRST STEP J.CRUTCHFIELD (D.CRIDER, V.THOMPSON)	TRACY BYRD (C) (V) MCA 54945
35	39	44	12	WHAT THEY'RE TALKING ABOUT M.WRIGHT (L.BOONE, P.NELSON, R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 5491D
36	34	27	17	THIRD RATE ROMANCE B.CANNON, N.WILSON (R.SMITH)	◆ SAMMY KERSHAW (C) (V) MERCURY 858 922
37	37	33	17	SHE'S NOT THE CHEATIN' KIND D.COOK, S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-274D

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	46	48	5	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS, W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77739
39	52	61	3	MY KIND OF GIRL J.HOBBS, E.SEAY, P.WORLEY (D.COCHRAN, J.JARRARD, M.POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
40	42	35	20	THE CITY PUT THE COUNTRY BACK IN ME B.BECKETT (M.GEIGER, W.MULLIS, M.HUFFMAN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87213
41	50	49	6	MAYBE SHE'S HUMAN J.LEO (K.ROBBINS, L.MARTINE, JR.)	◆ KATHY MATTEA (C) (V) MERCURY 856 262
42	47	47	9	LONG LEGGED HANNAH (FROM BUTTE, MONTANA) B.BECKETT, B.TANKERSLEY (J.HUNTER)	◆ JESSE HUNTER (V) BNA 62976
43	53	52	4	BETWEEN AN OLD MEMORY AND ME G.BROWN (K.STEGALL, C.CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
44	43	39	20	WHEN YOU WALK IN THE ROOM P.TILLIS, S.FISHELL (J.DESHANNON)	◆ PAM TILLIS (C) (V) ARISTA 1-2726
45	59	—	2	TENDER WHEN I WANT TO BE J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
46	48	42	19	WATERMELON CRAWL J.CRUTCHFIELD (B.BROCK, Z.TURNER)	◆ TRACY BYRD (C) (V) MCA 54889
47	38	26	18	I SURE CAN SMELL THE RAIN M.BRIGHT, T.DUBOIS (J.JARRARD, W.ALDRIE)	◆ BLACKHAWK (V) ARISTA 1-2718
48	51	51	9	TILL I WAS LOVED BY YOU B.BECKETT, H.SHEDD (M.IRWIN, A.JACKSON)	◆ CHELY WRIGHT (C) (V) POLYDOR 853 81D
49	29	20	14	YOU JUST WATCH ME J.CRUTCHFIELD (R.GILES, B.REGAN)	TANYA TUCKER (V) LIBERTY 79053
50	54	60	3	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY, R.CHUDACOFF)	◆ SHENANDOAH LIBERTY ALBUM CUT
51	49	43	20	MAN OF MY WORD J.HOBBS, E.SEAY, P.WORLEY (A.SHAMBLIN, G.BURR)	COLLIN RAYE (C) (V) EPIC 77632
52	31	24	13	THAT'S WHAT I GET (FOR LOSIN' YOU) A.REYNOLDS, J.ROONEY (A.ANDERSON, H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
53	55	73	3	UPSTAIRS DOWNTOWN N.LARKIN, H.SHEDD (T.KEITH, C.GOGG, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
54	72	—	2	BEND IT UNTIL IT BREAKS J.STROUD, J.ANDERSON (J.ANDERSON, L.DELMORE)	JOHN ANDERSON (V) BNA 64260
55	60	69	3	SOUTHBOUND B.CANNON, N.WILSON (M.MCANALLY)	◆ SAMMY KERSHAW (C) (V) MERCURY 856 41D
56	56	56	6	A GOOD YEAR FOR THE ROSES B.AHERN (J.CHESTNUT)	◆ GEORGE JONES & ALAN JACKSON (C) (V) MCA 54969
57	69	—	2	WORKIN' MAN BLUES B.BOUTON, M.POWELL, T.DUBOIS (M.HAGGARD)	◆ JED ZEPPELIN (V) ARISTA 1-2755
58	62	64	4	LITTLE BY LITTLE D.COOK (J.HOUSE, R.BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77757
59	66	68	4	THE RED STROKES A.REYNOLDS (J.GARVER, L.SANDERSON, J.YATES, G.BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
60	68	65	4	SHE'S IN THE BEDROOM CRYING J.SCAIFE, J.COTTON (J.A.STEWART, C.CANNON)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 856 296
61	70	72	3	LOSING YOUR LOVE S.HENDRICKS (V.GILL, K.FLEMING, H.DEVITO)	◆ LARRY STEWART (C) (V) COLUMBIA 77753
62	67	66	4	TAKE THAT J.CRUTCHFIELD (G.BURR, T.SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 79072
63	71	70	3	WE GOT A LOT IN COMMON R.SCRUGGS (R.ARCHER, J.PARK, B.P.BARKER)	◆ ARCHER/PARK (C) (V) ATLANTIC 87181
64	65	—	2	TRUE TO HIS WORD C.FARREN (J.STEELE, C.FARREN, G.HARRISON)	◆ BOY HOWDY (D) CURB 76934
65	64	63	4	LISTEN TO YOUR WOMAN J.THOMAS (S.KOLANDER, E.TREE)	◆ STEVE KOLANDER (C) RIVER NORTH 4514
*** Hot Shot Debut ***					
66	NEW	—	1	I CAN BRING HER BACK J.CUPIT (K.MELLONS, G.SIMMONS, D.DODSON)	◆ KEN MELLONS (D) (V) EPIC 77764
67	63	62	8	SHE SHOULD'VE BEEN MINE R.PENNINGTON, WESTERN FLYER (K.BLAZY, R.CROSBY, J.DOWELL)	◆ WESTERN FLYER (V) STEP ONE 485
68	NEW	—	1	THE SANTA CLAUS BOOGIE S.RIPLEY, W.RICHMOND (S.RIPLEY)	◆ THE TRACTORS (C) (V) ARISTA 1-2771
69	58	59	6	THE GIRL FROM YESTERDAY EAGLES, E.SCHEINER, R.JACOBS (G.FREY, J.TEMPCHIN)	EAGLES Geffen Album Cut
70	NEW	—	1	DOWN IN FLAMES M.BRIGHT, T.DUBOIS (M.CLARK, J.STEVENS)	BLACKHAWK (V) ARISTA 1-2769
71	75	—	2	LIPSTICK PROMISES R.BENNETT (G.DUCAS, T.SILLERS)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
72	73	67	19	HAS ANYBODY SEEN AMY J.SCAIFE, J.COTTON (J.VEZNER, R.HENRY)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY 85892D
73	NEW	—	1	FOR A CHANGE B.BECKETT (S.SESKIN, S.SHERRILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
74	NEW	—	1	IT WASN'T HIS CHILD G.FUNDIS (S.EWING)	◆ TRISHA YEARWOOD (V) MCA 5494D
75	57	55	7	SUMMER IN DIXIE B.BECKETT (J.ROBBIN, G.LEVINE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82505

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	WHO'S THAT MAN N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH POLYDOR
2	3	2	3	DOWN ON THE FARM J.STROUD, B.GALLIMORE (K.K.PHILLIPS, J.LASETER)	◆ TIM MCGRAW CURB
3	1	1	4	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS, H.STINSON (A.RANDALL, M.BERG)	TRISHA YEARWOOD MCA
4	—	—	1	I TRY TO THINK ABOUT ELVIS E.GORDY, JR. (G.BURR)	◆ PATTY LOVELESS EPIC
5	2	3	3	THIRD ROCK FROM THE SUN J.SLATE, J.DIFFIE (J.GREENEBAUM, S.WHIPPLE, T.MARTIN)	◆ JOE DIFFIE EPIC
6	4	4	11	BE MY BABY TONIGHT S.HENDRICKS (E.HILL, R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
7	—	—	1	JUKEBOX JUNKIE J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS)	◆ KEN MELLONS EPIC
8	6	8	8	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER GIANT
9	8	5	4	CALLIN' BATON ROUGE A.REYNOLDS (D.LINDE)	◆ GARTH BROOKS LIBERTY
10	9	9	15	WINK B.BECKETT (B.DIPIERO, T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
11	5	6	10	LOVE A LITTLE STRONGER M.POWELL, T.DUBOIS (C.JONES, B.CRITTENDEN, G.SWINT)	◆ DIAMOND RIO ARISTA
12	7	7	4	WHAT THE COWGIRLS DO T.BROWN (V.GILL, R.NIELSEN)	◆ VINCE GILL MCA
13	11	10	16	EVERY ONCE IN A WHILE M.BRIGHT, T.DUBOIS (H.PAUL, V.STEPHENSON, D.ROBBINS)	◆ BLACKHAWK ARISTA

14	10	11	8	WHISPER MY NAME K.LEHNING (T.BRUCE)	◆ RANDY TRAVIS WARNER BROS.
15	12	12	11	NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON, N.WILSON (R.MURRAH, P.TERRY, J.D.HICKS)	◆ SAMMY KERSHAW MERCURY
16	18	19	10	HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES)	◆ TANYA TUCKER LIBERTY
17	15	13	20	WISH I DIDN'T KNOW NOW N.LARKIN, H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
18	13	16	13	INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
19	14	17	18	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN)	BOY HOWDY CURB
20	25	18	33	I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
21	16	14	19	WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO)	◆ KATHY MATTEA MERCURY
22	20	15	6	WHAT'S IN IT FOR ME C.HOWARD (J.JARRARD, G.BURR)	JOHN BERRY LIBERTY
23	21	21	9	SHE CAN'T SAY I DIDN'T CRY S.BUCKINGHAM (T.MARTIN, R.WILSON)	◆ RICK TREVINO COLUMBIA
24	23	22	13	THAT AIN'T NO WAY TO GO D.COOK, S.HENDRICKS (R.DUNN, K.BROOKS, D.COOK)	◆ BROOKS & DUNN ARISTA
25	—	24	53	CHATTANOOCHEE K.STEGALL (A.JACKSON, J.MCBRIDE)	◆ ALAN JACKSON ARISTA

◆ 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.

New American Music Tour Aims To Attract Younger Fans

BY EDWARD MORRIS

NASHVILLE—Although the New American Music Tour 1995 will feature established country artists (Billboard, Dec. 10), one of its chief aims is to attract new and younger European fans.

Organized by MCA Records International and sponsored by General Motors Europe, the tour will star Emmylou Harris, Trisha Yearwood, Rodney Crowell, and Marty Stuart, all of whom have already built sizable European followings. The tour is being promoted by Harvey Goldsmith Entertainments, and will have stops in 13 countries from April 7-27.

"This is country music, and it will always be country music," says Stuart Watson, senior VP of MCA Records International. However, he notes, "There are some parts of the world where the images that con-

tinue to be associated with country music remain slightly detrimental. Therefore, what we're trying to do is reposition the genre so that we can attract a wider demographic and possibly focus on a younger profile."

In essence, the project hopes to reach the 25-40 set—which is a "slightly younger" group, according to Watson, than the traditional European fans of country music.

"Because of the experiences in the past with rock'n'roll, flower power, grunge, heavy metal, and [other] trends in the United States repeating themselves internationally," Watson adds, "we expect to replicate or mirror the current level of success of country music [in the U.S.] within the next six to 12 months. And we believe that . . . this tour and all that goes with it . . . will create enough excitement to provide a platform from which to step up."

New American Music hopes to

build on the images of modern country music seen on CMT Europe. And there have been talks about involving the music video network as a tour sponsor.



CROWELL

HARRIS

A spokeswoman for CMT says, "We've already committed to do on-air spots supporting the tour, but we're looking at a lot of other things."

Watson declines to specify how much money General Motors Europe is putting into the tour. "I can tell you," he says, "that tours of this

nature—with the artists involved and a travel party from the United States of 40 people, plus additional sound and lights and [10] tour management people from London—[amounts to] 50 people on the road. [There will also be the cost of] four tour buses, hotel rooms, trans-Atlantic flights, per diems, equipment rental, venue hire, etc. It's a substantial subsidy."

Given the corporate largesse, Watson confirms that the artists will use their own bands on the tour, rather than employing a common one.

In March, MCA International plans to release the first volume of a compilation CD, "New American Music." Additionally, the label will publish a special edition of its promotional magazine, also titled New American Music. Currently, the publication is circulated to approximately 250,000 country fans through

mailings, retail outlets, clubs, and concert venues. Circulation for the special number will be boosted to 500,000 and will carry advertising for Opel (the line of General Motors cars being spotlighted) and Wrangler.

Watson says a copy of the magazine will be given to "every single one of the 65,000 people who [are expected to] attend these concerts."

Watson notes that two major European retailers are considering racking country music under the heading "New American Music," a practice already in place, he says, at HMV in Japan.

These are the cities and dates for the April tour: Dublin (7), Belfast (8), Brussels (10), Paris (11), the Hague (12), Glasgow (14), Birmingham (15), London (16), Stockholm (18), Copenhagen (19), Hamburg (20), Frankfurt (22), Zurich (23), Milan (24), Madrid (26), and Lisbon (27).

WEA CANADA'S CONROY WOOS U.S.

(Continued from page 23)

want to be part of what's going on in country music, but I'm determined to be unique."

Last month, Conroy returned to Canada to shoot three videos in a one-week period with director Stephen Golding. The clips include the album's lead-off single, "Somebody's Leavin'," and the follow-up "What Else Can I Do," as well as "What Do You Care," one of the four Canadian hits on "Bad Day For Trains." The latter clip was requested by the New Country Network.

With few video airplay opportunities in Canada, sales for domestic country acts—excepting Michelle Wright, Rita MacNeil, the Rankin Family, Charlie Major, George Fox, Prairie Oyster, and Ian Tyson—have lagged far behind American-based artists for years. Conroy's "Bad Day For Trains," for example, has sold only 14,000 units in Canada, according to Stan Kulin, president of Warner Music Canada.

But it is hoped that the Jan. 1 debut of Maclean Hunter Broadcasting/Rawlco Communications' New Country Network video channel will spur sales of Canadian country. Video play for its artists so far has been limited to such Canadian-based programs as MuchMusic's

"Outlaws And Heroes," CBC-TV's "Country Beat," the syndicated "Country Top 10," and the U.S.-based Country Music Television.

"Hopefully the New Country Network channel will alleviate some of the problems we are having in selling Canadian country music," says Kulin.

In granting the license to the New Country Network, the Canadian Radio-television and Telecommunications Commission concurred with Maclean Hunter/Rawlco's decision to delete CMT from Canadian cable, now making it the center of a Canadian court appeal by CMT.

Conroy argues that exposure on CMT, which could be limited if the service is terminated here, is important to those Canadian artists seeking careers outside Canada.

"I'm really happy there's a new channel coming on in Canada, but look at what CMT has done in Canada and can do for Canadians—not only in North America, but in Europe," Conroy says. "I plan on touring Europe in April, and I need CMT. I also need CMT to break into the States." For now, moving to Nashville is a first step in that direction.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- | | | |
|--|--|---|
| 18 BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI) WBM | 74 IT WASN'T HIS CHILD (Acuff-Rose, BMI) | 33 STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI) |
| 54 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) | 29 KICK A LITTLE (Square West, ASCAP/Howlin' Hits, ASCAP) WBM | 75 SUMMER IN OXIE (Sony Cross Keys, ASCAP) HL |
| 43 BETWEEN AN OLD MEMORY AND ME (EMI April, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL | 71 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) | 2 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM |
| 5 THE BIG ONE (Housenotes, BMI) | 65 LISTEN TO YOUR WOMAN () | 62 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM |
| 40 THE CITY PUT THE COUNTRY BACK IN ME (Sixteen Stars, BMI/Oxne Stars, ASCAP) HL | 58 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/Maypop, BMI/Widcountry, BMI) | 45 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) |
| 14 DOCTOR TIME (W.B.M., SESAC/Long Acrr., SESAC/Zomba, ASCAP) WBM | 25 LITTLE HOUSES (Alabama Band, ASCAP/Widcountry, ASCAP/Acuff-Rose, BMI) WBM | 52 THAT'S WHAT I GET (FOR LOSIN' YOU) (This Big, ASCAP/Bash, ASCAP/Blue Water, ASCAP/Songs Of Portuguese, ASCAP/Foreshadow, BMI) HL/WBM |
| 70 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) | 28 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM | 20 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL |
| 34 THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/EMI April, ASCAP/Ide Of March, ASCAP) HL/WBM | 61 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/Eaglewood, BMI/A.M.O., ASCAP/Little Nemo, ASCAP) | 36 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) WBM |
| 73 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) | 51 MAN OF MY WORD (Hayes Street, ASCAP/Almo, ASCAP/Allen Shamblin, ASCAP/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM | 12 THIS IS ME (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) WBM |
| 69 THE GIRL FROM YESTERDAY (Red Cloud, ASCAP/Night River, ASCAP) WBM | 41 MAYBE SHE'S HUMAN (Irving, BMI/Colter Bay, BMI/Careers-BMG, BMI/Doo Layng, BMI) HL/WBM | 27 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP) |
| 11 GOIN' THROUGH THE BIG O (Maypop, BMI/Widcountry, BMI/Route Six, BMI/Songs Of Jasper, BMI/EMI Blackwood, BMI) HL/WBM | 15 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM | 48 TILL I WAS LOVED BY YOU (Ten Ten, ASCAP/Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM |
| 17 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL | 39 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Widcountry, ASCAP) | 13 TILL YOU LOVE ME (Little Big Town, BMI/American Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM |
| 56 A GOOD YEAR FOR THE ROSES (Sony Tree, BMI) HL | 19 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Linde Manor, BMI/Right Key, BMI) HL | 64 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) |
| 22 HARD LOVIN' WOMAN (Music Corp Of America, BMI/Mark Colle, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba, ASCAP/Inspector Barlow, ASCAP) HL/WBM | 9 NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob, ASCAP) WBM | 4 UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM |
| 72 HAS ANYBODY SEEN AMY (Reynolds, BMI/Howe Sound, BMI/Sony Cross Keys, ASCAP) HL | 6 NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL | 53 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) |
| 30 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM | 38 OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL | 10 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Widcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM |
| 31 HERE I AM (Morganactive, ASCAP/Pookie Bear, ASCAP) WBM | 1 PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL | 63 WE GOT A LOT IN COMMON (Collins Court, ASCAP/Kent, BMI) |
| 66 I CAN BRING HER BACK (Cupit, BMI/Cupit Memories, ASCAP) | 59 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escondido, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM | 35 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terilee, BMI) HL |
| 21 IF I COULD MAKE A LIVING (Tom Collins, BMI/Murrah, BMI/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM | 68 THE SANTA CLAUD BOOGIE (Warner-Tamerlane, BMI/Boy Rocking, BMI) | 3 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM |
| 8 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA, ASCAP) HL/WBM | 67 SHE SHOULD'VE BEEN MINE (Songs Of Grand Coalition, BMI/Songs Of Grand Alliance, ASCAP/Hoosier, ASCAP) HL | 7 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL |
| 24 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/Bruce Burch, SESAC) WBM | 60 SHE'S IN THE BEDROOM CRYING (Millhouse, BMI/Songs Of PolyGram, BMI/Taste Auction, BMI) HL | 44 WHEN YOU WALK IN THE ROOM (EMI, BMI/Unart, BMI) WBM |
| 16 I'LL NEVER FORGIVE MY HEART (Sony Tree, BMI/Showbilly, BMI/Acuff-Rose, BMI) HL/WBM | 37 SHE'S NOT THE CHEATIN' KIND (Sony Tree, BMI/Showbilly, BMI) HL | 57 WORKIN' MAN BLUES (Sony Tree, BMI) |
| 26 I SEE IT NOW (Sony Tree, BMI/Sony Cross Keys, ASCAP/WB, ASCAP) HL/WBM | 32 SHUT UP AND KISS ME (Why Walk, ASCAP) | 23 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM |
| 47 I SURE CAN SMELL THE RAIN (Alabama Band, BMI/Rick Hall, ASCAP) WBM | 50 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) | 49 YOU JUST WATCH ME (Oxne Stars, ASCAP) HL |
| | 55 SOUTHBOUND (Beginner, ASCAP) | |

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Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING DEC. 17, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/GAINER ***						
1	1	2	37	TIM MCGRAW ▲ ¹ CURB 77659 (9.98/13.98) 28 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	4	16	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) CS	THE TRACTORS	2
3	4	3	9	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
4	3	1	4	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	1
5	5	5	10	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
6	6	6	23	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	1
7	8	12	32	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
8	10	7	26	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
9	7	10	47	JEFF FOXWORTHY ● WARNER BROS. 45314 (9.98/15.98) CS	YOU MIGHT BE A REDNECK IF...	7
10	9	8	19	JOE DIFFIE ● EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
11	13	13	4	BILLY RAY CYRUS MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
12	11	11	45	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
13	12	9	11	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
14	17	32	62	REBA MCENTIRE ▲ ¹ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
15	14	14	9	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
16	15	17	66	GARTH BROOKS ▲ ¹ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
17	16	15	6	VARIOUS ARTISTS MCA 11097 (10.98/16.98)	SKYNYRD FRYNDS	8
18	18	16	10	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
19	20	44	5	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	19
20	24	21	10	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	18
21	21	24	56	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) CS	TAKE ME AS I AM	7
22	22	18	25	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
23	19	19	10	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	7
24	26	28	113	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
25	27	23	44	THE MAVERICKS ● MCA 10961 (9.98/15.98) CS	WHAT A CRYING SHAME	6
26	30	26	4	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	26
27	25	22	26	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	12
28	29	29	39	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) CS	JOHN BERRY	13
29	23	20	44	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
30	32	38	221	GARTH BROOKS ▲ ¹¹ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
31	28	31	15	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
32	31	25	10	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
33	35	27	5	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	18
34	33	34	93	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
*** PACESETTER ***						
35	46	52	4	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	35
36	38	39	32	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
37	34	37	116	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	40	30	24	SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
39	39	35	127	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
40	36	40	60	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
41	41	36	64	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) CS	THE WAY THAT I AM	14
42	37	33	10	DOLLY PARTON COLUMBIA 66123/SONY (10.98 EQ/16.98)	HEARTSONGS	16
43	42	42	173	BROOKS & DUNN ▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
44	43	41	12	MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
45	44	43	20	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
46	47	48	292	GARTH BROOKS ▲ ¹ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
47	45	45	24	LARI WHITE RCA 66395 (9.98/15.98) CS	WISHES	43
48	51	46	30	TRAVIS TRITT ● WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
49	48	49	118	VINCE GILL ▲ ¹ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
50	50	53	169	GARTH BROOKS ▲ ¹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
51	49	47	82	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
52	53	58	8	VARIOUS ARTISTS ARISTA 18760 (9.98/15.98)	MAMA'S HUNGRY EYES: A TRIBUTE TO MERLE HAGGARD	52
53	52	57	108	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) CS	LIFE'S A DANCE	4
54	54	50	89	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
55	60	61	8	GEORGE JONES MCA 11096 (10.98/15.98)	BRADLEY'S BARN SESSIONS	54
56	56	55	41	RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98) CS	RICK TREVINO	23
57	57	51	15	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) CS	KEN MELLONS	42
58	55	—	6	SUZY BOGGUSS & CHET ATKINS LIBERTY 29606 (10.98/15.98)	SIMPATICO	55
59	63	67	186	ALAN JACKSON ▲ ¹ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
60	62	62	32	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
*** HOT SHOT DEBUT ***						
61	NEW	1	1	THE JUDDS AND ALABAMA RCA 66433 (4.98/9.98)	CHRISTMAS WITH THE JUDDS AND ALABAMA	61
62	61	60	45	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
63	NEW	1	1	SAMMY KERSHAW MERCURY 522638 (10.98/15.98)	CHRISTMAS TIME'S A COMIN'	63
64	58	59	62	GEORGE STRAIT ▲ ¹ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
65	68	—	128	BILLY RAY CYRUS ▲ ¹ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
66	59	56	43	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) CS	NO DOUBT ABOUT IT	13
67	70	66	7	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	57
68	65	64	40	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
69	RE-ENTRY	79	79	REBA MCENTIRE ▲ ¹ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
70	67	54	10	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
71	RE-ENTRY	53	53	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
72	64	63	85	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) CS	TOBY KEITH	17
73	71	65	22	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	49
74	66	68	70	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) CS	CLAY WALKER	8
75	72	70	29	KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)	WALKING AWAY A WINNER	12

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan** FOR WEEK ENDING DECEMBER 17, 1994

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	1	VINCE GILL ▲ MCA 10877 (10.98/15.98) 4 weeks at No. 1	LET THERE BE PEACE ON EARTH	5
2	3	GARTH BROOKS ▲ ¹ LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	19
3	4	ALAN JACKSON ● ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	4
4	5	GEORGE STRAIT ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	26
5	2	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	21
6	7	DOLLY PARTON COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	22
7	8	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	25
8	9	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	24
9	6	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	187
10	11	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	2
11	14	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	26
12	10	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	185
13	12	RICKY VAN SHELTON ● COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	19

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
14	19	ANNE MURRAY ▲ ² LIBERTY 16232 (7.98/11.98)	CHRISTMAS WISHES	23
15	16	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	172
16	13	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	187
17	18	GEORGE STRAIT ▲ ¹ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	187
18	17	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	3
19	15	GEORGE STRAIT ▲ ¹ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	185
20	—	RANDY TRAVIS ● WARNER BROS. 25972 (9.98/14.98)	AN OLD TIME CHRISTMAS	18
21	20	VARIOUS ARTISTS HALO 1008 (3.98/7.98)	COUNTRY CHRISTMAS	3
22	—	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	152
23	23	GENE AUTREY LASERLIGHT 15460 (3.98/5.98)	CHRISTMAS COWBOY	2
24	—	KENNY ROGERS ▲ EMI 41* (5.98/9.98)	CHRISTMAS	9
25	—	TRAVIS TRITT WARNER BROS. 45029 (10.98/15.98) A TRAVIS TRITT CHRISTMAS: LOVING TIME OF THE YEAR	CHRISTMAS	6

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

Can Rod Help Pepsi Drink In New Fans?

PEPSI + ROD = BRA\$IL: Or so the thinking goes among company brass at Pepsi-Cola International, who reckon that global superstar Rod Stewart can help bring in millions of new Brazilian customers via a national television ad campaign, a free New Year's Eve show at Rio de Janeiro's Copacabana beach,



STEWART

plus millions of Latin-American television viewers. Pepsi certainly could use a new generation or two of soft-drink consumers in Brazil, where rival Coca-Cola holds a seemingly insurmountable 54% share of the soda market, compared to Pepsi's 6%. On Dec. 1, Pepsi and its bottling partner, Buenos Aires Embotelladora S.A. (BAESA), announced that they will invest more than \$400 million in 1995 toward the expansion of manufacturing, distribution, and marketing activities in Brazil.



by John Lannert

Stewart's participation in this venture will account for only several million dollars of the overall thrust. However, his New Year's Eve blast at Copacabana beach is expected to draw 4 million spectators, believed to be a worldwide attendance record for a live concert. Millions more TV viewers in Latin America will be able to pick up the show via a satellite network being assembled by Pepsi especially for the event. So, Stewart's high-profile set should at least garner a few new customers for Pepsi, which views Brazil and South America as virgin territory for soft-drink firms.

Best of all, Stewart's one-night stand in Rio allows Pepsi to gain a splashy public relations head start

in 1995 over Coke, which is a sponsor of the Rolling Stones' Brazilian shows in January.

A popular artist in Latin America whose previous shows in the region were sponsored by Pepsi, Stewart looks to profit from his Copa gig as well. He not only picks up a reported seven-figure check for his effort, but also lays the groundwork for a probable 1996 tour in the area. It is unknown whether the exact number in Stewart's seven-figure payout begins with a 1, 2, or 3, but it is likely that his tab will approach the \$2.3 million-per-show guarantee that the Stones are set to receive for their Brazilian dates.

The Pepsi/Stewart linkup was orchestrated by Jay Coleman, president/CEO of marketing firm EMC1, whose company paired Pepsi with Michael Jackson and Tina Turner for their Latin American treks. Coleman says Stewart was selected for the Pepsi concert because of his five-year absence from a market where he has been prosperous as a live act in the past.

"When we were looking to do something in Brazil," says Coleman, "Rod was obviously tops on the list, because five years earlier he went to Latin America and it was a hugely successful tour. Pepsi was looking to kick off the new year bigger than life, and do something from the consumer standpoint that would really capture the imagination of literally millions of people."

"New Year's Eve is a huge celebration in Rio anyway, where traditionally millions of people go to the beach at Copacabana to watch the fireworks. So the idea was to tie in with that and just make it bigger."

Coleman points out that Stewart will perform an oldies set in Rio and will not preview material from his forthcoming album, due early next year. "A huge stage will be constructed in front of the Copacabana Palace hotel," Coleman adds, "and there will be video screens up and down the whole strip."

OCESA "PHANTOM"-IZES Mexico City: OCESA Presents Inc. is bringing "Phantom Of The Opera" to Mexico City's 10,000-seat Auditorio Nacional for a six-week engagement in October 1995. New York-based promotion company Pace Theatrical Group is co-producing the shows, says OCESA president Bruce Moran, who adds that ticket prices for the performances "are going to be comparable to Broadway in the States." Moran also says that the "Phantom" production in Mexico City will be on par with the Broadway version. "Pace is the official Broadway touring company of 'Phantom,'" says Moran, "so this will be the real deal."

In other performance news, Moran has confirmed that BMG supergroup Caifanes is opening for the Rolling Stones' three Mexico City dates in February. Caifanes performed before a sold-out audience Dec. 8 at the Auditorio Nacional.

Hot Latin Tracks™



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	2	6	SELENA EMI LATIN	*** No. 1 *** NO ME QUEDA MAS 1 week at No. 1
2	1	1	7	LUIS MIGUEL WEA LATINA	LA MEDIA VUELTA
3	4	3	8	LA MAFIA SONY	ME DUELE ESTAR SOLO
4	5	4	8	LOS REHENES FONOVISIA	NI EL PRIMERO NI EL ULTIMO
5	3	5	8	SPARK FONOVISIA	TE AMO, TE AMO, TE AMO
6	6	16	4	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR
7	12	32	4	LOS MIER FONOVISIA	TE AMO
8	10	12	5	VICENTE FERNANDEZ SONY	NO, NO Y NO
9	NEW ▶		1	FITO OLIVARES FONOVISIA	*** AIRPOWER *** EL COLESTEROL
10	16	11	6	LUIS ENRIQUE SONY	ASI ES LA VIDA
11	17	17	5	FAMA SONY	QUIERO VOLVERTE A VER
12	32		2	CRISTIAN MELODY/FONOVISIA	*** AIRPOWER *** CON TU AMOR
13	21	22	4	LUCERO MELODY/FONOVISIA	*** AIRPOWER *** SIEMPRE CONTIGO
14	27		2	EZEQUIEL PENA FONOVISIA	*** AIRPOWER *** VEN Y VEN
15	13	10	5	ALEJANDRO FERNANDEZ SONY	A PESAR DE TODO
16	14	9	7	EDNITA NAZARIO EMI LATIN	QUIERO QUE ME HAGAS EL AMOR
17	8	14	8	JUAN GABRIEL ARIOLA/BMG	LENTAMENTE
18	7	8	7	LOS TIRANOS DEL NORTE FONOVISIA	TRAGOS AMARGOS
19	9	13	19	BANDA Z FONOVISIA	LA NINA FRESA
20	15	7	19	SELENA EMI LATIN	BIDI BIDI BOM BOM
21	11	6	8	BANDA MACHOS FONOVISIA	EL PUCHONCITO
22	25	28	3	LA DIFERENZIA ARISTA-TEXAS/BMG	LINDA CHAPARRITA
23	36		2	OLGA TANON WEA LATINA	ES MENTIROSO
24	18	18	8	GRUPO MOJADO FONOVISIA	PARA QUE
25	NEW ▶		1	LIBERACION FONOVISIA	VUELVE MI AMOR
26	19	15	12	ANA GABRIEL SONY	TU LO DECIDISTE
27	23	21	4	LOS REYES LOCOS DISA	EL LLORON
28	20	20	8	FANDANGO USA FREDDIE	TE AMARE UN MILLON DE VECES
29	NEW ▶		1	LOS TIGRES DEL NORTE FONOVISIA	ENTRE EL AMOR Y YO
30	26	26	3	JAY PEREZ SONY	VEN A MI
31	NEW ▶		1	INDUSTRIA DEL AMOR UNICO/FONOVISIA	NO TE IMAGINAS
32	33	37	3	STEPHANIE LYNN & HIGH ENERGY EMI LATIN	OJOS PARA TI
33	38		2	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE
34	31	24	7	CHAYANNE SONY	QUERIDA
35	22	27	5	BANDA BLANCA FONOVISIA	SWING LATINO
36	NEW ▶		1	GILBERTO SANTA ROSA SONY	TE PROPONGO
37	39		2	JORGE LUIS CABRERA MUSART/BALBOA	MUSICA ROMANTICA
38	24	36	3	LOS FANTASMAS DEL CARIBE RODVEN	MI PEQUENO AMOR
39	NEW ▶		1	ARKANGEL R-15 LUNA/FONOVISIA	LA QUE ME HACE LLORAR
40	NEW ▶		1	CHARLIE MASSO SONY	TE ME VAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
34 STATIONS	22 STATIONS	69 STATIONS
1 EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS ...	1 LUIS ENRIQUE SONY ASI ES LA VIDA	1 SELENA EMI LATIN NO ME QUEDA MAS
2 LUIS MIGUEL WEA LATINA LA MEDIA VUELTA	2 OLGA TANON WEA LATINA ES MENTIROSO	2 LA MAFIA SONY ME DUELE ESTAR SOLO
3 JUAN GABRIEL ARIOLA/BMG LENTAMENTE	3 GILBERTO SANTA ROSA SONY TE PROPONGO	3 LOS REHENES FONOVISIA NI EL PRIMERO NI EL...
4 LUCERO MELODY/FONOVISIA SIEMPRE CONTIGO	4 INDIA SOHO LATINO/SONY ESE HOMBRE	4 SPARK FONOVISIA TE AMO, TE AMO, TE AMO
5 CHARLIE MASSO SONY TE ME VAS	5 TONY VEGA RMM/SONY ESTOY EN EL PROCESO...	5 LOS MIER FONOVISIA TE AMO
6 CRISTIAN MELODY/FONOVISIA CON TU AMOR	6 LALO RODRIGUEZ EMI LATIN AUNQUE LO DUCES	6 VICENTE FERNANDEZ SONY NO, NO Y NO
7 LAURA PAUSINI WEA LATINA SE FUE	7 LOS SABROSOS DEL MERENGUE M.P. QUE...	7 FITO OLIVARES FONOVISIA EL COLESTEROL
8 LOURDES ROBLES SONY AMANECIENDO EN TI	8 JERRY RIVERA SONY ME ESTOY...	8 FAMA SONY QUIERO VOLVERTE A VER
9 LUIS ENRIQUE SONY ASI ES LA VIDA	9 MANNY MANUEL MERENGA- Z/SONY PERO QUE...	9 EZEQUIEL PENA FONOVISIA VEN Y VEN
10 CHAYANNE SONY QUERIDA	10 EDNITA NAZARIO EMI LATIN QUIERO QUE ME HAGAS...	10 LOS TIRANOS DEL NORTE FONOVISIA TRAGOS...
11 ARIZTIA SDV/SONY PALABRAS DE HOMBRE	11 ALEX D'CASTRO RODVEN SUENO DESPIERTO	11 PEDRO FERNANDEZ POLY- GRAM LATINO MI FORMA...
12 OLGA TANON WEA LATINA ES MENTIROSO	12 CRISTIAN MELODY/FONOVISIA CON TU AMOR	12 ALEJANDRO FERNANDEZ SONY A PESAR DE TODO
13 MIJARES EMI LATIN AMOR	13 LAURA PAUSINI WEA LATINA SE FUE	13 BANDA MACHOS FONOVISIA EL PUCHONCITO
14 PIMPINELA POLYGRAM LATI- NO LA FAMILIA	14 EDGAR JOEL RODVEN EN LAS NUBES	14 LA DIFERENZIA ARISTA- TEXAS/BMG LINDA...
15 DYANGO POLYGRAM LATINO TE PROPONGO ALGO	15 LOS CUCOS WEA LATINA LA VECINA	15 BANDA Z FONOVISIA LA NINA FRESA

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

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(Continued on next page)

LATIN NOTAS

(Continued from preceding page)

OCESA, incidentally, owns the semipro Mexico City Aztecas basketball team, which began its season last month in the Continental Basketball Assn. The Aztecas play their home games at the 20,000-seat Palacio de los Deportes.

MEXICO-NOTAS: If there were any doubts about the popularity of New Age sounds in Mexico, they were dispelled Nov. 17-18 when Yanni played two sold-out shows at the Auditorio Nacional in Mexico City... Ariola supergroup Maldita

Vecindad is due to ship its next album in February or March. Versatile U.S. producer **Bill Laswell** is helming the project... EMI Mexico honcho **Mario Ruiz** is high on Guadalajara rock quintet **Azul Violeta**, now recording in London with producer **Richard Blair** (Peter Gabriel, Sinead O'Connor). The band's label bow is scheduled for January. EMI veteran acts set to release product in January are **Paulina Rubio** ("El Tiempo Es Oro") and **Rocio Banquells** ("La Fuerza Del Amor")... Warner Mexico has shipped another 60,000 units of **Café Tacuba's** splendid "Re." By curious coincidence, "Re" and **Joaquín Sabina's** "Esta Boca Es Mia" (Ariola/BMG) feature tribute songs to legendary Mexican diva **Chavela Vargas**.

GETTING CAUGHT UP: Tower Records is opening a store in São Paulo next year, its first outlet in South America... Grupo Radio Centro, which owns or operates 10 radio stations in Mexico City, has purchased Radiodifusión RED for \$134.9 million. Radiodifusión owns three stations in Mexico City and one in Guadalajara... **Leo "En Stereo" Vela**, former DJ at WQBA-FM Miami in the early '80s, returns as the station's PD. Vela most recently was the midday jock at WPOW-FM Miami. Newly appointed MD **Raymond Hernandez** says the WQBA's current appellation, "La Exitosa," will be supplanted by "Super Q," the station's longtime moniker in the '80s and early '90s. Hernandez says WQBA's format will mix old and new pop and tropical material, "along with ballads and lunchtime disco mix and one-hour, evening mix shows of Euro dance songs"... Hernandez, president of the Majestic Sound Enterprises record pool, also is planning to buy out Record Pool Latino de la Florida. Hernandez's anticipated purchase of Latino would make Majestic the largest Latin record pool in the U.S., with an expected membership of 100 club DJs... Erstwhile tropical outlet WCMQ-FM Miami has reverted back to its pop ballad format and now is known once again as "FM 92."

CHART NOTES: After playing bridesmaid the past two weeks to Luis Miguel's "La Media Vuelta" (WEA Latina), Selena's "No Me Queda Más" (EMI Latin) steps up to No. 1 this week on the Hot Latin Tracks chart. "No Me Queda Más" is the third chart-topping track from Selena's top five album "Amor Prohibido," and her fourth No. 1 hit overall.

Meanwhile, Los Mier and Fito Olivares are two veteran acts who finally make their debuts this week in the top 10 on Hot Latin Tracks. Los Mier's "Te Amo" (Fonovisa), a romantic pop/cumbia ballad, moves 12-7 with a bullet, while Fito Olivares' breakout cumbia hit "El Colesterol" (Fonovisa) makes the highest chart bow of the year at No. 9.

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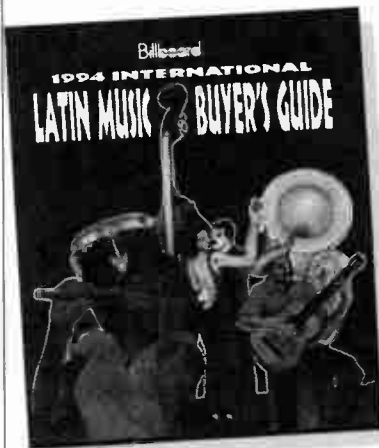
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TOP CLASSICAL ALBUMS™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	14	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	★★ NO. 1 ★★ THE 3 TENORS IN CONCERT 1994 14 wks at No. 1
2	2	39	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	5	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (10.98/15.98)	CHANT NOEL
4	4	221	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	5	12	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
6	6	12	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
7	7	4	BATTLE, VON STADE, MARSALIS (PREVIN) SONY CLASSICAL 48235 (9.98 EQ/15.98)	A CARNEGIE HALL XMAS CONCERT
8	8	2	ROBERT SHAW CHAMBER SINGERS TELARC 830377 (10.98/15.98)	SONGS OF ANGELS
9	10	13	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907099 (13.98/18.88)	ON YOOLIS NIGHT
10	15	12	NYC BALLET(ZINMAN) NONESUCH 79294/ELEKTRA (10.98/16.98)	THE NUTCRACKER
11	9	15	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 407109 (13.98/18.00)	LOVE'S ILLUSION
12	13	7	ST. LOUIS SYMPHONY ORCH. (SLATKIN) RCA 61673 (9.98/15.98)	ORFF: CARMINA BURANA
13	11	52	GERSHWIN/WODEHOUSE NONESUCH 79287/ELEKTRA (10.98/15.98)	GERSHWIN PLAYS GERSHWIN
14	RE-ENTRY		VAN CLIBURN RCA 62695 (9.98/15.98)	IN MOSCOW
15	NEW▶		WYNTON MARSALIS/ENGLISH CHAMBER ORCH. SONY CLASSICAL 57497 (9.98 EQ/15.98)	THE LONDON CONCERT

TOP CLASSICAL CROSSOVER™

1	1	45	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	★★ NO. 1 ★★ 45 weeks at No. 1 THE PIANO
2	2	4	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
3	5	15	DOMINGO/ROSS/CARRERAS SONY CLASSICAL 53359 (9.98 EQ/15.98)	CHRISTMAS IN VIENNA
4	6	4	THE CANADIAN BRASS RCA 62683 (9.98/15.98)	NOEL
5	4	49	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
6	3	12	JAMES GALWAY RCA 62700 (9.98/15.98)	WIND OF CHANGE
7	7	10	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
8	8	12	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
9	9	18	DAWN UPSHAW NONESUCH 79345/ELEKTRA (10.98/16.98)	I WISH IT SO
10	10	5	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
11	15	51	LONDON SYMPHONY (WILLIAMS) ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
12	13	110	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
13	11	28	LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
14	12	90	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
15	14	4	JON ANDERSON/LONDON CHAMBER ACADEMY ANGEL 55088 (10.98/15.98)	CHANGE WE MUST

TOP OFF-PRICE CLASSICAL™

1	1	7	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES FROM THE WORLD'S FAVORITE TENORS
2	2	6	BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
3	7	3	VARIOUS ARTISTS LASERLIGHT 72346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
4	3	21	THE CHOIR OF VIENNA SPECIAL 5118/ESSEX ENTERTAINMENT (3.98/4.98)	MYSTICAL CHANTS
5	6	3	SCHOLA HUNGARICA LASERLIGHT 14107 (4.98/5.98)	GREGORIAN CHRISTMAS: CHANTS & MOTETS
6	4	5	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
7	5	15	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
8	NEW▶		VARIOUS ARTISTS MADACY 55607 (8.98/16.98)	GREAT COMPOSERS
9	8	4	VARIOUS ARTISTS INFINITY DIGITAL 57254 (4.98 EQ)	GREAT CHORAL MUSIC
10	NEW▶		VARIOUS ARTISTS MADACY 55646 (8.98/16.98)	BEST OF GERSHWIN
11	NEW▶		VARIOUS ARTISTS MADACY 5608 (10.98/19.98)	100 GOLDEN CLASSICS
12	NEW▶		DOMINGO/LANZA/CANADIAN BRASS RCA 61838 (3.98/5.98)	AVE MARIA
13	RE-ENTRY		VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
14	11	5	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
15	14	2	VARIOUS ARTISTS INFINITY DIGITAL 57246 (4.98 EQ)	A BAROQUE FESTIVAL

○ 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.

Classical KEEPING SCORE



by Heidi Waleson

LUDWIG ON DECK: Is Beethoven going to follow Mozart into movie celebrity? On Dec. 16, the great man's birthday, Columbia Pictures opens "Immortal Beloved," a film by Bernard Rose (creator of the horror film "Candyman") and starring Gary Oldman (best known for title roles in "Bram Stoker's Dracula" and "Sid And Nancy") and Isabella Rossellini. Movies being what they are, Rose's "historical fiction" has a love interest: It offers a solution to the riddle of Beethoven's Immortal Beloved. Its all-Beethoven soundtrack, on Columbia's sister label Sony Classical, is directed by Sir Georg Solti and boasts an all-star cast that includes the London Symphony for the many symphonic excerpts; Emmanuel Ax, Pamela Frank, and Yo-Yo Ma playing a trio; Murray Perahia performing parts of the "Moonlight" and "Pathetique" sonatas, the "Emperor" Concerto, and kiddie favorite "Für Elise"; and Gidon Kremer, Renée Fleming, and Bryn Terfel on other tracks.

Sir Georg, who was Rose's choice, usually records for Decca/London, so that label too is getting in on the fun with its own compilation, "Immortal Beethoven," starring Sir Georg and pianist Vladimir Ashkenazy. Stickered "The movie lover's guide to Beethoven's greatest hits," the CD includes seven cuts of the same repertoire used on the "Immortal Beloved" soundtrack, but also points out that other films, such as "A Clockwork Orange" and "Force of Evil," have used Beethoven to build atmosphere. The tiny print on the back of the box tells the consumer that these are "Not original soundtrack recordings," but the booklet copy is a tad ambiguous. Delos has jumped on the movie

bandwagon as well, with "The Immortal Beethoven: Highlights Of His Most Beloved Music," a collection of 10 performances featuring conductor Gerard Schwarz, pianist Carol Rosenberger, the Orford Quartet, and others. Delos claims no association with the movie, but the timing of the release is deliberate.

MEMORIAL: Family, friends, and colleagues gathered at Juilliard Dec. 2 to remember the pianist Rudolf Firkušný, who died last July at age 82. A courtly, charming man and a transcendent musician, Firkušný studied with Janáček during his childhood, and as an adult championed the music of his fellow Czechs, particularly Janáček, Dvořák, and Martinů. His participation was the heart of the 1993 Bard Dvořák Festival, and BMG Classics has just released his recordings of Martinů's Piano Concertos Nos. 2, 3, and 4. Other recent, especially memorable recordings from BMG include his collaboration with soprano Gabriela Beňačková for songs by Czech composers, a disk of Janáček's piano music, and a 1993 recording of Dvořák's Piano Concerto with the Czech Philharmonic, made after he returned to his homeland after 45 years in exile. Speakers including the conductor Kurt Masur, the translator Robert T. Jones, and the pianist's son Igor movingly recalled Firkušný's warmth and artistry. The composer Philip Glass told the gathering of another side of the pianist: It was Firkušný who sought out Glass in the mid-'80s, when the composer was "a musical renegade"; asked him to write a cadenza for a Mozart piano concerto; studied a piece of Glass' music for a performance that, alas, never took place; and became his friend.

IN THE STUDIO: If you loved the Stephen Albert cello concerto on Yo-Yo Ma's New York Album from Sony Classical (still on the Billboard Classical Chart), there's more new cello repertoire on the way. Ma and the Philadelphia Orchestra under David Zinman have just recorded concerti by Leon Kirchner (the piece that won the 1994 Kennedy Center Friedheim Competition), Richard Danielpour, and Christopher Rouse, also for Sony.

Jazz BLUE NOTES



by Jeff Levenson

ANYONE CAN WHISTLE: Sony Classical (as reported and suggested in last week's Billboard) isn't the only label to turn a jazz ear toward Stephenondheim. Varese Sarabande Records, which just created a new division named Varese Jazz, has issued "Passion... In Jazz" by the Trotter Trio. The album, which features the Tony Award-winning score of the hit musical "Passion," is the brainchild of producer Bruce Kimmel; the artistic director is pianist Terry Trotter, whose credits include recordings with Frank Sinatra, Tony Bennett, and Ella Fitzgerald.

AN XMAS GIFT IDEA (Before It's Too Late): Verve just released an album titled "The Jazz Scene," which originally hailed from 1950 as a numbered, limited-edition set. At that time, Downbeat magazine called it "the most remarkable album ever issued." Why? Because it was an ambitious Norman Granz project intended to be a snapshot of contemporary jazz, circa the late '40s. Many of the period's stars were represented: Duke Ellington, Ralph Burns, Charlie Parker, Lester Young, Bud Powell, Coleman Hawkins, and Flip Phillips among them. But also included in the package were photographs by famed lensman Gjon Mili (yes, he of "Jammin' The Blues" fame).

Verve's current issue is a masterful piece of packaging (the label is getting quite a reputation for that kind of thing), with discs, notes, and pictures set in a spiral notebook roughly the size of a jewel box. Is it "the most remarkable album ever issued"? Nope, merely great. (Listen for Hawkins' unaccompanied solo on

"Picasso," one of jazz saxophone's most influential moments. And look for Mili's picture of bassist John Simmons—four sensuous fingers set against the instrument's heavenly rays of strings.)

ANOTHER XMAS GIFT IDEA (And It's Still Not Too Late): For the literary types among us (no, not just readers of liner notes), jazz scribe Gene Lees has "Cats Of Any Color" due from Oxford University Press, in which he takes a controversial look at racism in jazz, past and present. Specifically, Lees examines the ever-present white racism that ghettoized generations of black players, and the equally troubling rise of reverse racism today, aimed at keeping white players down. The book is controversial for many reasons—among them, Lees' contention that Wynton Marsalis and his charged remarks have done much to fan racism's flames. Maybe not your idea of a gentle, spirit-of-Christmas kind of read.

INTO THE NIGHT: Lesley Peacock, a writer, publicist, musician, photographer, and all-around champion of jazz, died Dec. 3 of cancer. She was gallant, and feisty, and beautiful, and she confronted her illness with an inner resolve that was inspiring beyond words. Lesley was a rare type who derived comfort from the company of jazz musicians. She was one of them, and they were her family. She was 35. She was one of my closest friends. I wish she were still here.

The Jacob Perlow hospice at Beth Israel Hospital in New York is a fine way to remember her.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	23	TONY BENNETT COLUMBIA 66214	★★★ NO. 1 ★★★ 23 weeks at No. 1 MTV UNPLUGGED
2	3	12	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
3	2	11	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
4	4	21	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
5	5	11	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
6	7	77	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
7	NEW ▶		VARIOUS ARTISTS GRP 9796	THE JOY OF CHRISTMAS PAST
8	8	55	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
9	21	7	DAVE BRUBECK TELARC 83363	JUST YOU, JUST ME
10	9	9	VARIOUS ARTISTS ATLANTIC 82699	BURNING FOR BUDDY: A TRIBUTE TO THE MUSIC OF BUDDY RICH
11	10	61	SOUNDTRACK HOLLYWOOD 61357/ISLAND	SWING KIDS
12	11	5	DAVE GRUSIN GRP 9789	ORCHESTRAL ALBUM
13	13	36	ETTA JAMES PRIVATE B2114	MYSTERY LADY
14	14	30	DIANE SCHUUR/B.B. KING GRP 9767	HEART TO HEART
15	12	9	MARK WHITFIELD VERVE 523591	TRUE BLUE
16	15	55	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
17	16	12	SHIRLEY HORN VERVE 523486	I LOVE YOU PARIS
18	NEW ▶		VARIOUS ARTISTS RHINO 71786/ATLANTIC	JINGLE BELL JAM: JAZZ CHRISTMAS CLASSICS
19	17	11	GINGER BAKER TRIO ATLANTIC 82652	GOING BACK HOME
20	19	6	TOOTS THIELEMANS PRIVATE B2120	EAST COAST/WEST COAST
21	24	28	LEÑA HORNE BLUE NOTE 2B974/CAPITOL	WE'LL BE TOGETHER AGAIN
22	NEW ▶		THE HIGHWAY JAZZMEN LASERLIGHT 15415	A JAZZY CHRISTMAS IN DIXIE
23	22	57	CASSANDRA WILSON BLUE NOTE B1357/CAPITOL	BLUE LIGHT 'TIL DAWN
24	18	52	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
25	23	29	ROY HARGROVE QUINTET VERVE 523 019	WITH THE TENORS OF OUR TIME

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	5	KENNY G ARISTA 18767	★★★ NO. 1 ★★★ 5 weeks at No. 1 MIRACLES: THE HOLIDAY ALBUM
2	2	105	KENNY G ▲ ARISTA 18646	BREATHLESS
3	3	9	NAJEE EMI 30789	SHARE MY WORLD
4	8	31	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
5	7	4	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
6	5	14	RUSS FREEMAN & RIPPINGTONS GRP 9781	SAHARA
7	6	8	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
8	4	29	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
9	20	7	VARIOUS ARTISTS GRP 9728	GRP CHRISTMAS COLLECTION VOL. III
10	9	10	HIROSHIMA QWEST 45601/REPRISE	L.A.
11	10	8	WARREN HILL RCA 66503	TRUTH
12	11	7	RICHARD ELLIOT BLUE NOTE 27838/CAPITOL	AFTER DARK
13	12	35	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
14	14	10	PHIL PERRY GRP 4026	PURE PLEASURE
15	15	4	JEFF LORBER VERVE FORECAST 523738/VERVE	WEST SIDE STORIES
16	13	18	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY
17	16	28	AL JARREAU REPRISE 45422/WARNER BROS.	TENDERNESS
18	18	10	DAVID BENOIT GRP 9787	SHAKEN NOT STIRRED
19	23	73	DAVE KOZ CAPITOL 98892	LUCKY MAN
20	24	13	PETER WHITE SIN-DROME 1808	REFLECTIONS
21	17	21	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
22	RE-ENTRY		JOE SAMPLE & SOUL COMMITTEE WARNER BROS. 45729	DID YOU FEEL THAT?
23	19	64	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
24	RE-ENTRY		DAVID SANBORN ELEKTRA 61620	HEARSAY
25	RE-ENTRY		EARL KLUGH WARNER BROS. 45596	MOVE

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

Music Video

ARTISTS & MUSIC

Satellite Films Honored For 'Closer' Clip Nails Five Music Video Production Awards

BY DEBORAH RUSSELL

LOS ANGELES—The creative crew behind Nine Inch Nails' controversial video "Closer" swept the 1994 Music Video Production Awards with five victories, including nods for best art direction, cinematography, and styling. The Nothing/TVT/Interscope clip, directed by Mark Romanek of Satellite Films, also was named best video of the year and best alternative video of the year.

In addition, fellow Satellite Films director Spike Jonze was named best director for the Beastie Boys clip "Sabotage." The Capitol clip also was cited for best editing.

Oddly, Jonze even was nominated in the best choreography category for the Beasties' video, but that award went to choreographer Tina Landon for Janet Jackson's "If."

Original MTV VJs Mark Goodman and Martha Quinn hosted the MVPA awards, which were held Nov. 30 at the Beverly Hills restaurant Tatou. The event attracted a number of the industry's most creative production and post-production personnel.

"When MTV first came on the air," Goodman said to the audience, "we were attacked for corrupting the morals of the nation's youth and shortening their attention span. But that was actually *your* fault! And that's what we're here to celebrate tonight."

In fact, an MVPA jury presented its 1994 Outstanding Achievement Award to MTV itself. Goodman, Quinn, and awards attendee (and fellow original VJ) Nina Blackwood accepted the award on the music video network's behalf. Past winners have included Propaganda Films co-founder Joni Sighvatsson, video director Russell Mulcahy, and music industry veteran Jeff

Ayeroff.

A complete list of the 1994 MVPA awards winners follows:

Video of the year: Nine Inch Nails, "Closer" (Nothing/TVT/Interscope).

Adult contemporary: Sheryl Crow, "Leaving Las Vegas" (A&M).
Alternative: Nine Inch Nails, "Closer" (Nothing/TVT/Interscope).

Country: Travis Tritt & The Eagles, "Take It Easy" (Giant).

Jazz/New Age: Tony Bennett, "Steppin' Out (With My Baby)" (Columbia).

Pop: Bjork, "Violently Happy" (Elektra).

Rap: Ice Cube, "You Know How We Do It" (Priority).

Rock: Rage Against The Machine, "Freedom" (Epic).

Urban/R&B: Salt-N-Pepa w/En Vogue, "Whatta Man" (Next Plateau/London).

Video from a feature film: (tie) Living Colour, "Sunshine Of Your Love" from "True Lies" (Epic Soundtrax); the Backbeat Band, "Money" from "Backbeat" (Virgin).

Art direction: Tom Foden for

Nine Inch Nails, "Closer" (Nothing/TVT/Interscope).

Choreography: Tina Landon for Janet Jackson, "If" (Virgin).

Cinematography: Harris Savides for Nine Inch Nails, "Closer" (Nothing/TVT/Interscope).

Direction: Spike Jonze for the Beastie Boys, "Sabotage" (Capitol).

Editing: Eric Zumbrennen for the Beastie Boys, "Sabotage" (Capitol).

Special effects: Ian Byrd, John Wake, Kent Feeler, and Stan Kellam for Soundgarden, "Black Hole Sun" (A&M).

Styling: April Napier for Nine Inch Nails, "Closer" (Nothing/TVT/Interscope).

Directorial debut of the year: Kevin Lofton for Adam Sandler, "Buddy" (Warner Bros.).

Longform music video of the year: Tina Turner, "What's Love Got To Do With It: Live."

International music video of the year: (tie) Dang Thai Son, "La Grand Valse Brilliant" (Les Disques Analekta); Bon Jovi, "I Believe" (Mercury).

PRODUCTION NOTES

LOS ANGELES

- Jada Pinkett directed the new Y?N-Vee video "I'm Going Down" for Def Jam. Troy Smith directed photography on the shoot. Pinkett also is the eye behind Shug N Dap's Giant video "Anotha Man." Ericson Core directed photography. Craig Fanning executive produced both videos for F.M. Rocks.

- Funkdoobiest's "Rock On" video is an Eastside Entertainment/Raven Knite Productions clip directed by

Ricky Harris. Bill Dill directed photography; Rae Haun and Brian Permann produced. The same crew is behind Thug Life's new Interscope clip "Cradle To The Grave" and Cedric Ceballos' Immortal/Epic video "Flow On."

NEW YORK

- Extreme's new A&M video "Hip Today" is an A+R Group production directed by David Dobkin. Jeff Venditti directed photography on the clip, while Nick Wrathall produced.

- Brian "Black" Luvlar directed O.C.'s Wild Pitch video "Born 2 Live" with DP Isidro "Izzy" Urquia. Rich Ford and Andrena Hale produced for Riviera Films.

- Classic Concepts Inc. director Lionel Martin is the eye behind Silk's "I Can Go Deep" video, which comes from the movie soundtrack to "A Low Down Dirty Shame." Keith Miller produced the Jive Records video.

OTHER CITIES

- Ronda, Spain, is the backdrop to Madonna's latest Maverick/Sire/Warner Bros. video, "Take A Bow." The A+R Group's Michael Haussman directed the clip with DP Harris Savides. Paul McPadden produced.

- Squeak director Carlos Grasso recently reeled a pair of Grant Lee Buffalo clips: "Honey Don't Think" and "Lone Star Song." Adam Stern produced the Warner Bros. shoots on location in France and Texas.

- H-GUN Labs director Benjamin Stokes is the eye behind Dink's new Capitol video "Green Mind." Barbara Schwarz produced the Cleveland-based shoot.

Two So Cal Confabs Offer Disparate Views Of Industry

RUNNING THE GAMUT: The Eye took in the grand vistas of music video this month as we cut from one scene in the company of the creative community to a wide shot along the corporate landscape of network and cable relations.

On Nov. 30, we joined members of the Music Video Production Assn. for the organization's annual awards at a swank Beverly Hills restaurant (see story, this page), then headed south to Anaheim Dec. 1 for the National Cable TV Assn.'s Western Show.

The MVPA awards are a refreshing complement to the annual MTV ceremonies and Billboard's own Music Video Awards. The list of nominees embodies the creators' perspective of their own industry: Nominees in the pop category included clips by Sam Phillips, the Ramones, Bjork, and Edie Brickell; the best direction nominees included videos for Nine Inch Nails, Rage Against The Machine, the Beastie Boys, and Stone Temple Pilots.

The choreography category was the most intriguing, as director Spike Jonze earned a nomination for his fancy footwork on the Beastie Boys' "Sabotage," while director Ondrej Rudavsky and his collaborator, Zuzana Rudavska, were noted for their work on Dead Can Dance's "The Carnival Is Over."

A number of the nominated clips were not big airplay videos, particularly in the U.S. Bjork's "Violently Happy" won the best pop video award despite its lack of service stateside. Other nominated clips that had a limited run on the U.S. airwaves, but still impressed the industry, included Nine Inch Nails' "March Of The Pigs," Deep Forest's "Sweet Lullaby," and Body Count's "Born Dead."

The MVPA Awards attract the industry's leading directors, producers, cinematographers, editors, choreographers, and special effects experts. Congratulations to Satellite Films directors Mark Romanek and Spike Jonze, who dominated the slate of nominees and picked up awards for video of the year and best direction, respectively.

WITHIN HOURS OF leaving the tortured-artist types, we joined the three-piece-suit crowd on a convention floor crammed with every conceivable cable network. Here we received a lesson in the latest government regulations that will affect the distribution of the very music videos lauded by the MVPA.

The Western Show of the NCTA attracted some 21,567 attendees, including some 388 exhibitors. The music networks came out in full force: CMT, TNN, MTV, VH1, the Box, BET, MOR Music TV, MuchMusic, and ZTV competed with the 40-50

new services vying for the attention of cable operators nationwide.

Thanks to a recent ruling by the Federal Communications Commission, cable operators are allowed to add up to six new channels in the next two years. It's the first time in a while that cable operators have gotten the green light from the FCC to increase their rates accordingly.

While most of the music networks seemed bullish on the positive impact of the relaxed regulations, industry consultants warned that cable operators are more likely to add such "politically correct" networks as the Learning Channel and C-SPAN 2 before they pick up a new music video service.

"It's easier [for the operator] to pass along the cost to the consumers when they can't argue about the merits of a channel," says Larry Gerbrandt, VP at Paul Kagan & Associates. "How can you say anything bad about the Learning Channel?"

Regardless, competition for the attention of cable operators was fierce. The Box brought Toni Braxton in to sign autographs, while BET entertained the crowd with the live music of Mo-Jazz's J. Spencer. The MuchMusic booth served as a stage for such acts as Jiji Johnson, Indra's Net,

Sacred Mirror, and Juice featuring Byron Hodgson. MOR Music TV introduced pianist Raul DiBlasio, and VH1 wowed passersby with the talents of painter Denny Dent, an artist capable of producing a rock star's portrait within mere minutes.

REEL NEWS: Notorious Pictures has moved to 245 E. 80th St., Ste. 3C, New York, N.Y. 10021. The new phone number is 212-249-8330... Director Michael Martin has signed to the roster of Visual Artists in North Hollywood, Calif.... Lloyd Werner is now executive VP of sales & marketing at Group W Satellite Communications. Peter Weisbard is now senior VP of sales at GWSC, while Stephen Soule is now senior VP of affiliate relations... ZTV has added three staffers to its affiliate relations department in Dallas. Jacyn Meyer Cline is VP of affiliate relations, Western region; Sherry Wilson is VP of affiliate relations, Eastern region; and Cathleen Whitlow is regional marketing manager, Eastern region.

WE GOT AHEAD of ourselves and erred last week when we reported that Geffen was servicing the live, low-budget Weezer clip "In The Garage" as an exclusive to regional programmers. Geffen's Diane Valensky informs us that by the time the archival clip was prepared, MTV's exclusive on "Buddy Holly" was set to expire, so the label chose to service the regionals with that video and not "In The Garage."

THE EYE



by Deborah Russell



D-Generates. Director Josh Cheuse, front, is the eye behind D Generation's new Chrysalis clip "No Way Out." He shot footage at the band's rehearsal space and on location at the loft of former Yardbirds/Rolling Stones manager Georgio Gomelski. Pictured on the set, from left, are video producer Drew Carolan and D Generation's Michael Wildwood, Howie Pyro, Jesse Malin, Richard "Atomic Elf" Bacchus, and Danny Sage.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
 1899 9th Stree NE,
 Washington, D.C. 20018

- 1 Snoop Doggy Dogg, Murder Was The Case
- 2 Heavy D & The Boyz, Black Coffee
- 3 Janet Jackson, You Want This
- 4 Brownstone, If You Love Me
- 5 Boyz II Men, On Bended Knee
- 6 TLC, Creep
- 7 Nuttin' Nycce, Down 4 Whateva
- 8 Gladys Knight, End Of The Road Medley
- 9 Warren G, Do You See
- 10 Mary J. Blige, Be Happy
- 11 Toni Braxton, How Many Ways
- 12 Brand New Heavies, Spend Some Time
- 13 Luther Vandross, Always And Forever
- 14 Scarface, I Never Seen A Man Cry
- 15 Blackstreet, Before I Let You Go
- 16 Casserine, Why Not Take All Of Me
- 17 Keith Murray, The Most Beautiful Thing...
- 18 Barry White, Practice What You Preach
- 19 Nine, Whutcha Want
- 20 Chante Moore, Old School Lovin'
- 21 Babyface, Rock Bottom
- 22 Brandy, I Wanna Be Down
- 23 N I I U, I Miss You
- 24 Zhane, Shame
- 25 MissJones, Where I Wanna Be Boy
- 26 Jade, Every Day Of The Week
- 27 Fugees (Tranzlator Crew), Vocab
- 28 MC Eht, Gezz Make The Hood Go Round
- 29 Method Man, Bring The Pain
- 30 Ce Ce Peniston, Hit By Love

★ ★ NEW ADDS ★ ★

- Anita Baker, I Apologize
 Deion Sanders, It Must Be Honey
 Whitehead Bros., Forget I Was A G
 Champ MC/Michael Speaks, Sistas Betta...
 Trisha Covington, Play Me Out
 Ice Cube, What Can I Do
 Hammer/Deion Sanders, Straight To My Feet



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 The Tractors, Baby Likes To Rock It
- 2 Garth Brooks, The Red Strokes I
- 3 The Mavericks, There Goes My Heart
- 4 Alan Jackson, Gone Country
- 5 Reba McEntire, Till You Love Me
- 6 Tim McGraw, Not A Moment Too Soon
- 7 Lari White, Now I Know
- 8 David Ball, When The Thought Of You...
- 9 Clint Black, Untanglin' My Mind
- 10 Vince Gill, When Love Finds You

- 11 Joe Diffie, Pickup Man
- 12 Randy Travis, This Is Me
- 13 Faith Hill, Take Me As I Am
- 14 Mary Chapin Carpenter, Tender When I...
- 15 Clay Walker, If I Could Make A Living
- 16 Little Texas, Army's Back In Austin
- 17 Collin Raye, My Kind Of Girl
- 18 Pam Tillis, Mi Vida Loca †
- 19 George Ducas, Lipstick Promises †
- 20 Sawyer Brown, This Time †
- 21 Tracy Lawrence, I See It Now
- 22 Jed Zeppelin, Workin' Man Blues †
- 23 Russ Taff, Love Is Not A Thing †
- 24 James House, Little By Little †
- 25 Shenandoah, Somewhere In The Vicinity... †
- 26 George Jones & Alan Jackson, A Good Year †
- 27 Kathy Mattea, Maybe She's Human
- 28 Trisha Yearwood, It Wasn't His Child
- 29 Sammy Kershaw, Southbound †
- 30 Billy Ray Cyrus, Storm In The Heartland
- 31 Mark Collie, Hard Lovin' Woman
- 32 Rick Trevino, Doctor Time
- 33 Aaron Tippin, I Got It Honest
- 34 Rodney Foster, The Running Kind
- 35 Western Flyer, She Should've Been Mine
- 36 Greg Holland, When I Come Back
- 37 Wynonna & Michael English, Healing
- 38 Wade Hayes, Old Enough To Know Better
- 39 Toby Keith, Upstairs Downtown
- 40 Noah Gordon, The Blue Pages
- 41 Hank Williams, Jr., I Ain't Goin' Peacefully
- 42 Mac McAnally, Down The Road
- 43 Alabama, Angels Among Us
- 44 Ricky Lynn Gregg, After The Fire Is Gone
- 45 Chely Wright, Till I Was Loved By You
- 46 Jesse Hunter, Long Legged Hannah
- 47 John Berry, You And Only You
- 48 Doug Stone, Little Houses
- 49 Patty Loveless, Here I Am
- 50 Lisa Brokop, Take That

★ ★ NEW ADDS ★ ★

- Marty Stuart, Don't Be Cruel
 Neal McCoy, For A Change



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Murder Was The Case
- 2 Nirvana, About A Girl
- 3 Weezer, Buddy Holly **
- 4 R.E.M., Bang And Blame **
- 5 Stone Temple Pilots, Interstate Love Song
- 6 Ini Kamoze, Here Comes The Hotstepper
- 7 Boyz II Men, On Bended Knee
- 8 Offspring, Self Esteem
- 9 Mariah Carey, All I Want For
- 10 TLC, Creep
- 11 Green Day, When I Come Around
- 12 The Cranberries, Zombie *
- 13 Hole, Oo! Parts *
- 14 Tom Petty, You Don't Know How It Feels
- 15 Live, I Alone

- 16 Veruca Salt, Seether *
- 17 Aerosmith, Blind Man **
- 18 Eagles, Hotel California
- 19 Bon Jovi, Always
- 20 Warren G, Do You See
- 21 Urge Overkill, Girl, You'll Be A Woman Soon
- 22 Megadeth, Train Of Consequences
- 23 Soundgarden, Fell On Black Days
- 24 Brandy, I Wanna Be Down
- 25 Bon Jovi, Please Come Home For
- 26 Coolio, I Remember
- 27 Jimmy Page & Robert Plant, Thank You
- 28 Real McCoy, Another Night
- 29 The Black Crowes, A Conspiracy
- 30 Green Day, Basket Case
- 31 Candlebox, Cover Me
- 32 Bad Religion, 21st Century (Digital Boy)
- 33 Soul Asylum, Can't Even Tell
- 34 Queensryche, I Am I
- 35 Janet Jackson, You Want This
- 36 Liz Phair, Supernova
- 37 Madonna, Take A Bow
- 38 Corrosion Of Conformity, Albatross
- 39 Salt-N-Pepa, None Of Your Business
- 40 Soundgarden, Black Hole Sun
- 41 Rolling Stones, Out Of Tears
- 42 Pearl Jam, Jeremy
- 43 Heavy D & The Boyz, Black Coffee
- 44 Oasis, Supersonic
- 45 Dr. Dre & Ed Lover, Back Up Off Me
- 46 Flaming Lips, She Don't Use Jelly
- 47 Green Day, Longview
- 48 Nine Inch Nails, Closer
- 49 Freedy Johnston, Bad Reputation
- 50 Smashing Pumpkins, Today

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Green Day, When I Come Around
 Jade, Every Day Of The Week
 K-Ci Hailey Of Jodeci, If You Think...
 Danzig, Cantspeak
 Dr. Dre & Ice Cube, Natural Born Killaz
 Sponge, Plowed
 Dave Matthews Band, What Would You Say?



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 The Tractors, Baby Likes To Rock It
- 2 David Ball, When The Thought Of You...
- 3 Faith Hill, Take Me As I Am
- 4 Mary Chapin Carpenter, Shut Up And Kiss Me
- 5 Clay Walker, If I Could Make A Living
- 6 The Mavericks, There Goes My Heart
- 7 Garth Brooks, The Red Strokes
- 8 Tim McGraw, Not A Moment Too Soon
- 9 Lari White, Now I Know
- 10 Tracy Lawrence, I See It Now
- 11 Marty Stuart, That's What Love's About
- 12 Clint Black, Untanglin' My Mind
- 13 Aaron Tippin, I Got It Honest

- 14 Vince Gill, When Love Finds You
- 15 Joe Diffie, Pickup Man
- 16 Billy Ray Cyrus, Storm In The Heartland
- 17 Randy Travis, This Is Me
- 18 Doug Stone, Little Houses
- 19 Reba McEntire, Till You Love Me
- 20 Patty Loveless, Here I Am
- 21 Jed Zeppelin, Workin' Man Blues
- 22 Kathy Mattea, Maybe She's Human
- 23 Pam Tillis, Mi Vida Loca
- 24 Alabama, Angels Among Us
- 25 Mark Collie, Hard Lovin' Woman
- 26 Larry Stewart, Lovin' Your Love
- 27 Sawyer Brown, This Time
- 28 John & Audrey Wiggins, She's In The...
- 29 Sammy Kershaw, Southbound
- 30 Shenandoah, Somewhere In The Vicinity...

★ ★ NEW ADDS ★ ★

- George Jones/Alan Jackson, A Good...
 Archer/Parker, We Got A Lot In Common
 Alan Jackson, Gone Country
 Collin Raye, My Kind Of Girl
 Cleve Francis/Patti Austin, We Fell In Love...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Tom Petty, You Don't Know How It Feels
- 2 Madonna, Secret
- 3 Sting, When We Dance
- 4 Melissa Etheridge, I'm The Only One
- 5 Gloria Estefan, Turn The Beat Around
- 6 John Mellencamp, Oance Naked
- 7 R.E.M., What's The Frequency, Kenneth?
- 8 Des'ree, You Gotta Be
- 9 Ace Of Base, Living In Danger
- 10 Hootie & The Blowfish, Hold My Hand
- 11 Pretenders, I'll Stand By You
- 12 Vanessa Williams, The Sweetest Days
- 13 Bob Seger, Night Mov
- 14 Boyz II Men, I'll Make Love To You
- 15 Boyz II Men, On Bended Knee
- 16 Amy Grant/Vince Gill, House Of Love
- 17 Urge Overkill, Girl, You'll Be A Woman Soon
- 18 Eagles, Hotel California
- 19 Gin Blossoms, Allison Road
- 20 Toad The Wet Sprocket, Something's Always
- 21 Sheryl Crow, All I Wanna Do
- 22 Rolling Stones, Out Of Tears
- 23 Tom Jones, If I Only Knew
- 24 Eric Clapton, Motherless Child
- 25 Babyface, When Can I See You
- 26 Bon Jovi, Always
- 27 Ace Of Base, Don't Turn Around
- 28 Jon Secada, If You Go
- 29 Melissa Etheridge, Come To My Window
- 30 Toni Braxton, You Mean The World To Me

★ ★ NEW ADDS ★ ★

- Bon Jovi, Please Come Home For Christmas
 R.E.M., Bang And Blame
 Luther Vandross, Always And Forever
 Robbie Robertson, Mahk Jchi

Artists & Music



FRANK ZAPPA: THE NEGATIVE DIALECTICS OF POODLE PLAY

By Ben Watson
 (St. Martin's Press, \$27.50)

Frank Zappa's exuberant, genre-defying compositions came deeply enmeshed with absurdist icons and hilariously catchy non sequiturs. British rock critic Ben Watson analyzes Zappa's words, music, and images to "examine his art and see what it tells us, placing it in the larger context of the history of avant-garde art, its relationship to class struggle... and to investigate the unconscious structures of his work."

If this seems like less fun than playing air guitar along with "Willie The Pimp," you're right. Fans may grow weary of Watson's repeated citations of Wilhelm Reich, Theodor Adorno, or Jacques Attali, intellectuals with whom Zappa himself had little to do. With nearly every page ankle-deep in footnotes, "Poodle Play" suggests that scholarship is the surest way to take all the fun out of something.

Still, Watson has a keen ear for Zappa's music, and describes it with a deep musical vocabulary worthy of Zappa himself. He has clearly done his homework, but rather than his dog chewing it up, Watson chewed it up himself. His scholarship is a bit surrealistic, drawing together disparate threads of music, literature, sociology, psychology, and who knows what else in a bi-

zarre, often amusing effort to create a Unified Frank Theory. Zappa, who died last year, had read parts of the book-in-progress and told Watson that some of his ideas were off-base. But Zappa also delighted in Watson's wild suppositions—like the chapter comparing the "Apostrophe (")" album with "King Lear."

Sometimes Watson fails to make the right connections, having grown up removed from some of Zappa's very American source materials. His grip on Yank culture and history can be tenuous. (He calls the 1980 single "I Don't Wanna Get Drafted" a reply to Ronald Reagan's Cold War stance, but it was prompted by Jimmy Carter's revival of the draft.)

Yet Watson's research is extensive, revealing such fun Frank-facts as the source of the album title "Weasels Ripped My Flesh" (a 1956 Man's Life magazine cover) and that Tina Turner and the Ikettes sang backup on "Montana."

Of Zappa's more "controversial" attitudes, Watson says, "You mean I'm going to justify Zappa's worst excesses, all the humorless sexist crap? Sure." While willing to justify those aspects of Zappa's work that even some fans found offensive, he never shrinks from taking Zappa to task. And while Watson's curious criticism may recall a Monty Python sketch, Zappa himself was glad to place "Poodle Play" alongside his uncategorizable body of work.

DREW WHEELER



SUNSET BOULEVARD

Directed by Trevor Numm
 Minskoff Theater
 New York

With her head cocked high and eyes riveted on a distant, nonexistent camera, Glenn Close, starring as fading silent movie great Norma Desmond Howard, masters—among many things in this stunning show—dramatic descents down the spiraling staircase that anchors Desmond's palatial Hollywood Hills address. At times triumphant, paranoid, or outright mad, Close captures Desmond's spirited flights, and in the process nearly single-handedly elevates "Sunset Boulevard."

This Andrew Lloyd Webber musical (book and lyrics by Don Black and Christopher Hampton) remains remarkably true to the classic 1950 film drama about a former starlet who must return to the screen in order to salvage her shell of a life. Convinced that a young, wayward writer can help her get the attention of film great Cecil B. DeMille, Desmond sinks deeper and deeper into delusion.

Musically, as often happens with Lloyd Webber productions, the numbers instantly sound vaguely familiar. "With One Look" and "New Ways To Dream" are just two offerings that seem incapable of distinguishing themselves from

one another. The night offers up no show-stopper per se, so Close's "With One Look," a tribute to the possibility of silent movies, has to do. Coming so early in the show, however, it forces music lovers to concentrate on the story (and Close's brilliant performance), because after 30 minutes all the high notes have been hit for the night. For her part, Close is without exception up to the vocal task at hand.

Also up to the show's challenge is production designer John Napier, who delivers opulent Hollywood, circa 1950, in lavish detail. And when Desmond's sprawling, golden chateau, complete with its two-story-tall staircase, begins to rise 12 feet off the floor so simultaneous action can take place at an apartment across town—actually staged beneath the elevated mansion—eyes pop throughout the Minskoff.

In the end, Desmond completely loses touch with reality and takes drastic action. With police milling around her home, she becomes disoriented. To coax her out of the house, she's told the men are part of a film crew. Close, then, makes one last, mad descent down the stairs; delivers the trademark line "And now, Mr. DeMille, I'm ready for my close-up"; and sends the audience home beaming.

ERIC BOEHLERT

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 17, 1994



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- Dr. Dre And Ice Cube, Natural Born Killaz

BOX TOPS

- N I I U, I Miss You
 Bone Thugs N Harmony, Thuggish Ruggish K-Ci Of Jodeci, If You Think You're Lonely Now
 Blackstreet, Before I Let You Go
 TLC, Creep
 Dana Dane, Record Jock
 Changing Faces, Foolin' Around
 Too Short, C**kales
 Toni Braxton, How Many Ways
 Outkast, Git Up, Git Out
 Spice 1, Strap On The Side
 Method Man, Bring The Pain
 Boyz II Men, On Bended Knee
 Coolio, Mama I'm In Love
 Thuglife, Cradle To The Grave
 Dru Down, Mack Of The Year
 Scarface, I Never Seen A Man Cry
 Snoop Doggy Dogg, Murder Was The Case

ADDS

- Aaliyah, Age Ain't Nothing But A Number
 Big Mike Of Da Geto Boyz, Playa Playa
 Bon Jovi, Please Come Home For Christmas
 Boyz II Men, Share Love
 Bush, Zen
 Ex-Idols, Go Away
 H-Town, Backseat
 Lil' 1/2 Dead, Had To Be A Hustler
 Madonna, Take A Bow
 Mariah Carey, Miss You Most
 Melissa Etheridge, Happy Xmas
 missjones, Where I Wanna Be Boy
 N2Deep, Deep N2 The Game
 Nice & Smooth, Return Of The Hip Hop...
 Nicole, Runnin' Away...
 Tevin Campbell, Don't Say Goodbye

Trisha Covington, Play Me Out
 22 Brides, Visions Of You
 Vicious, Nika



Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- Barry Manilow, I Can't Get Started
 Mary Chapin Carpenter, Tender When I...
 Beatles, All My Loving
 Alan Jackson, Gone Country
 Bob Seger, Night Moves
 Neil Young, Prime Of Life
 Santana, Luz Amor Y Vida
 Three Tenors, La Donna e' Mobile
 Billy Ray Cyrus, Storm In The Heartland
 Eagles, Hotel California
 Adrian Legg, The Crockett Waltz
 Steve Perry, Missing You
 Amy Grant/Vince Gill, House Of Love
 Gladys Knight, End Of The Road
 Carly Simon, Like A River
 Sade, Cherish The Oay
 Jon Secada, Mental Picture
 Barbra Streisand, Evergreen
 Sting, When We Oance
 Vanessa Williams, The Sweetest Days



Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

- Vicious, Nika
 Paris, Guerilla Funk
 Shaquille O'Neal, Biological...
 Zhane, Shame
 Marvells, Marvells
 Sade, Cherish The Oay
 Boyz II Men, On Bended Knee
 Craig Mack, Flava In Ya Ear
 Keith Murray, The Most Beautiful Thing...
 Milk, Get Off My Log
 Da Bush Babees, We Run Things
 Ini Kamoze, Here Comes The Hotstepper

- Outkast, Git Up, Git Out
 Gravediggaz, Nowhere To Run...
 Brandy, I Wanna Be Down
 Jeru The Damaga, Can't Stop The Prophet
 Kwame, What's It Like
 Lords Of The Underground, Tic Toc
 Rachelle Ferrell, With Open Arms
 Men At Large, Let's Talk About It



Continuous programming
 Hawley Crescent
 London NW18TT

- Bon Jovi, Always
 Sheryl Crow, All I Wanna Do
 The Cranberries, Zombie
 Rednex, Cotton Eye Joe
 Pato Banton, Baby Come Back
 Ace Of Base, Living In Oanger
 Snap/Summer, Welcome To Tomorrow
 Whigfield, Saturday Night
 Madonna, Secret
 2 Unlimited, No One
 L. Vandross/M. Carey, Endless Love
 Tom Jones, If I Only Knew
 Dr. Alban, Let The Beat Go On
 Take That, Sure
 Nirvana, About A Girl
 Wet Wet Wet, Goodnight Girl '94
 Youssou N'Dour/N. Cherry, 7 Seconds
 REM, Bang & Blame
 Green Day, Basket Case
 Warren G, This OJ



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Steven C. Chapman, Heaven In The...
 Amy Grant, Lucky One
 Bryan Duncan, Traces Of Heaven
 Bryan Barrett, I Know
 Clay Cross, My Place Is With You
 Newsboys, Shine
 Dakota Motor Co., Truth

- Out Of The Grey, All We Need
 Twila Paris, What Am I?
 Rich Mullins, The Color Green
 Lisa Bevill, Hold On
 DC Talk, Luv Is A Verb
 BeBe & CeCe Winans, If Anything...
 Amy Grant, Grown Up Christmas List
 Kathy Troccoli, Mission Of Love (A00)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Big Audio, Looking For A Song
 Pale Saints, Angel
 Jackpierce, Anderson's Luck
 Dinosaurus Jr., I Don't Think So
 The Cumcubers, That Is That
 Pavement, Range Life
 Oasis, Supersonic
 Grant Lee Buffalo, Mockingbirds
 Sponge, Plowed
 Sugar, Believe What You're Saying
 The Fall, 15 Ways
 Soul Asylum, Can't Even Tell
 Jeff Buckley, Grace
 Flaming Lips, She Don't Use Jelly
 This Picture, Hands On My Soul
 Dionne Ferris, I Know



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Eggstone, The Dog
 Marilyn Manson, Lunchbox
 Downset, Anger
 Soul Coughing, Screenwriters Blues
 Live, I Alone
 Fatima Mansions, Loyalizer
 Dionne Ferris, I Know
 Portishead, Sour Times
 Bryan Ferry, Mamouna
 London Suede, Wild Ones
 The Cranberries, Zombie
 Pete Dinklage, If You Don't Love Me
 This Picture, Hands On My Soul
 Jackpierce, Anderson's Luck

Irish Writers Declare Independence IMRO Split From PRS Gets Majority Approval

■ BY KEN STEWART

DUBLIN—In a two-week postal ballot of the 1,000 members of the U.K.'s Performing Right Society (PRS) members living in Ireland, 95% of the country's songwriters and composers voted in favor of an independent Irish rights-collecting body.

The PRS had agreed to allow the Irish Music Rights Organization (IMRO) to operate as an independent entity if two-thirds of its Irish members agreed (Billboard, Dec. 10). There were 670 votes for an autonomous society, and just 35 against.

Brendhan Graham, chairman of the IMRO, greeted the decision as "a resounding victory for independence and a historic day for Irish songwriters, composers, and publishers," he says. "The massive 'yes' vote was beyond my highest expectations, and shows how aware Irish songwriters and composers are of the issues affecting them."

IMRO held a Dec. 5 meeting "to sort out the mechanics of how the company should operate under its memorandum and articles," says IMRO director of services Eamon Shackleton. This will be followed by a general meeting Dec. 16 to incorporate those amendments into the com-

pany's documentation, he says.

The PRS general council was due to meet Dec. 14 to make a formal decision concerning IMRO's independence. Graham named Jan. 1, 1995, "independence day."

"The first crucial issue on the agenda for the new society will be to immediately apply to the Irish Competition Authority (ICA) to get a license to operate and begin the task of redressing the damage caused by the decision to refuse an operating license to the PRS earlier this year," he says.

The society's agenda also will include a national campaign to recruit new members and establish worldwide contacts with other collection agencies.

"We have an opportunity to harness the entrepreneurial spirit of IMRO and become a blueprint for membership societies for the future," Graham says. "One of our first tasks will be to establish board and management structures and, more importantly, new distribution policies to ensure that royalty revenues flow quicker and more directly from the source of use to the creator of the music."

"We must identify the source of revenue of a particular piece of music

and ensure that revenue flows quickly to the correct owners of the copyright, avoiding 'hold all' pools of money being distributed by data that is not relevant—e.g., money collected from live performances will be distributed by data from live performances, and not, as has happened in the past, by reference to radio logs and broadcasting data," Graham says.

"One key issue we must tackle is to protect the rights of the creators of music with the advances in technology and the easy access to download music from the superhighways to a home computer."

German Indies Prove Winners With Singles Zyx, Edel, EAMS Race Up Charts Faster Than Majors

■ BY WOLFGANG SPAHR

HAMBURG—Small is beautiful—that seems to be the motto of the German singles chart lately, as independent record companies score repeated success over their major-label counterparts.

The recent top 10 hits in Germany have included: Rednex's "Cotton Eye Joe" on Zyx; Scooter's "Hyper, Hyper" on Edel; Whigfield's "Saturday Night" on Zyx; the Kelly Family's "An Angel" on Edel; DJ Bobo's "Let The Dream Come True" on EAMS; K2's "Der Berg Ruft" (The Mountain Is Calling) on Koch; and Mo-Do's "Eins, Zwei, Polizei" (One, Two, Police) on Zyx.

Alex Guder of Deggendorf's EAMS says that indies hold their own set of advantages, such as flexibility, speed, and aggressiveness. In addition, the policy of delivering goods directly to mom-and-pop



Long Time Gone. Joni Mitchell, on her first performing visit to London in 12 years, greets Warner U.K. executives at an acoustic showcase where she performed songs from her new album, "Turbulent Indigo" (Billboard, Dec. 10). Among those spotted taking notes in the audience was singer/songwriter Tanita Tikaram. Shown, from left, are Jeff Beard, sales director of Warner Music U.K.; Peter Asher, Mitchell's manager; Rob Dickins, chairman of Warner Music U.K.; Mitchell; Dennis Woods, operations director of Warner Music U.K.; and Moira Bellas, managing director of WEA U.K.

stores, and forgoing deals with major retailers that would put the independent retailers at a disadvantage, keeps the smaller labels competitive.

The focus of indies is on breaking new acts, not on committing large sums of money and energy into es-

'Smaller units are more flexible and can react faster...'

established superstars. These labels concentrate on the singles market, while majors still dominate the album charts.

Guder says that German major labels have begun to adopt the working style of the independents, dividing small creative groups within the larger framework. "That is why I do not believe that Ger-

many will see a similar trend to Austria, where the indie sales company Echo took over leadership of the singles market," he says.

Michael Haentjes, head of Edel in Hamburg, agrees. "Smaller units are more flexible and can react faster to market requirements," he says. "They can give creative talent—artists and company staff—more scope. But the majors have recognized this, too, and are promoting small, creative work groups."

Sixtus Seelenmeyer of Koch in Munich says that an indie's success depends largely on its mentality and working methods.

"On the one hand, the indies are known to have very small staffs," he says. "But this speeds up production and marketing, which means that information is passed on faster, and decisions are better implemented."

By contrast, at the majors, Seelenmeyer says, "too many potential decision makers must be consulted and, [because] this is perishable merchandise, the majors take far too long to move through the cycle of work processes."

Seelenmeyer maintains that the ideal independent player has "the talent of a Canadian gold digger, the heart of a boxer, and the conviction that where there's a will, there's a way," he says. "Add the courage to approach unpopular subjects with a mixture of relish and respect, and success is inevitable."

One of the most successful indie labels is Zyx Music in Frankfurt, which came up with its third No. 1 hit in a row, with Rednex's "Cotton Eye Joe" and has had 10 songs on the German singles charts simultaneously. Zyx head Bernhard Mikulski is not giving away any secrets.

"Obviously, we're more creative and have the right feel for market trends," he says. "Success is sufficient proof of that. And as for sales and distribution, we've always been strong here at Zyx. That's common knowledge in the industry."

Sonet Sees Opportunity For Sweden's First Black Label

■ BY MIRANDA WATSON

STOCKHOLM—Sonet Records is about to become the home of Sweden's first full-fledged black music label, Breaking Bread. PolyGram-owned Sonet has signed a licensing deal with the progressive black label, founded by Gordon Cyrus of the group Whale, whose single "Hobo Humpin' Sloba Babe" gained international attention earlier this year.

The two companies are negotiating a full label deal, expected to be worked out by January.

Breaking Bread's focus is on black music produced in Sweden and will showcase a stylish blend of hip-hop, rap, and jazz, genres largely neglected until now. Sweden has a sizable black population, largely as a result of American GIs settling there

after the Vietnam War, as well as jazz musicians flocking to Stockholm in the '60s.

The cultural smorgasbord in Sweden's major cities has resulted in a rich, varied music scene that, until now, has not given blacks their recording due.

Young black artists have had no real outlet, says Cyrus, adding that he set up Breaking Bread as a place where they can express themselves at last. "I saw an opportunity to concentrate the wants and dreams of young black kids in Sweden and to give them a chance of doing something. Breaking Bread will give people a chance to get their frustration out of the drawers and release it."

Cyrus rose to fame this year with the success of Whale's "Hobo Humpin' Sloba Babe" and its imaginative, offbeat video. The clip was picked up by MTV Europe, prompting the single to chart top 10 in Denmark and Norway, top 30 in Holland and Austria, and top 40 in Sweden and the U.K. Whale's debut album will be released by Virgin Records in the U.K. next spring.

The aim of Breaking Bread, says Cyrus, will be to produce quality music in a workshop environment, distinct from the pressures of a major label. "I am not so bothered about sales figures," he says. "I just want to give young artists the chance to produce

(Continued on page 38)



ADDIS BLACK WIDOW

France's SNEP Names New President

■ BY EMMANUEL LEGRAND

PARIS—The French record industry body SNEP has found a new president in Patrick Zelnik, chairman of Virgin Records France and president of Virgin Stores France.

Zelnik, 48, was unanimously elected by the SNEP board Nov. 24. He will serve until April 1996.

Zelnik replaces Bernard Carbonez, who resigned in October as president of BMG and also relinquished his duties as president of SNEP, a position he had held since April. Louis Briard, president of Auvidis, served as interim president.

After the recent departures of both Carbonez and Sony Music president Henri de Bodinat, and the fresh arrival of PolyGram president Alfredo Gangotena, SNEP was in search of experienced professionals who could

immediately assume duties for the industry body.

Zelnik, who had been president of SNEP from 1991 to 1993 and is respected by his peers, was the obvious choice. He will have to deal immediately with a conflict between producers and artist-musicians, which has delayed completion of a number of French albums.

He is known for his soft-spoken yet energetic style and his willingness to fight what he believes is necessary (such as the ability of French retailers to open on Sunday). Zelnik faces a number of pressing issues, including negotiations with radio and TV outlets to expose the French charts; the rate of value-added tax on recordings; and the debate over the creation of a new government-supported fund to help finance record production.

Singapore Music Market Even Weaker Than Expected

■ BY PHILIP CHEAH

SINGAPORE—Like most of Asia's music markets, Singapore is dealing with a period of sales readjustment that followed five years of high growth. But recent statistics show that the city-state is suffering much more than anyone expected.

During the first half of 1994, unit sales dropped 12% from 1993, according to the IFPI. But the real hit came in the third quarter, with a 25% decrease. Industry analysts say the fourth quarter will show another drop, and that the entire market could be down as much as 20% by year's end.

Virtually every record executive has a personal explanation for the slump, but the consistent theme is that the causes are all unique to Singapore.

Eric Yeo, PolyGram's local managing director, says the main problem continues to be parallel imports. "With the weakened U.S. dollar, it creates an incentive for [importers] to buy from U.S. wholesalers, who often have a ship-out date one week earlier than the Singapore release date.

"[They] are also flooding the market with China-made CDs, which are obtained at nearly half the wholesale price," Yeo says. Many of these products turn out to be counterfeit copies.

Peter Lau, managing director of Warner Singapore, sees the depressed market as a result of "too many new shopping centers and a small population base. The same level of spending is now spread too thin.

"The introduction of a 3% goods and services tax in April was another factor," Lau says. "Consumers were more selective in what they bought. And with the full-day

Area Licensing Scheme [where motorists had to pay to enter the central business district], it became more expensive to [shop downtown, where most of the big record stores are located]."

The sales tax has affected all consumer sectors. The government's Department Of Statistics reported a 4.7% drop in retail sales in the third quarter.

UNACCEPTABLE IMPORTS

Another obstacle is a crackdown on any imports that are deemed unacceptable by the Controller of Undesirable Publications (CUP). Last month, CUP stipulated that record companies had to submit all samples and advance copies for approval. This has meant a two-day delay before the products are returned.

"It makes it harder for us to decide about objectionable releases," says one marketing executive, Garry See. "Already artists are not prompt in providing a clean version. It often takes three to four weeks to get a censored version to the shops, by which time the demand has cooled."

CUP scrutiny has also become harsher about what is acceptable. Several companies have seen potential hit albums banned. Prince's "Come," Snoop Doggy Dogg's "Doggystyle," and Keith Sweat's "Get Up On It" showed good initial sales, but were quickly taken off the shelves because of content.

Record companies have had to create novel promotional ideas to generate new sales. For Bon Jovi's "Cross Road" album, PolyGram's Singapore office added a leather friendship band as a giveaway to ensure that consumers didn't buy a parallel import instead.



Singapore Encore. The Labeque sisters, Katia and Marielle, visit Terence Phung, managing director of Sony Music Entertainment Singapore, and Ian Ng, the label's marketing manager. The French piano duo appeared in concert recently in the island republic. Pictured, from left, are Phung, Katia Labeque, Marielle Labeque, and Ng.

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Spain's Rosario Launches New Epic Album

■ BY HOWELL LLEWELLYN

MADRID—Spain's most successful female singer of the 1990s, flamenco-pop artist Rosario, has finally launched her long-awaited new album, "Siento," two years after her hugely successful debut album "De Ley," which has sold more than

400,000 copies.

"Siento" (I Feel) was launched Oct. 24 in both Spain and in Latin America, where Rosario has toured for much of the past couple of years. A massive promotion campaign by Epic Records, part of Sony Music Entertainment Spain, seems destined to ensure another massive hit

for the youngest daughter in a family of artists.

Half-gypsy Rosario and her feline voice are accompanied on "Siento" by several excellent musicians, many from the world of flamenco, such as guitarists Raimundo Amador and Vicente Amigo, percussionist Tino Di Geraldo, and fla-

menco-salsa group Ketama, considered to be one of the precursors of New Flamenco.

"Siento" was presented at an Oct. 25 showcase before 2,000 people in a Madrid discotheque. Cadena SER radio station Los 40 Principales gave away admission tickets to fans, and

(Continued on next page)

Mega Records Acquires Dance Label Back Beat

LONDON—Mega Records, the independent Scandinavian company that launched Ace Of Base, has acquired the dance label Back Beat Records as an additional source of repertoire.

Back Beat Records has enjoyed success on the Danish charts with Sound Of Seduction, which subsequently was licensed internationally by the Sony/Pladecompagniet label. Label founder Jasper Wennick and A&R chief Steffen Kengen will remain with Back Beat. Mega will now handle marketing and distribution throughout Scandinavia and international markets.

"As Jesper apprenticed at Mega in the early days, showed that same go-for-it spirit as we groove on, and is even related to me, it only seemed natural to join forces," says Mega president Kjeld Wennick. "Back Beat have been consistently delivering top-notch productions, and are on the same dance vibe as ourselves at Mega."

Back Beat joins Smart Records, Funky Buddha Records, and YMOMM as a repertoire source under the Mega Records umbrella.

Warner Merges Fazer Music With Its Finnish Label

LONDON—In the wake of its acquisition by Warner Music International in October 1993, Fazer Music in Finland has now been merged with Warner Music Finland. The merger was announced by Manfred Zummeller, senior VP of Warner Music Europe, and took effect Dec. 1.

Warner Music Finland Oy, as the new company is called, will continue to operate as two separate divisions, WEA Records and Fazer Records. Under Marita Kaasalainen, WEA Records will continue to market repertoire from the Warner Music Group labels in the U.S. and Warner Music International affiliates, as well as selected local artists.

Fazer Records, under the direction of Jaakko Karilainen, is a major producer of Finnish repertoire. Among artists signed to Fazer are Katri Helena, Ressu Redford, Laura Voutilainen, Paula Koivuniemi, and Essi Wuorela. Fazer is also a major producer in Scandinavia of classical music through its Finlandia label.

WEA and Fazer Records label chiefs will report to Hans Englund, managing director of Warner Music Finland Oy, which also includes a direct mail and music club division, a rack distribution company, a musical instrument distributor and record retailer, and the Fazer Music publishing company.

BILLBOARD SPOTLIGHTS CANADA



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SPAIN'S ROSARIO LAUNCHES EPIC ALBUM

(Continued from preceding page)

the event was a major success for Rosario. She has sold more records than any other Spanish female artist this decade.



ROSARIO

The CD is more than flamenco-pop, incorporating as it does rock, samba, salsa, and funk. "I am very proud of the records," says Rosario. "All the songs are marvelous. I have always

wanted to mix my gypsy rhythms with the rhythms of the blacks. 'Siento' corresponds to my way of feeling life. I have a lot inside me, which I feel a lot."

Before the showcase, the first single, "Estoy Aqui" ("I Am Here"), was broadcast for the first time simultaneously on 440 FX stations, 383 XW stations, and 450 independent stations. Epic says a survey shows that 15,432,560 people heard the song, out of a population of 39 million.

One fan of Rosario is Teddy Bautista, vice president of the performing right society SGAE. "My friend Claudio Conde [president of Sony Spain] was the first to warn me, 'Rosario has made a magical new record!' I thought to myself, 'Of course, what else would he say?'"

But Bautista says he played "Siento" a few times "and I had the same sensation of enchantment and surprise that I experienced the first

time I heard 'De Ley.' Here is Rosario in her pure state, sensual and funky, singing better than ever, phrasing her words and freeing the sounds like a Southern rhythm and blues singer."

Most of the 11 songs were written by Rosario's singer-brother Antonio Flores, of whom she says, "Antonio and I are one energy in two separated blocks, and when we get together it becomes one energy block. We have a very special relationship: We should have been born twins."

Rosario's sister Lolita sings backing harmonies on a couple of songs, and another tune, "Sus Fantasias," was partly penned by Lola Flores, the family matriarch and a star of stage and screen since the early 1940s.



BMA For Banton. Pato Banton, who recently topped the U.K. singles chart with "Baby Come Back" on Virgin Records, was among the artists who accepted honors at the third annual Black Music Awards, staged Nov. 25 in London (Billboard, Dec. 10). Shown, from left, are awards show co-host Normanski, Olympic athlete Linford Christie, Banton, and co-host Chrystal Rose. (Photo: Kwaku)

newsline...

A BRIGHT CHRISTMAS in Britain is forecast by leading retailer HMV, which reported Dec. 7 that compact disc sales for the chain were up 50% over the holiday season a year ago. HMV has opened 10 new stores in Britain since October, including a new 26,000-square-foot superstore in Leeds.

DATEBOOK: The International Live Music Conference, an invitation-only gathering of key executives in the concert industry, is set for March 3-5 at the Regent Hotel in London. The event is organized by Primary Talent in the U.K.

Billboard BIG SEVEN

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HITS OF THE WORLD

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JAPAN		(Dempa Publications, Inc.) 12/12/94	
THIS WEEK	LAST WEEK	SINGLES	
1	2	TOMORROW NEVER KNOWS MR. CHILDREN TOYS FACTORY	
2	1	MOTEL B'Z BMG/VICTOR	
3	3	KOIBOTOTACHI NO CHRISTMAS MARIAH CAREY SONY	
4	4	MEGURIAI CHAGE & ASKA PONY CANYON	
5	5	HARU YO, KOI YUMI MATSUTOUYA TOSHIBA/EMI	
6	6	AI NO TAMENI TAMIO OKUDO SONY	
7	NEW	SHIAWASE WO TSUKAMITAI KOUJI HIROSE VICTOR	
8	10	MATSURI NO ATO KEISUKE KUWATA VICTOR	
9	8	DREAMS COME TRUE SUKI/KIZUITEYO EPIC/SONY	
10	NEW	ITOSHISATO SETSUNASATO KOKORZUYOSATO RYOKO SHINOHARA & T. KOMURO SONY	
ALBUMS			
1	1	YUMI MATSUTOYA THE DANCING SUN TOSHIBA/EMI	
2	NEW	TSUYOSHI NAGABUCHI ITSUKA NO SYONEN EMI	
3	2	MARIAH CAREY MERRY CHRISTMAS SONY	
4	NEW	BEATLES LIVE AT THE BBC EMI	
5	NEW	YUMI TANIMURA SHIAWASE NO RASYO SNOY	
6	3	TUBE MELODIES & MEMORIES SONY	
7	4	MAKI OOGURO EIEN NO YUMENI MUKATTE B-GRAM	
8	6	VARIOUS MAX SONY	
9	NEW	JUDY & MARY ORANGE SUNSHINE EPIC	
10	8	EAGLES HELL FREEZES OVER MCA VICTOR	

NETHERLANDS		(Stichting Mega Top 50) 12/5/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	I WILL SURVIVE HERMES HOUSE BAND XPLO/MUSIC	
2	3	ALWAYS BON JOVI MERCURY/PHONOGRAM	
3	4	DISSIDENT PEARL JAM EPIC	
4	3	ZOMBIE THE CRANBERRIES ISLAND	
5	10	WAAROM NOU JIJ MARCO BORSATO POLYDOR	
6	7	THE SECOND WALTZ ANDRE RIEU MERCURY/PHONOGRAM	
7	5	IT'S A RAINY DAY ICE MC BYTE/SONY	
8	9	SHORT DICK MAN 20 FINGERS ZYX	
9	NEW	ALL I WANNA DO SHERYL CROW A&M	
10	NEW		
ALBUMS			
1	6	ANDRE RIEU STRAUSS & CO MERCURY/PHONOGRAM	
2	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM	
3	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
4	5	B.Z.N. SERENADE MERCURY/PHONOGRAM	
5	4	PAUL DE LEEUW PARACDMOL BRONIE REPECH/SONY	
6	1	RENE FROGER WALLS OF EMOTION DINO MUSIC	
7	8	MARCO BORSATO MARCO POLYDOR	
8	9	AEROSMITH BIG ONES GEFEN	
9	NEW	EAGLES HELL FREEZES OVER GEFEN	
10	10	THE CRANBERRIES NO NEED TO ARGUE ISLAND	

AUSTRALIA		(Australian Record Industry Assn.) 12/11/94	
THIS WEEK	LAST WEEK	SINGLES	
1	3	ALL I WANNA DO SHERYL CROW POLYDOR	
2	5	ZOMBIE THE CRANBERRIES ISLAND/POLYDOR	
3	1	TOMORROW SILVERCHAIR MURMUR/SONY	
4	2	ALWAYS BON JOVI MERCURY/PHONOGRAM	
5	NEW	IF I ONLY KNEW TOM JONES WARNER	
6	6	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR	
7	4	CHAINS TINA ARENA COLUMBIA	
8	NEW	SHORT DICK MAN 20 FINGERS LIBERATION/FESTIVAL	
9	11	TURN THE BEAT AROUND GLORIA ESTEFAN EPIC	
10	8	COME OUT AND PLAY OFFSPRING SHOCK	
11	14	HOOK ME UP CDB COLUMBIA	
12	NEW	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA	
13	7	SPIN THE BLACK CIRCLE PEARL JAM EPIC	
14	10	SECRET MADONNA WARNER	
15	16	LUCAS WITH THE LID OFF LUCAS WARNER	
16	18	(I COULD ONLY) WHISPER YOUR NAME HARRY CONNICK JR. COLUMBIA	
17	NEW	PUT YOURSELF IN MY PLACE KYLIE MINOGUE FESTIVAL	
18	12	SOONER OR LATER GF 4 BMG	
19	19	TROUBLE SHAMPDO BMG	
20	17	EIGHTEEN STRINGS TINMAN POLYDOR	
ALBUMS			
1	1	SOUNDTRACK FORREST GUMP EPIC	
2	NEW	THE BEATLES LIVE AT THE BBC EMI	
3	4	ABBA ABBA GOLD POLYDOR	
4	5	THE CRANBERRIES NO NEED TO ARGUE ISLAND/POLYDOR	
5	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
6	3	BON JOVI CROSS ROAD MERCURY/PHONOGRAM	
7	6	INXS GREATEST HITS WARNER	
8	9	BOYZ II MEN I POLYDOR	
9	8	SOUNDTRACK PRISCILLA, QUEEN OF THE DESERT POLYDOR	
10	7	JIMMY PAGE & ROBERT PLANT NO QUARTER POLYDOR	
11	10	DIESEL SOLID STATE RHYME BMG	
12	17	MARIAH CAREY MERRY CHRISTMAS COLUMBIA	
13	13	HARRY CONNICK JR. SHE COLUMBIA	
14	14	OFFSPRING SMASH SHOCK	
15	12	MARIAH CAREY MUSIC BOX COLUMBIA	
16	NEW	FRANK SINATRA DUETS II BMG	
17	NEW	SOUNDTRACK THE LION KING SONY	
18	NEW	WENDY MATTHEWS THE WITNESS TREE WARNER	
19	11	TINA ARENA DON'T ASK COLUMBIA	
20	NEW	BLACK SORROWS LUCKY CHARM COLUMBIA	

CANADA		(The Record) 11/21/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SECRET MADONNA MAVERICK/WEA	
2	2	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA	
3	4	ALWAYS BON JOVI MERCURY/PGD	
4	3	LOVE IS ALL AROUND WET WET WET LONDON/PGD	
5	7	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA/SONY	
6	9	GO ON MOVE REEL 2 REAL QUALITY/PGD	
7	NEW	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD	
8	6	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA/SONY	
9	5	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD	
10	10	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA	
11	8	FUNKDAFIED DA BRAT EPIC/SONY	
12	16	TURN THE BEAT AROUND G. ESTEFAN EPIC/SONY	
13	NEW	INSENSITIVE JANN ARDEN A&M/PGD	
14	12	WILD NIGHT JOHN MELLENCAMP MERCURY/PGD	
15	11	WHAT'S THE FREQUENCY, KENNETH? R.E.M. WARNER BROS./WEA	
16	NEW	OUT OF TEARS ROLLING STONES VIRGIN/CEMA	
17	13	ANY TIME, ANY PLACE JANET JACKSON VIRGIN/CEMA	
18	15	LUCKY ONE AMY GRANT A&M/PGD	
19	14	THINK TWICE CELINE DION COLUMBIA/SONY	
20	NEW	THE SWEETEST DAYS VANESSA WILLIAMS MERCURY/PGD	
ALBUMS			
1	1	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI	
2	4	BON JOVI CROSS ROAD MERCURY/PGD	
3	3	AEROSMITH BIG ONES GEFEN/UNI	
4	2	EAGLES HELL FREEZES OVER GEFEN/UNI	
5	6	VARIOUS ARTISTS DANCE MIX '94 QUALITY	
6	7	R.E.M. MONSTER WARNER BROS./WEA	
7	8	STING FIELDS OF GOLD A&M/PGD	
8	13	GREEN DAY DOOKIE REPRISE/WEA	
9	11	BOB SEGER GREATEST HITS CAPITOL/CEMA	
10	9	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI	
11	10	THE CRANBERRIES NO NEED TO... ISLAND/PGD	
12	5	JIMMY PAGE & ROBERT PLANT NO QUARTER ATLANTIC/WEA	
13	12	MADONNA BEDTIME STORIES SIRE/WEA	
14	16	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD	
15	14	SOUNDTRACK PULP FICTION MCA/UNI	
16	17	OFFSPRING SMASH EPITAPH	
17	15	BOYZ II MEN II MOTOWN/PGD	
18	18	ERIC CLAPTON FROM THE CRADLE REPRISE/WEA	
19	20	SADE BEST OF SADE EPIC/SONY	
20	19	TOM PETTY WILDFLOWERS WARNER BROS./WEA	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	7	STAY ANOTHER DAY EAST 17 LONDON	
2	1	LET ME BE YOUR FANTASY BABY D SYSTEMATIC	
3	3	WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI	
4	6	CROCODILE SHOES JIMMY NAIL EAST WEST	
5	4	ANOTHER NIGHT THE REAL MCCOY LOGIC/ARISTA	
6	NEW	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA	
7	5	BABY COME BACK PATO BANTON VIRGIN	
8	2	LOVE SPREADS STONE ROSES GEFEN	
9	20	THINK TWICE CELINE DION EPIC	
10	NEW	LOVE ME FOR A REASON BOYZONE POLYDOR	
11	16	HOLD ME, THRILL ME, KISS ME GLORIA ESTEFAN EPIC	
12	NEW	ALL I HAVE TO DO IS DREAM/MISS YOU NIGHTS CLIFF RICHARDS EMI	
13	8	ALL I WANNA DO SHERYL CROW A&M	
14	NEW	ANOTHER DAY WIGFIELD SYSTEMATIC	
15	15	ETERNAL LOVE PJ AND DUNCAN XSMYTH/TELSTAR	
16	11	PUT YOURSELF IN MY PLACE KYLIE MINOGUE DECONSTRUCTION/BMG	
17	9	SIGHT FOR SORE EYES M-PEOPLE DECONSTRUCTION	
18	10	ALWAYS BON JOVI MERCURY/POLYGRAM	
19	12	OH BABY I... ETERNAL EMI	
20	18	SATURDAY NIGHT WHIGFIELD SYSTEMATIC	
21	25	I LOVE SATURDAY ERASURE MUTE	
22	13	THANK YOU FOR HEARING SINEAD O'CONNOR ENSIGN	
23	17	TEXAS COWBOYS THE GRID DECONSTRUCTION	
24	14	RAISE YOUR HANDS REEL 2 REAL POSITIVA	
25	23	ABC AND D BLUE BAMBOO ESCAPADE/RUMOUR	
26	24	SWEETNESS MICHELLE GAYLE RCA	
27	21	SHE'S GOT THAT VIBE R. KELLY JIVE	
28	30	RUN TO YOU ROXETTE EMI	
29	38	ODE TO MY FAMILY THE CRANBERRIES ISALAND	
30	NEW	ONE MORE CHANCE EYD GASOLINE ALLEY	
31	NEW	BE HAPPY MARY J BLIGE UPTOWN	
32	NEW	PASSING STRANGERS JOE LONGTHORNE & LIZ DAWN EMI	
33	26	THE SUNSHINE AFTER THE RAIN NEW ATLANTIC 3BEAT/Freedom	
34	19	TRUE FAITH NEW ORDER LONDON	
35	22	HALF THE MAN JAMIROQUAI SONY S2	
36	35	CIRCLE OF LIFE ELTON JOHN ROCKET	
37	34	IF ONLY I KNEW TOM JONES ZIT/WEA	
38	NEW	OUT OF TEARS ROLLING STONES VIRGIN	
39	31	LOVE THE ONE YOU'RE WITH LUTHER VANDROSS EPIC	
40	NEW	NOTHING BUT LOVE OPTIMYSTIC WARNER	

GERMANY		compiled by Media Control 12/6/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	COTTON EYE JOE REDNEX ZYX	
2	2	AN ANGEL KELLY FAMILY EDEL	
3	3	HYPER, HYPER SCOOTER EDEL	
4	4	ALWAYS BON JOVI MERCURY/PHONOGRAM	
5	6	LOVE RELIGION U96 MOTOR MUSIC	
6	9	CONQUEST OF PARADISE VANGELIS EAST WEST	
7	5	SATURDAY NIGHT WHIGFIELD ZYX	
8	12	ZOMBIE THE CRANBERRIES ISLAND	
9	7	LET THE DREAM COME TRUE DJ BOBO FRESHVEAMS	
10	8	PHARAO THERE IS A STAR SONY	
11	10	ALL I WANNA DO SHERYL CROW A&M	
12	11	IS THIS THE LOVE MASTERBOY POLYGRAM	
13	NEW	WE ARE DIFFERENT MEMBERS OF MAYDAY MOTOR MUSIC	
14	14	UP 'N AWAY MR. PRESIDENT WEA	
15	NEW	MAX DON'T HAVE SEX WITH YOUR E-EROTIC INT	
16	13	DA CAPO PERPLEXER MOTOR MUSIC	
17	NEW	FOREVER YOUNG INTERACTIVE INT	
18	NEW	RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA	
19	16	LOVE SONG MARK OH MOTOR MUSIC	
20	NEW	FIRE MAGIC AFFAIR EMI	
ALBUMS			
1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM	
2	2	KELLY FAMILY OVER THE HUMP EDEL	
3	3	WESTERNHAGEN AFFENTHEATER WEA	
4	4	STING FIELDS OF GOLD A&M	
5	5	CHRIS REA THE BEST OF CHRIS REA EAST WEST	
6	8	THE CRANBERRIES NO NEED TO ARGUE ISLAND	
7	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
8	6	AEROSMITH BIG ONES GEFEN	
9	13	INXS GREATEST HITS PHONOGRAM	
10	12	SOUNDTRACK FORREST GUMP EPIC	
11	9	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER	
12	10	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M	
13	11	R.E.M. MONSTER WARNER	
14	16	VANGELIS 1492—CONQUEST OF PARADISE EAST WEST	
15	NEW	SADE THE BEST OF SADE SONY	
16	20	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA	
17	14	WET WET WET END OF PART ONE PHONOGRAM	
18	17	JOE COCKER HAVE A LITTLE FAITH EMI	
19	18	JIMMY PAGE & ROBERT PLANT NO QUARTER PHONOGRAM	
20	NEW	TOM PETTY WILDFLOWERS WARNER	

THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	BEATLES LIVE AT THE BBC APPLE/EMI	
2	1	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO DISCS	
3	2	BON JOVI CROSS ROAD MERCURY/PHONOGRAM	
4	6	ETERNAL ALWAYS & FOREVER EMI	
5	3	STING FIELDS OF GOLD A&M	
6	NEW	PEARL JAM VITALOY EPIC	
7	5	M-PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA	
8	4	NEW ORDER THE BEST OF CENTERDATE	
9	8	CLIFF RICHARD THE HIT LIST EMI	
10	32	EAST 17 STEAM LONDON	
11	7	UB40 LABOUR OF LOVE VOL. I & II DEP INTERNATIONAL/VIRGIN	
12	17	JIMMY NAIL CROCODILE SHOES EAST WEST	
13	12	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER	
14	9	AEROSMITH BIG ONES GEFEN	
15	11	INXS THE GREATEST HITS MERCURY	
16	14	R.E.M. MONSTER WARNER	
17	18	MADONNA BEDTIME STORIES WRANER	
18	23	PJ AND DUNCAN PSYCHE-THE ALBUM TELSTAR	
19	10	SADE THE BEST OF SADE EPIC	
20	20	LUTHER VANDROSS SONGS EPIC	
21	15	CHRIS REA THE BEST OF EAST WEST	
22	16	CYNDI LAUPER TWELVE DEADLY CYNS EPIC	
23	22	BLUR PARKLIFE PARLOPHONE	
24	19	PINK FLOYD THE DIVISION BELL EMI	
25	13	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
26	21	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC	
27	40	IN HARMONY CLAYDERMAN & LAST POLYDOR	
28	28	HANK MARVIN & THE SHADOWS THE BEST OF POLYGRAM	
29	30	ELVIS PRESLEY THE ESSENTIAL COLLECTION RCA	
30	27	MARIAH CAREY MUSIC BOX COLUMBIA	
31	29	MICHAEL BALL THE BEST OF POLYGRAM TV	
32	33	THE CRANBERRIES NO NEED TO ARGUE ISLAND	
33	26	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SONY	
34	NEW	WET WET WET END OF PART ONE VARIOUS	
35	37	JULIO IGLESIAS CRAZY COLUMBIA	
36	34	DANIEL O'DONNELL CHRISTMAS WITH DANIEL RITZ	
37	38	ELLA FITZGERALD ESSENTIAL ELLA POLYGRAM TV	
38	24	MIKE OLDFIELD THE SONGS OF DISTANT EARTH WARNER	
39	29	FRANK SINATRA DUETS II CAPITOL	
40	25	JIMMY PAGE & ROBERT PLANT NO QUARTER FONTANA	

FRANCE		(SNEP/IFOP/Tite-Live) 11/26/94	
THIS WEEK	LAST WEEK	SINGLES	
1	1	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SQUATT/SONY	
2	8	CAN YOU FEEL THE LOVE... E. JOHN POLYGRAM	
3	6	GIRLS JUST WANT TO HAVE FUN CYNDI LAUPER EPIC	
4	4	SECRET MADONNA WARNER	
5	5	HIGH HOPES PINK FLOYD EMI	
6	2	SATURDAY NIGHT WHIGFIELD AIRPLAY	
7	7	I SWEAR ALL-4-ONE ATLANTIC	
8	3	FEEL OF THE HEAT OF THE NIGHT MASTERBOY BARCLAY/POLYGRAM	
9	NEW	REGULATE WARREN G. & NATE POLYGRAM	
10	10	LOVE IS ALL AROUND WET WET WET PHONOGRAM/POLYGRAM	
11	9	I'LL MAKE LOVE TO YOU BOYZ II MEN POLYDOR	
12	14	LET THE BEAT GO ON DR ALBAN NNB	
13	20	IMAGINE JOHN LENNON EMI	
14	11	MR. JONES COUNTING CROWS GEFEN	
15	12	IT'S A RAINY DAY ICE MC AIRPLAY/POLYGRAM	
16	13	MMM MMM MMM... CRASH TEST DUMMIES ARISTA	
17	15	ENDLESS LOVE L. VANDROSS & M. CAREY EPIC	
18	NEW	FLORENT PAGNY ST TU VEUX M'ESSAYER POLYGRAM	
19	NEW	POINT OF NO RETURN CENTORY EMI	
20	16	ANYTIME YOU NEED A FRIEND MARIAH CAREY COLUMBIA	
ALBUMS			
1	NEW	REDAUD A LA BELLE DE MAI VIRGIN	
2	1	JEAN FERRAT FERRAT 95 TEMEY	
3	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA	
4	NEW	SOUNDTRACK THE LION KING SONY	
5	4	MARIAH CAREY MUSIC BOX COLUMBIA	
6	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN	
7	6	SOUNDTRACK PULP FICTION MCA	
8	5	LAURENT VOULZY VOULZY TOUR BMG	
9	15	JAMIROQUAI THE RETURN OF THE SPACE COWBOY SQUATT/SONY	
10	7	PINK FLOYD THE DIVISION BELL EMI	
11	NEW	PRINCE THE BLACK ALBUM WARNER	
12	NEW	LUMIERES LLANE POLY VIRGIN	
13	NEW	CELINE DION LIVE A L'OLIMPIA COLUMBIA	
14	10	UB40 LABOUR OF LOVE VOL. 1 VIRGIN	
15	14	LES ENFOIRES LES ENFOIRES AU GRAND REX WARNER	
16	16	HELENE HELENE '95 AB	
17	8	MADONNA BEDTIME STORIES WARNER	
18	9	JIMMY PAGE & ROBERT PLANT NO QUARTER WARNER	
19	11	HARRY CONNICK JR. SHE COLUMBIA	
20	18	MC SOLAAR PROSE COMBAT POLYDOR	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 12/10/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ALWAYS BON JOVI MERCURY/POLYGRAM
2	2	COTTON EYE JOE REDNEX JIVE
3	3	SATURDAY NIGHT WHIGFIELD X-ENERGY
4	5	SECRET MADONNA WARNER
5	9	LET ME BE YOUR FANTASY BABY D. FJR
6	8	HYPER, HYPER SCOOTER CLUB TOOLS SYSTEMATIC
7	4	BABY COME BACK PATO BANTON VIRGIN
8	NEW	LOVE SPREADS STONE ROSES GEFKEN
9	10	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY COLUMBIA
10	7	ALL I WANNA DO SHERYL CROW A&M
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
3	3	STING FIELDS OF GOLD A&M
4	4	AEROSMITH BIG ONES GEFKEN
5	8	SADE THE BEST OF SADE EPIC
6	6	R.E.M. MONSTER WARNER
7	5	MADONNA BEDTIME STORIES WARNER
8	10	CARRERAS, DOMINGO, PAVAROTTI THE 3 TENORS TELDEC/WARNER
9	7	CHRIS REA THE BEST OF EAST WEST
10	9	SOUNDTRACK FOREST GUMP EPIC

BELGIUM (IFPI Belgium/SABAM) 12/10/94

THIS WEEK	LAST WEEK	SINGLES
1	3	ALWAYS BON JOVI MERCURY/POLYGRAM
2	1	DROMEN SIJN BEDROG MARCO BORSATO POLYDOR
3	4	THE UNITY MIX 5 UNITY MIXERS IDM
4	8	DISSIDENT 2 PEARL JAM EPIC
5	2	IT'S A RAINY DAY ICE MC BYTES/SONY
6	9	DISSIDENT 3 PEARL JAM EPIC
7	NEW	COTTON EYE JOE REDNEX BMG
8	6	KING OF YOUR HEART GOOD SHAPE DIND
9	5	CIRCLE OF LIFE ELTON JOHN MERCURY/POLYGRAM
10	NEW	MUSICAL FREEDOM SHADES OF RHYTHM AQUATIC
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
2	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
3	5	STING FIELDS OF GOLD A&M
4	3	SADE THE BEST OF SADE EPIC
5	NEW	MANIACS OF LOVE GOOD SHAPE DIND
6	6	DANA WINNER PARADIJS EMI
7	4	MARIAH CAREY MERRY CHRISTMAS COLUMBIA
8	NEW	DOMINGO, WARWICK, CARRERAS CHRISTMAS IN VIENNA SONY
9	NEW	INXS THE GREATEST HITS PHONOGRAM
10	7	MADONNA BEDTIME STORIES WARNER

SWEDEN (GLF) 12/2/94

THIS WEEK	LAST WEEK	SINGLES
1	2	OLD POP IN AN OAK REDNEX JIVE
2	3	ALWAYS BON JOVI MERCURY/POLYGRAM
3	2	THIS IS THE WAY E-TYPE SONET/POLYGRAM
4	4	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET
5	5	COTTON EYE JOE REDNEX JIVE
6	7	TELL THE WORLD PANDORA VIRGIN
7	8	THE RHYTHM OF THE TRIBE COOL JAMES & BLACK TEACHER SONET/POLYDOR
8	6	GIVE IT UP! (FOR THE MELODIE) MELODI MC SIDELAKE
9	NEW	LOVE RELIGION U96 POLYDOR
10	NEW	CIRCLE OF LIFE ELTON JOHN ROCKET
ALBUMS		
1	1	MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA
2	NEW	ULF LUNDELL XAVANTE EMI
3	2	HASSAN WILLIAMSPARRON-HASSAN VOL 1 MUSIKDISTRIBUTION
4	NEW	HASSAN MINIPIZZA-HASSAN VOL 2 MUSIKDISTRIBUTION
5	5	STING FIELDS OF GOLD A&M
6	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
7	6	AEROSMITH BIG ONES GEFKEN
8	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
9	6	NORDMAN NORDMAN SONET
10	NEW	GARY MOORE BALLADS & BLUES 1982-1994 VIRGIN

PORTUGAL (Portugal/AFP) 11/30/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	NEW	VARIOUS SUPERMIX 9 VIDISCO
3	3	VARIOUS NP 1 BMG
4	10	MADREDEUS O ESPIRITO DA PAZ EMI
5	5	SADE THE BEST OF SADE SONY
6	2	VARIOUS POS PICAPIEDRA MIX VIDISCO
7	NEW	VARIOUS HIT PARADE POLYGRAM
8	7	SOUNDTRACK FOREST GUMP EPIC
9	4	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
10	NEW	VARIOUS ALL YOU NEED IS LOVE SONY

NEW ZEALAND (RIANZ) 12/1/94

THIS WEEK	LAST WEEK	SINGLES
1	1	BABY COME BACK PATO BANTON VIRGIN
2	NEW	SPIN THE BLACK CIRCLE PEARL JAM EPIC
3	8	HEADLESS CHICKEN GEORGE/CRUISE CONTROL FESTIVAL
4	5	ALWAYS BON JOVI MERCURY/POLYGRAM
5	4	ALL I WANNA DO SHERYL CROW A&M
6	3	I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN
7	2	ENDLESS LOVE LUTHER VANDROSS & MARIAH CAREY EPIC
8	6	SECRET MADONNA WARNER
9	7	DO YOU WANNA GET FUNKY C+C MUSIC FACTORY COLUMBIA
10	9	7 SECONDS YOUSOU N'DOUR & NENEH CHERRY SONY
ALBUMS		
1	1	SOUNDTRACK FOREST GUMP EPIC
2	NEW	INXS GREATEST HITS WARNER
3	3	BON JOVI CROSS ROAD MERCURY/POLYGRAM
4	2	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
5	NEW	MADONNA BEDTIME STORIES WARNER
6	NEW	STING FIELDS OF GOLD A&M
7	4	AEROSMITH BIG ONES GEFKEN
8	6	SADE THE BEST OF SADE EPIC
9	5	R.E.M. MONSTER WARNER
10	8	MARIAH CAREY MUSIC BOX COLUMBIA

SWITZERLAND (Media Control Switzerland) 12/10/94

THIS WEEK	LAST WEEK	SINGLES
1	1	COTTON EYE JOE REDNEX COLUMBIA
2	2	ALWAYS BON JOVI MERCURY/POLYGRAM
3	4	HYPER, HYPER SCOOTER EDEL
4	3	SATURDAY NIGHT WHIGFIELD PHONOGRAM
5	5	LIFE IN THE STREETS PRINCE ITAL JOE/MARKY MARK WARNER
6	6	SECRET MADONNA WARNER
7	8	CIRCLE OF LIFE ELTON JOHN POLYGRAM
8	10	LOVE SONG MARK OH POLYGRAM
9	7	LET THE DREAM COME TRUE D.J. BOBO FRESH
10	NEW	7 SECONDS YOUSOU N'DOUR/NENEH CHERRY SONY
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/POLYGRAM
2	NEW	KELLY FAMILY OVER THE HUMP DIND
3	3	NIRVANA MTV UNPLUGGED IN NEW YORK MCA
4	2	POLO HOFER/SCHMETTERBAND WELCOME DR. SONDERBAR SCHNOUTZ
5	4	D.J. BOBO THERE IS A PARTY FRESH
6	NEW	SOUNDTRACK THE LION KING POLYGRAM
7	5	STING FIELDS OF GOLD A&M
8	9	INXS THE GREATEST HITS POLYGRAM
9	8	AEROSMITH BIG ONES GEFKEN
10	NEW	SOUNDTRACK FOREST GUMP EPIC

FINLAND (Seura/IFPI Finland) 12/4/94

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX JIVE
2	2	LOVE RELIGION U96 URBAN
3	4	COTTON EYE JOE REDNEX JIVE
4	3	EINS, ZWEI, POLIZEI MO-DO PLASTIKA
5	6	TEXAS COWBOYS GRID DECONSTRUCTION
6	NEW	RAISE YOUR HANDS REEL 2 REAL POSITIVA
7	8	DISSIDENT 3 PEARL JAM EPIC
8	NEW	TRAIN OF CONSEQUENCES MEGADETH CAPITOL
9	NEW	SPIN THE BLACK CIRCLE PEARL JAM DECONSTRUCTION
10	NEW	I BELIEVE 3RD NATION JIVE
ALBUMS		
1	1	BON JOVI CROSS ROAD MERCURY/PHONOGRAM
2	2	STING FIELDS OF GOLD A&M/POLYGRAM
3	4	AEROSMITH BIG ONES GEFKEN
4	3	NIRVANA MTV UNPLUGGED IN NEW YORK GEFKEN
5	8	EAGLES HELL FREEZES OVER GEFKEN
6	NEW	PEARL JAM VITALITY EPIC
7	7	MEGADETH YOUTHANASIA EMI
8	5	D.J. BOBO THERE IS A PARTY PITCH CONTROL/TEL
9	NEW	SOUNDTRACK FOREST GUMP EPIC
10	NEW	ENERGIAA NELJA RUUSUA EMI

ARGENTINA (C.A.P.I.F.) 10/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	LUIS MIGUEL SEGUNDO ROMANCE WARNER
2	NEW	XUXA EL PEQUO MUNDO POLYGRAM
3	NEW	PATRICIA SOSA SUAVEY PROFUNDO EMI
4	NEW	BON JOVI CROSS ROAD POLYGRAM/MERCURY
5	NEW	AEROSMITH BIG ONES GEFKEN
6	NEW	JOSE LUIS RODRIGUEZ RAZONES PARA UNA SONY
7	7	DIEGO TORRES TRATAR ESTAR MEJOR BMG
8	3	JOAN MANUEL SERRAT NADIE ES PERFECTO BMG
9	4	CARLOS VIVES CLASICOS DELA POLYGRAM
10	NEW	SEBASTIAN LUZ CAMARA ACCION BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BALKAN REGION: One of two winners of the Gold Lion Award at this year's Venice Film Festival, "Before The Rain" by Macedonian director Milco Mancevsk tells of the personal tragedies of people living in war-torn former Yugoslavia. Among its many excellent qualities, the movie introduces the stunning music of a band called Anastasia from Skopje, the capital of Macedonia. "Soundtrack From The Movie Before The Rain" (PolyGram) is a long-overdue acknowledgement of Anastasia's work composing instrumental music based on this area's rich folklore, which remains all but unknown to the rest of the world. Inspired by Byzantine culture, Anastasia plays its music on old, authentic instruments. The band's members—Goran Trajkovski, Zoran Spasovski, and Zlatko Oridjanski—are virtually folk legends themselves. Their work began 10 years ago in the band Padot Na Vizantija (The Fall Of The Byzant), and continued in the groups Mizar and Lola V Stain before the current lineup of Anastasia came together. Attempting to explain the concept of the group, Trajkovski says, "I don't take it we're making ethno music. We don't go any further than this region. We don't deal with African or Latino rhythms. We're interested in the music of Macedonia and the Balkans—Byzantine music. I consider the Byzant to be one of the greatest civilizations, and it was a multi-ethnic culture. What we do is no trend. It's an open process, a search for an original national sound—national not meaning local, but as in a culture being born of the collision between the Orient and the West. I feel my country and the whole region is a bridge between the East and the West. Such is our music."

PETAR JANJATOVIC

GREECE: According to musicologists, this country—like its Balkan neighbors—is a meeting point for musical influences from East and West, a fact that has been reflected recently in the sharp dichotomy between domestic and international repertoire. Attempts to fuse the two rarely have been successful, but that hasn't stopped artists from trying. Now a



new label, fittingly dubbed Mediterranean, has emerged from the Minos EMI stable, and it aims to be in the vanguard of a new Greek sound. The brainchild of composer Minos Matsas (son of Minos EMI chairman Makis Matsas), the Mediterranean label is to be granted complete artistic freedom with a minimum of managerial intervention. "The label specializes in music not directly commercial, but which is rich in tradition," a Minos EMI executive says. "It's the kind of music we want to develop." The label bows with an album by singer Athena Morali, a new discovery from Australia's Greek community. It is called "A Thousand And One Nights . . . Again,"

a reference to the old mythic themes that have become something of a fad among certain Greek musicians and composers.

JOHN CARR

FRANCE: One of the Pulse's favorite rock bands, Kat Onoma, fronted by singer and guitarist Rodolphe Burger, has signed with EMI sublabel Chrysalis France for four albums. A band known for its dark moods and slow-tempo tunes inspired by the Velvet Underground, among other influences, Kat Onoma has regularly received rave reviews, but without reaching a lofty sales plateau. The group was freed by its former label, FNAC Music, and brings its back catalog to Chrysalis. A compilation will be released soon, and a new studio album is expected for release in spring 1995. Herve Defranoux, general manager of Chrysalis, says that one of his interests in signing Kat Onoma was its international potential, which he feels has never been fully exploited. He hopes to sell more than 100,000 copies of its forthcoming album in continental Europe. In addition, Chrysalis has overcome competition from all other labels and re-signed Charlelie Couture. Couture, who has just completed a successful series of concerts in the Theatre de L'Odeon, was signed to Island by Chris Blackwell in the early '80s. After recording five albums for that label, he moved on to EMI and then, last year, to Chrysalis. His most recent album for Chrysalis, released at the beginning of this year, sold more than 100,000 copies in France.

EMMANUEL LEGRAND

NEW ZEALAND: Two years ago, Martin Phillipps returned to his hometown of Dunedin a broken man. An American tour with his band the Chills—the group he founded and steered through a dozen years and as many lineups—had turned into a nightmare of poor shows and diminishing audiences. Midway through what should have been a major worldwide assault, he called a halt to the tour and broke up the band. Now, as he launches "Heavenly Pop Hits" (Flying Nun), a 16-track compilation of songs by the Chills, Phillipps is in better spirits. Free of his American record company, Slash, he has been writing at his customarily prolific rate. In addition to playing a number of gigs, both solo and with a backing band, he has enjoyed cult fame and critical acclaim for his part in an EP of obscure 1960s covers recorded by the Pop Art Toasters, an informal grouping that also includes Clean guitarist David Kilgour. "Heavenly Pop Hits," which comes with a six-track bonus disc of B-sides and rarities called "Ice Picks," is a timely reminder of the classic song structures that are Phillipps' stock in trade. But he is the first to point out that in the absence of tracks such as "Submarine Bells," it is not a real "Best Of." Instead, he describes it as a collection that is "deliberately a real up-tempo record you could play at parties, a record to make contact with people and remind them what the Chills were all about."

GRAHAM REID

SONET'S BLACK MUSIC LABEL

(Continued from page 32)

and release their music. Some of it might not sell, but it all needs to be documented. If we sell 500 copies of a release, then I'll be happy."

Breaking Bread may be a Swedish label, but Cyrus says Breaking Bread is by no means limiting itself to the Swedish market. "I don't have the Swedish market in mind. The kids aren't writing for the Swedish market. I want them to get out. They have dreams they've grown up with. They want to go international."

Cyrus does hope that the music his artists produce inspires Swedes. "I hope to get young people in Sweden

interested in black music. Things take time in Sweden though. It's a small, conservative country, and people can't really relate to black hip-hop music."

The label's first releases include the hip-hop act Addis Black Widow, whose debut single "Innocent" will be released after Christmas, followed early next year by debut album "The Battle Of Adwa." Rap artist Absent Minded (aka ADL) releases his first single "Topics" in January, followed by an album in February, while retro jazz/rap band Bugalu step out with a debut album in March. Also signed is the ragga artist Leafnuts featuring Define.

Thomas Gustafsson, international manager for Sonet, has high hopes for the Breaking Bread label, which he hopes will gain a reputation similar to that of Britain's Talkin' Loud. "I think black music is going to be the next big thing to export from Sweden," he says. "The time feels right for introducing this sort of music."

Gustafsson says the Breaking Bread deal is likely to rejuvenate Sonet. "Breaking Bread adds a different style of music to Sonet and makes us the first Swedish company to go into R&B, hip-hop, and black music," he says. "No one has done this in a very big way in Sweden until now. Hopefully, it will also attract new talent to Sonet and show we are really on the ball."



ABSENT MINDED

I.R.S. Figures Out How To Get A hHead Alternative Band Bringing Major-Label Debut To U.S.

■ BY LARRY LeBLANC

TORONTO—Even some of the sharpest Canadian music industry figures are just now discovering hHead (pronounced head), the local alternative trio that released its major-label debut, "Jerk," on I.R.S. Records in Canada Oct. 18. The album will be released in the United States Jan. 24.

Says Jack Ross, president of Jack's Artist Management, "hHead is at the center of Canada's alternative community, but the mainstream [music industry] community here doesn't know about the band. [Canadian] kids who buy alternative records all know hHead, but people at [Canadian commercial] radio are only now hearing about the band for the first time." Ross' company manages hHead, Moxy Fruvous, and Furnaceface.

Like such Canadian fringe or alternative bands as Barenaked Ladies, Moxy Fruvous, the Waltons, Moist, Tea Party, and Lowest Of The Low, hHead carved out its own fan base, particularly in southern Ontario, without major-label support. The band has toured nationally as a headliner, and has opened shows for Dinosaur Jr, the Lemonheads, Sloan, Furnaceface, and 54*40.

Comprising drummer Mark Bartkiw, bassist Brendan Canning, and



hHEAD

singer/guitarist Noah Mintz, hHead surfaced in 1991, selling 200 copies of its demo cassette tape "Potato," which gained attention throughout Canada's campus radio community.

The tape also caught the ears of John Jones, music director at Toronto alternative radio station CFNY. "Brendan began calling me when they were just demoing," Jones says. "He'd call and send stuff, and I'd make suggestions. It's been neat seeing the band evolve, and seeing the audiences for them grow."

When the track "Ohh" from "Potato" appeared on CFNY's "Discovery To Disk" compilation, released in the summer of 1992, it greatly impressed Ross. He was then working as a booker at the Agency in Toronto, and was deliberating about launching a management company to handle the promising acts he was hearing within Canada's emerging grass-roots alternative scene.

"'Ohh' was a real great rock'n'roll party song, and I thought the band sounded like a Teenage Head for the '90s," says Ross, referring to Canada's legendary 1970s punk band. "After [entertainment lawyer] Len Glickman telephoned, saying the band needed a manager and an agent, I started helping them get gigs and introducing them to industry people."

In the fall of 1992, hHead followed up its demo with the independently released cassette "Fireman," recorded by the trio and Steve Fall in three days on money borrowed from Canning's mother. Boosted by airplay from CFNY and support from Toronto's Yonge Street retail outlets, Sam The Record Man and HMV Canada, the cassette (which didn't have a label) sold 1,500 copies, according to Ross.

By early 1993, when Ross began managing hHead officially, there were offers to sign the group from Canadian-based Attie Music Group and Mercury/Polydor. However, Ross advised against the offers and suggested that the band should, instead, release a compact disc version of "Fireman" independently. The album, issued with new artwork on the band's own label, In Your Head Records, went on to sell about 8,500 copies, according to Ross.

Canadian A&R interest in the band soared when the band won \$100,000 [Canadian] in CFNY's "Discovery To Disk" contest in October 1993. Ross sheepishly admits that the band almost failed to compete.

"Two days before the [contest] deadline, John Jones called to ask if hHead was submitting," he says. "They had been featured on the 1992 [compilation] album, but he said they could still submit again. I called the guys at 10 a.m., and they went into the studio that afternoon and did the song 'Happy.'"

After the CFNY win, Ross received

several calls of interest from American labels, and several Canadian-based labels began courting the act in earnest. However, with the CFNY windfall Ross and the band decided to forge ahead and record an album with producer Dave Ogilvie at Philo's Ranch in Mendocino, Calif., without committing to a record deal.

I.R.S.' involvement with hHead began after A&R rep Brian Foyster mentioned the band to Paul Orescan, VP of marketing and promotion at I.R.S. Orescan, who had headed I.R.S.' Canadian operations in Toronto before moving to Los Angeles two years ago, was aware of the band from CFNY's 1992 compilation. When he returned to Toronto for Christmas last year, Orescan purchased "Fireman"; impressed with the album, he passed it on to Stevo Glendinning, I.R.S.' director of A&R.

Glendinning, also impressed with the album, flew to Vancouver last February to see hHead perform at the Town Pump club, the band's last performance before beginning sessions for the new album. The next day, following breakfast with the band and Ross, Glendinning proposed a deal.

"The band was great live, and I found [that the band members] have that drive to succeed," says Glendinning. "I'm a strong believer that if bands want to make it happen, they're the bands we should be trying to sign."

By then, hHead was also considering a strong offer from Warner Music Canada. Says Ross, "I was leaning toward that [Warner] deal because it was financially better in some respects, and it did have American and U.K. release commitments. The band, however, wanted to be with a smaller company. We also felt I.R.S. is a company rebuilding itself, and [I.R.S. executives] told us we'd be a pillar of the company's rebuilding. That went an awful long way with us."

Since its release in Canada, "Jerk" has mostly received airplay at Canadian college and alternative radio outlets, while the video for the leadoff track, "Answers," is in light rotation at MuchMusic, Canada's national video station. Virgin Music Canada, which distributes I.R.S. in Canada, is optimistic that the band's current 12-date national tour with headliner Moist, running Dec. 5-24, will kick-start mainstream music industry and consumer interest in hHead.

"There are probably a half-dozen major commercial AOR [radio stations] near committing [to the album], and the Moist tour is a great opportunity to go across the country and make a strong impression," says Laura Bartlett, GM/VP at Virgin Records of Canada.

Gearing up for the American release of "Jerk," I.R.S. has serviced alternative press and college radio outlets there with advance copies of the album. "This is going to be a grass-roots campaign," says Orescan. "We'll be looking at opportunities on the street, whether they be at retail, college or commercial alternative radio, or through touring."

Says Ross, "Our plans for the States is to do what we did in Canada, which is to tour our asses off, make friends, and meet people."

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SWEDEN

T H E B I L L B O A R D S P O T L I G H T



Clockwise from top left: Lisa Nilsson, Ace Of Base, Atomic Swing, Melody MC

The Swedish Snowball Effect

International Success Is Based On Ace Talent

BY MIRANDA WATSON

There's an atmosphere of growing confidence in the Swedish music business, and as the number of international successes grows so does the pressure to continue delivering the hits. This should be no problem, for Sweden is full of local successes—of which the rest of the world knows precious little.

For a country of just 8 million inhabitants, Sweden has produced an astounding number of internationally successful artists, from ABBA to Ace Of Base. The worldwide success of the latter, a pop foursome from Gothenburg, has given rise to a whole wave of new Swedish acts following in its wake.

Ace Of Base has sold a staggering 15 million copies worldwide of its debut album, "Happy Nation," which is vying for a place in the record books as the highest-selling debut album ever.

Hakan Krantz, managing director of Mega Records Sweden, says that the band's success has given enormous confidence to young artists. "Ace Of Base has proven that you don't need to write music for journalists in order to reach outside of Sweden," he says. "All you have to do is to make commercial pop music."

Language Of Success

But there's more behind the sudden surge in Swedish exports than the snowball effect of successful acts. There's the Swedes' prowess in using the English language—vital for such a small country if it is to communicate with the outside world, since Anglo-American music still dominates the airwaves. Then there's the unusually broad musical education in schools, with all children learning to play at least one instrument. Add to this Sweden's melting pot of cultures and musical influences.

Another key to the recent spate of Swedish successes is the close-knit nature of its music industry, in which there are no artist managers. "Artists here work directly with record companies," says Anders Hjelmtorp, managing director of Virgin Records Sweden, "which means we all work much closer together, but always with an international approach."

Ace Of Base might have focused international attention on Sweden, but Warner Music Sweden managing director Sanji Tandan thinks that

Continued on page 40

Publishers Expand Horizons To Include Other Duties And Territories

BY MIRANDA WATSON

The wave of Swedish successes has made an impact on the music-publishing industry there, leading to a proliferation of new writers and artists. While Swedish publishers in the past have concentrated on developing artists and music in Sweden, many are now expanding their activities internationally.

Dag Haeggqvist, managing director of Gazell Music, says the success by local artists has led to a change of attitude within the publishing industry. "Some of the younger publishers are now concentrating more on the international side and less in the traditional sense," he says. "Many publishers in Sweden are seizing the opportunity to work closely with production teams. It's giving rise to a whole new breed of publisher."

Continued on page 42

Top Tips

Recent Local Signings Show Promise Of Breaking Big

Yaki-Da

Label: Mega Records
 Style: Europop with a touch of the exotic
 Debut Album: "Pryde"
 Producer: Jonas Bergren
 Notes: International crossover potential



This female pop duo from Gothenburg looks to be following in the footsteps of Ace Of Base. Linda Schönberg started singing at the age of 10 in various local pop and soul bands. Marie Knutsen played with local bands and sang backing vocals on Bill Wyman's tour in Sweden. The debut album, produced by Jonas Bergren of Ace Of Base, was released November 28, and Mega Sweden says a worldwide deal with PolyGram Germany has just been inked. Yaki-Da is already picking up airplay in Sweden with the debut single, "I Saw You Dancing."

E-Type

Label: Stockholm Records
 Style: Powerful hard-edged Eurodance
 Debut Album: "Made In Sweden"
 Producer: Denniz Pop
 Notes: Europe-wide crossover potential



E-Type, alias Martin Eriksson, started as a drummer in Swedish hard-rock band Hexen House. As E-Type, he teamed up with Stakka B. (now Stakka Bo) and made the charts in 1991 with "We Got The Atmosphere." Credits include his own show on Swedish music channel ZTV and co-writing "Every Time You Lie" for ex-Army Of Lovers vamp La Camilla. The duo split up in 1992, and E-Type's first single, "Set The World On Fire," produced by Ace Of Base and Denniz Pop (Dr. Alban), spent 20 weeks on the sales chart, peaking at No. 2. The powerful follow-up single, "This Is The Way," is now No. 1 in Sweden and looks set to explode across Europe.

The Cardigans

Label: Stockholm Records/Tramplone
 Style: Light indie-pop
 Debut Album: "Emmerdale"
 Notes: U.K. and French markets seem most likely for cross-over.



Stockholm Records managing director Ola Hakansson formed new label Tramplone especially for this young Swedish band with a very English name. Lead singer Nina's crystal-clear vocals soar over jazzy acoustic guitars. The album track "Sick And Tired" has enormous international potential. The Cardigans' first single, "Rise & Shine," already has been picked up by MTV Europe, and the album charted at No. 44 in Sweden.

Basic Element

Label: EMI
 Style: Eurodance with lots of rap
 Debut Album: "Basic Injection"
 Notes: Europe-wide potential, especially in Germany and Benelux



This trio from south Sweden produces a hip blend of Eurodance somewhere between Culture Beat and 2 Unlimited. The first three singles charted in Sweden and Denmark. The first, "Move Me," reached No. 6 in the Swedish dance chart, and the follow-up, "The Promise Man," peaked at No. 3 on the Swedish sales chart. The latter has been released in most European territories and is performing well on the club scene. The third single, "Touch Me," reached No. 3 in Sweden and is currently in the Danish Top 20. The album entered the Swedish charts at No. 5.

De De

Label: unsigned at press time
 Style: Soul/swingbeat
 Debut Album: "De De Knows"
 Publisher: Air Music
 Notes: A deal currently is being finalized with Sony Music Sweden, and the album has not yet been released.



Licensed from Air Music Publishing, De De is Sony's biggest hope for a real international breakthrough. This 22-year-old toured with Culture Beat as a dancer and backing singer, and her own musical style is very much American soul-oriented. One of her debut tracks, "Silly Games," incorporates some tough rapping a la Neneh Cherry. The first single is set for release in Sweden in spring, while the album is due in summer or autumn '95.

Mary Beats Jane

Label: MVG
 Style: Hard rock
 Debut album: "Mary Beats Jane"



MVG's newest international hope, Mary Beats Jane, hails from the home of Clawfinger, an isolated part of northern Sweden renowned for its suicide rates and obscure churches. This hardcore band's eponymous debut album was released in spring, and the group has been well-received in Sweden, performing at the Hultsfred festival aired on Swedish television. MCA Records released "Mary Beats Jane" across Europe in September, and it was released in the U.S. by Geffen last month. It took a year of working Clawfinger in Sweden before they finally broke and crossed over to Europe; next year should see things starting to happen for Mary Beats Jane.

Snowball Effect

Continued from page 39

the doors have always been open to Swedish artists. "For the past 25 years, a major act has been coming out of Sweden every two to three years," he notes. "Once ABBA came along, the status of Swedish music had more impact worldwide."

MTV Europe has played an important role in increasing awareness of Swedish music overseas, giving valuable support early on to such acts as Stakka Bo and Atomic Swing. Says Tandan, "The impact

ing new ground with hip-hop signing the Latin Kings, whose debut album, "Valkommen Till Fororten (Welcome To The Suburbs)," shot into the Top 10 in Sweden. It's being recorded in Spanish for the Latin American market.

It Starts At Home

Most major record companies concentrate on their home territory before looking further afield. Says EMI Sweden managing director Rolf Nygren, "We record for Sweden, not for the rest of the world. If you can't sell your product here, how



Lisa Ekdahl



Jennifer Brown



Skintrade

of MTV has made a major difference. It was impossible to get on British radio before that." And, because the much-anticipated arrival of commercial radio has not given the Swedes the promotional outlet they were hoping for, MTV is vital for exposure of new artists locally, too.

Beyond The U.S. And U.K.

With increasing sales of Swedish artists in Asia, in particular Japan, record companies no longer place so much emphasis on a U.K. or U.S. breakthrough and now look to break an artist wherever they can. BMG's soul singer Jennifer Brown has sold 80,000 units of her debut album, "Giving You The Best," in Sweden—and more than 200,000 units in Japan. She is currently on an extended tour of Southeast Asia and is being released in the U.S. via RCA.

Says Virgin's Hjelmtorp, "We look at the international launch of our new acts from a practical view; it's nice if we get a U.K. hit, but we don't expect it." As an example, he cites hip-hop signing Melody MC, who was a Top 3 hit everywhere except the U.K., U.S. and Switzerland.

Meanwhile, Warner Sweden is explor-

the hell do you expect to convince other people it's good?"

A staggering 80% of EMI's repertoire is recorded in Swedish, and crossover success is still possible with Swedish-language acts. Take Lisa Ekdahl, for instance, whose eponymous album has sold 225,000 units in Sweden. It's doing very well in Norway, with sales of 130,000, and is just beginning to hit Denmark, debuting at No. 12. BMG artist Lisa Nilsson, signed to Diesel, has sold 300,000 units (triple platinum) of her third album, "Ticket To Heaven," in Sweden, as well as achieving gold sales in Denmark (90,000) and sales of 20,000 in Norway. The English version of her album, meanwhile, is being released in Europe next year.

But with so much attention on Swedish acts, could expectations run too high? PolyGram Sweden managing director Lennart Backman thinks it could get out of hand. "A lot of acts now want to secure an international release," he says. "People start to think that being Swedish brings instant success." The answer, he says, is to concentrate on success in

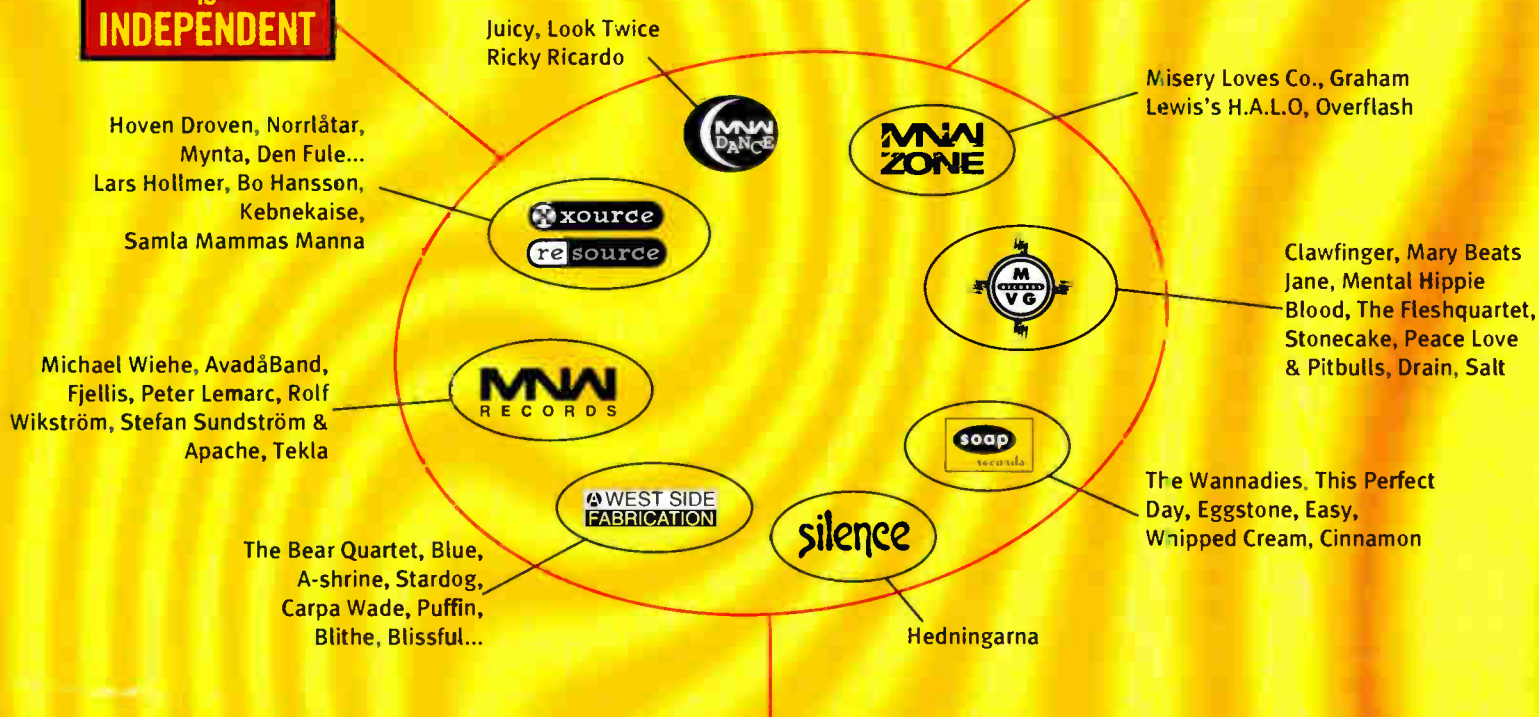
Continued on page 46

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East Of Sweden And Beyond

Indie Labels Are Right At Home With Taking Local Artists Global

BY MIRANDA WATSON

Swedish independent record companies, which have always had their fingers on the pulse when it comes to local A&R, now are expanding into the international arena—and proving tough competition for the majors.

Having established their artists in Sweden first, many independents are successfully promoting their acts internationally. Launched just last year, Stockholm Records, a joint venture with PolyGram Sweden, found its first international breakthrough with Swedish rap/dance act Stakka Bo, whose debut single, "Here We Go," charted across Europe, with heavy support from MTV Europe. The album, "Supermarket," reached No. 4 on the Swedish charts. Managing director Ola Hakansson says the label's aim from the start was to sign "new Scandinavian acts with an eye on the international market."

At independent rock label MVG (owned by the country's largest indepen-

Marie Ledin, A&R manager of BMG-owned label The Record Station, also notices big changes in the Swedish music scene since the advent of MTV. "Because of the wave of new artists like Ace Of Base, all the demos we get now are in English," she says. "It used to be 50/50. This is largely due to the influence of MTV."

English-language hits at home can usually be broken in other territories, but, says Hakansson, "You have to do a lot of convincing to get a No. 1 hit here. We get nothing extra for being Swedish. We are up against the R.E.M.s of this world and the dominance of MTV."

Ear To The Ground

Being an independent company can be a distinct advantage in the race for finding new talent. Says MNW managing director John Cloud, "The independent labels in Sweden have their ear to the ground when it comes to A&R. The

Sonet has already attracted international attention with one of Sweden's most prominent local acts, Atomic Swing, who achieved platinum sales (100,000) with the No. 1 album in Sweden, "Car Crash Into The Blue." Despite strong support from MTV, the interest has not led to international chart positions. "It's a real crusade to launch a rock band, compared to a dance act," says Lingen.

Sonet is now enjoying crossover success in Norway and Finland with new Swedish-language folk/pop act Nordman, with sales of more than 260,000 to date of the eponymous debut album, which held the No. 1 position on the Swedish sales chart for 16 weeks this year.

International Licenses

Cloud says the doors have never been more open for Swedish acts. MNW has been active on the international front, licensing four bands to major labels in



Army Of Lovers



Nordman



Clawfinger

dent, MNW), head of promotion Nina Beckmann says the label signs only Swedish bands with international potential. "We always start with a release in Sweden and then look for a licensing deal straight away," says Beckmann, who notes that MVG is actively involved with the licensees, too. "We don't just lean back and let them release it. We get involved."

MVG's international success started with Clawfinger (licensed to Warner for the rest of the world), who has now sold 400,000 copies across Europe, mainly in Germany. The label is hoping to do it again with Mary Beats Jane, a hardcore band from the north of Sweden whose album is being released by MCA across Europe and in the U.S. by Geffen.

Independents credit MTV Europe for promoting local Swedish acts internationally. Arcade Music Sweden managing director Staffan Hjort says, "Ten years ago, no one cared about Swedish product; now it's all changed. MTV has been a big help."

majors tend to look at what's happening here first. We have enough clout and the right sort of network to be able to compete."

Telegram, bought by Warner last year, believes A&R is best done "slightly outside a major," according to A&R director Klas Lundin. "Bigger companies tend to spend more money on artists and therefore expect bigger sales immediately," he adds. "It's much easier to work with new bands on an indie level."

Many independents have been bought up by major companies in recent years, causing them to adjust radically. Once the biggest independent in Sweden, Sonet was bought by PolyGram in 1991, and managing director Terje Engen says the company suffered from losing Island and A&M's international repertoire: "From being an innovative label on both national and international product, we found ourselves in a position where we had lost 40% of our repertoire and had to rebuild our company mainly based on local product."

the past 18 months, doing extensive licensing into Asia and opening new offices in China and Norway last year. Cloud says he is looking increasingly toward Asia for licensing deals. "It's very much an open market, without the prejudices of the U.K. and U.S. markets," he says. Swedish-language singer Peter Lamark, who had a No. 1 platinum album in Sweden this year with "Det Finns Inget Bättre," has been licensed in Asia to Pioneer.

Telegram female singer Stina Nordenstam has been signed to EastWest UK outside of Scandinavia. Although the artist has achieved only minor sales in the U.K., she has sold 25,000 copies in Sweden and in Japan of her album "And She Closed Her Eyes," which has just been released in the U.S.

Whether independents work inside or alongside the majors, their contribution to Sweden's burgeoning A&R scene is indisputable. Stakka Bo, Clawfinger, Army Of Lovers and Stina Nordenstam are proof enough. ■

Sweden's ZTV Music Channel Is Growing Up—And Linking Up Across Europe

BY NICHOLAS GEORGE

After several years of teething problems, Sweden's music-and-youth channel, ZTV, is set to expand across Scandinavia, with the station's executives looking for pan-European linkups to compete with MTV.

ZTV was launched three years ago in Stockholm, where it was broadcast as a window on new commercial TV channel TV4. It has expanded slowly since then, moving into the country's largest cities via cable.

Since August, the station has been on the Sirius satellite, and by the end of the year, it will be available in 40% to 50% of Swedish homes.

ZTV, which is part of the Kinnevik media group, has been criticized in the past for running a mishmash of music, black-and-white films and cheap American series. In the past year, however, it has established a firmer format.

"At the beginning of the evening, our audience is 12- to 15-year-olds, but as the evening goes on, it gets older. Before 6 p.m., you are likely to find New Kids On The Block, later on it will be Lou Reed," says station controller Per Bystedt.

"We are aiming to be an MTV with a very Scandinavian profile. It's not just music," he continues. "One of our goals is to build Swedish TV stars. That means comedy, programs on sex and young people's issues."

One-third of the 10 hours of daily programming is music-based, including two

chart shows, with one being fronted by Rob 'n Rax. A third of the videos currently played are Swedish.

"We want to increase this to 50%, but we don't have enough good videos at the moment," says Bystedt. "Since we've made this known to the Swedish music industry, we've had a very positive response."

But the record industry still needs more evidence that it's worth investing in videos. The paradox is that while the station needs strong non-music programming to build the audience the record companies want, this leaves less time for playing the videos. According to record companies, this means a video in rotation on ZTV may be aired only four times a week.

Yet ZTV does have ambitious expansion plans, hoping to become a comprehensive Scandinavian channel. By the end of 1995, it will be widely available in Denmark and Norway, with entertainment-news offices in Copenhagen and Oslo.

ZTV plans linkups with other European music and entertainment channels, such as Viva in Germany, MCM in France and Video Music in Italy. Initially, the linkup will be in advertising sales and in organizing such large-scale projects as coverage of concerts.

"We can't be a great expensive pan-European service like MTV, but we can attract Swedish viewers who want presentation in their own language," says Bystedt. ■



Publishers

Continued from page 39

Lars Wiggman, managing director of Air Music, says a publisher's strength is in new artists and writers. "We can be very



Peermusic owns Scandinavian rights to the catalogs of Benny Goodman, Chuck Berry, the Kinks and Elvis.

competitive with the majors as an A&R source, and very often we are there earlier and see potential in an act before it is developed." Publishers are playing a cru-

According to Haeggqvist, it is vital that publishers try to keep their horizons as broad as possible, finding new writers

Continued on page 44

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Swedish Dance Artists Leave Home In Search Of Stardom

BY MIRANDA WATSON

From Dr. Alban to Stakka Bo, Swedish dance artists are hitting the club scene across Europe. The Swedish Dance Music Awards have done much to promote the dance scene, launching such new acts as Ace Of Base. But lacking a real underground scene, many Swedish dance acts rely on other territories for success.

It was SweMix (now Cheiron) artist Dr. Alban who focused international attention on the Swedish dance scene with the hit single "It's My Life." Since then, things have snowballed for the SweMix team. Producer Dennis Pop (who went on to produce Ace Of Base) is now in even greater demand, and BMG Ariola Germany, recognizing the creative potential within the company, snapped up SweMix Records and renamed it Cheiron.

Cheiron managing director Tom Talomaa says he never sees the Swedish market as his target. "In Sweden, there is no real dance culture; it's a very narrow market," he says. "Germany and France are our main markets; the U.K. is too trendy and short-sighted. We do very well in France, and we plan to build a studio there."

Talomaa says that Cheiron is moving more and more toward becoming a production company. "We don't have the resources to be a record company or the margins to compete with record companies, but we do have six production teams here at Cheiron."

One of Cheiron's most recent projects is ragga/dance artist Herbie, who rapped on Leila K's "Open Sesame" and for whom Talomaa predicts Europe-wide success. Producer Pop notes a growing European trend in the dance scene toward a more ragga-oriented sound, with jungle-dance acts also gaining ground.

Meanwhile, the SweMix name lives on in SweMix Productions, now based in South Stockholm. The company's key

attraction is Stonebridge, also known as Sven Hallström, whose recent mixes have included Robin S's new single, "Back It Up," as well as work with Shawn Christopher and Sabrina Johnston. Stonebridge likes to work in a full-on piano sound and admits to being heavily influenced by garage.

Clubvision was set up two years ago by Jan Ekholm, who claims it is the only "club-oriented" label in Sweden. The label had immediate success in 1992 with its first signing, Clubland, who scored four No. 1 hits on the Billboard Club Chart and had two singles on the Hot 100. The band was the second-biggest club act (after Michael Jackson) in the '92 Billboard Year-In-Music charts with "Hold On" and is set to release its fourth album in February.



Clubland



House Of Virginism

150 promos for key radio and press," says Ekholm, explaining how he generally promotes his artists. "Four weeks later, it usually results in a deal—either worldwide or territory by territory."

This year has seen more international success for the label, with pop/dance act House Of Virginism, who has scored two U.K. Top 40 hits. Donna Giles became a U.K. No. 1 club hit, and Ekholm has high expectations for the debut single from Stabbs, released by Polydor U.K.

Taking a rather different approach is Pitch Control, which was set up in

Continued on page 48

SWEDEN

Out With The New?

Radio's Intense Competition For Ratings May Stifle Creativity

BY NICHOLAS GEORGE

In the past year, the Swedish radio market has exploded into life. More than 50 new commercial stations are now operating, and another 20-plus are on their way.

But the thousands of extra hours of music airtime have done little to help the record industry. Record companies are saying that it's gotten even harder to break new acts, and the situation threatens to stifle the development of a fresh generation of Swedish artists.

The liberalization of the Swedish airwaves at the end of 1993 brought on intense competition, especially in the big cities. There are 10 new commercial stations in Stockholm alone.

Attempts at inventive programming are all but dead due to the scramble for audience share and the advertising revenue that goes with it.

"The commercial stations are still playing 'Hotel California.' They are only looking at each other and the U.K. chart," says Jonas Holst, promotions manager of Stockholm-based Sonet Music.

Initially, there were attempts to base stations on more progressive principles, but most have adopted tight ACE, EHR or Gold formats. A good example of this is Stockholm's Radio City, where station manager Per Sundin now sees his earlier, more generous use of new music as naive.

Sundin says that the station now concentrates on such popular artists as Phil Collins, Mariah Carey and Michael Bolton, rather than "the dance-orientated tracks we played to begin with. Before, we played more new music; we were the friends of the record companies. We still are, of course, but we don't play so much new material."

Radio City is closing in fast on the market leader EHR Radio Energy, the Swedish arm of the French radio giant NRJ.

Fear Of The Unknown

City isn't alone in its mainstream approach. The relaunch of another national network, Z Radio, has re-

enforced the trend. "Nothing unfamiliar will ever be heard on Z Radio," pledged station chief Loth Ingvarsson.

"If it keeps up like this, we will be in the same dire straits they are in the U.S.," says Mattias Wachtmeister of Warner Music Sweden. "Radio is not breaking new music. They are not interested in trying anything new."

Ironically, despite the breaking of Sweden's public-service radio monopoly, the record industry is as reliant as ever on public broadcaster Sveriges Radio for introducing new artists. Praise for SR's P3 youth-and-music channel is high throughout the record industry. The progressive attitude of the station and its policy of promoting Swedish artists is applauded. However, in the past year, its audience has decreased by one-third.

Some of this is due to P3's new younger profile, but it also reflects the success of the commercial stations in drawing away its listeners. This in itself means a smaller audience is being exposed to new music.

So far, P3 has resisted the temptation to follow the commercial stations in an outright battle for audience share. Instead it has tried to establish a clear identity, with evenings dedicated to particular music genres and a commitment to live performances.

For Wachtmeister, the conservatism of the new commercial stations is no surprise. "Radio across Europe isn't very exciting. They don't consider highlighting music a high priority," he explains. "I didn't expect the advent of commercial stations in Sweden to be beneficial."

But he warns of the negative effect this could have on the Swedish music industry. "Obviously, Swedish artists have to start here, and if there isn't a healthy climate for new music it is going to show," he says. "The development of the internationally successful Swedish artists of today hasn't happened overnight."

"We won't see the disappearance of established Swedish artists, but it's going to be more difficult to be a new artist here." ■

Publishers

Continued from page 42

who can provide strong songs with lasting value. "There's too much concentration in Sweden on what is trendy at the moment, and there aren't many companies equipped to handle a variety of music," he says. While majors limiting types of production in Sweden is "unfortunate," Haeggqvist says it opens up "more room

for independents."

While Haeggqvist notes that "years ago, many people thought that a territory like Scandinavia hardly needed publishers," the current scene in Sweden is convincing multinationals of the importance of maintaining a presence there.

Scandinavian Specialists

The Stockholm office of peermusic is a
Continued on page 48

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Wilmer X

Sweden's No. 1 rockband for several years. In February, Wilmer X will take their "Snakeshow" on tour in Germany.

EMI

SWEDEN

Record Retailers Hope "More Music" Magazine Will Attract More Music Consumers

BY MIRANDA WATSON

The Swedish Record Dealers' Association is doing its bit to promote Swedish artists with a new music magazine, *More Music*, distributed throughout member retail outlets. With the emphasis firmly on new talent, the monthly magazine debuted in April and has been eagerly received in the industry as a valuable promotional tool. International newcomers such as Suede (featured on the October cover) get their fair share of attention alongside such new Swedish artists as Ardis (Stockholm Records) and Look Twice (MNW).

Stefan Gustafsson, who became chairman of the Swedish retailers' association two years ago, says his task was to reactivate a stagnant organization and to make the retailers more efficient. The association had been largely inactive during the



Ardis



Look Twice

'70s and much of the '80s, says Gustafsson, until one of the retailers got it going again in 1988.

One of the main reasons the organization was reactivated was to help combat a major problem facing Swedish record retailers. "The record industry has found new ways of distributing product in Sweden, selling records at gas stations and video retailers," says Gustafsson. "We have been competing with other retailers who do not depend on record sales to survive." Working within the retailers' organization, Gustafsson hopes to bring consumers back to the record stores.

He believes the launch of *More Music* magazine will raise the profile of record stores and show the consumer that

Continued on page 48

Snowball Effect

Continued from page 40

Sweden first. PolyGram has been focusing on developing local rock acts, and Backman says it's paying off. Local rock signing Skintrade, whose eponymous debut was released in 11 territories, has been building up interest in Germany and Holland. Paolo Mendonca is happening in Holland and Switzerland, where his "Different Phases" album went Top 20.

Sony Music Sweden managing director Stenaf Klinteberg says there is tremendous pressure on the Swedish music industry to continue its success, which he says "is only beginning."

Says Sony A&R manager Billy Bolero, "There's so much talent around. Right now, every company in Sweden is learning how to market acts internationally and how to network."

BMG Ariola Sweden managing director Hasse Breitholz adds, "What we are noticing now is that our colleagues in other territories really are listening to our stuff. They listen twice; they say 'yes.' For years, we never understood why people didn't pick up on our artists. Now all of a sudden, it's happening across the board." ■

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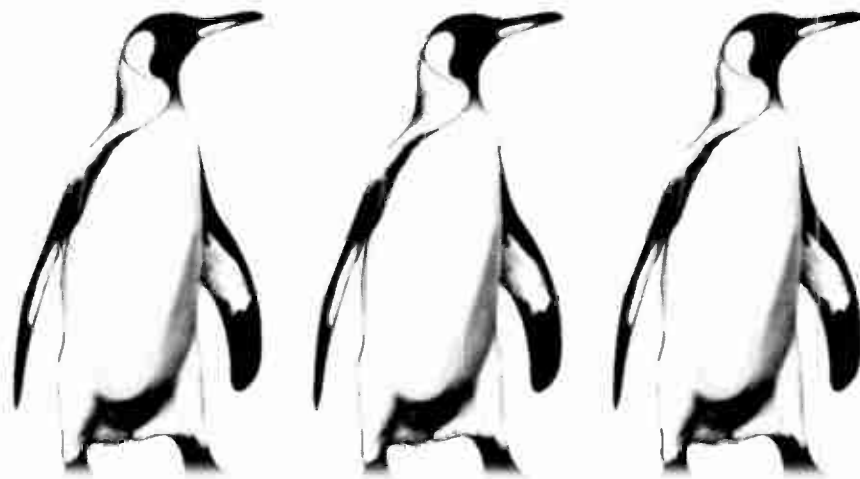
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Icebreakers from the Polar circle!

Joey Tempest **Paulo Mendonça**
Skinträdē

New albums out first half 1995

PolyGram
SWEDEN POLAR

SWEDEN

Swedish Bulletin Board

MCA Sweden's first local signing, Sara Isaksson, is being handled by MCA U.K., as MCA Sweden didn't yet have a local A&R budget when the act was discovered. Isaksson's debut single, "The Jackal," has just been released in Scandinavia, while her debut album will be released Europe-wide in early '95.

Next year's Polar Music Prize award ceremony will take place on May 9, and the king and queen of Sweden will attend. The winners will be announced February 2 at MIDEM, at Xavier Roy's final press conference, and at the Royal Academy of Music in Stockholm.

The first single from Whale, "Hobo Humpin' Sloba Babe," released by Warner Sweden, attracted attention from all across Europe, with very strong support from MTV Europe. The band's debut album is being released by Virgin U.K.

Sonet is bound to attract international attention by striking a licensing deal with Gordon Cyrus' (of the group Whale) Breaking Bread label. International product manager Thomas Gustafsson hopes the deal will "revitalize" Sonet.

U.K. punk founder Malcolm McClaren is working on a new Warner signing called ON. The band's sound is eclectic, with influences "from Woodstock to the KLF," and the first single will be released in January '95.

More Music

Continued from page 46

retailers are an integral part of the music industry. "The magazine is part of a long-term effort to improve the image of the retail industry," says Gustafsson. "The aim is to show consumers that we are in tune with what's happening. We want to interest customers in music they wouldn't otherwise know about and try to persuade them to try other types of music."

Gustafsson says that initial research shows a good response from readers. And retailers are already noticing the results. "I have spoken to many retailers who have seen an increase in sales," he says. "It's hard to see with big new releases, but with smaller, really new acts, retailers are noticing the effect of coverage in *More Music*. Instead of selling one copy, they may sell 15."

This project is important because it proves that retailers "can sell records outside of the Top 40," says Gustafsson, who adds that the next step will be to establish nationwide in-store cam-

paigns. "The larger warehouse chains run in-store campaigns, but any other in-store activity is record-company driven."

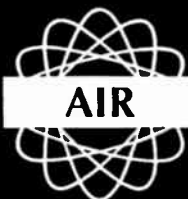
Through the Record Dealers Association, we can initiate campaigns ourselves." ■

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Publishers

Continued from page 44

good example of the possibilities of earning money by exploiting international rights within Scandinavia. The company represents such catalogs as Major Bob (Garth Brooks), Alabama, Goodman (including Benny Goodman and Chuck Berry) and Kassner (Kinks)—as well as the Elvis Presley catalog—for Scandinavia.

"It's difficult to compare us with EMI or other large publishers, as they get their rights mainly through controlling the records," says managing director Hasse Skoog. "I go to the U.S. and secure rights just for Scandinavia."

Skoog says the company has signed nine local writers and is re-affirming its commitment to local productions with a new studio complex, organizing co-productions with its U.K. and Dutch companies.

The current publishing scene in Sweden is proof that a local presence is needed in a market as complex as Scandinavia. ■

Dance

Continued from page 44

1990 as a dance importer and now is moving into local dance A&R. The company has its own wholesale/export department and an import shop specializing in DJ and dance music. Managing director Michel Petre says he initially will focus on the Swedish market. "We feel that if we sign an act, it should be for our territory first," he says. "The singles sales in Sweden are rather small, however, so we have to be careful with our production costs." Pitch Control's first releases are due early next year, including a hip-hop act called Infinitiveness. ■

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Update

LIFELINES

BIRTHS

Girl, Austin Laura, to Steve and Christie Schnur, Oct. 31 in New York. He is VP of rock promotion at Arista Records.

Boy, Adam, to Mark and Lauren Young, Nov. 22 in Los Angeles. He is senior director of West Coast publicity for Arista Records.

Boy, Simon Lee, to Jon and Diane Klein, Nov. 30 in Los Angeles. He is senior director of video promotion for Arista Records.

Girl, Alexandra Devin, to Larry and Pam Jacobson, Dec. 4 in Los Angeles. He is business affairs attorney for Giant Records.

MARRIAGES

Douglas Seib to Robin Werner, Oct. 15 in Cleveland. She is director of marketing for the Sound Solution Software at Cleveland Data Services Inc.

Paul McKibbins to Kerry Vachris, Oct. 22 in Roslyn, N.Y. He is director of publishing for Stephen Sondheim's publishing company, Rilting Music Inc., which is affiliated with Warner/Chappell Music Inc.

Dana Wilson to Stephanie Perry, Oct. 22 in Honesdale, Pa. He is sales manager at Major Music Inc., a retail music store there.

Darryl Shrock to Pamela Mandell, Nov. 12 in Livingston, N.J. He is senior manager of Gold Card Events at American Express, whose projects include the American Express Gold Card Grammy Festival.

Bob Carlton to Susan Roberts, Nov. 19 in Pasadena, Calif. He is VP of sales and marketing at Rykodisc. She is national accounts director of ABC Video.

Greg Sill to Marrsha Losey, Nov. 28 in Pacific Palisades, Calif. He is VP of music for Warner Bros. Television.

DEATHS

Irwin Kostal, 83, of a heart attack, Nov. 23 in Los Angeles. Kostal was an award-winning orchestrator and conductor. He won Academy Awards for orchestrating and supervising the Leonard Bernstein score for the 1961 film "West Side Story," and for orchestrating and conducting Richard Rodgers' music for 1965's "The Sound Of Music"; the soundtrack album for the latter earned Kostal a Grammy. He received three more Oscar nominations for his musical adaptation work on the Disney films "Mary Poppins" (1964), "Bedknobs And Broomsticks" (1971), and "Pete's Dragon" (1977). His other musical films include "Chitty Chitty Bang Bang," "Half A Sixpence" (for which he also wrote two of the songs), and "Charlotte's Web." Kostal's first big break came in New York in 1950, when he became the arranger for Sid Caesar's "Your Show Of Shows" on TV. He won an Emmy as arranger/conductor for TV's "The Garry Moore Show," and received Emmy nominations for his work on "The Julie Andrews Show" (1966) and the Kirk Douglas musical "Dr. Jekyll And Mr. Hyde" (1973). He also orchestrated for Broadway, including the original productions of "West Side Story" and "A Funny Thing Happened On The Way To The Forum." At the time of

his death, he was president of the American Society of Music Arrangers and Composers; in 1992 he won ASMAC's Golden Score Award. He is survived by three children, five grandchildren, and two great-grandchildren. Donations in his memory may be made to the Young Musicians' Foundation, 195 South Beverly Drive, Beverly Hills, Calif. 90212.

Leonard (Lenny) Adams, 53, of a stroke, Nov. 27 in Atlanta. Over the course of his career, Adams was a club owner, record producer, and music publisher. At the time of his death he was the owner of Panoramic Records, Crystalsmiles Music, and Mellow Smoke Music. He is survived by his wife, Chrystal; his mother, Elizabeth; and three children.

Les Woodruff, 57, of a heart attack, Nov. 26 in Gaithersburg, Md. Woodruff was a correspondent for the CBS Radio Stations News Service in Washington, D.C., a position he had held since 1980. He previously worked for 12 years at WEEI in Boston, formerly owned by CBS, as a news anchor, political reporter, and talk-show host. He also did stints at WCOA Pensacola, Fla., and WKRQ Radio and Television in Mobile, Ala. He is survived by his wife, Sheila Sylvester; three sons, Artie, Nathan, and Kermit; two daughters, Annaka Arnold and Angie Thevenot; and eight grandchildren. Donations in his memory may be made to St. Anne's Episcopal Church or to the Damascus Volunteer Fire Dept., 26334 Ridge Rd., Damascus, Md. 20872.

Barry Goldberg, 56, of cancer, Dec. 1 in Chesterfield, Mo. Goldberg was national sales manager at KSHE St. Louis. He worked at the station for 17 years, holding the positions of account executive, local sales manager, and regional sales manager before attaining his most recent position. He began his career in 1958 as air personality at KFRU-AM Columbia, Mo. In the early '60s, he hosted late-night show "One At The Mike," using the stage name Barry Grant at KCFM St. Louis (currently KSD-FM). In the mid-'60s, he was an air personality at WRTH-AM St. Louis and, later, at KEZK-FM St. Louis, where he was also an account executive. He joined KSHE in 1978. He is survived by his daughters, Cindy and Laurie; his sister, Bernadine Smity; his aunt, Pauline Shiller; and six nieces and nephews. Donations in his memory can be made to the Children's United Research Effort, 400 South Kings Highway, St. Louis, Mo. 63110, or to the St. Louis chapter of the American Cancer Society.

Lesley Peacock, 35, of cancer, Dec. 3 in New York. Peacock was a music writer, publicist, photographer, and musician. Donations in her memory may be sent to the Jacob Perlow hospice at Beth Israel Hospital in New York. (See Blue Notes, page 29.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Benefit Concert. Artists paid tribute to Beach Boy Brian Wilson during a benefit concert at Los Angeles' Morgan-Wixom Theatre to raise funds for Victoria Williams' Sweet Relief Musicians Fund. Shown, from left, are Greg Sowders, chairman of the grant committee for the Sweet Relief Musicians Fund; singer Carla Olson; Wilson; benefit organizer Paul Rock; and Williams.

NEW COMPANIES

Aarvak Marketing Communications, formed by Christopher Buttner. A public relations and marketing firm specializing in the professional music, film, video, and audio industries. Clients include the Emmy Award-winning sound design firm Jeff Ray Music Design, wholesale musical instrument distributor Music Industries Corp., and artist-management firm Integrity Entertainment Inc. Buttner has held marketing management positions with Music Industries Corp., Apogee Sound Inc., and Ace Products Enterprises Inc. P.O. Box 750936, Petaluma, Calif. 94975; 707-766-9548.

Williams Communications, formed by Percy Williams. Company produces Christian programming. First project is "Lifesongs—The Sound Of Gospel Today!," a nationally syndicated gospel music program. Future plans include the production of Christian music video programming and Christian radio and television commercials. 271 Madison Ave., Suite 908, New York, N.Y. 10016; 800-444-

1934.

Royalty Records, formed by Douglas Calvin, Esq. An independent label focusing on alternative rock acts. First signing is Po'Boy Swing. Calvin is a music attorney previously employed by Warner Music International Inc. and currently maintaining a private legal practice. The label's VP of A&R, Dave R., is a manager and promoter. 176 Madison Ave., fourth floor, New York, N.Y. 10016; 212-779-0101.

Linda Gottlieb Enterprises, formed by Linda Gottlieb. Company will provide programming, marketing, and licensing opportunities, particularly in the interactive field. First client is ABC, which has hired Gottlieb to devise a strategic plan to grow ABC Daytime. Gottlieb is best known for producing the two soundtracks to the film "Dirty Dancing." Joining the company is Jennifer Rogers, formerly VP of electronic publishing for Time Warner Trade Publishing. 77 W. 66th St., fifth floor, New York, N.Y. 10023; 212-456-6813.

GOOD WORKS

DETROIT YULE DISC: Detroit-based PR Music is releasing its second all-star charity record, "Christmas In Detroit Too!," to benefit the Dream Fund, established in 1990 to distribute art scholarships to Detroit-area students, according to Brian and Mark Pastoria and Jimmy Romeo of PR Music. Artists featured on the disc include DC Drive featuring Graham Strachan, the Detroit Blues Band, the Detroit All Stars featuring Chris Campbell of the Silver Bullet Band, Dallas and Catfish Hodge, Drew Abbot, Michael Brock & Business As Usual II, Clinton River Road, Atanas, the Sun Messengers, the Skeleton Crew, Anita Cochran, Janine Sabino & Mitch Albom featuring the Larados, Johnny Trudell featuring Nikung Holt, Mitch Ryder with the Garfield Blues Band, the Howling Diablos, and Toni Booker.

Making his professional debut on the album, Holt, 15, a ward of the state who attends the Detroit School For The

Performing Arts, sings Stevie Wonder's "One Little Christmas" joined by the Johnny Trudell Band.

The release retails for \$13.98 for the CD version, \$8.98 for cassette. A special hotline, 800-715-XMAS, will take orders. For more info, contact Susan Murphy at 810-528-2078 or Brian Pastoria at 313-965-4343.

BANKING ON "The Nastyman": Thanks to the generous contributions of KIIS-FM Los Angeles listeners, a 20-foot van was filled with 12,519 pounds of food for the Los Angeles Regional Foodbank for delivery from Monday, Nov. 21, through early Wednesday, Nov. 23. Drive-time personality "The Nastyman" will be aboard after spending 35 hours on the air calling on listeners to make contributions. The food drive was sponsored by the Vons Companies Inc. and Gamroth/Mayflower Enterprises. For more info, call Lorie Burstein at 213-234-3030, or fax 213-234-0943.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 5-7, Fourth Annual Showbiz Expo East, New York Hilton & Towers, New York. 714-513-8400.

Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 12-15, Performance Magazine's 15th Annual Summit Conference, Doral Resort and Country Club, Miami. Shelly Watkins, 817-338-9444.

Jan. 13-16, MILIA Convention, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18-20, Billboard Dance Music Summit, ANA Hotel, San Francisco. Melissa Subbatch, 212-536-5018.

Jan. 21-23, National Assn. Of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24, New York NARAS A&R/Producers Luncheon, honoring Mike Berniker, Dave Grusin, Larry Rosen, Richard Mohr, and Bruce Lundvall, the Supper Club, New York. Jon Marcus, 212-245-5440.

Jan. 24-27, ITA Information Superhighway Conference, Santa Clara Convention

Center, Santa Clara, Calif. 212-643-0620.

Jan. 30, American Music Awards, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, MIDEM Convention, Palais des Festivals, Cannes, France. 212-689-4220.

FEBRUARY

Feb. 11-14, 52nd National Religious Broadcasters Convention, Opryland Hotel, Nashville. 703-330-7000.

Feb. 15-18, Gavin Seminar, Hyatt Regency, New Orleans. 415-495-1990.

Feb. 15-19, Urban Network Power-Jam, Riviera Resort and Racquet Club, Palm Springs, Calif. 818-843-5800.

Feb. 22-25, 37th Annual NARM Convention, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

MARCH

March 1, 37th Annual Grammy Awards, Shrine Auditorium, Los Angeles. 310-392-3777.

March 1-4, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

March 14-16, New Media Expo, featuring the Second Annual Interactive Media and Marketing Awards, Los Angeles Convention Center, Los Angeles. 617-449-6600.

March 21-25, Winter Music Conference, Fountainbleau Hilton, Miami. 305-563-4444.

Holiday Projections Mixed At Retail WEA Predicts Record, But Stock Market Wary

■ BY DON JEFFREY

NEW YORK—While the leading distributor of recorded music predicts the best holiday selling season ever for the industry, many retailers continue to report that sales fell below projections over Thanksgiving, and that heavy use of price promotions squeezed profit margins—and, in some cases, led to sharp declines in retail stock prices.

Dave Mount, president/CEO of WEA Corp., which perennially leads all distributors in market share, says, "From the aggressive buying patterns we've seen and the optimism we've been hearing, all signs point to a superb ending to what has been a great year for WEA Corp. and for the music industry as a whole."

Mount says he believes that retail music sales over the Thanksgiving weekend were up 5%-10% over last year. "We did a quick post-weekend survey of our major accounts. Some were flat; others were up even more."

Music retail chains surveyed by Billboard reported mixed holiday results (Billboard, Dec. 10). Many posted increases under 5%.

For example, John Bryenton, retail operations director for 147-unit Disc Jockey Records, based in Owensboro, Ky., says that Thanksgiving sales were up only 3% over last year.

Nevertheless, most merchants remain cautiously optimistic about the rest of the holiday selling season.

According to Mount, retailers are reporting sales increases from new releases and those that have been out a while. "We had a couple of restocking programs in the fall, and the reaction was even stronger than we had anticipated."

But many merchants were forced to boost sales through the use of promotions, especially discounted prices, which hurt their bottom lines.

And among music retailers whose stock is publicly traded, the CD price wars contributed to de-

clines in the value of their securities.

Best Buy, which operates 185 stores and is based in Eden Prairie, Minn., saw its stock price fall 26% on Dec. 1, after it reported that it wouldn't meet analysts' expectations of quarterly earnings. Best Buy is mostly known as a consumer electronics retailer, but it has become a bigger player in the music business in the past year with its aggressive pricing policies.

Minneapolis-based Musicland Stores, the biggest music retailer in the U.S. with 975 stores selling

CDs and tapes, has watched its shares drop to a yearly low of \$10.25 since analysts downgraded their ratings of the stock in late November. Wall Street believes that promotional pricing will negatively affect quarterly earnings.

And the stock of Albany, N.Y.-based Trans World Entertainment, operator of 600 music stores, was trading near its 52-week low of \$10.25 on Nasdaq at press time.

Edward Morris in Nashville contributed to this report.



GTS Records has signed a distribution/licensing deal with BMG Music Canada for all audio product in Canada. Pictured, from left, are Steve Callas, VP of business affairs, GTS; John Tesh, GTS recording artist and owner; Bob Jamison, BMG Music Canada; and Ken Antonelli, president, GTS.

Suburban Conn. Retailer Keeps It In The Family

■ BY FRANK DiCOSTANZO

GREENWICH, Conn.—Bruce Franklin has fond memories of playing with his cousins as a child in Sam Goody's back yard in Far Rockaway, N.Y. The founder of what was to become a major retail giant was his cousins' grandfather.

Ironically, Sam Goody's superstore legacy has now become Franklin's nemesis. As the owner of Al Franklin's



Musical World, with two Connecticut stores—one in Hartford, the other in upscale, suburban Greenwich—Franklin now finds himself competing head-to-head with a Sam Goody's that opened three years ago just two doors down from his Greenwich store.

And while Franklin is no stranger to competitive pressure (his Hartford store is in an area heavily populated with record and audio stores), wealthy bedroom communities like Greenwich, with their close proximity to Manhattan, seemed immune to the big chain stores until recently.

What's vexing about running a retail store in a town like Greenwich, says Franklin, "is that people look at the

demographics and think this is the land of milk and honey, but it's not that simple."

Impressive, it is. With a median income of \$80,568, a population just over 58,000 (median age is 39.9), and its blend of small-town New England charm and metropolitan sophistication, it's not surprising that Greenwich's residents are very supportive of their local merchants.

The community appreciates its independent businesses, and Franklin says it's that support and customer loyalty that has enabled him to overcome strong competition like Sam Goody.

In fact, the community spirit extends to family tradition. Franklin became a business partner with his father, Al (for whom the business is named), after graduating from college in 1975.

The senior Franklin, who passed away three years ago, was director of the American Broadcast Co.'s retail division, a chain called Wide World of Music, and also served as Sam Goody's senior VP. It was his corporate work that ultimately led to his founding his own chain of Franklin Music Stores, with five stores in Philadelphia and three in Atlanta. Today, all that remain are the Hartford store, which he opened in the Civic Center in 1975, and the Greenwich store, which opened in 1980.

Bruce had his own ideas for the stores, and was instrumental in adding

electronics and an audio section, which today account for nearly 50% of the operation's revenue.

Franklin, who describes his Greenwich store as an "independent superstore without the glitter," likens the operation to what a Sam Goody store looked like 15 years ago.

Although Sam Goody came into town with a flashier store, better signage, and a first-rate marketing system, Franklin says, "Customer service was one of the first things that was left to us, other than price."

Determined to prevail, Franklin asserts that, if anything, the competition has made his store even stronger. "It made us increase our stock, become more price-aggressive, and strengthen our resolve," he says.



In fact, the store's charm belies its size. The 3,800-square-foot main floor includes more than 15,000 music titles, with an 1,800-square-foot overhead mezzanine that displays a full line of mid- to high-end audio and electronic equipment.

Franklin says the Greenwich store is anticipating revenues of nearly \$2 million this year, with sales split evenly between music and audio product.

"I feel our niche is basically selection," says Keith Kendall, manager of the Greenwich store, referring to a long list of independent labels such as Harmonia Mundi, Koch, and Allegro, and blues and jazz labels like Alligator, Jewel/Paula, and Blind Pig Records—names that reflect the store's eclectic product mix.

As a percentage of sales, classical encompasses 25% and jazz 15%; the balance is rock, pop, and other categories. Boxed sets are prominently displayed along a 6-by-10-foot wall, with special-interest nooks like Cajun music grabbing the shopper's eye.

While accessories basically reflect what the typical record store might offer, the retailer has added a small sheet

music section to accommodate its customers.

Perhaps the biggest change to affect the store since Sam Goody entered the scene, Kendall says, is the growth in special orders. Until recently, all special requests were placed directly with the labels, along with regular orders. "We decided that it was taking too long, given the problems with back orders, split shipments, and warehouse hopping that come with individual items," Kendall says.

Nearby CD One Stop in Bethel, Conn., changed all that, he says. Although special orders end up costing a bit more, the added expense is well worth it, he says, because 98% of the requests are filled within a day or two. "Sometimes being the cheapest isn't the most important thing when a customer wants the product fast," Franklin adds.

Still, given the town's high per-capita income, just how price-sensitive is the market for recorded music?

"Granted, we didn't feel the recession as much in our Greenwich store as we did in Hartford," says Franklin.

Kendall adds, "The fact is, you have to be priced right. After all, who wants to be thought of as expensive just because your store is in Greenwich?"

On the recorded-music side, Franklin reports that CDs account for 85% of volume, with cassette sales steadily diminishing at 15%. The decline in cassette sales, he notes, is being offset by higher CD sales, which have registered a 10% increase per year.

Because Greenwich has always been inundated with print, radio, and TV ads from nearby New York rivals like Nobody Beats The Wiz and J&R Music, the store's CD pricing was already geared toward the \$11.99 and \$12.99 range, keeping it below its competitors, Kendall says.

To generate impulse purchases of midpriced \$9.99 CDs, the retailer turned to strategically placed dump bins. "We loaded them with hot sellers like PolyGram's Verve Jazzmaster Series, which includes names like Ella Fitzgerald and Billie Holiday, and the CBS Best Value CDs along with titles like 'Bob Dylan's Greatest Hits' and Carole King's 'Tapestry.'" Such quality, he adds, "has done wonders for im-

(Continued on next page)

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FRANKLIN'S*(Continued from preceding page)*

pulse sales."

Used CDs are another revenue enhancer that the retailer has been steadily expanding in the past two years. "For a while we were sidetracked by the big fracas that surrounded used sales," says Franklin, adding that at one point a number of the major labels refused him an advertising allowance unless he stopped selling used product. "But that's in the past, and our used sales are really growing."

Currently, the store's policy on used product is to offer credit against other CD purchases. "The really fun part about selling used discs is that they really encourage people to come in and shop," says Franklin. Besides great prices, he



Keith Kendall is the manager of the Al Franklin's Musical World store in Greenwich. (Photo: Frank DiCostanzo)

adds, "people never know what gems they'll discover among used CDs."

Given the New York City advertising that saturates the town, Franklin says it's difficult for local merchants to cut through the cacophony. Instead, Franklin's advertising is mostly focused in-house and through direct mail. Promotions include preferred-customer cards



There are two Al Franklin's Musical World stores in Connecticut. This is the outlet in Greenwich. (Photo: Frank DiCostanzo)

that link audio equipment purchases with CD discounts, an in-store "CD Bucks" program in which coupons are handed out with each CD purchase (buy 10, get one free), and a "Coupon Madness" direct mailer that reaches 26,000 homes and features a coupon for 20% off any CD.

For the coming year, the retailer is planning a database mailing targeted to individual segments of the store's customer base, according to consumers' musical purchases.

"Greenwich isn't just a market to us, it's a home," Franklin says. "The level of support we've received from the community is more than I ever imagined."



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A Few Words Of Caution About November Sales

KEEP IT IN PERSPECTIVE: Track is back from a two-week vacation and happy to find the heads of a number of labels ecstatically proclaiming November the best sales month in their companies' histories. While Track doesn't want to jinx the holiday selling season, I would like to remind those executives about something their sales and distribution executives already know: An incredible number of new superstores have opened this year, and those stores are making the pipeline that much bigger. So far this year, according to SoundScan, sales have been running about 4% ahead of last year's numbers, while shipments, according to the sales and distribution executives that Track talks to, are up anywhere from 10% to 20%.

BUT I HAVE Some Good News: Dec. 6 had the potential to be the biggest sales day of the year, with albums by both Pearl Jam and the Beatles off to a red-hot start. All day long, merchants reported to Track that they were ecstatic about the sales reports coming in from the field. As one buyer with a major chain put it, "The holiday selling season is really off to the races now."

SPEAKING OF the Pearl Jam album, Track received a number of phone calls with information about street date violations. The album, "Vitalogy," had an official street date of Dec. 6, but Patrick Strachota of the Record Rack in Pine Bluff, Ark., faxed Track a Dec. 3 receipt from Wal-Mart store No. 0928 in that town, showing the sale of two copies of the album. In Indianapolis, Steven Wolf of Music To Go says that on Dec. 5 his store was advertising a Monday midnight sale on the local radio station when he started getting random phone calls from customers to tell them that a certain discount chain was already selling the album.

In the major cities like New York and Los Angeles, a good number of independent merchants like to stick it to the chains and labels by jumping street dates. But in the secondary and tertiary markets, discount department stores are more often guilty of street date violations. In many such incidents, the violations come because new discount-store employees don't understand the concept of street dates and put out product as soon as it is delivered to their stores. When that happens, the other chains in the area generally retaliate. (Of course in video, jumping street dates is the national pastime.)

In any event, Bob Schneiders, executive VP at Anderson Merchandising, says, "I am not aware of any violations at Wal-Mart. In general, if this kind of incident occurs, as soon as we are made aware of a

violation, we inform Wal-Mart, who has the store immediately remove the product."

Jim Scully, senior VP of sales at Epic, declined to identify guilty accounts. But he adds that the violations that occurred were isolated, "and we got on them right away."

He realizes that the swift reaction by Sony Music Distribution is no consolation to accounts honoring the street date, but he says that distribution will take steps to ensure that the guilty accounts do not repeat their actions in the future.

Strachota argues that the guilty accounts should lose early-shipment privileges and co-op advertising dollars for a year.

Well, that's one solution, but so far every tactic tried over the last few years has failed to stop street date violations.



MARK YOUR Calendar: The National Assn.

of Recording Merchandisers will hold its first-ever Technical Conference Jan. 9-10 at the Marriott Marina Hotel in Fort Lauderdale, Fla. The conference will be co-sponsored by the NARM loss-prevention committee and the NARM/Video Software Dealers Assn. operations committee. Sessions include an electronic data interchange workshop; a loss-prevention business session; and product presentations from three different suppliers.

HASTINGS Books, Music & Video has elected two new members to its board of directors, bringing the total number of directors to nine. The two new members are Leonard L. Berry, who is the CEO at Greyhound, and Craig Lentsch, who holds the JC Penney chair of retailing studies at Texas A&M.

MAKING TRACKS: Track hears that Jim Kelly, formerly head of sales and marketing at Imago, is about to climb aboard Uni Distribution as VP of marketing and distribution... Jim Chiado, formerly head of sales at Arista, has joined Englewood Cliffs, N.J.-based Essex Distribution as VP of sales and distribution... Eddie Gilreath, formerly at Uni Distribution, is ensconced at Motown as senior VP of marketing. The move brings him back to the label where he started his music industry career back in 1967, and stayed there until 1972... Phil Blume, formerly senior director of sales at EMI Records Group, has joined Ridgefield, Conn.-based AEC Music as VP of sales and distribution... Alexis Matteo, formerly a regional label manager for Capitol, has joined Planet Earth Recordings as the national sales director... Bruce Jesse, VP of marketing at Blockbuster Music, phoned Track to say he has resigned from the chain. He can be reached at 305-389-5538.

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To the best accounts a person could ask for, a holiday thank you to you and your loved ones.

Tim Meadows:
Mid-Atlantic Region
Here's a great big thank you from your friend in the East, for all your orders on The Lion King, Aladdin and Beauty and the Beast. I can't tell you enough how much I appreciate your support and business, it's really been great!
HAKUNA MATATA

Ron Roberg:
Mid-Western Region
Happy Holidays to all my friends at Best Buy, Camelot Music, Musicland Group, Handleman Company, Transworld Entertainment, Title Wave, North East One Stop, and M.S. Distributing, Inc. Thanks for a roaring good year!

Eddy Medora:
Western Region
Happy Holidays with a roar and a cheer to wish all of you (you know who you are), a Happy New Year. Ask me who Leo is! And a prize may appear.

Sandy Spector:
North-Western Region
To all my customers: I thank you for your continued support during this past year and wish you all Happy Holidays!

Dianne Boldt:
South-Eastern Region
Your generous business and your wonderful spirit have blessed me in '94! May the holidays bring you blessings, joys, and abundant Disney magic!

Kevin Dulaney:
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Icehouse Chills With Blues, Roots Acts

New Generation Of Phillips Taps Memphis Talent

OPENING THE ICEHOUSE: DI received a package of recent releases the other day from Memphis' Icehouse Records, an indie label with a distinguished pedigree.

Icehouse is a new endeavor for Johnny Phillips, best known in the indie business as the head of the prominent, long-lived Memphis distributor Select-O-Hits. But Phillips' move into the label side isn't completely unexpected: He's the son of Sam Phillips, whose Sun Records catapulted a certain youngster from Tupelo, Miss., (and a few other performers you may remember) to national fame in the '50s.

Obviously, Icehouse isn't the younger Phillips' first encounter with the label side: During the '70s, he worked on Sam's SOH Records, a mostly R&B-oriented imprint.

But, Johnny says, "I've always wanted to do a label with blues and roots-rock. It's a labor of love."

Thus, he began Icehouse earlier this year with releases by veteran Memphis rocker/songwriter Don Nix (who is best known for his composition "Goin' Down," made famous by the late Freddy King), the late bluesman Gary B.B. Coleman, Beale Street mainstay Don McMinn, and local instro combo Impala (whose debut album was produced by veteran Sun Records guitar ace Roland Janes).

The label's most recent releases are a self-titled album by the Toler Brothers (featuring ex-Allman Brothers member Dan Toler and his brother Frankie, both of whom have recently backed Gregg Allman) and "It Ain't Easy" by the Boston blues combo the Radio Kings.

Among future projects will be albums by the soulful vocalist Bruce Channel of "Hey Baby" fame (to be produced by Nix featuring guest Delbert McClinton); Memphis rockabilly singer James Eddie Campbell, and Texas blues act Cold Blue Steel. Phillips says he plans perhaps six new releases in '95.

"I'm realistic with everyone," Phillips says of his contracts.



by Chris Morris

"They're one-album deals. They're not tied down for more than one year."

Phillips, whose label is distributed by Select-O-Hits (naturally), M.S., Action, Great Bay, and Titus Oaks, says he has stepped back from the distribution side: His brother Skip is overseeing the lion's share of Select-O-Hits' day-to-day business now, so that Johnny can focus on the label. He defines his role with the distributor as "the schmoozer" who recruits new labels.

"I'm not looking to make a lot of money," Johnny says about Icehouse. "I just do it because I enjoy it... If I can make enough off each record to put out another one, I'm happy."

FESTIVE NEWS: Steve Bergman, who operates the Ann Arbor, Mich.-based retail outlet and label Schoolkids' Records, called DI to inform us that his imprint will be releasing a series of compilations featuring live performances from the historic Ann Arbor Blues & Jazz Festivals of the early '70s.

Bergman has licensed the material from Big Chief Productions, a company operated by John Sinclair, one of the festival's organizers.

Sinclair may be best remembered as the leader of the White Panther Party, a Michigan-based radical political organization of the late '60s. Sinclair's 1969 imprisonment on drug charges became a *cause célèbre* with such figures as John Lennon and Abbie Hoffman (who, as Bergman recalls, was booted from the stage at the first Woodstock festival by Pete Town-

shend for haranguing the crowd about Sinclair).

Schoolkids' Ann Arbor series will run to seven volumes over the next 24 months. The first, devoted to blues numbers by such Detroit luminaries as Eddie Kirkland, One-String Sam, Boogie Woogie Red, and Bobo Jenkins, is due this month. Future releases will include an album featuring the underrated bluesman Little Sonny and one starring the late master of astral jazz Sun Ra.

These never-before-released sessions were originally produced by Fred Reif, who now serves as promotion and marketing director for Schoolkids'. Sinclair will contribute liner notes; cover artwork is by Frank Bach, who designed the original festival posters.

FLAG WAVING: Reeves Gabrels is best known for his wailing work with David Bowie's hard rock quartet Tin Machine, but the guitarist is starting to make waves of his own with his Boston-based unit, Modern Farmer.

This straight-ahead rock band issued its debut album, "Hard Row To Hoe," earlier this year on Boston's Monolith Records. It's been developing little by little, on what Gabrels says are some unexpected radio outlets.

"It's showing up in the strangest places," Gabrels says of its recent acceptance at album alternative, album rock, and even classic rock stations.

The band—which also includes vocalist Jamie Rubin, bassist David Hull (an ex-member of the Joe Perry Project and Ted Nugent's touring band), and drummer Billy Beard (former with the '80s Boston act Face To Face)—features uncharacteristically subdued guitar work by Gabrels.

"Immediately people see my name and say, 'File him between Adrian Belew and Robert Fripp and Snakefinger,'" Gabrels says of his freewheeling style. "... [But] I wanted to put away all the toys. All the Modern Farmer stuff has been on an old Les Paul Junior straight into the amp."

Thanks to Gabrels' Tin Machine connection, Modern Farmer wound up entering the studio to record two tracks with Bowie earlier this year, after the star showed up at one of the band's New York gigs. (Gabrels also has been working with Bowie and Brian Eno on some unreleased new material.)

Beyond his commitment to Modern Farmer (which will tour the Midwest and East Coast after Christmas), Gabrels recently toured with Paul Rodgers. He also has been active in an all-instrumental quartet with former John Hiatt guitar sideman Dave Tronzo, playing what he calls "insane, improvised guitar music, but rootsy at the same time."

The Tronzo-Gabrels unit will be heard on an album due from Cambridge, Mass.-based Upstart Records in April.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		TITLE	WKS. ON CHART	
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
		★ ★ ★ No. 1 ★ ★ ★				
1	2	MANNHEIM STEAMROLLER ▲ ⁴	AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS ALBUM	30	
2	4	MANNHEIM STEAMROLLER ▲ ⁴	AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	30	
3	1	HARRY CONNICK, JR. ▲	COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	5	
4	3	BOYZ II MEN ▲	MOTOWN 6365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	5	
5	5	AMY GRANT ▲	A&M 0001 (10.98/15.98)	HOME FOR CHRISTMAS	13	
6	6	VINCE GILL ▲	MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	5	
7	8	VARIOUS ARTISTS ▲	A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	11	
8	7	VARIOUS ARTISTS ▲ ²	A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	26	
9	10	BARBRA STREISAND ▲ ³	COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	23	
10	9	CROSBY/SINATRA/COLE	LASERLIGHT 15152 (2.98/6.98)	IT'S CHRISTMAS TIME	18	
11	11	NAT KING COLE ●	CAPITOL 46318 (7.98/11.98)	CHRISTMAS SONG	26	
12	13	AARON NEVILLE	A&M 0127 (10.98/16.98)	SOULFUL CHRISTMAS	2	
13	12	GLORIA ESTEFAN	EPIC 57657 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	2	
14	22	THE MORMON TABERNACLE CHOIR	LASERLIGHT 12198 (2.98/4.98)	CHRISTMAS WITH...	2	
15	16	THE CARPENTERS ●	A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	23	
16	19	NEIL DIAMOND ▲	COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	11	
17	18	GARTH BROOKS ▲ ²	LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	14	
18	21	ALAN JACKSON ●	ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	4	
19	24	BILLBOARD'S GREATEST CHRISTMAS HITS	RHINO 70636 (6.98/9.98)	1955-PRESENT	15	
20	17	TONY BENNETT	COLUMBIA 66459 (10.98 EQ/15.98)	SNOWFALL - THE CHRISTMAS ALBUM	3	
21	23	CARRERAS-DOMINGO-PAVARETTI	SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES	2	
22	31	ELVIS PRESLEY ▲ ²	RCA 5486 (7.98/11.98)	ELVIS' CHRISTMAS ALBUM	8	
23	30	GEORGE STRAIT ●	MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	11	
24	15	REBA MCENTIRE ●	MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	8	
25	20	VARIOUS ARTISTS	WINNHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE VOLUME 4	4	
26	38	BING CROSBY	LASERLIGHT 15444 (2.98/6.98)	WHITE CHRISTMAS	6	
27	—	VINCE GUARALDI	FANTASY 8431 (9.98/15.98)	CHARLIE BROWN CHRISTMAS	13	
28	14	NINE INCH NAILS ●	TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	65	
29	—	BOYZ II MEN ▲ ⁵	MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	2	
30	41	GEORGE WINSTON ▲ ³	WINNHAM HILL 1019 (9.98/15.98)	DECEMBER	28	
31	44	JOHN TESH ●	GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	9	
32	46	JOHNNY MATHIS ▲ ²	COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	19	
33	27	PINK FLOYD ▲ ⁶	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	187	
34	—	THE TEMPTATIONS ●	MOTOWN 5279 (5.98/9.98)	GIVE LOVE AT CHRISTMAS	9	
35	—	JINGLE CATS	JINGLE CATS 41226 (7.98/13.98)	MEOWY CHRISTMAS	1	
36	39	AEROSMITH ▲ ⁶	COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	184	
37	—	DOLLY PARTON	COLUMBIA 46796 (5.98 EQ/9.98)	HOME FOR CHRISTMAS	1	
38	47	THE GLENN MILLER ORCHESTRA	LASERLIGHT 15418 (4.98/6.98)	IN THE CHRISTMAS MOOD	7	
39	—	BING CROSBY ●	MCA 15024 (2.98/4.98)	MERRY CHRISTMAS	15	
40	26	JOURNEY ▲ ⁷	COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	187	
41	25	EAGLES ▲ ¹⁴	ELEKTRA 105* (10.98/15.98)	GREATEST HITS 1971-1975	187	
42	—	KENNY ROGERS & DOLLY PARTON ▲ ²	RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	13	
43	—	ALABAMA ▲	RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	11	
44	45	AMY GRANT	REUNION 66259/RCA (9.98/15.98)	CHRISTMAS COLLECTION	6	
45	28	BOB MARLEY AND THE WAILERS ▲ ⁵	TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND	176	
46	—	THE GLENN MILLER ORCHESTRA	LASERLIGHT 12200 (2.98/6.98)	IN THE CHRISTMAS MOOD II	1	
47	32	PINK FLOYD ▲ ¹³	CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	187	
48	—	BERLIN SYMPHONY ORCH.	LASERLIGHT 15146 (2.98/4.98)	NUTCRACKER HIGHLIGHTS	2	
49	33	NIRVANA	SUB POP 34* (8.98/14.98)	BLEACH	35	
50	36	ENYA ▲ ²	REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	164	

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

VARIOUS ARTISTS

The Unplugged Collection, Volume One
PRODUCER: Alex Coletti
Warner Bros. 45774

Acoustic, sure. But listen to Stevie Ray Vaughan deliver an emotionally charged blues reading of "Pride And Joy," and then argue the semantics of whether or not this is electric. That 1990 performance is one of 16 included in this collection, all of them culled from MTV "Unplugged" sets taped from 1990-93. Lineup also includes Eric Clapton, Lenny Kravitz (whose "Are You Gonna Go My Way?" is lead single), Soul Asylum (with guest Lulu), k.d. lang, Paul Simon, Elton John, Neil Young, Rod Stewart, John Mellencamp, Paul McCartney, Elvis Costello, Don Henley, Annie Lennox, 10,000 Maniacs, and R.E.M. Twelve tracks are previously unreleased.

NICK LOWE

The Impossible Bird
PRODUCERS: Nick Lowe & Neil Brockbank
Upstart/Rounder 013

English country gentleman with an unfailing gift for penning perfect pop gems gets back to solo work after a successful detour with supergroup Little Village. New album is a 40-minute masterpiece of pop/country songcraft, from new originals "Soulful Wind," "The Beast In Me" (recently covered by Johnny Cash), and "I Live On A Battlefield" (with Paul Carrack), to carefully selected covers "True Love Travels On A Gravel Road," "Trail Of Tears," and "I'll Be There." A welcome return to the spotlight by one of the finest songsmiths in the business.

ORIGINAL SOUNDTRACK RECORDING

Ed Wood
PRODUCER: Howard Shore
Hollywood 62002

One of the year's quirkiest films yields one of its quirkiest soundtracks. The Howard Shore score leans heavily on the inimitable atmospheric effects of the Theremin and its keyboard derivative, the Ondes Martenot, to conjure a palpable sense of mood, from the spooky to the sublime. There's also a strong mambo bent to the proceedings, which gets its surest turn on a rendition of Perez Prado's irrepressible "Kuba Mambo." Korla Pandit's "Nautch Dance" is the only other non-Shore composition. The London Philharmonic delivers all this with substantive style, lifting it beyond the realm of kitsch.

BACHMAN

Any Road
PRODUCERS: Randy Bachman & Chris Waldman
Guitar Recordings 99406

Canadian rock veteran Randy Bachman is still in overdrive on solo set spiced by contributions from compatriots Neil Young and Margo Timmins of Cowboy Junkies. The "Tak'n Care Of Business" vibe runs throughout the dozen originals that make up the album, particularly "Prairie Town" (featuring Young and Timmins), the title cut, "Overworked And Underpaid," and "Tailspin." A slice of retro guitar rock.

GIRLS AGAINST BOYS

Cruise Yourself
PRODUCER: Ted Nicely
Touch and Go 134

Another bruising masterwork via Touch and Go. With an intensity approaching that of label mates the Jesus Lizard, GVSB conjures a world fraught with sexual tension and sardonic disaffection. Akin more to the leering, grinding rock of Brits like the Fall than to the hardcore D.C. scene that spawned it, GVSB dispenses its lurid night music with a gusto surpassing even the band's previous set, "Venus Luxure No. 1 Baby." The lewd growl of singer/guitarist Scott McCloud takes the fore, delivering every word like the punch line of an evil joke. Miles ahead of the current crop of alterna-rock pretenders.

SPOTLIGHT



GARTH BROOKS
The Hits
PRODUCER: Allen Reynolds
Liberty 29689

This is quite the collection: 18 of Garth's greatest, from his first single, "Much Too Young (To Feel This Damn Old)," to his latest, "Callin' Baton Rouge." There are no untried, previously unreleased songs, just solid gold—actually platinum. Album opens with the exuberant "Ain't Goin' Down (Til The Sun Comes Up)" and closes with Brooks' signature song, "The Dance." Liner notes include the artist's description of how each song came about. Specially priced at \$15.98 (CD)/\$10.98 (cassette) and available for a limited time only, this collection is sure to be a favorite holiday stocking stuffer and should continue to sell well beyond

COME

Don't Ask Don't Tell
PRODUCERS: C. Plaster, M. McMackin, B. Goggin, & Come
Matador 108

After fronting Live Skull, singer/guitarist Thalia Zedek has refined her brand of guitar-band catharsis to increased effect over her latest group's two albums for Matador. With its barbed hooks and dank "Exile On Main Street" atmosphere, "Don't Ask Don't Tell" romances the dark side compellingly. Indicative of the album's tough, brooding tone and soulful songcraft are bristling opener "Finish Line" and epic centerpiece "Let's Get Lost."

JAZZ

GERI ALLEN TRIO

Twenty One
PRODUCERS: Teo Macero & Herb Jordan
Blue Note 30028

Geri Allen is one of the finest of the new generation of jazz pianists, as one can readily tell from this trio date with one of Miles Davis' great rhythm sections, Ron Carter and Tony Williams. Allen originals highlight this strong, swinging set, especially the concentric swirls of "Drummer's Song" and the ethereal harmonies of "In The Morning," not to mention the frenetic "Feed The Fire" and the propulsive "A Place Of Power." Also includes Monk medley "Introspection/Thelonious" and a brisk, staccato "Tea For Two."

VINNIE COLAIUTA

PRODUCER: Vinnie Colaiuta
GRP/Stretch 1110

This solo debut from Colaiuta, former drummer for Frank Zappa and Sting, is a groove-heavy, genre-bending contemporary jazz outing, featuring guest stars Herbie Hancock, Chick Corea, John Patitucci, David Sancious, Jeff Beal, and Sting, himself. Standouts include the funky, jumbled jazz of "Private Earthquake: Error 7," the Mahavishnu romanticism of "John's Blues," the Deep Forest-like samples of the spacey "Chauncey," the electric-Miles evocation "Slink," and the aggressive, Zappaesque funk of hard-rocking, eccentric monster grooves "Bruce Lee" and "I'm Tweaked/Attack Of The 20lb. Pizza."

SPOTLIGHT



VARIOUS ARTISTS
Music From The Motion Picture Ready To Wear (Prêt-A-Porter)
PRODUCERS: Various
Columbia 66791

Soundtrack to Robert Altman flick about the Paris fashion shows is as vibrant as next year's spring collection. From dancehall sensation Ini Kamoze's No.1 hit "Here Comes The Hotstepper" to Sam Phillips' take on "These Boots Are Made For Walkin'," the album overflows with eclecticism. Its highlights are previously unreleased originals, covers, and remixes by the likes Salt-N-Pepa, M People, Janet Jackson (whose "70's Love Groove" is an R&B chart hit), the Rolling Stones, the Brand New Heavies, Terence Trent D'Arby, U2, and members of Deep Forest. Ready to play.

NEW AGE

TIM STORY

The Perfect Flaw
PRODUCER: Tim Story
Hearts Of Space 11045

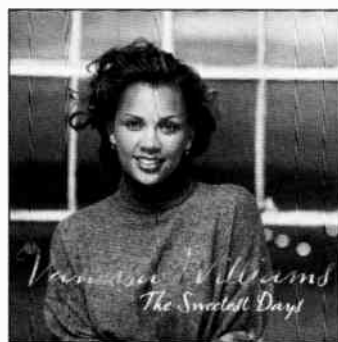
A definitive album from this veteran composer who has quietly carved a niche for his ambient chamber music. Story's orchestrations for piano, synthesizers, oboe, cello, and clarinet are wrapped around melodies that linger and probe. Comparisons to Debussy would not be out of place, but this isn't pseudo-classical music. These are thoroughly modern atmospheres conceived with taste, skill, and subtlety, making "The Perfect Flaw" a perfect mood piece.

LIDA HUSIK, BEAUMONT HANNANT

Evening At The Grange
PRODUCERS: Richard Brown, Beaumont Hannant
Astralwerks 6135

Shortform record by English duo brims with etherea, à la Enya, Enigma, Brian Eno, and Kraftwerk at its most ambient. Lida Husik's soft alto is layered over instrumental tracks built on synthesizers and stringed instruments (guitar, E-bow), resulting in a pleasing tapestry of sounds that should appeal to new age enthusiasts with a taste

SPOTLIGHT



VANESSA WILLIAMS
The Sweetest Days
PRODUCERS: Various
Wing/Mercury 314 526 172

Pop songstress who scored with "Save The Best For Last" in '91 returns with an adult-oriented tour de force, whose success is presaged by the balladic title track—already a hit on pop, AC, and R&B radio. Other cuts destined to hit, the same formats include the Babyface-written and -produced selections "Betcha Never" and "You Can't Run"; a cover of Sting's "Sister Moon," with the writer on backup vocals; and the pulsating "The Way That You Love." For jazzy ACs and album alternative spinners, the Ella Fitzgerald tribute "Ellamental" is a sure bet.

for the left of center. Recommended for airplay: "Textured" and "Starburst 7," with a groove reminiscent of Sinead O'Connor's "I Am Stretched On Your Grave." Distributed by Caroline.

WORLD MUSIC

THE TAHITIAN CHOIR VOL. II

Rapa Iti
PRODUCER: Pascal Nabel-Meyer
Shanachie 64055

Second set of recordings from a very popular folk choral ensemble that's from the other end of the earth from the Mysterious Bulgarian Voices, but shares the spell they cast on world music fans with an ear for unexpected, unconventional harmonies. The Tahitian Choir's appeal stems from its wild sound, which is awash in keening melodies, choral drones, call-and-response passages, percussive grunts, and those peculiar sinking pitches that are its hallmark.

LATIN

JAKARA

PRODUCERS: Minerva Santiago, Ralph Sánchez
Prime/BMG 43322

Sensational label premiere by four-man,

VITAL REISSUES™

ELLA FITZGERALD

The Concert Years
REISSUE PRODUCER: Eric Miller
Pablo 4414

These live Ella Fitzgerald recordings help take the First Lady of Jazz out of the "national treasure" museum and put her back where she belongs, swinging hard and scatting wildly in front of a band. Four-disc set encompasses 67 tracks cut between 1953 and 1983, and includes '60s sessions with Duke Ellington's Orchestra and '70s dates with Count Basie's. Ella is ably accompanied by guitarists Herb Ellis and Joe Pass and pianists Jimmy Jones and Paul Smith, with special credit due to Tommy Flanagan. Singing her way through an encyclopedia of jazz standards, with some brief detours into bebop, bossa nova, and even pop, Fitzgerald gives fans a reason to treasure her all the more.

THE BAND

Across The Great Divide
COMPILATION PRODUCER: Dan Loggins
Capitol 89565

What started as a backing band—first for Ronnie Hawkins, then for Bob Dylan—turned into a self-standing unit that inspired a generation of post-Woodstock rock and country artists, thanks to such seminal albums as "Music From Big Pink," "The Basement Tapes" (with Dylan), and the all-star farewell "The Last Waltz." Selections from those and other works are included on this attractive three-disc set, which also marks the first release of storied Band performances at Woodstock and Watkins Glen. A fitting release given the Band's recent resurgence and the solo success of group members Robbie Robertson and Rick Danko.

two-woman group teams with buoyant anthems about the life and rhythms of their native Puerto Rico. "No Se Sabe Si Va O Viene" is an instant smash, with "Flor Del Cautivo" and "Si Me Dan Más, Yo Repito" serving as excellent follow-up hits.

SINTESIS

Ancestros 2
PRODUCER: Carlos Alfonso
Obadis 9015

Second installment of Yoruban-language chants by black Cuban act once again features emotive odes to Yoruban deities known as orishas, layered over bracing conflation of skittish African cadences, ethereal synth lines, and searing guitar rides. Western-leaning "Assokere," "Aguanileo," and "Orula" stand best chance of securing radio airplay at college, non-commercial, and NAC outlets.

CONTEMPORARY CHRISTIAN

BLISS BLISS

PRODUCER: Lang Bliss
R.E.X. 41012

Songwriter/producer Lang Bliss and his wife, former Reunion solo artist Renée Garcia, make their debut as a duet with this well-written and smartly produced collection of tunes. Garcia has always exhibited a Motown influence in her sound, while Bliss' music has boasted an edgier rock sound. Together, they combine their strengths into a new, Euro-pop direction ("Modern World" is reminiscent of the Human League). Other standout cuts include "Building Bridges," "Love And Devotion," and "Believe In You."

CLASSICAL

J.S. BACH: CANTATAS

Nancy Argenta, Ensemble Sonnerie, Monica Huggett
PRODUCER: David R. Murray
Virgin Classics 45038

Luminous recording of three Bach church cantatas (No. 82a "Ich habe genug," No. 199 "Mein herz schwimmt in Blut," and No. 51 "Jauchzet Gott in allen Landen") is filled with soprano and period instruments. Nancy Argenta's pure voice is ably partnered and supported by the transparent sound of the instruments, which play in perfect balance with her.

VIKTOR ULLMANN: DER KAISER VON ATLANTIS, OTHER WORKS

Michael Kraus, Franz Mazura, Walter Berry, Iris Vermillion, others; Leipzig Gewandhaus Orchestra, Lothar Zagrosek
PRODUCERS: Maren Winding, Michael Haas
London 440 854

A brief, intriguing opera by Viktor Ullmann, written in 1943 in the "show" concentration camp of Theresienstadt. The "Emperor Overall" declares total war, but Death refuses to cooperate, in a musical language that fuses influences as diverse as Mahler, Berg, Kurt Weill (the saxophone and the bitter, martial music recall his Berlin cabaret sound), and a setting of the Lutheran hymn "Ein feste Burg." Part of London's "Entartete [Degenerate] Musik" series, featuring music suppressed by the Third Reich.

CHRISTMAS

WAYNE WATSON

One Christmas Eve
PRODUCERS: Greg Nelson, Wayne Watson
Word 7014242628

A thoroughly enjoyable holiday collection from one of Christian music's top singer/songwriters. It includes affecting interpretations of standards "O Holy Night" and "The Christmas Song," as well as less-frequently recorded offerings like "Gesu Bambino" and "I Wonder As I Wander." However, the best cuts are the originals: "Child Of Bethlehem" and the title cut, which was inspired by a story Watson heard on Paul Harvey's radio broadcast.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

★ STONE TEMPLE PILOTS *Unglued* (2:34)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 6024 (cassette single)

Rock radio has already heralded this bottom-heavy kicker, which combines STP's knack for lyrical irony and tasty hooks with a quasi-metallic guitar/drum assault that embodies everything that is cool about speeding down the highway with the radio cranked. This is two-and-a-half minutes of pure heaven. For immediate top 40 acceptance.

★ JIMMY PAGE & ROBERT PLANT *Thank You* (5:47)

PRODUCERS: Jimmy Page, Robert Plant
WRITERS: J. Page, R. Plant
PUBLISHERS: Superhype/WB, ASCAP
Atlantic 6017 (CD single)

Here is another album-rock staple making the transition into top 40 waters. A glowing moment from the essential "No Quarter" epic, this classic tune—first heard on "Led Zeppelin II"—sounds as fresh and compelling as it did 25 years ago. An important reminder of where some of today's brooding grungemeisters got some of their better ideas. Pop programmers should instantly make room for this.

CECE PENISTON *Keep Givin' Me Your Love* (5:55)

PRODUCER: David Morales
WRITERS: S. Nicholas, B. Sibley, C. Shock, K. Karlin
PUBLISHERS: EMI-Virgin/Steven & Brendon Songs, ASCAP; EMI-Casablanca/EMI-Blackwood, BMI
REMIXERS: West End
Columbia 6732 (c/o Sony) (CD promo)

Prepare for the attack of the "Ready To Wear" (Prêt-A-Porter) soundtrack singles. The first of three simultaneous releases from the album supporting Robert Altman's new movie is a fine and forgotten moment from Peniston's "Thought 'Ya Knew" album. Giddy with the youthful exuberance and romance that made "Finally" a classic, this bright pop/dance ditty could be the boost Peniston needs to once again win the hearts of top 40 programmers.

SAM PHILLIPS *These Boots Are Made For Walkin'* (2:57)

PRODUCER: T Bone Burnett
WRITER: L. Hazelwood
PUBLISHER: Criterion, ASCAP
Columbia 6731 (c/o Sony) (CD promo)

Phillips gets loose and playful on this engaging cover of Nancy Sinatra's camp chestnut. Anchored with jingly acoustic-pop instrumentation, this rendition percolates with potential for top 40 approval beyond its obvious novelty value. Yet another festive moment from the yummy "Ready To Wear" soundtrack.

NEW POWER GENERATION *Get Wild* (5:58)

PRODUCER: Prince
WRITERS: New Power Generation
PUBLISHER: NPG, ASCAP
Columbia 6734 (c/o Sony) (CD promo)

The last of the "Ready To Wear" trio of singles is a thick, but elastic slice of funk from the protégés of the artist formerly known as Prince. The band succeeds in creating an enticing party atmosphere, replete with hot live instruments, crowd chants, sexy chatting interludes, and assertive lead singing. Should be of equal interest to popsters and urbanites.

DANIEL *Take Me To The Other Side* (5:55)

PRODUCER: Daniel
WRITER: Daniel
PUBLISHER: Dicitrio, BMI
REMIXERS: Safehands
Image 61268 (CD single)

He is being pumped as the U.S. disco equivalent of Fabio and has already graced the pages of several national teen mags. On this cut from his debut album, "Sin," Daniel does his best to work up a sweat amid a flurry of Euro-pop dance beats, but with medium results. At times, this track sounds a lot like an outtake from an early Dead Or Alive record, seasoned with ample heavy breathing. Fine for PDs feeling retro and young girls with visions

of muscles dancing in their heads. Contact: 213-243-3836.

2 BAD MICE *Bomb scare* (3:42)

PRODUCER: Rob Playford
WRITERS: R. Playford, S. O'Keefe, S. Colebrook
PUBLISHER: Songs Of PolyGram International, BMI
REMIXER: Craig Bevan
Smile 9003 (c/o Profile) (CD single)

Giddy rave/pop ditty has been making friends at club level for a while now. Now is the time for radio to climb aboard, and the odds are good that top 40 and crossover PDs with room for jumpy beats and cute, novelty sound effects will find this worthy of airplay. There are four spirited versions to choose from, though the '94 Remix is the best bet, since it covers a lot of ground in three-or-so minutes.

BORN JAMERICANS *Sweet Honey* (3:48)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Delicious Vinyl 5876 (cassette single)

This no-nonsense dancehall track is heavy on harmony and light on lyrics. A wicked reggae beat marches over the melodic delivery, as the vocal varies from an upbeat chant to a raspy rant. Top 40 should look into this potential crossover hit.

A.C.E. *I'm Going To Love You* (3:10)

PRODUCER: David Suggs
WRITER: D. Suggs
PUBLISHERS: Joey Boy, BMI
REMIXER: David Suggs
Joey Boy 5033 (cassette single)

Swarthy freestyle Romeo cuts through layers of slick synths with notable style. He struts over jumpy Latin-pop beats with more verve and confidence than much of the competition, and he sounds equally at home on the track's various house, Euro-disco, and bass remixes. Cool for crossover radio. Contact: 305-635-5588.

R & B

JEWELL *Woman To Woman* (5:20)

PRODUCERS: DJ Quik, George Archie, Jewell
WRITERS: J. Banks, E. Marion, H. Thigpen
PUBLISHER: Irving, BMI
Death Row/Interscope 6004 (c/o Atlantic) (cassette single)

Jewell is a rare find. The sexy-voiced singer mixes tough talk with divalike vocals. A soaring intro soon collapses into a slinky verbal assault of street-savvy warnings that slam the "other woman" with a volatile mix of sass and soul. From the soundtrack to the short film "Murder Was The Case."

J. LITTLE *The Hump Is On* (4:10)

PRODUCERS: Gerald Levert, Edwin Nicholas
WRITERS: G. Levert, E. Nicholas, J. Little III, S. Singleton
PUBLISHERS: Divided/Ramal, BMI
Atlantic 5864 (cassette single)

The former singer of the Rude Boys goes solo and succeeds in creating a street-sexy vibe that will cause many female listeners to drool for more. Taking a cue from R. Kelly, Little goes straight for the hump, with a grinding groove and a laid-back, suave vocal. Expect big things from Little.

BODYROCK *Groove With You Tonight* (3:48)

PRODUCER: Sha
WRITERS: M. Bellamy, D. Wilson, R. Harry, E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley
PUBLISHERS: EMI-April/Protoons/Mardee/Funkatuc/Bovina, ASCAP
REMIXERS: Chris Landry, Will Fulton
Profile 7426 (cassette single)

Riding on bits and pieces from the Isley Bros. chestnut "Groove With You," this female duo makes a memorable impression with a pleasant and soulful performance that helps soften the image of new-jill-swingers. The album version slinks with a smooth funk personality, while Chris Landry and Will Fulton's remix is custom-made for jeeps and hip-hop heads. Both mixes work quite well.

COMING OF AGE *Compton's Long Beach Style* (4:01)

PRODUCERS: Tim Mines, Goldmine Entertainment
WRITERS: T. Mines, T. Theus, D. Wade
PUBLISHERS: J.P. Everett/Plat Plus, ASCAP
HDH 103 (c/o Utopia) (CD single)

Coming Of Age adopts a Compton flavor on its first indie release, as the quintet puts a

tough twist on its slick, seductive sound. The glories of sexual gratification are expressed in a brew of funky guitar riffs, whispery vocals, and a slowed-down, steady backbeat. The radio edit wisely opens directly with the hook in a cappella. Simmering soul.

SOUNDS OF LIFE *Hush* (4:02)

PRODUCERS: Morris "Butch" Stewart, Chris Robinson
WRITER: C. Robinson
PUBLISHER: 360 Degrees, BMI
Copia 45032 (CD single)

Male trio brings a refreshing quality to a slightly formulaic R&B love song. Instead of striding into voice-melting doo-hop territory, members aim to forge three distinctive, but nicely married styles, keeping the listener engaged until the end, in a manner usually reserved for solo singers. There's no need to always blend multiple voices when they each deserve a chance to shine, as is the case here.

COUNTRY

NEAL MCCOY *For A Change* (3:25)

PRODUCER: Barry Beckett
WRITERS: S. Seskin, J.S. Sherrill
PUBLISHERS: Love This Town, ASCAP; All Over Town/Tree/New Wolf, BMI
Atlantic 5991 (CD promo)

McCoy's pleasant-enough voice gets a major lift from Barry Beckett's muscular production here. Underneath it all, however, the formula is wearing a bit thin.

BRYAN WHITE *Look At Me Now* (3:07)

PRODUCERS: Billy Joe Walker, Jr., Kyle Lehning
WRITERS: B. White, D. George, J. Tirro
PUBLISHERS: Seventh Son, ASCAP; New Court, BMI
Asylum 9081 (7-inch single)

White passionately sings his way around a couple of key changes and a few killer hooks on his third single. Whether this newcomer will survive country radio's lukewarm reception is the real question, but this one should help.

ARCHER PARK *We Got A Lot In Common* (3:07)

PRODUCER: Randy Scruggs
WRITERS: R. Archer, J. Park, B.P. Barker
PUBLISHERS: Collins Court, ASCAP; Ken-Ten, BMI
Atlantic 5967 (CD promo)

Songwriting pair takes the usual duo idea one step further with a "buddy" song. Musical proof that two heads ain't necessarily better than one.

AMIE COMEAUX *Who's She To You* (2:57)

PRODUCERS: Harold Shedd, David Briggs
WRITERS: D. Kees, F.J. Myers
PUBLISHERS: Acuff-Rose, BMI; Morganactive Songs, ASCAP
Polydor 1374 (7-inch single)

Considering the fact that she's not old enough to order a round, Comeaux sounds pretty convincing on this hard-core honky-tonk number. With its catchy shuffle-beat chorus, this is the singer's most solid effort to date.

LITTLE TEXAS *Amy's Back In Austin* (4:01)

PRODUCER: Christy DiNapoli, Doug Grau
WRITERS: B. Seals, S.A. Davis
PUBLISHERS: Square West/Howlin' Hits, ASCAP; Red Brazos/Original Hometown Sheet, BMI
Warner Bros. 7254 (CD promo)

Everything is in place: Big, ringing, production, those thickly layered harmonies, and a passionate lead vocal. What a shame, then, that this flimsy song just collapses under all that weight.

THE TRACTORS *Tryin' To Get To New Orleans* (3:30)

PRODUCERS: Steve Ripley, Walt Richmond,
WRITERS: S. Ripley, W. Richmond, T. DuBois
PUBLISHERS: Warner-Tamerlane/Boy Rocking/Chinquapin, BMI; NuBois, ASCAP
Arista 2784 (c/o BMG) (7-inch single)

This year's most unlikely country success story comes back with this tribute to the Big Easy. Despite the hype, this is nothing you haven't heard before, but it sure is good to hear it on the radio.

DANCE

KENNY & FRIENDS *You Are My Friend* (7:08)

PRODUCERS: Paul Scott, Shank Thompson
WRITERS: LaBelle, Ellison, Edwards
PUBLISHER: Zuri, BMI
REMIXERS: Paul Scott, Shank Thompson
Cover 001 (c/o Downtown) (12-inch single)

Led by singer Kenny Bobien, this track

skirts down a familiar retro-paved house path. Though the production is a tad thin, Bobien's delicious falsetto—warmly reminiscent of Eddie Kendricks—and the friendly tone of the tune make this track worth more than a few spins. Imagine what a smash this would be with a bigger, booming remix befitting the strength of its core elements.

MEPHISTO ODYSSEY *Catching The Skinny* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Mephisto 01 (c/o Hi-Bras) (12-inch single)

Instrumental throw-down combines the lush melodic comfort of ambient-pop with the rhythmic vigor of acid-jazz. Topped with a fluid sax solo, which serves as a unifying thread in the song, this single is a fine way to heat up a crowd at the beginning of evening—or chill 'em out in the a.m. Either way, play it.

ROCK TRACKS

▶ RADIOHEAD *My Iron Lung* (no timing listed)

PRODUCER: John Leckie
WRITERS: Radiohead
PUBLISHER: Warner Chappell
Parlophone/EMI 6394 (c/o Cema) (CD single)

The success of "Creep" was clearly no fluke. These British rockers once again turn sedating, sensible rock melodies into an eruption of intense, emotion-filled fury. The sensitive intro is soon interrupted by a crash of loud and grating guitars, which rage in a seemingly random explosive roar. This is brilliant, mind-bending rock from the forthcoming album "The Bends," due in March.

LUSCIOUS JACKSON *Deep Shag* (3:33)

PRODUCERS: Superfunk, Jill Cunniff, Gabrielle Glaser, Tony Mangurian
WRITERS: J. Cunniff, G. Glaser
PUBLISHER: not listed
Grand Royal/Capitol 79494 (c/o Cema) (CD single)

Luscious Jackson succumbs to a slower pace on this mellow hip-hop ballad hybrid. The female foursome are calm and lyrically strong, as dueling harmonies combat psychedelic piano keys and a deep, dubby drum beat. Accomplished madness.

★ GUMSHOE *Johnny Save The World* (6:08)

PRODUCER: Not listed
WRITER: Not listed
PUBLISHER: Katsongs
Crushed Grape 197 (7-inch single)

On its sixth independent release, this Boston-based trio displays a seasoned craftsmanship that excels beyond previous efforts. A sombering intro builds to a feverish rock pace, as a wall of raucous guitars ravages the intimate environment with a fierce, emotional storm of noise. Also check out "Commitment" and "Erase The Fat," both contained on the flip side. Contact: 617-497-5782.

JOHNNY SHOTGUN *On My Way* (no timing listed)

PRODUCER: Johnny Shotgun
WRITER: J. Shotgun
PUBLISHER: Shotgun
El Armadillo 01 (CD single)

This New York-based quartet packs a mighty punch. Singer John Costanzo delivers a dry vocal over catchy guitar riffs and an antsy hook. Imagine the Violent Femmes without the incessant paranoia. The bonus cuts "This Friend Of Mine" and "Don't Live There Anymore" are equally interesting. Contact El Armadillo at (212) 213-3137.

THE SWANSONS *All These Things Will Happen Now* (3:22)

PRODUCER: Paul Mahern
WRITER: not listed
PUBLISHER: not listed
Citizen /Interscope 5843 (7-inch single)

Quartet impresses with a power-pop tune that employs a simple and winding melody, as well as simple, new wave instrumentation that soars and swoops

on the strength of a single guitar. Front woman Lauren Fay is an appealing ingenue, bringing a girlish quality to the lyric without sounding displaced in such an aggressive musical context. One for alternative tastemakers to embrace.

TINKER *Green Machine* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Bear 50007 (7-inch single)

From an ambient whisper to an angry roar, this moody track explores both emotional extremes with reserved passion. During the musical excursion, a creeping guitar riff guides an unstable vocal over the encompassing chaos. Modern rock radio programmers may be drawn to this obscure indie offering by the presence of bass player Melissa Auf der Mour, who left this Montreal-based foursome earlier this year to join Hole.

KITTYWINDER *Wishing Well* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Zero Hour 1040 (7-inch single)

From New York's East Village rises this rough-edged pop quintet. Surf-flavored guitars jitter over fluttering drums and wandering, sassy vocals. The flip side, "Narrow Canal" is equally intoxicating.

RAP

THE WASCALS *The Dips* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Delicious Vinyl 50824 (CD single)

Followers of eccentric hip-hop will favor this strange offering, available in two drastically different mixes. The "On My Jammie" mix contains contorted keyboard sounds that echo over a stumbling hip-hop beat, while the anxious raps alternate with female vocals. On the "O.G." mix, sly jazz samples and a spare backbeat create a bare, bizarre sonic environment. Take a dip.

CHRISTMAS

MELISSA ETHERIDGE *Happy Xmas (War Is Over/ Give Peace A Chance)* (4:36)

Island 6900 (CD promo)

BON JOVI *I Wish Everyday Could Be Christmas* (4:25)

Mercury 856331 (c/o PolyGram) (CD single)

THE SOAPS & HEARTS ENSEMBLE *Merry Christmas Wherever You Are* (3:22)

RCA 62979 (c/o BMG) (CD single)

4 P.M. *The Christmas Song* (2:56)

London/Next Plateau/Island 6900 (CD promo)

RONNY JORDAN *Silent Night* (4:02)

Island 6900 (CD promo)

MARGI COLEMAN *Have Yourself A Merry Little Christmas* (3:55)

Priority 50817 (CD single)

GRAHAM PARKER *Graham Parker's Christmas Cracker* (no timing listed)

Dakota Arts 40001 (CD EP)

HUNGRY DUTCHMEN *(I'll Be Glad When) Christmas Is Done* (4:04)

Flying A 002 (7-inch single)

ALVIN & THE CHIPMUNKS FEATURING JAMES INGRAM *I Don't Want To Be Alone For Christmas (Unless I'm Alone With You)* (4:56)

Chipmunk/Epic/Sony Wonder 77779 (c/o Sony) (cassette single)

KOFI *Little Drummer Boy* (3:55)

Atlantic 2182 (12-inch promo)

MOTHER MAY I *Breaking Up At Xmas* (3:14)

Chaos 6704 (c/o Sony) (CD promo)

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

Atlantic To Release 'CD Plus' Albums

BY MARILYN A. GILLEN

NEW YORK—Atlantic is adding its name to the roster of record labels planning "CD Plus" album releases next year.

The label has signed a deal with Manhattan-based production company REV Entertainment for the creation, development, and production of "interactive multimedia titles and CD Plus releases" featuring the label's artists, says newly appointed Atlantic president Val Azzoli.

"Atlantic is making a firm commitment to the emerging field of the mixed-format CD, which we believe is the ideal vehicle to introduce multimedia into the music marketplace," Azzoli says of the label's move.

"We expect many of our artists to take advantage of the possibilities offered by multimedia, from creating games based on their music to merging audio, video, graphics, and text into dynamic new releases," he says.

The first such Atlantic enhanced-CD disc is about to go into production, says REV CEO Todd Fearn. Two CD-ROM games featuring a variety of artists also are due in the second half of 1995.

Both Atlantic and REV executives declined to identify any of the acts that will be featured in the CD Plus titles, which are CD-ROM-based albums with added multimedia elements. These discs are playable both on standard CD decks (which access only the audio information) and on multimedia computers (which allow playback of the multimedia elements).

Fearn says the CD Plus titles developed by REV will have the capability of including full-screen video, moving at 15 frames per second, and will be "hybrid" discs compatible with both Windows-based computers and Macintosh systems.

The TV-like video is being delivered without the need for additional PC hardware add-ons, such as MPEG boards, says Fearn. REV plans to use a technology developed by fellow New York firm Duck Corp. on its titles. That technology already has been used to deliver software-based FMV by such companies as Crystal Dynamics and Sega (Billboard, July 23).

Other multimedia elements to be included in the Atlantic/REV titles will be determined through consultation with the label and artists, Fearn says.

"Every artist is going to want their own look and feel," Fearn says. "And we look forward to meeting with them on an ongoing basis to work out what is best for them. We can use anything they want to give us—road-trip stuff, for instance. Or old photos, unreleased videos, and radio interviews. Every title will be different, just like every album, every artist, is different."

Atlantic and REV will work together, too, on determining which artists are prime for multimedia development, says Ed Roynesdal, REV's president. Roynesdal is a veteran music producer, having worked with artists including Joe Jackson.

The discs will be "one SKU," says Roynesdal, meaning there will not be separate enhanced and nonenhanced versions of the same album. "You've got to establish these as *albums* first

and foremost in people's minds," he says.

The first CD-ROM *game* to emerge from the alliance will be called "Rap Basketball," described as a "street basketball game" that incorporates tracks from a variety of hip-hop artists. Another game, as yet untitled, will combine "hard-edged rock'n'roll and comic-book characters," according to Atlantic. Both games will be developed for several CD-based game platforms, and will be distributed by WEA.

Pricing has not yet been determined for either type of multimedia product, says an Atlantic spokesperson.

The initial one-year alliance with Atlantic is open-ended, allowing for extension beyond that time frame, says REV's Fearn. The pact makes REV exclusive to Atlantic for "popular music," he says, although his company plans to work with other labels to develop multimedia products for other genres, such as jazz and classical.

REV also is launching a separate venture under the REV banner, called REV Records. This independent, interactive record label will seek "to break

new bands through multimedia," Roynesdal says. Atlantic has right of first refusal on picking up REV Records releases for distribution, he says.

Fearn says he anticipates production of a "minimum of five" Atlantic CD Plus titles in 1995.

"CD Plus" is the working name for a new genre of music discs that are priced at or near the standard cost of an album, but contain bonus multimedia information such as music videos, liner notes, lyrics, artist biographies, and photographs. (The name may or may not emerge as the industry moniker by the time the first such discs street next year). The discs play like standard albums in existing CD players, but can also be played back on computers equipped with CD-ROM drives in order to access the multimedia material.

Sony Music has said it plans to release several such discs in early 1995 (Billboard, Nov. 12). The other major labels have all expressed interest in the genre as well. The holdup, all note, is the development of an industry standard for producing the discs.



Marketing Fuels Game Sales Explosions

NEW YORK—One copy per second.

That's the rate pegged by Nintendo for opening-week sales of its new "Donkey Kong Country" video game, which launched nationwide Nov. 21 at a suggested retail of \$69.95.

The 16-bit SNES game, which uses a new technology called Advanced Computer Modeling to render exceptional 3-D graphics, exceeded 500,000 units sold through in its first week on retail shelves, according to Peter Main, Nintendo's VP of marketing. The Thanksgiving-week gross bettered that of the leading Hollywood flick during the same time period, Nintendo claims, with more than \$30 million taken in. The No. 1 film, "The Santa Clause," brought in \$27.4 million.

Two million units were shipped to retail for the holiday season, Main says. With the next shipment hitting stores in the new year, he predicts sales of 5 million worldwide by March 31.

The sales success "exceeded our wildest expectations," says Main, but an aggressive marketing campaign laid a sturdy groundwork. Nintendo is putting an unprecedented \$17 million marketing push behind the title, which includes everything from extensive TV advertising to a videotape mailing to an online chat and a massive tie-in.

Most unique was the videotape mailing, which saw some 2 million teaser tapes mailed out to consumers nationwide. The 13-minute tapes also are being made available as a free one-night rental with rental of any Super NES game at Blockbuster Video stores.

In another teaming, Nintendo and Kellogg plan a post-holiday blitz centered around the latter company's cereal brands. Kellogg will feature Nintendo's gorilla and other "Donkey

Kong" characters on the backs of 150 million cereal boxes during a four-month campaign pegged as Kellogg's largest on-box promotion in six years.

Kellogg also will kick in a series of ads to promote the venture, including a dedicated 30-second TV spot. More



than 10,000 prizes will be given away during the campaign.

ROM ON A ROLL

Another success story comes from the CD-ROM world, where "Mighty Morphin Power Rangers," distributed by Paramount Home Video, has exceeded sales of 110,000 copies to date, according to Paramount. The figures would make it the top children's entertainment-based CD-ROM title to date.

Like "Donkey Kong Country," "Mighty Morphin Power Rangers," developed by Xiphias and exclusively marketed and distributed by Paramount Home Video, also came out of the gate at a sprint, shipping nearly 60,000 units for its launch June 20.

Another CD-ROM making noise at cash registers is "Doom II: Hell On Earth," produced by id Software and exclusively distributed by GT Interactive Software. The action-game spinoff of a hugely successful shareware title

One potential standard is expected to be put forward soon by CD licensors Sony Corp. and Philips (Billboard, Nov. 19). The two issued a joint statement Nov. 14 acknowledging that they "are working on the uniform definition of a multisession type or pre-recorded (stamped) CD disc format as already defined for data applications, such as Photo CD. [A] specification proposal for this part" of the standard will be available before the end of the year, they say.

Another part of the "CD Plus" equation is being worked on by computer company Microsoft, which hosted a number of record industry executives and production companies at its Seattle offices Nov. 28. Microsoft was showing off its multisession technology.

Initial enhanced-CD titles are expected to be packaged with a separate CD driver, or a floppy disc, that will allow most existing computers to access the multimedia data.

The drivers also may be delivered online (for download) or via record-store bins.

"It's like in the days of the 45," says Roynesdal, "when you had to have that round plastic thing to be able to play the discs on your turntable. This allows your computer to adjust to the times."

Assn. Keeps N.Y. At New Media Top

THE NEWLY MINTED New York New Media Assn., with 100 charter members, has gotten an infusion from the state mint. The nonprofit organization, which was officially unveiled Nov. 22, is "dedicated to ensuring New York City's preeminence in the emerging new media industry," says NYNMA president Brian Horey. Better yet, it also stages Cybersuds—informal bimonthly gatherings where participants can exchange ideas over beers, a concept that has proved highly popular so far.

The New York State Department of Economic Development has awarded the association a \$50,000 grant for research, information dissemination, and promotion. Horey says the money will be used in a number of ways next year, including the staging of a venture-capital conference to showcase emerging New York-based new-media companies. Other goals: a full-service, Internet-based information service and funding of a research project to document the economic scope of the industry.

NYNMA is open to general members at \$100 annually per person. The group's Internet address is NYNMA@aol.com. General membership is expected to exceed 500 by early 1995.

NAME DROPPING? "CD Plus" may not be a shoo-in, after all, to become the record industry-sanctioned phrase for the new breed of multisession, CD-ROM-based albums that various labels currently are readying for spring release. Seems there may be a conflict with a European firm, according to between-sessions talk heard by several interested parties at a recent Microsoft conference hosted at the computer company's Redmond, Wash., offices. Microsoft was reportedly showing off its driver technology for the enhanced CDs, whatever they end up being called.

STATS ENTERTAINMENT: Cambridge, Mass.-based Forrester Research says the current 30% figure being bandied about as the percentage of U.S. households owning home computers is overly optimistic. "The number of consumers who have opted for PCs has been overstated," says William Bluestein, People & Technology Strategies senior analyst and author of Forrester's new report, "Home PCs: The Golden Age." The correct figure is closer to 20% of U.S. homes actually using home PCs, according to the research report issued by the company. Bluestein says that's no reason for industry concern, however, since it only means a sharp growth curve has yet to set in. "By 1997, 42 million PCs will be humming away in American homes, up from 23 million today," he says.

The report predicts smooth sailing until 1997, when technological and affordability factors will provide new challenges. On the latter front, the report states that in 1997 PC makers will have problems extending the market to low-income households. Though he predicts prices of \$1,000 by then—well within the reach of middle- and upper-income households—Bluestein says a simple, powerful computer priced under \$500 will be needed for the market to grow to the universal acceptance level of such products as VCRs and TVs.

MARILYN A. GILLEN

HomeVideo

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PICTURE THIS

By Seth Goldstein



CABLE HOOKUP: New York-based Mastervision celebrates its 15th year in special-interest video on Jan. 1 with a 13-hour binge on the Learning Channel. From noon Jan. 2 to 3 a.m. the next day, TLC will show Mastervision's 13 Civil War tapes, produced in conjunction with the Smithsonian. An 800 number at the end of each episode lets viewers order the complete set; the partners share in the revenues.

Mastervision's Richard Stadin says the date and time were chosen deliberately to conflict with the bowl games, because football fans love to "flick to war stuff." The Smithsonian series has been "opened up" for television, says Stadin, who has added footage and removed some of the "jampacked" detail that requires use of "a rewind button."

TLC will be running the programs on Tuesday and Thursday throughout the first quarter, while Mastervision ponders the book due from Morrow and the eventual full-motion CD-ROM. "We have the rights to do all that, when they eliminate the Tower of Babel" of too many incompatible platforms, says Stadin.

VIDBITS: No. 2 retailer Kmart moves lots of tapes, but not nearly as many as it should, according to one studio executive who is highly critical of the chain's "disorganized" in-store video merchandising... Turner Home Entertainment is mobilizing a "war room" to enforce street-date adherence at retail for New Line Home Video's "The Mask." Command central goes into action a week before the Jan. 19 release, taking calls and faxes around the clock about possible violations. Turner, promising "significant penalties" for customers who break the date, will reimburse callers the cost of the lost "Mask" sales... Sports Illustrated has selected PolyGram Video's latest NFL "follies" release as a subscription premium. Aside from the guaranteed, low-margin sale to SI, the choice is expected to spike retail sales of the title and PolyGram's NFL line... Ernest delivers the goods. Monarch Home Video has booked preorders for 60,000 copies of "Ernest Goes To School," without theatrical exposure (Billboard, Nov. 5). "Ernest Rides Again," which made a quick trip to the movies, did 80,000.

Last Frontier For Euro Vid Dealers? EC Directive Would End PPV, VOD Windows

BY PETER DEAN

LONDON—European video trade bodies are concerned that TV Without Frontiers, a new European Commission directive, would give pay-per-view and video-on-demand services a competitive edge by eliminating the exclusive video release windows that exist in most European markets.

The directive looks at the need for Europe-wide standardization of windows for terrestrial TV and other visual media. Under its proposals, PPV and VOD services would be able to offer first-run movies just six months after theatrical release. Home video currently has windows of between six and 12 months in most European markets.

In the U.K., for example, video suppliers release rental titles three to six months after theatrical release, or simultaneously if contractually allowed. Satellite TV then offers movies 12 months after the video rental release, with other TV systems allowed to broadcast them 12 months after that.

In France, video distributors already suffer from the lack of an exclusive window. In that market, video, PPV, and VOD all have a statutory 12-month window. In Italy, an eight-month statutory window for home video was imposed in March, but it is not yet operational.

In addition to the six-month window for PPV, the TV Without Frontiers directive proposes that cable and satellite systems have a 12-month window from theatrical release; other media would be tied to an 18-month window.

Nowhere in the document are video

windows mentioned. However, the paper does suggest that the proposed windows would come into force only if contractual agreements cannot be reached. Most videos are covered by contractual agreements between the studios and the home video suppliers.

Still, Lavinia Carey, director general of the British Video Assn., says the directive "would effectively ensure the death of the rental market. We are totally opposed to any statutory fixing of windows. It doesn't allow individual markets to abide by their own commercial considerations. The directive completely ignores the wealth and importance of video."

"It doesn't allow new media to develop naturally, either. For example, there might be something better than PPV or VOD around the corner, and that couldn't develop naturally."

Martin Boulton, director general of the International Video Federation, says there should be contractual freedom for all delivery systems. "The proposals don't appear to understand the industry and the way it works," he adds.

Boulton acknowledges that the directive may have no impact, though he says, "Allowing VOD a six-month window would obviously be very bad for the video industry." He adds that video's omission from the directive makes it difficult to create an official response.

Carey says the BVA has contacted the U.K.'s Department of National Heritage to convey the body's displeasure, and is awaiting an official response from the department once the directive has been translated from its French

original.

Members of the European video trade frequently have expressed concern over the EC's perceived lack of commitment to their industry. Rather, it is believed that the commission is focused on the development of the information superhighway. "I'd be surprised if the commission even thought about video at all," says Carey. "Compared to the information superhighway, it's just not sexy."

Another cause for concern is that the directive calls for a 50% quota on European-language product, in an attempt to limit the amount of U.S. imports. "The quota system wouldn't just be bad for video; it would be bad for the home entertainment industry generally," Carey says. Again, the directive does not create a specific quota for video content, but Carey fears that could someday be the case.

Carey says that with the EC now entering a French presidency, a quota agreement is the sort of directive that the French government may look toward favorably. Carey opposes all quotas, saying, "It's not healthy for governments to interfere."

Kino, Image To Issue Boxed Sets Of Keaton

BY DREW WHEELER

NEW YORK—When Kino On Video and Image Entertainment release "The Art Of Buster Keaton" next year, it will be more than just classic cinema restored for home video. Packaged in three boxed volumes over the first half of 1995—which will be Keaton's 100th birthday—this comprehensive compilation is so gargantuan it rivals one of Keaton's spectacular sight gags.

"Buster Keaton" marks the first simultaneous day-and-date VHS and laserdisc release for Kino and Image. Kino's first box is due Feb. 1, with the second volume following in May and the third in June. The entire collection totals 10 VHS tapes (or laserdiscs), containing 11 features and 19 short subjects that span the years 1917-27.

The titles were licensed for home video release from Douris Corp., (Continued on page 64)



Kindergarten Kops. The bad guys had better watch out. Mary-Kate, left, and Ashley Olsen, otherwise known as the Trenchcoat Twins, have the support of a real policeman. NYPD chief of detectives Joseph Borrelli made the dynamic duo honorary gumshoes during a recent visit to New York, where they promoted the "Adventures Of Mary-Kate & Ashley." The highlight was a squad car ride to an appearance at FAO Schwarz. About 12,000 adoring fans turned out to meet them.

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'94 Laser Sales Best Ever; Image's 'Mask' To Lead '95 Pack

LASER SALES SOARING: Laserdisc is having its best year ever, with software posting double-digit gains in the latest LDA tally. In the third quarter, units sold jumped 15.2% and dollar volume rose 19.6% as compared to the same period in 1993, according to the Laser Disc Assn.

Ernst & Young tallied the sales data, which also showed that the average price of laserdiscs increased 3.9% in the third quarter. In all, 1.96 million units

were vended during those three months, at an average price of \$42.2, worth \$82.9 million at retail.

Laser software also had healthy sales increases in the first two quarters of this year, and is up 9.7% in units sold and 18.1% in dollar volume for the year to date, compared to the first nine months of 1993.

Theatrical titles posted 11.5% and 13.7% third-quarter gains in units and dollars, respectively, while music re-

leases rose 12.4% in units and 27.6% in dollar volume. Sales in the fourth quarter should achieve even bigger boosts, led by such hits as "Jurassic Park," "Snow White," and "Speed."

IMAGE'S "The Mask" (wide, THX, \$39.99) will help drive first-quarter sales in 1995 and should move 100,000-200,000 units on laserdisc. The action-comedy with Jim Carrey debuts on disc Feb. 22. Another big winter title is Fox-

Video's "True Lies" (wide, Digital Dolby Surround, \$49.98), due Feb. 8. Prior to that, Penny Marshall's "Renaissance Man" with Danny DeVito (wide, \$39.99) bows Jan. 4.

LASER VIDEO FILE, the catalog published by NewVisions, has just released its fall 1994/winter 1995 edition, which lists 8,200 titles available on disc. The 448-page paperback sells for \$7.95 and includes information on nearly 50

laser combi-player models available from some 20 manufacturers. Laser Video File is distributed by Abbey Road, Norwalk, Pioneer LDCA, US Laser, Bassin, and Image Entertainment. NewVisions is based in Paramus, N.J.

THE ROAN GROUP is a new laserdisc label, devoted to old movies. The Thomasville, Ga.-based imprint was launched by Cary Roan and debuted in July with "The Zane Grey Collection" (\$69.95), followed in September by "Suddenly" with Frank Sinatra (wide, \$34.95). Roan also has launched a magazine called "Laser Marquee," highlighting classic titles. Call (912) 226-2329 for information.

WARNER has Oliver Stone's "Natu-

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by Chris McGowan

ral Born Killers" with Woody Harrelson, Juliette Lewis, and Tommy Lee Jones (wide, \$39.98) set for Jan. 24, while Kevin Reynolds' Easter-Island saga "Rapa Nui" (wide, \$34.98) is due Feb. 7.

VOYAGER has released several notable new Criterion Collection titles. François Truffaut's "The Woman Next Door" (1981, \$49.95) features Gérard Depardieu and Fanny Ardant in a fascinating tale of reawakened ardor and passionate obsession. Akira Kurosawa's "Throne Of Blood" (1957, \$49.95) is the great director's powerful vision of Shakespeare's "Macbeth"—set in feudal Japan. Toshiro Mifune gives one of his most compelling performances in this haunting masterwork. And Kenji Mizoguchi's "San-sho The Bailiff" (1954, extras, \$69.95) is another classic from Japan, also taking place in that country's feudal era. The disc includes audio commentary by professor Tom Gunning, plus historical information on Zen Buddhism, Japanese history, and Japanese cinema. And due this month: Voyager's long-awaited special edition of "The Prince Of Tides" (wide, extras, \$99.95).

ED WOOD TRILOGY: If you viewed the Tim Burton movie, "Ed Wood," about the inimitable cross-dressing cult director, then you'll want to check out Lumivision's "Ed Wood Collection" (\$79.95). In it are three Ed Wood "classics," including "Plan 9 From Outer Space" (reputed to be the worst movie ever made), "Night Of The Ghouls," and "Jail Bait—The Director's Cut." This epic laser release brings new depth and meaning to the word "kitsch."

LUMIVISION recently bowed the IMAX film "Tropical Rain Forest" on disc (CAV, \$39.95), a stunning visual journey through the world's rain forests, their lush and otherworldly beauty presented with remarkable detail. Two other notable Lumivision releases include "The Amazing Mr. X" (CLV/CAV, \$39.95), a lavish film noir that delves into romance and spiritualism, and "Gigantor: 30th Anniversary" (\$39.95).
(Continued on page 64)

BILLBOARD SINGS THE PRAISES OF LASERDISC & KARAOKE

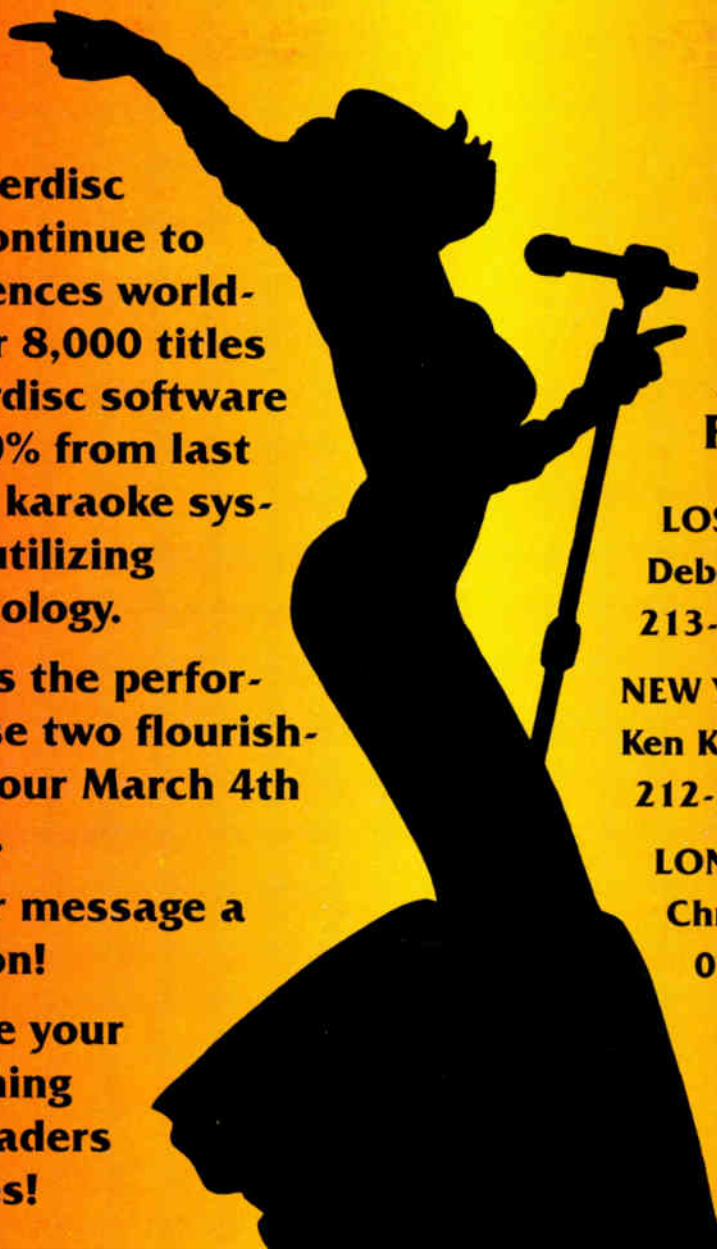
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Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	7	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 41829	Sam Neill Laura Dem	1993	PG-13	44.98
2	15	3	SPEED	Twentieth Century Fox Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
3	2	5	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Image Entertainment 1524	Animated	1937	G	29.99
4	3	11	SCHINDLER'S LIST ◊	Amblin Entertainment MCA/Universal Home Video 41927	Liam Neeson Ben Kingsley	1993	R	44.98
5	NEW ▶		WYATT EARP	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid	1994	PG-13	44.98
6	4	11	ALADDIN	Walt Disney Pictures Image Entertainment 1662	Animated	1992	G	49.99
7	5	11	THE CROW	Miramax Films Image Entertainment 3034	Brandon Lee	1994	R	39.99
8	NEW ▶		THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	29.98
9	8	21	TOMBSTONE	Hollywood Pictures Image Entertainment 2544	Kurt Russell Val Kilmer	1993	R	49.99
10	6	3	NO ESCAPE	Savoy Pictures Pioneer LDCA, Inc. 90982	Ray Liotta Lance Henriksen	1994	R	39.95
11	9	7	BARBRA STREISAND: BARBRA-IN CONCERT	Columbia Music Video SMV Enterprises 50115	Barbra Streisand	1994	NR	49.98
12	NEW ▶		BEVERLY HILLS COP III	Paramount Pictures Pioneer LDCA, Inc. 34116	Eddie Murphy	1994	R	39.95
13	7	13	FOUR WEDDINGS AND A FUNERAL	Gramercy Pictures Image Entertainment 8006317693	Andie MacDowell Hugh Grant	1994	R	34.95
14	RE-ENTRY		TOTAL RECALL	Carolco Home Video Pioneer LDCA, Inc. 68901-WS	A. Schwarzenegger	1990	R	39.95
15	NEW ▶		SOUTH PACIFIC	FoxVideo Image Entertainment 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	34.98
16	10	5	THE HUDSUCKER PROXY	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman	1994	PG	34.98
17	NEW ▶		MY FAIR LADY: 30TH ANNIVERSARY ◊	FoxVideo (CBS Video) Image Entertainment 8167-85	Rex Harrison Audrey Hepburn	1964	G	129.98
18	RE-ENTRY		WOODSTOCK: THREE DAYS OF PEACE & MUSIC	Warner Bros. Inc. Warner Home Video 13549	Various Artists	1970	R	49.98
19	12	11	THE 3 TENORS IN CONCERT 1994	Atlantic Records Inc. A*Vision Entertainment 50822-6	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	39.98
20	11	5	SIRENS	Miramax Films Image Entertainment 2557	Sam Neill Hugh Grant	1994	R	39.99
21	NEW ▶		WHEN A MAN LOVES A WOMAN	Touchstone Pictures Image Entertainment 2701	Meg Ryan Andy Garcia	1994	R	39.99
22	21	3	CROOKLYN	Universal City Studios MCA/Universal Home Video 42074	Alfre Woodard Delroy Lindo	1994	PG-13	34.98
23	18	5	THE PAPER	Universal City Studios MCA/Universal Home Video 42062	Michael Keaton Glenn Close	1994	R	34.98
24	19	3	THE COWBOY WAY	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland	1994	PG-13	34.98
25	14	3	THE WEDDING BANQUET	Samuel Goldwyn Co. Image Entertainment 8170	Winston Chao May Chin	1993	R	39.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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THIS WEEK...

Last month the folks at Buena Vista Home Video showed us what they could do with a 57-year old classic on laserdisc. This month, get ready for the ultimate achievement in special laserdisc editions as *Tim Burton's The Nightmare Before Christmas* spins your way.

If memory serves us, there has never been such a massive special edition laserdisc of a current home video hit. Sure, there have been great special edition laser packages released a year or more after the initial video release, but the timeliness of the *Nightmare* release is truly remarkable.

With the film still fresh in the minds of its creators, an unrivaled selection of supplemental materials has been gathered for this release. Deleted scenes, deleted storyboard sequences that were never animated, 14 chapters of still-frame material, Tim Burton's shorts *Frankenweenie* and *Vincent*, and a commentary by director Henry Selick are just a small handful of the extras that put this laserdisc in a class by itself.

And, aside from the supplemental material, it's great to have the actual film available in the full-feature CAV format; you'll be freeze-framing and special-effecting through this one for days and days!

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Columbia TriStar To Boost Color With Digital Process

PICTURE PERFECT: As part of the never-ending search to re-create the movie theater experience at home, Columbia TriStar Home Video will begin using a new color-enhancing digital-mastering technique on all its new releases.

The process, developed by Sony Pictures High Definition Center, will enable the masters, used to produce cassettes and laserdiscs, to more closely resemble the quality of prints used on the big screen. High Definition Center will handle the mastering, while Rank Video Services continues to duplicate Columbia's tapes for sell-through and rental.

"The new mastering process produces videos with improved clarity, more resolution, and diminished noise," says Columbia TriStar president Benjamin Feingold. "The colors are true to those of the director's cut."

Before-and-after comparisons show that the picture quality is brighter, making the colors sharper than current videos.

"The clarity is much more like a laserdisc," says executive VP Paul Culberg. "The process comes as close to replicating the answer print as anyone can get."

Feingold maintains the change will not increase the cost of duplication or require consumers to upgrade any existing VCR equipment.

The first titles to be duplicated using the new standard will be "Wolf," due in stores Jan. 17; "It Could Happen To You," due Jan. 31; and "Only You," scheduled for release later in the first quarter of 1995. A trailer at the head of each of the releases will compare the two techniques to alert consumers to the process.

High-definition digital is not exclusive to Sony, says High Definition Center VP/GM Dick West. According to Feingold, Columbia has shown the technology to its competitors, but West says the company doesn't have the capacity to handle outside mastering jobs.

West adds that other studios have the equipment to duplicate master video copies using the technologies and that it's just a matter of commitment. Culberg predicts others will follow Columbia's lead. "The other studios will quickly move to replicate the process," he says.

Columbia got a head start because of the Sony connection and what Feingold calls the industry's "culture of tinkering" to improve its product.

Although all of the studio's new releases will use the process, Feingold won't be opening the vault to re-do catalog titles. "Some classics may be remastered, but it will done on a case by case basis," he says.

IT'S SHOWTIME: More corporate synergy is at work between newly merged Blockbuster Entertainment

Group and Viacom.

As previously reported, Blockbuster Video and Viacom's pay TV channel, Showtime, are running a cross-promotion (Billboard, Nov. 19).

Consumers who rent any three tapes at Blockbuster will receive a \$10 rebate on a new Showtime subscription. Current subscribers will get a \$10 rebate if they sign on for The Movie Channel, operated by Showtime. Each costs an average of \$11 per month.

In addition, Blockbuster will preview Showtime programs such as the

made-for-cable movie "Roswell" and such kid shows as "Ready or Not" and "Mrs. Piggle Wiggle" on in-store monitors.

Although it's not being called a test, the promotion is only running in eight markets, including Charleston, S.C.; Columbus, Ohio; Harrisburg, Pa.; Hartford, Conn.; Indianapolis; Kansas City, Mo.; New Orleans; and Raleigh, N.C.

A Showtime spokeswoman says the markets were chosen based on the concentration of Blockbuster stores and the demographics of each market. The promotion began on Dec. 1 and runs through mid-January.

BURGER KING REBATE: Burger King is making a backdoor entrance into the cassette trade via Buena Vista Home Video.

Beginning in February, the No. 2 burger franchiser will tie in with the Buena Vista release, "Gargoyles, The Movie: The Heroes Awaken," an animated feature put together from the first five episodes of a new television series.

Consumers who purchase a Burger King Kids Meal will find a \$2 rebate coupon inside the food package, redeemable when they purchase the title. The promotion runs from Jan. 31-April 30, 1995. Street date for the title is Feb. 3 at \$19.99.

Burger King's specific advertising plans, regarding television or in-store promotion, have not been determined, according to a Buena Vista spokesman.

The series premiered Oct. 24 and currently airs once a week in syndication. New episodes of "Gargoyles" air once a week in syndication.

Other marketing elements for the video include a "Gargoyles" game, which consumers play by watching a second videotape packaged with the "Gargoyles" videos. The game tape contains about 20 minutes of additional footage not on the feature. Buena Vista is designing a new package large enough to hold the two tapes, plus a game board, character pieces, a spinner, and cards for the game.

Kenner Toys, SkyBox, and Marvel Comics, which distribute Gargoyles-licensed products, will also pitch in

(Continued on page 64)

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
1	1	6	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Pictures Walt Disney Home Video 1524	Animated	1937	G	26.99
2	5	3	SPEED	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
3	2	9	JURASSIC PARK ◊	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern	1993	PG-13	24.98
4	4	4	THE FLINTSTONES	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis	1994	PG	19.98
5	3	10	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone Pictures Touchstone Home Video 3603	Animated	1993	PG	19.99
6	9	3	NIRVANA: LIVE! TONIGHT! SOLD OUT!!	Geffen Home Video 39541	Nirvana	1994	NR	24.98
7	8	3	TOMBSTONE	Hollywood Pictures Hollywood Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
8	7	13	THE 3 TENORS IN CONCERT 1994	Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	1994	NR	29.98
9	6	4	BLACK BEAUTY	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott	1994	G	24.96
10	18	2	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
11	10	12	SLEEPLESS IN SEATTLE	TriStar Pictures Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
12	20	2	PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
13	26	4	AEROSMITH: BIG ONES YOU CAN LOOK AT	Geffen Home Video 39546	Aerosmith	1994	NR	24.98
14	17	34	AN AFFAIR TO REMEMBER	Twentieth Century Fox FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	9.98
15	11	6	PENTHOUSE: PARTY WITH THE PETS	Penthouse Video A*Vision Entertainment 50568-3	Various Artists	1994	NR	19.95
16	13	36	MY FAIR LADY: 30TH ANNIVERSARY ◆	FoxVideo (CBS Video) 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
17	15	38	YANNI: LIVE AT THE ACROPOLIS ▲ ³	Private Music BMG Video 82163	Yanni	1994	NR	19.98
18	14	5	DEAD CAN DANCE: TOWARD THE WITHIN	Warner Reprise Video 3-38405	Dead Can Dance	1994	NR	19.98
19	25	16	BEETHOVEN'S 2ND ◊	Universal City Studios MCA/Universal Home Video 42029	Charles Grodin Bonnie Hunt	1993	PG	24.98
20	23	9	BARBRA STREISAND: BARBRA-IN CONCERT ▲	Columbia Music Video SMV Enterprises 24V50115	Barbra Streisand	1994	NR	24.98
21	NEW ▶		WOODSTOCK '94	PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	1994	NR	24.95
22	NEW ▶		EAGLES: HELL FREEZES OVER	Geffen Home Video 39548	Eagles	1994	NR	24.98
23	RE-ENTRY		THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R	19.95
24	29	37	HOW THE GRINCH STOLE CHRISTMAS!	Metro-Goldwyn-Mayer MGM/JA Home Video M201011	Animated	1966	NR	14.95
25	19	10	BEASTIE BOYS: SABOTAGE	Capitol Video 77787	Beastie Boys	1994	NR	16.98
26	22	2	JANET JACKSON: JANET	Virgin Music Video 77796	Janet Jackson	1994	NR	19.98
27	31	5	GEORGE BALANCHINE'S THE NUTCRACKER	Warner Bros. Inc. Warner Home Video 13000	Macaulay Culkin Jessica Lynn Cohen	1994	G	19.99
28	37	9	THE CASE OF THE LOGICAL I RANCH ▲ ³	Dualstar Video BMG Kidz 30051-3	Mary-Kate & Ashley Olsen	1994	NR	12.98
29	32	2	PLAYBOY: SECRETS OF MAKING LOVE, VOL. II	Playboy Home Video Uni Dist. Corp. PBV0477	Various Artists	1994	NR	19.95
30	34	14	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
31	39	62	ALADDIN	Walt Disney Pictures Walt Disney Home Video 1662	Animated	1992	G	24.99
32	35	3	THE GATE TO THE MIND'S EYE	Miramir Images Inc. BMG Home Video 80101-3	Thomas Dolby	1994	NR	19.98
33	RE-ENTRY		A CHRISTMAS STORY	Metro-Goldwyn-Mayer MGM/JA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
34	16	16	PLAYBOY CELEBRITY CENTERFOLD: LATOYA JACKSON	Playboy Home Video Uni Dist. Corp. PBV0756	LaToya Jackson	1994	NR	19.95
35	33	16	PLAYBOY: WET & WILD-THE LOCKER ROOM	Playboy Home Video Uni Dist. Corp. PBV0757	Various Artists	1994	NR	19.95
36	21	9	PETER GABRIEL: SECRET WORLD LIVE	Geffen Home Video 39547	Peter Gabriel	1994	NR	24.95
37	NEW ▶		SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
38	NEW ▶		WINNIE THE POOH AND CHRISTMAS TOO	Walt Disney Home Video	Animated	1994	NR	14.99
39	28	14	D2: THE MIGHTY DUCKS	Walt Disney Pictures Walt Disney Home Video 2553	Emilio Estevez	1994	PG	19.99
40	27	8	PLAN 9 FROM OUTER SPACE	Rhino Video A*Vision Entertainment 2173	Bela Lugosi Tor Johnson	1959	NR	9.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Baseball Network Vids Get Personal Technicolor Touch

BY TERRI HORAK

NEW YORK—Major League Baseball has put Bob Costas' idle voice to work.

Costas, who ceased broadcasting games when the mid-August strike ended the season, was drafted by MLB television producer PHOENIX Communications to tape a videocassette message that is being sent to a special list of viewers. In the process, PHOENIX became the first customer of duplicator Technicolor Video Services' personalized video technology.

The service allows a person to record a message onto a data cartridge contained in a TVS PVT briefcase, a home work station, or at the Technicolor studio. The message is then transmitted to Technicolor's facility in Camarillo, Calif., and dubbed onto the tapes in a process that affixes address labels almost as fast as the cassettes are completed.

PHOENIX applied the Costas touch to commemorative copies of the 1994 All-Star Game telecast over the newly created Baseball Network. "We wanted to put together a memento of the first broadcast of the joint venture between ABC, NBC, and Major League Baseball," says Rich Domich, senior vice president of sales for PHOENIX.

Bob Costas recorded the messages and the names of approximately 400 individuals involved with the project, including key MLB management and players. "Though it was a small-scale project, it was very successful for us and made a lasting impression," Domich says.

Because it was so well received, Domich says PHOENIX is considering a repeat performance for its "This Week In Baseball" program next year, this time using a message from the show's host Mel Allen. Down the road, he says PVT trailers promoting MLB retail cassettes could be sent to stores.

Technicolor is pitching PVT to vendors as a way to increase their direct-mail response rate, says marketing manager Bill Wilson. "Right now, it's an added value that Technicolor is offering to our existing clients. But as [PVT] becomes more successful, we will move into a wide-spread campaign."

Technicolor has assembled a video to introduce potential users to PVT. The tape, of course, carries a personalized introduction, samples of the All-Star Game, and a hypothetical fundraiser that promises contributors a free copy of a program entitled "George Bush: The World War II Years," as well as a description of how PVT works.

Wilson says pricing is still being worked out, but Domich doubts cost will be a barrier for future use of the technology. Technicolor has been seeking to expand into direct response, using PVT and allied developments, such as the Delta shell and the LaminArt cassette.

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ORION
HOME VIDEO

KINO AND IMAGE TO RELEASE BUSTER KEATON BOXED SETS

(Continued from page 57)

which has the Western Hemisphere distribution of the Raymond Rohauer film library, a collection of some 400 features and 300 shorts. Co-founded by Keaton, it controls his copyrights. The Rohauer collection also owns movies of Harry Langdon and Fatty Arbuckle, who gave vaudeville acrobat Keaton his first screen roles.

Image Entertainment has released other Kino titles on disc, including silent classics "The Joyless Street," "Foolish Wives," and "Sadie Thompson." Laser usually follows cassette, but with the Keaton project, Kino president Donald Krim says, "we agreed to do it in sync." There may be some joint trade advertising and point-of-purchase items. Image will feature the boxed sets in its in-house publication Laserdisc Preview and will place ads in the cinephile journal Film Comment.

According to Image VP of programming and production Bruce Venezia, the Kino titles "make sense" for the laser label, which takes a sublicense after the original deal is struck. Krim says, "Let's say they have the right of first refusal on Kino product for laserdisc."

Image marketing director Garrett Lee says, "With Kino, we just went back and raided their library, basically. We released a lot of programming from their library when we started to gear up our foreign film and silent film releases. Now we're trying to do more in conjunction with each other."

Krim says "Buster Keaton" deserves the attention of major chains, moving beyond specialty stores. "Everybody's interested," he says. "The question mark so far is how deeply Blockbuster will commit." Krim maintains the set has gathered strong interest from some Tower store managers, several Blockbuster franchises, and video outlets like Kim's, TLA, and Videosmith. Even though the second and third installments are six months away, Krim says, "a number of buyers have put orders in for all three."

Image hasn't begun soliciting orders, but Garrett points to one positive indicator: "The interest among journalists and collectors who write about this kind of thing is far greater than I ever anticipated." Adds Venezia with a laugh, "We'll sell enough to journalists to make it profitable."

In Keaton's centennial year, the biggest Buster booster of all will be his widow, Eleanor, who plans to help Kino and Image promote the boxed sets. Still active in the perpetuation of his work and his memory, she says that Keaton's audiences grow ever younger. "Most of our income from the films comes from colleges and universities," she says. "He's a big raging success with the young people."

Celebrations are planned in Iola, Kan., near Keaton's birthplace of Piqua, and also in Muskegon, Mich., where he vacationed. The Berlin International Film Festival offers a major tribute in February.

Eleanor, who met Keaton when they were both working at MGM in 1938, had never seen any of his movies, but recalls that "I wanted to learn to play bridge, and there was always a bridge game going at his house." She soon married the man who would be recognized as one of film's greatest comic geniuses, although he thought of his own movies as disposable product.

"He absolutely did not believe that



Buster Keaton sits tall in the saddle in his 1923 classic "Our Hospitality," one of the titles in the Kino On Video series "The Art Of Buster Keaton."

people would enjoy them that much," she says, adding that Keaton "didn't have an ounce of ego in his entire body."

Douris' Gary Dartnall sees the centennial as "a tremendous opportunity to bring back that great artist's work with some force." As to what Keaton himself might have thought about the upcoming celebrations, his widow says, "He would be shocked by it, I think. But he'd love it."

The first and third volumes of "The Art Of Buster Keaton" contain three cassettes and are priced at \$79.95 each; the second comprises four tapes and lists at \$109.95. Comparable laser

prices are \$99.99 and \$139.99. While Kino will sell individual cassettes for \$29.95 each, the Image releases will be available in boxed sets only.

Included are such Keaton-directed masterpieces as "Our Hospitality," "Sherlock Jr.," and "The General," as well as his first starring feature, "The Saphead." Two shorts, "Hard Luck" and "The Love Nest," thought to have been lost in the 1960s, are part of the package. Of the 30 titles, only nine have ever been released on cassette, and only five on disc. Kino has produced a promotional screener that offers a short survey of some of Keaton's wildest sequences.

Title restoration was supervised by David Shepard of Film Preservation Associates. Shepard had previously prepared Kino releases of silent horror classics "Nosferatu" and "The Phantom Of The Opera" and FoxVideo's laser series "Chaplin: A Legacy Of Laughter." The Keaton titles have been digitally remastered from the original 35 mm source material, which was used for its theatrical exhibition. Film speed—a special problem with silents—has been corrected from the often-inaccurate 16 mm versions.

"The material that's out there is pretty bad," says Krim of some previous Keaton cassettes releases. "Ours is going to be spectacular."

If success is in the details, Kino should prosper. The majority of the soundtracks in the series are newly commissioned, and Film Preservation Associates made sure the film tints used were accurate. "That's why David Shepard was engaged to make sure we're as close to the original as possible," says Dartnall.

LASER SCANS

(Continued from page 60)

which brings together four half-hour episodes from the 1964 Japanese animation series.

MCA bows "The Shadow" with Alec Baldwin (wide, \$34.98) Jan. 24, along with "Airport '75," featuring Charlton Heston and a host of cameos (wide,

\$34.98), and "Midnight Edition" (\$34.98).

MCA recently launched two notable double features: "The Marlene Dietrich Collection" (\$59.98), which pairs "Seven Sinners" and "Pittsburgh." The double-bill set, "The Great Moment" and "Hail The Conquering Hero," offers two from the brilliant comedy director Preston Sturges. And expect big sales for "The Flintstones" (wide, THX, \$29.95), with its high-resolution prehistoric visuals, THX presentation, and low price.

SHELF TALK

(Continued from page 62)

with video-specific tie-ins.

Burger King, a veteran of several Disney co-promotions and a participant in the "Gargoyles" fall debut, is also on tap for "The Lion King," due Feb. 28.

Disney won't confirm marketing plans for "The Lion King," but retail and distributor sources say Burger King will be involved through a plush-toy give-away or discount. Burger King offered kids meals and souvenir cups with the theatrical release of "The Lion King."

The theatrical deal was struck after McDonald's declined a tie-in when Disney would not include video as part of the deal. Since the anti-fast-foods speech made by former Disney chief Jeffrey Katzenberg at the Video Software Dealers Assn. meeting, Buena Vista Home Video president Ann Daly has argued that other types of tie-ins can be just as profitable for fast-food outlets.

Burger King obviously agrees.

Top Video Rentals

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	6	3	SPEED (R)	Twentieth Century Fox FoxVideo 8638	Keanu Reeves Dennis Hopper
2	1	4	THE FLINTSTONES (PG)	Amblin Entertainment MCA/Universal Home Video 42150	John Goodman Rick Moranis
3	2	5	GUARDING TESS (PG-13)	TriStar Pictures Columbia TriStar Home Video 78703	Shirley MacLaine Nicolas Cage
4	3	3	CITY SLICKERS II (PG-13)	Columbia Pictures Columbia TriStar Home Video 71193	Billy Crystal Jack Palance
5	13	2	WHEN A MAN LOVES A WOMAN (R)	Touchstone Pictures Touchstone Home Video 9030	Meg Ryan Andy Garcia
6	4	7	THE PAPER (R)	Universal City Studios MCA/Universal Home Video 82005	Michael Keaton Glenn Close
7	14	2	BEVERLY HILLS COP III (R)	Paramount Pictures Paramount Home Video 32219	Eddie Murphy
8	7	5	THE COWBOY WAY (PG-13)	Universal City Studios MCA/Universal Home Video 42151	Woody Harrelson Kiefer Sutherland
9	9	3	WITH HONORS (PG-13)	Warner Bros. Inc. Warner Home Video 13079	Joe Pesci Brendan Fraser
10	16	2	WYATT EARP (PG-13)	Warner Bros. Inc. Warner Home Video 13177	Kevin Costner Dennis Quaid
11	8	6	NO ESCAPE (R)	Savoy Pictures HBO Home Video 90982	Ray Liotta Lance Henriksen
12	5	11	THE CROW (R)	Miramax Films Buena Vista Home Video 3034	Brandon Lee
13	11	14	FOUR WEDDINGS AND A FUNERAL (R)	Gramercy Pictures PolyGram Video 8006317693	Andie MacDowell Hugh Grant
14	12	6	SIRENS (R)	Miramax Films Miramax Home Entertainment 2557	Hugh Grant Tara Fitzgerald
15	10	9	JURASSIC PARK (PG-13)	Amblin Entertainment MCA/Universal Home Video 82061	Sam Neill Laura Dern
16	15	5	THE HUDSUCKER PROXY (PG)	Warner Bros. Inc. Warner Home Video 13166	Tim Robbins Paul Newman
17	23	2	COPS AND ROBBERSONS (PG)	TriStar Pictures Columbia TriStar Home Video 58713	Chevy Chase Jack Palance
18	NEW ▶		GETTING EVEN WITH DAD (PG)	Metro-Goldwyn-Mayer MGM/UA Home Video 104976	Macaulay Culkin Ted Danson
19	NEW ▶		LITTLE BUDDHA (PG)	Miramax Films Miramax Home Entertainment 2548	Keanu Reeves Bridget Fonda
20	17	3	LITTLE BIG LEAGUE (PG)	Columbia Pictures Columbia TriStar Home Video 72833	Luke Edwards Jason Robards
21	19	10	NAKED GUN 3 1/3: THE FINAL INSULT (PG-13)	Paramount Pictures Paramount Home Video 32785	Leslie Nielsen Priscilla Presley
22	18	9	THE NIGHTMARE BEFORE CHRISTMAS (PG)	Touchstone Pictures Touchstone Home Video 3603	Animated
23	27	5	JIMMY HOLLYWOOD (R)	Paramount Pictures Paramount Home Video 33048	Joe Pesci Christian Slater
24	20	9	SURVIVING THE GAME (R)	New Line Home Video Columbia TriStar Home Video 76173	Ice-T Rutger Hauer
25	25	5	SNOW WHITE AND THE SEVEN DWARFS (G)	Walt Disney Pictures Walt Disney Home Video 1524	Animated
26	31	3	EVEN COWGIRLS GET THE BLUES (R)	New Line Home Video Columbia TriStar Home Video 53483	Uma Thurman Keanu Reeves
27	NEW ▶		THE FAVOR (R)	Orion Pictures Orion Home Video 1275	Elizabeth McGovern Harley Jane Kozak
28	22	16	THE REF (R)	Touchstone Pictures Touchstone Home Video 2748	Denis Leary Judy Davis
29	21	6	CROOKLYN (PG-13)	Universal City Studios MCA/Universal Home Video 82069	Alfre Woodard Lloyd Lindo
30	NEW ▶		DREAM LOVER (NR)	Gramercy Pictures PolyGram Video 8006304453	James Spader Madchen Amick
31	24	9	BITTER MOON (R)	New Line Home Video Columbia TriStar Home Video 27163	Hugh Grant Peter Coyote
32	36	9	THE WEDDING BANQUET (R)	Samuel Goldwyn Co. FoxVideo B170	Winston Chao May Chin
33	35	7	BACKBEAT (R)	Gramercy Pictures PolyGram Video 8006317713	Sheryl Lee Stephen Dorff
34	29	8	ABOVE THE RIM (R)	New Line Home Video Columbia TriStar Home Video 76673	Leon Tupac Shakur
35	26	4	BLACK BEAUTY (G)	Warner Bros. Inc. Warner Home Video 14400	Sean Bean Andrew Knott
36	33	14	LIKE WATER FOR CHOCOLATE (R)	Miramax Films Touchstone Home Video 2111	Lumi Cavazos Marco Leonardi
37	32	6	MONKEY TROUBLE (PG)	New Line Home Video Columbia TriStar Home Video 58553	Harvey Keitel Mimi Rogers
38	39	10	FAREWELL MY CONCUBINE (R)	Miramax Films Touchstone Home Video 2522	Leslie Cheung Zhang Fengyi
39	28	9	BAD GIRLS (R)	Twentieth Century Fox FoxVideo B627	Madeleine Stowe Mary Stuart Masterson
40	34	18	WHAT'S EATING GILBERT GRAPE (PG-13)	Paramount Pictures Paramount Home Video 32955	Johney Depp Juliette Lewis

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	10	BARBRA-THE CONCERT ▲ Columbia Music Video SMV Enterprises 24 V50115	Barbra Streisand	LF	24.98
2	3	14	THE 3 TENORS IN CONCERT 1994 Atlantic Records Inc. A*Vision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
3	5	39	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
4	2	3	LIVE! TONIGHT! SOLD OUT!! Geffen Home Video 39541	Nirvana	LF	24.98
5	4	2	HELL FREEZES OVER Geffen Home Video 39548	Eagles	LF	24.98
6	6	2	WOODSTOCK '94 PolyGram Diversified Ent. PolyGram Video 8006333673	Various Artists	LF	24.95
7	7	61	OUR FIRST VIDEO ▲ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
8	8	3	JANET Virgin Music Video 77796	Janet Jackson	LF	19.98
9	9	33	LIVE Curb Video 177706	Ray Stevens	LF	16.98
10	10	5	BIG ONES YOU CAN LOOK AT Geffen Home Video 39546	Aerosmith	LF	24.98
11	11	85	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
12	13	12	BOYZ II MEN THEN II NOW Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
13	12	6	CHRISTMAS WITH VINCE GILL MCA Records, Inc. MCA Music Video 11473	Vince Gill	LF	19.98
14	19	118	REBA IN CONCERT ● MCA Records, Inc. MCA Music Video 10380	Reba McEntire	LF	14.98
15	16	53	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
16	14	2	LIVE CONCERT HOME VIDEO Epic Music Video SMV Enterprises 19 V50114	Sade	LF	19.98
17	18	13	CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084	Luciano Pavarotti	LF	9.99
18	17	6	CROSS ROAD PolyGram Video 8006367773	Bon Jovi	LF	19.95
19	26	60	GREATEST HITS ● MCA Records, Inc. MCA Music Video 10932	Reba McEntire	LF	19.98
20	15	58	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
21	24	3	PERRY COMO'S CHRISTMAS CONCERT Teal Entertainment Video Treasures 5001-3	Perry Como	LF	19.98
22	21	6	THE GATE TO THE MIND'S EYE Miramar Images Inc. BMG Video 80101-3	Thomas Dolby	LF	19.98
23	22	28	THE SIGN ● Arista Records Inc. BMG Video 15728	Ace Of Base	SF	9.98
24	20	8	WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95
25	25	11	SABOTAGE Capitol Video 77787	Beastie Boys	LF	16.98
26	23	9	VIEUPHORIA Virgin Music Video 77788	Smashing Pumpkins	LF	19.98
27	38	3	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMV Enterprises 12 V50116	Mary Chapin Carpenter	SF	12.98
28	27	14	KISS MY A** PolyGram Video 8006323093	Kiss	LF	19.95
29	29	129	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
30	28	95	I STILL BELIEVE IN YOU ▲ MCA Records, Inc. MCA Music Video 10679	Vince Gill	SF	9.98
31	30	34	KICKIN' IT UP ● A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
32	34	10	KICK A LITTLE Warner Reprise Video 3-38404	Little Texas	LF	14.98
33	RE-ENTRY		IN CONCERT ▲ PolyGram Video 0712233	Carreras-Domingo-Pavarotti	LF	29.95
34	33	6	I SEE IT NOW A*Vision Entertainment 50744-3	Tracy Lawrence	LF	12.98
35	31	4	BUILDING THE HOUSE OF LOVE A&M Video PolyGram Video 4400896213	Amy Grant	LF	19.95
36	32	53	MARIAH CAREY ▲ Columbia Music Video SMV Enterprises 19 V49179	Mariah Carey	LF	19.98
37	37	9	SECRET WORLD LIVE Geffen Home Video 39547	Peter Gabriel	LF	24.98
38	39	31	INDIAN OUTLAW ● Curb Video 177708	Tim McGraw	LF	16.98
39	RE-ENTRY		PIECES OF TIME Warner Reprise Video 3-38351	Dwight Yoakam	LF	16.98
40	RE-ENTRY		ZOO TV: LIVE FROM SYDNEY Island Video PolyGram Video 8006313733	U2	LF	19.95

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Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Janet Jackson, "janet.," Virgin Records, 72 minutes, \$19.95.

Jackson's white-hot "janet." tour spun magic around the world, and her new longform captures some telling off-stage moments as well as never-before-seen versions of some of the artist's biggest hits. The first half of the video comprises candid moments with Jackson and company, interspersed with clips of "That's The Way Love Goes," "If," "Again," "Any Time, Any Place," and "You Want This." Part two features alternative versions of the clips: the one-take version of "That's The Way," an all-dance version of "If," the R. Kelly mix of "Any Time, Any Place," and a colorized version of "You Want This." Something old, something new.



The Eagles, "Hell Freezes Over," Geffen Home Video, 100 minutes, \$24.98.

It will go down as the reunion of the decade. When the Eagles finally decided to get together and do their own tribute to themselves, they did it right—with a concert on MTV, a tour, and the subsequent album and home video. Peppered with interviews featuring the band members discussing the genesis of the reunion and the life it took on, the MTV concert footage (plugged and unplugged) includes renditions of 17 songs in all. When a band has a repertoire the size of the Eagles', there are bound to be favorites left out in a greatest-hits package. But classics including "Hotel California," "Tequila Sunrise," "Take It Easy," "Life In The Fast Lane," and show closer "Desperado," plus the band's fine new singles, will bring smiles to fans' faces.

Luther Vandross, "An Evening Of Songs," Epic Music Video, 90 minutes, \$19.98.

Vandross' first visit to London's Royal Albert Hall is an unqualified success, as this concert, recorded in September, testifies. Video, which contains a half hour of additional footage not included in the PBS airing of the Albert Hall concert, showcases tunes from Vandross' latest album, "Songs," as well as such past hits as "Stop To Love" and "Never Too Much." Covers are in abundance and include "Killing Me Softly," "Always And Forever," and a

wonderful, gospel-tinged version of "Love The One You're With." Vandross' big, contagious sense of humor abounds, and guest appearances by Neneh Cherry and Lisa Fischer lend even greater festivity to the proceedings. Performance is flavored with interview snippets and rehearsal outtakes. A must-have for fans.

"A Visit With E.Y. 'Yip' Harburg, Charles Strouse, Alan Jay Lerner, Burton Lane, Arthur Schwartz, John Kander & Fred Ebb, Mitchell Parish, Sheldon Harnick," DRG, one hour each, \$19.95 each.

Although CBS' arts cable channel was short-lived, it did leave an important legacy in the history of the songwriting craft. It commissioned a series of one-hour shows that spotlighted writers, their reminiscences, and, most important of all, their songs. DRG is offering all eight in the series, produced in Toronto or New York in 1979-82. Many of the giants of words and music—Harburg, Schwartz, Lerner, and Parish—are gone. Still active to varying degrees are Lane, Harnick, Kander & Ebb, and Strouse. Of course, they were—with the exception of Parish—the authors of first-rate show or film songs, while lyricist Parish wrote songs unattached to other media, including perhaps the No. 1 ballad of all time, "Star Dust." The format of each program is basically the same: The writer is host, often singing his own material with that special, winning flair that most songwriters have in putting their creations across. Just so that special flair doesn't wear thin, professional singers of high quality appear on stage, too. For the most part, the programs stress entertainment values first, though there is an occasional insight into the origin of a song, why one was cut from a show, and why its replacement made more sense. Other than Kander & Ebb, all the writers had many collaborators, so former partners show up in their own presentations, yet never on the same show. On a few occasions, the audience is let in on shows in progress at the time with a sample tune or two (most of these shows, unfortunately, never made it to Broadway, yet this does heighten the historical interest of the presentations). Historic as they are, these videos are even better as charming entertainments. It is Harburg who speaks for all the writers when he says, "[We were] not ashamed of romance... humor, and, especially, the English language. We knew the difference between sentiment and sentimentality."

CHILDREN'S

"Sharon, Lois & Bram:

Video Previews is a weekly look at new titles at self-through prices. Send review copies to Catherine Appelfeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Candles, Snow & Mistletoe," Drive Entertainment/Video Treasures (310-553-3490), 50 minutes, \$14.98.

Jolly holiday video gets off on the right track as Sharon, Lois & Bram prepare to board a crowded train for their trip home for Christmas. The story unfolds as the entertainers do their best to keep up their fellow passengers' spirits when the train conks out midway through the journey. Colorful costumes and sing-along original music created by Emmy-winning composer Glen Roven—including a medley that gets its inspiration from "The Nutcracker Suite"—keep the mood festive, while skits by "Sesame Street" writer Mark Saltzman add plenty of humor. "The Elephant Show," a video medley of the best musical moments from the trio's popular Nickelodeon program, also is new from Drive/Video Treasures.



HEALTH/FITNESS

"Joan Collins: Secrets Of Fitness & Beauty," Orion Home Video, 50 minutes, \$14.98.

It's hard to picture queen of cool Collins sweating, and viewers of this somewhat surreal exercise video won't really get a chance to witness the event either, as the celebrity looks more like a life-size cardboard cut-out working out. What they will see is Collins donning a dizzying number of outfits, including an oversize turquoise-blue mumu, in which—for reasons unknown to this reviewer—she selects to do her warmup stretches. Scenes of the Caribbean island on which Collins chose to film also are in abundance. Particularly annoying is the narrative track, courtesy of her personal trainer, who coddles to Collins each time the star shows a gratuitous split or the like during her nonaerobic routine. Collins actually speaks to the audience only when she is offering her fitness and beauty tips, which include such offensive little moments as a quote from Miss Piggy in her section on dietary don'ts. Bitchin'.

DOCUMENTARY

"The Academy Award Winners: The First 50 Years," Brentwood Home

Video, 50 minutes each, \$14.95 each.

Clips galore adorn this fabulously entertaining, unique 10-volume collectors' set, produced and directed by American Film Institute award winner Jeff Forrester. Salute to Oscar's first half-century



features footage from all the great Hollywood classics and head-turners, as well as juicy morsels about the actors, filmmakers, and studios. Series begins with the formative years of the Academy Awards and continues through the golden era of filmmaking from 1933-38, to Hollywood's support of the U.S. military during World War II, to the epic years of the mid-'50s when such films as "The Ten Commandments," "Ben-Hur," and "The King And I" came to life. Final episode, "Hollywood Comes Of Age," concerns the years from the mid-'60s through late '70s. That's entertainment.

COMEDY

"The Silence Of The Hams," Cabin Fever Entertainment (203-863-5200), 85 minutes, no suggested retail price.

A cornucopia of comic types—including Dom DeLuise, John Astin, Phyllis Diller, Ezio Greggio, Billy Zane, Rip Taylor, Bubba Smith, Shelley Winters, and Stuart Pankin—



team up in this absent-minded parody of the Academy Award winner. There are moments of genuine humor and unique plot twists here, although more often than not, viewers may get that gnawing feeling they are caught in some sort of hellish "Police Academy" time warp. "Hams" had an unsurprisingly short theatrical run, and those who purchase the video will be happy to be watching on a VCR, where the pause and fast-forward buttons come in handy.

Discovision Sues Technicolor Infringement Of Disc Patents Claimed

■ BY MARILYN A. GILLEN

NEW YORK—Discovision Associates has filed suit against Camarillo, Calif.-based Technicolor Videocassette Inc., claiming infringement of three of its U.S. optical disc patents.

The patents, covering methods of pressing discs and storing digital codes on them, were allegedly infringed by Technicolor's Optical Media Services division, according to the Nov. 4 motion filed in a U.S. District Court in Delaware. That division produces a variety of optical discs, including audiodiscs and CD-ROMs.

John Oliphant, senior VP of legal affairs for Technicolor, says his company "will defend itself vigorously" against the charges.

"We aren't disputing their [patent] ownership rights," Oliphant says. "The question is whether we infringe the patents. And we claim

we don't."

The patents in contention are three of the more than 1,400 that Irvine, Calif.-based Discovision owns and administers as its sole business operation. The company, formed in 1979, ceased manufacturing activities in 1982. Its portfolio of patents covers a range of optical disc recording, manufacturing, and playback technology.

More than 100 companies throughout the world are Discovision licensees, says Discovision Associates president Dennis Fischel, adding that it is "highly probable" that anyone manufacturing a compact disc would encounter at least one of Discovision's patents in the process.

"Discovision has made a major contribution to the current success of optical-disc technology," Fischel says. "Our policy is to make this technology widely available, and to seek a return on our investment by

licensing our patents on reasonable terms to optical-product manufacturers and distributors."

The royalty rate paid by licensees can vary, Fischel says. The current U.S. standard rate, which covers use of any number of Discovision Associates patents, is 3% on every disc pressed. The rate for U.S. licensees will rise to 5% at the beginning of the new year, he says.

Discovision Associates is seeking a judgment against Technicolor that includes trebling of the damages found, due to allegedly "deliberate and willful" infringement. Alleged damages are not specified by dollar amount in the lawsuit.



Skid Row In The Greenhouse. Atlantic Records act Skid Row is in the midst of completing its third full-length album, "Subhuman Race," with noted producer Bob Rock. Shown at Vancouver's Greenhouse Studios, from left, are engineer Randy Staub; Rock (seated); assistant engineer Darren Grahn; Rachel Bolan and Dave "The Snake" Sabo (seated) of Skid Row; assistant engineer Brian Dobbs; and Sebastian Bach, Rob Affuso, and Scotti Hill of Skid Row.

AUDIO TRACK

NEW YORK

PENDULUM/EMI act Dignable Planets was at Bass Hit Studios working on a track for the "Blankman" soundtrack. Ishmael Butler produced the sessions, and Dave Darlington engineered behind the SSL 4000 E-series console. Assisting was Dexter Simmons.

LOS ANGELES

HIRAM'S 4-Bidden was at Skip Saylor Recording cutting the single "He'll Never Love You Like I Will." The track was produced by H.O.P. Warren Wood, who was assisted by Eric Flickinger... At Master Control, Chris Thomas was in working on his upcoming project for Private Music. John Porter produced the sessions with assistance from Joe McGrath.

NASHVILLE

PRODUCER JON TIVEN was in town working on an upcoming album by Donnie Fritts at the Creative Workshop. Joe Funderburk engineered the sessions behind the custom-built Sphere console... Epic recording artist Ty Herndon was at the Music Mill with producer Doug Johnson working on an upcoming debut release. Johnson also engineered the project with Grahame Smith... Atlantic recording artist John Michael Montgomery has been at the Sound Emporium tracking his new album with producer Scott Hendricks. Engineering the sessions was the team of Kelton & Kunz.

OTHER LOCATIONS

AT SOUND TECHNIQUES In Boston, producer Camara Kam-bon of Colorscapes Publishing spent time in the studio's Neve suite recording a soundtrack for a PBS documentary on Frederick Douglass. Also at Sound Techniques, Qwest recording group Ruffnexx remixed an upcoming single. Scott Stallone produced the sessions, and Dave Kirkpatrick engineered behind the SSL console... At Crystal Recording & Sound in Branson, Mo., Rex Allen Jr. recently finished up an album project. Sessions were produced by Deanna Allen... Soundhouse Recording in Seattle recently celebrated its grand reopening. The newly upgraded facility includes a 40-input Trident 80B console and a Studer A827 24-track machine. The studio got right to work on a new project by Sub Pop recording act Sunny Day Real Estate. Brad Wood produced and engineered the sessions... At Phase Four Studios in Tempe, Ariz., Rob Halford and his band, Fight, have been tracking their upcoming release with producer/engineer Attie Bauw. Second engineer John Davis worked behind the Neve VR72 with Flying Faders... Roadrunner recording act Karma To Burn was at Reflection Sound Studios in Charlotte, N.C., recording its debut release with producer/engineer Steve Haigler. Assisting on the sessions was Tracy Schroeder.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

Worlds End's Robertson Keeps Producers Busy With Management, A&R Assistance

■ BY RICK CLARK

Competition for production, engineering, and mixing work is so stiff that even some of the most successful professionals need help keeping their slates full. Fortunately, studio people, like the artists they work with, have access to the invaluable services of managers who specialize in their line of work.

PRO FILE

So important is the job of the manager in the studio industry that one managed producer recently told Billboard, when comparing his workload to that of a nonmanaged producer friend, "This guy is every bit as, if not more, tal-

ented than I am. He has got a platinum record on the charts and still can't even get a jingle. There's no one out there working on his behalf. I've had over five records back to back, and I'm booked forever. That's why managers count."

One of the industry's most successful producer managers, who has a roster approaching 40 producers, engineers, and mixers, is Sandy Robertson of Worlds End Inc. Among those he represents are Danny Kortchmar (Don Henley), Don Smith (Rolling Stones, Cracker), Richard Gottehrer (Jeffrey Gaines), Mark Opitz (INXS), Don Gehman (Hootie & the Blowfish), Brad Wood (Liz Phair, Veruca Salt), Tim Palmer (Tears For Fears), John Porter (Buddy Guy), Joe Hardy (ZZ Top), Sam Taylor (King's X), Jack Endino (Nirvana), Niko Bolas (Neil Young), and mixer Michael Brauer. A number of these high-profile clients have been with Robertson for years.

Like many successful industry figures, Robertson has had a circuitous journey through many different disciplines: publishing, records, and production.

In the '60s, Robertson ran the Arc and Jewel Music publishing catalogs in England, which handled all



ROBERTSON

of the Chess Records artists. It was during that time that many British artists, smitten by American blues and R&B, camped out at Robertson's office looking for material.

Shortly thereafter, Robertson formed a record label with Seymour Stein, Mike Vernon, and Gottehrer called Blue Horizon, which released titles by Fleetwood Mac, Chicken Shack, Duster Bennett, and B.B. King (his Modern Records reissues).

Around 1970, Robertson got the production bug and formed September Productions, signing acts and funding the projects out of his pocket. Fortunately, he was able to parlay his signings into record deals for his artists, particularly with Charisma and B&C Records. By the late '70s, Robertson had produced almost 40 albums, including acts like Ian Matthews, Plainsong, and Steeleye Span.

In spite of his track record, the added headaches of continually looking for more productions and hassling over contracts made Robertson realize that there was a great need for a service that handled those chores and more.

"I was finding new acts, producing records, and also giving career direction to many of the acts. We were having some critical acclaim and success, but not enough to

really make a great living at it. Towards the end, it became very frustrating," says Robertson, who went into artist management for a brief period before going into producer management full time in the late '70s.

It was then that Robertson, under the moniker of Worlds End (named after an area off King's Road in Chelsea, London, where the company's office was located) began handling a few clients, among them Zeus B. Held (Dead Or Alive, Fashion) and Palmer (David Bowie, Robert Plant). Robertson relocated to New York in 1986 and settled in Los Angeles two years later.

"What I have done with this company is offer a really fantastic service. I have a staff of four people here, two of whom are project coordinators," says Robertson, whose commission ranges from 15% to 20%. "When I find the project, one of the coordinators, Mary Hogan or Diane Medak, will take over the project and work with the producer, so he has got, like, a personal manager for the whole record. They prepare budgets, track the record, do all the union paperwork, find and book the studio, help with the band's travel arrangements, and anything else that is needed. We do all of the billing for our clients, and then we invoice our clients for our commission."

Robertson adds that Worlds End takes over the responsibilities of "a lot of the A&R departments. Some record companies tend to like to do this themselves, but the majority welcome having someone helping them. I much prefer putting the whole thing together ourselves. We offer that service, and we don't charge anything extra to the client for that."

As an added service, Robertson (Continued on next page)

WORLDS END'S SANDY ROBERTON

(Continued from preceding page)

also provides all the legal work related to his clients' projects.

"I have two lawyers on permanent retainer who do all of our contracts for us. I absorb that expense," says Roberton, who handles in excess of 100 phone calls a day. "Basically, that stops me from having to phone 30 clients' lawyers to find out where we were on certain agreements. I figured that if I had two people doing it, I would only have to make two or three phone calls a week to catch up with where we were."

In the spirit of a good manager,

'What I try to do is help continually update the producers and encourage them to keep up to date.'

Roberton also serves as an active sounding board and enabler for his clients so they can stay on course with their careers and the ever-changing currents of popular taste.

"What I try to do is help continually update the producers and encourage them to keep up to date. It is so easy, when you are producing a string of records, to suddenly forget to listen to some new music or listen to the radio and hear what is going on," says Roberton. "You need a manager who is strong enough to be there for you and tell you that you might be doing a lot of records now, but you've got to think that things will change."

"Seattle created a big clear-out for a lot of producers' careers, which took a very big stumble when bands decided to suddenly be making records with some young engineer in a Seattle studio. A number of those young engineers became overnight stars," Roberton says.

Concerning adding more clients to the Worlds End roster, Roberton is very selective, choosing to approach producers with already-established track records.

"Producer management is getting harder and harder to do. There are not that many projects, and quite a surplus of producers. I think record companies are being very selective about who works on the record, so a producer has got to have some sort of success to help facilitate getting more work," says Roberton, adding that one of the best things a producer can do is essentially act as his or her own A&R person and sign and develop acts under their own production agreements.

Roberton also notes that there is a trend toward labels creating staff-producer positions. He recently assisted producer client Wood in landing a nonexclusive position as a Capitol staff producer.

"The reason I think I work well with producers is I know every problem they have ever come up with, and all of the psychological difficulties in having to push your creative talents and make it sound like you are not really pushing yourself. I've been there myself," Roberton says. "Worlds End is very much a family operation. Everybody on the staff is really supportive of the producers, and I think that producers get a really good backup for their work."



Sign Of The Capricorn. New York recording complex Right Track is the first studio in town to incorporate the all-digital AMS/Neve Capricorn desk. Shown, from left, are Right Track owner Simon Andrews and Chris Pelzar, Eastern Region VP for Siemens Audio Inc.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 10, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	ON BENDED ME Boyz II Men/ J. Jam, T. Lewis (Motown)	CREEP TLC/ D. Austin (Laface/Arista)	IF YOU'VE GOT LOVE John Michael Montgomery S. Hendricks (Atlantic)	ZOMBIE The Cranberries/ S. Street (Island)	INTERSTATE LOVE SONG Stone Temple Pilots/ B. O'Brien (Atlantic)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Brad Gilderman	D.A.R.P. (Atlanta, GA) Alvin Speights Leslie Brathwaite	WOODLAND (Nashville) John Guess	THE MANOR (Oxford, ENGLAND) Stephen Street	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
RECORDING CONSOLE(S)	Harrison Series 10	SSL 6056E/G	Neve 8068	SSL 4048	SSL 4064G with Ultimotion
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Otari MTR-100	Studer A827	Sony 3348	Studer A800	Studer A827
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Custom TAD	Westlake	Westlake Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina, MN) Steve Hodge	D.A.R.P. (Atlanta, GA) Alvin Speights	THE CASTLE (Nashville) Scott Hendricks	TOWNHOUSE (London, ENGLAND) Stephen Street	SOUTHERN TRACKS (Atlanta, GA) Nick DiDia
CONSOLE(S)	Harrison MR1	SSL 4056G	SSL 4000G	SSL 4000G Plus with Ultimotion	SSL 4040G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Otari MTR100	Studer A827	Sony 3348	Studer A800	Studer A827
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Custom TAD	UREI 813, B&W	Genelec Yamaha NS10	Yamaha NS10 Augsperger
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499	Ampex 456
MASTERING (ALBUM) Engineer	FUTURE DISC Eddy Schreyer	HIT FACTORY MASTERING Herb Powers	MASTERMIX Hank Williams	TOWNHOUSE Gordon Vicary	GATEWAY Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	PMDC	DADC	WEA Manufacturing	PDM Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	HTM	Sonopress	WEA Manufacturing	PDM Manufacturing	WEA Manufacturing

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(Continued on page 70)

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TARGET'S XMAS SAMPLER TO LURE SHOPPERS

(Continued from page 9)

with these Christmas campaigns for at least the past four or five years," says the MCA source. "The Vince Gill and Trisha Yearwood promotion we did last year was enormously successful for us."

Rod Eaton, Target's director of sales/promotion, acknowledges his company's record of aggressive Christmas campaigns, but he is quick to point out that this premium package is a first in several ways.

"Previously we've done only proprietary artist/label promotions," Eaton says, referring to the Gill/Yearwood promotion for MCA and other past premiums, including a compilation of RCA artists and a promotion involving Amy Grant. "This one is different, not only because it's not tied to an artist that's part of our overall Christmas campaign, but also because it's such a good price."

It's that price point—also as similar offerings from other, larger stores—that is raising the ire of many smaller retailers. These retailers claim that their larger competitors and the major labels are not only undercutting their profits, but affecting the entire retail record business with such promotions.

"We don't traditionally sell Christmas albums until after Thanksgiving; it's that last two weeks going into Christmas," says Justice Wade, director of retail for the 13-store Peppermint chain based in Atlanta. "And yes, we will feel the effects of that [Target album]. We do not like it. They're just sort of bastardizing the business."

Roy Burkert, senior buyer for the Troy, Mich.-based Harmony House chain, agrees, and says such exclusive premiums also cause confusion at the store level with customers, as well as with his own employees.

"We frown on any exclusivity, especially when they're giving it away at \$4.99 and they're advertising the hell out of it," Burkert says. "Customers don't understand, and they want to know why we don't have it. So we have to send E-mail out to educate 375 of our own people in our stores. It's all negative. There's no spillover or positive for the rest of the industry."

While he sympathizes with the con-

cerns of smaller retailers, Tony Pipitone, president of Warner Special Products, is quick to point out that there is nothing exclusive about his company's services.

"We're willing to put premiums together for anybody," Pipitone says. "The smaller retailers can operate on their own scale. There are small premiums, and there are large premiums."

A spokesperson for Target also deflected competitive criticism, saying, "A product like this is not going head-to-head with major-label releases because it's a sampler. It promotes record sales for all of those artists."

Whatever it does for the artists involved, there's little doubt that "A Country Christmas" will do nice things for Target's bottom line. Although the company would not disclose sales figures, one record label source reports that Target sold more than 150,000 units in the last week.

"We had to commit to a huge amount of pieces, and we bought them on a completely one-way basis," says Bob Pollock, Target's divisional merchandise manager. "We're completely liable for this inventory, and so far we're pleased with what we're seeing."

CONCORD JAZZ

(Continued from page 9)

Besides Torme and Clooney, Concord has recorded artists such as Dave McKenna, Dick Hyman, Marian McPartland, Kenny Barron, Hank Jones, Sir Roland Hanna, Pancho Sanchez, Rob McConnell, and Johnny Smith.

Concord is the second label purchased by Alliance this year. In September, it acquired U.K.-based Castle Communications plc, whose library includes recordings by the Kinks and Motorhead, for \$38.5 million. Alliance, whose stock trades on the New York Stock Exchange, also has bought a one-stop, a talent-management agency, and two Latin American music wholesalers this year.

Assistance in preparing this story was provided by Irv Lichtman.

ELEY LEAVES MOTOWN

(Continued from page 8)

with our philosophy and vision of this project will determine which way we go," he says. "It will probably be a local independent distributor initially."

Eley also is negotiating with several prospective venture partners and says the hottest candidates are from the telecommunications industry. "Companies there have no preconceived notions of record business operations that might inhibit the nurturing philosophy of the label," he says.

D.C. Bridge's goal is to train minority executives in areas of promotion, sales, and marketing through on-the-job training. The thrust of the project is toward minorities, but is not exclusive. According to a statement, the label "will tie in area colleges and also reach disadvantaged youths through community outreach programs."

Eley says six veteran record executives will serve as department heads, with five or six students working in each department.

So far, his only appointment to the staff is Shawn Williams, who will initially work as a general administrator.

"Shawn will eventually grow into the general manager position," says Eley.

"He holds a master's in business from USC and received his undergrad [degree] at Howard in Washington, so he knows the D.C. area and will be an important part of this company," he says.

No more than six records (singles, albums, or EPs) will be issued in the first year. Eley hopes to have the label up and running in the next six months. He is looking for suitable office space.

"We plan to cover an assortment of music genres, from jazz and gospel, to R&B and rap," he says. "The D.C. area is eclectic in its music taste and the region is laden with radio stations."

Eley says Washington mayor-elect Marion Barry has been lobbying heavily for more entertainment-related ventures in the district.

"Mayor Barry embraces the idea because it puts people to work in the district," says Eley. "The city will help in ways other than providing capital. We're not looking for taxpayer dollars to prop the project."



Straight Executive Flush. Massachusetts governor William Weld, center, paid a visit to WBCN Boston for a single hand of poker with morning man Charles Laquidara, left, dealt by station card shark 'Tank,' right. If the host had won, the governor said he would have put in a good word with Boston's mayor to have a street named after Laquidara. Weld won, however, and was allowed to play his favorite song, "Werewolves Of London" by Warren Zevon.

A Little O.J. With Your Egg Nog, Courtesy WRVQ

NEW YORK—In case you haven't had quite enough of the O.J. Simpson trial, WRVQ (Q94) Richmond, Va., morning men Corey Deitz and Jay Hamilton, using the group alias "the Impartial Jury," have recorded an album of Christmas parody songs, titled "I'm Dreaming Of A White Bronco." Among the 12 songs and bits on the album are "Arrest These Merry Gentlemen," "We Wish You A Speedy Trial," "12 Days of Hearings," and "We Three Lawyers."

The album's cover art depicts Deitz and Hamilton driving a vehicle away from police, while a confused man on the vehicle's roof holds a candy cane to his head.

The morning duo is distributing the album on cassette through its own jUsT-A-jOkE Records.

A newly re-released comedy album by Howard Stern and sidekick Fred Norris also includes an O.J. parody song, "Oh, Oh, Oh, Oh, O.J.—Baby Can You Rent A Car," set to the tune of the Beatles' "Drive My Car."

What is ironic is that the album, reissued on Citizen X/Ichiban Records, was recorded in 1982 when Stern was still a jock at WWDC-FM (DC101) Washington, D.C., and long before Simpson was arrested on murder charges.

The album, originally titled "Howeird Stern's 50 Ways To Rank Your Mother" and now sporting an unprintable name, is the first Stern audio product ever available at retail.

In other holiday music news, the Durham, N.C.-based indie label Sugar Hill Records is hoping to score with Robert Earl Keen's "Merry Christmas From The Family," from the Texas-based singer/songwriter's album "Gringo Honey-moon," which was released in August. The single has been serviced to a select group of radio stations and is already getting considerable air-

play on the syndicated "John Boy & Billy" morning show.

Bev Paul, Sugar Hill's director of sales and marketing, describes the track as a story about a holiday party featuring "your basic dysfunctional family in the '90s."

PHYLLIS STARK

UHF Spectrum Fees A Possibility

■ BY BILL HOLLAND

WASHINGTON, D.C.—Sources close to the FCC say that there has been discussion of a plan that would force broadcasters to pay for future UHF spectrum uses.

FM and TV are already on the UHF band; future uses of the band would include DAB and high-definition television.

Commission officials did not return phone calls to comment on the discussions of possible spectrum fees. However, insiders say the idea is being discussed both in the chairman's office and in the office of policy and planning.

The discussions, which an insider referred to as speculative in nature, stem from the reluctance of TV broadcasters to proceed with HDTV while studying their move toward the larger universe of digital TV, which might make HDTV one of many options.

The impact on radio broadcasters at this stage is less clear, according to the sources. Traditionally, stations have been awarded licenses to use the broadcast spectrum without paying fees because of the so-called "public interest" standard.

Also, the broadcast spectrum was protected from being auctioned in spectrum auction authorization drafted by Sen. Ted Ste-

Wolfman Jack Bounces Off Satellite

Digi-Net Show New Milestone For Legendary DJ

■ BY CARRIE BORZILLO

LOS ANGELES—"It's Wolfman Jack rocking and rolling with the best rock'n'roll music that America produces, straight from Planet Hollywood, baby," exclaims one of the most recognizable voices in radio and a true music icon, every Friday night from 7-11 p.m. (ET).

The 57-year-old Brooklyn native has been heard by millions of avid fans over his 38-year career on such stations as XERF-AM Ciudad Acuna, Mexico, WYOU-AM Newport News, Va., KCIJ-AM Shreveport, La., XERB-AM Tijuana, Mexico, NBC-TV's "The Midnight Special," and now on WXTR Washington, D.C., where he has been hosting "The Wolfman Jack Show," a four-hour oldies show, from Planet Hollywood on Friday nights since June. The program originally was heard live from the Hard Rock Cafe (Billboard, Dec. 3), but has since been moved to Planet Hollywood.

On Nov. 25, Digi-Net Syndication put the show on the air, and it is now heard on several other oldies stations, including WAVH Mobile, Ala., WBBG Youngstown, Ohio, and WTRY Albany, N.Y.

Surprisingly, this marks the first time that Wolfman Jack has ever been syndicated via satellite. The plan is for the Wolfman to travel to various Planet

Hollywood restaurants to broadcast the show live.

"We've been working on this for six years—Lord only knows why it's taken so long," says Wolfman, whose real name is Robert W. Smith. "I've always been heard on powerful [clear-channel] stations that covered North America, so it was like being on satellite. But that was in the middle of the night. Now I'm on 7-11 p.m. Eastern Standard Time."

After nearly four decades behind the mic, Wolfman's goal remains the same: to spread joy to others. "I'm in the happiness business. I want to try to spread as much as I can, and have everyone happy and boogie with us in the car with the Wolfman show."

The show features classic rock'n'roll and blues from 1960-80. The living legend still loves playing old records from Fats Domino, the Beatles, the Rolling Stones, and B.B. King, as well as "newer" music from the likes of Bonnie Raitt, Lyle Lovett, Delbert McClinton, and one of his favorites, "Takin' Care Of Business" from Bachman-Turner Overdrive.

Even after having been a big part of

'60s free-form radio, Wolfman says he doesn't think that today's highly formatted radio has lost the magic of its early days.

"Like any medium, it's how you use it," he says. "If you do it the proper way, it's still great and exciting and entertaining. It's the same thing. Now there's a whole bunch of satellite and high technology, and everything is done digitally. But it hasn't lost the magic for me. When I go to Planet Hollywood, I still have them hootin' and hollerin'."

Wolfman also says that the '90s have some of the greatest radio personalities, like the early days of radio had with the likes of Alan Freed, who inspired Wolfman.

"Don Imus is one of my favorites, and Howard Stern and Robert W. Morgan. There's so many," he says. "But I remember when I first heard Alan Freed on the air. He was doing the same thing I hope I'm doing; he gave me so much happiness, and I was determined to become what I am now. It took a lot of years to get to where I am, but if you want something bad enough and are willing to sacrifice, you can do it."

Wolfman says his first professional radio job was at the age of 19, spinning R&B on WYOU, where he was known as Daddy Jules. Before that stint, however, he had been hanging around radio stations learning the ropes since he was 13.

All of his rock'n'roll tales will be told in "Have Mercy! Wolfman Jack: The Original Rock'n'Roll Animal," a biography co-written by Wolfman and Byron Larson, which is due June 15, 1995, from Warner Books.

The book features such stories as the first time Wolfman met Elvis Presley.

"I went to see him in Vegas with my two children [Tod and Joy, who now work for Wolfman Jack Entertainment]," Wolfman says. "And the stage man said, 'In the audience out there is someone we have listened to for many years driving the highway. Would you stand up, Wolfman Jack?' Then two Memphis Mafia guys took me back, and Elvis asked for my autograph. I couldn't believe it. It was about two or four years before he died."

Aside from the book, Wolfman is also working on deals to sell his music and comedy CDs through a TV shopping service such as QVC. He also says he is entertaining record-label deals for a two-CD collection which features comedy bits, eight original songs from Wolfman, and 30 songs from various artists of the '50s and '60s.

The one project Wolfman has not taken on yet is a leading film acting role. He did make an appearance as himself in George Lucas' 1973 classic "American Graffiti." "I always wanted a real heavy role, and to be a great movie actor," Wolfman says. "I wanted to be Quasimodo in movies, and do something that lasts forever to give me immortality."

Even without a big movie role, immortality is guaranteed for this radio legend.



WOLFMAN JACK

WASHINGTON ROUNDUP

vens, D-Alaska, in the last session of Congress.

The FCC's adoption of such a provocative proposal would certainly bring immediate legal challenges, insiders say.

PRESSLER TO LEAVE STERN ALONE

Republican Sen. Larry Pressler of South Dakota, the new chairman of the Senate Commerce Committee, which oversees telecommunications issues, has told reporters that he favors "deregulation, not more regulations," and would therefore not get involved in "content issues," such as investigating alleged indecent programming on radio by shock jocks such as Howard Stern. "That just won't be a high priority," he says.

Pressler also says he is in favor of downsizing the FCC; the Republican leadership has called for cutting government agency appropriations.

HOLIDAY EAS PRESS CONFERENCE

The report and order for the FCC's new Emergency Alert System was scheduled to be formally

released Monday (12). Also in the works: a Tuesday (13) press conference and EAS explanation discussion with staffers, equipment manufacturers, and techies from the National Weather Service and the Federal Emergency Management Agency. FCC chairman Reed Hundt will lead off the press conference, according to commission officials.

The digital-age EAS replaces the 40-year old Emergency Broadcast System.

FCC LIFTS FM FREEZE

The FCC has lifted the one-year freeze of FM applications resulting from the court decision that overturned the commission's "integration" qualifications criteria in awarding new stations.

The new filing window for 19 small-market communities will be Jan. 6 through Feb. 6.

Applicants for the available channels with filings already at the commission do not need to refile.

NAB BOARD MEMBER NAMED

Newly appointed Jones Satellite Network VP/GM Eric Hauenstein has been named to a network representative seat on the National Assn. of Broadcasters Radio Board, replacing Mike Tyler.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 47 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK	L. WK	2 WKS	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	15	*** No. 1 *** ALL I WANNA DO A&M 0702	◆ SHERYL CROW 3 weeks at No. 1
2	2	2	11	SECRET MAVERICK/SIRE 18035/WARNER BROS.	◆ MADONNA
3	3	4	16	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
4	5	7	12	TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX	◆ GLORIA ESTEFAN
5	4	3	17	CIRCLE OF LIFE HOLLYWOOD 64516	◆ ELTON JOHN
6	6	9	13	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
7	7	5	30	WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGECELLO MERCURY 858 738	◆ JON SECADA
8	8	6	33	IF YOU GO SBK 58165/EMI	◆ JON SECADA
9	10	8	21	BUT IT'S ALRIGHT ELEKTRA 64524	◆ HUEY LEWIS & THE NEWS
10	9	11	34	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
11	14	14	10	ALWAYS MERCURY 856 227	◆ BON JOVI
12	17	24	4	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
13	15	17	7	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
14	11	10	19	LUCKY ONE A&M 0724	◆ AMY GRANT
15	13	18	8	WHEN WE DANCE A&M 0846	◆ STING
16	18	21	9	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	◆ JOSHUA KADISON
17	19	15	8	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
18	16	13	31	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
19	12	12	18	WHEN CAN I SEE YOU EPIC 77550	◆ BABYFACE
20	20	16	36	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	◆ TONI BRAXTON
21	23	22	15	I'LL STAND BY YOU SIRE 18160/WARNER BROS.	◆ PRETENDERS
22	24	31	4	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
23	25	32	4	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
24	21	19	21	PRAYER FOR THE DYING ZTT/SIRE 18138/WARNER BROS.	◆ SEAL
25	27	28	4	MISSING YOU COLUMBIA 77760	◆ STEVE PERRY
26	22	23	10	IF I'M NOT IN LOVE REUNION 64216/RCA	KATHY TROCCOLI
27	34	40	3	IN THE HOUSE OF STONE AND LIGHT MERCURY ALBUM CUT	MARTIN PAGE
28	30	29	16	WHISPER YOUR NAME COLUMBIA 77718	◆ HARRY CONNICK, JR.
29	26	25	16	DECEMBER 1963 (OH, WHAT A NIGHT) CURB 76917	FOUR SEASONS
30	31	39	3	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
31	28	30	6	ONLY ONE ROAD 550 MUSIC 77661	CELINE DION
32	33	33	26	STAY (I MISSED YOU) RCA 62870	◆ LISA LOEB & NINE STORIES
33	NEW ▶	1	1	***HOT SHOT DEBUT*** LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES
34	NEW ▶	1	1	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
35	35	36	20	UNTIL I FALL AWAY A&M ALBUM CUT	◆ GIN BLOSSOMS
36	29	27	8	GET OVER IT Geffen 19376	◆ EAGLES
37	38	—	2	SUN'S GONNA RISE IMPACT 54970/MCA	SASS JORDAN
38	36	34	14	ENDLESS LOVE COLUMBIA 77629	LUTHER VANDROSS & MARIAH CAREY
39	39	37	25	THE WAY SHE LOVES ME CAPITOL 58167	◆ RICHARD MARX
40	RE-ENTRY	5	5	DANCE NAKED MERCURY 856 346	◆ JOHN MELLENCAMP

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994. Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	1	—	2	ANYTIME YOU NEED A FRIEND COLUMBIA 77499	◆ MARIAH CAREY
2	2	1	3	CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543	◆ ELTON JOHN
3	3	2	7	BEAUTIFUL IN MY EYES SBK 58099/EMI	◆ JOSHUA KADISON
4	4	3	10	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	◆ MADONNA
5	—	—	1	DON'T TURN AROUND ARISTA 1-2691	◆ ACE OF BASE
6	6	6	6	I SWEAR BLITZ 87243/ATLANTIC	◆ ALL-4-ONE
7	7	9	13	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
8	8	4	33	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
9	9	7	8	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
10	5	5	13	EVERYDAY ATLANTIC 87300	◆ PHIL COLLINS

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

Sports Show Offers Lessons In Babe-ology Syndicated Host Proves Nice Girls Can Finish First

"I'M JUST A NICE GIRL trying to make a living," says the Fabulous Sports Babe, offering a reason for her phenomenal success in sports radio.

Nanci Donnellan, or the Fabulous Sports Babe as she is known to her listeners, is the first woman to host a nationally syndicated sports talk show. The four-hour program, broadcast weekdays on the ESPN Radio Network, has been gaining affiliates at a record pace. Since its debut in July, her midday show has picked up 85 affiliates, including WMVP Chicago, KSFO San Francisco, WGMP Philadelphia, and KFAN Minneapolis.

"Essentially, I'm a fan," she says. "I just have access [to the pros], and I take on the responsibility of getting the information that the fans want." In turn, she offers that access to her listeners by fielding nearly 200 calls per show, which generally is a mixture of calls and interviews, depending on what's topical.

The Babe's rapport with her listeners is alternately flirtatious, serious, motherly, and irreverent. For first-time callers, she uses a drop-in "hooh-ahh" that has become a trademark. "Now when I get faxes or E-mail, listeners will write in their own 'hooh-ahh.' We created this little monster that keeps on rolling."

She addresses her callers as "sugar," "bubba," "honey," and even "rich-boy-on-a-car-phone." "My job is to broaden the base of who listens to me by making the show entertaining through humor," she says. "It's up to me to make somebody who's not a season-ticket holder or not necessarily even a sports fan say, 'This is funny.' And they may even learn a little something along the way."

While the Babe may encourage her listeners to "snuggle up to the radio," indulgent she is not. "My strength is banging calls. I just love it when fantasy geeks call so we can blow them up," she says of the breed of sports fan who likes to engage in postgame "if only" scenarios.

Those callers are "social misfits" who "have no life and bore me to death." She's likely to holler at them, "It wouldn't have mattered who [the coach] put in, so shut up. You lost the game, and no one cares!"

She has regular features such as "Football Fridays,"

when she tries to "crum in as much football-related information as humanly possible." On "Geek Of The Week" day, listeners vote for the coach or player who is responsible for the most stupid move. She says her callers love it because "it's their exercise in Babe-ocracy." The individual with the most votes receives a certificate via fax immediately after the show.

Talk is mainly centered on the big four sports (football, basketball, baseball, and hockey), but golf and wrestling don't go unnoticed. And the Babe is versatile. After discussing future defensive strategies for 10 minutes with Minnesota Vikings coach Dennis Green, she asked, "Is that [jazz pianist] Oscar Peterson you're listening to?"

The Babe says that when she started working in radio 17 years ago, she "first went on the air doing news just so I could do the one-minute sports update." She worked for WRKO and WEEL in Boston and, after a brief diversion as a jock on an album rock station, got a job as sports director and afternoon-drive host for the CBS affiliate in Tampa, Fla. It was there she picked up the Fabulous Sports Babe handle. "I hurt my back [playing golf] and just blurted it out" on the air. Her audience ran with it, and now she admits "it does allow [me] to be extra fabulous."

Most recently, the Babe spent three years at KJR Seattle. The success of that show led ESPN to come calling. She felt the time to go national had arrived, and she was "obviously the one to do it."

Veteran though she is, it is still sometimes difficult to be a woman in a field so heavily populated with men. Recently, she was scheduled to tape an interview with a fairly well-known athlete. "He thought we were kidding, and that there was really a guy somewhere calling himself the Fabulous Sports Babe. I said, 'No, it's me,' and tried to work with it for a minute, but then I finally got up and left [the studio]. I don't need that. There are 8 million other players who will talk to me."

The Babe doesn't dwell on her pioneering role for women in sports media, but says it is "something I carry around with me. For all the doors that were slammed on me, what I do now is for all the women who come after me."

TERRI HORAK

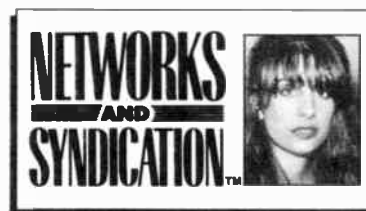


CBS 'Making Most' Of Season With Specials

LOS ANGELES—Networks and syndicators are marking the close of 1994 by rolling out an assortment of holiday and year-end specials.

In addition to the programs previously announced (Billboard, Dec. 3), three are being offered by CBS Radio Networks. "Making The Most Of The Holidays" is a 10-part special on holiday tips, anchored by Susan Ungaro, editor-in-chief of Family Circle magazine, slated for Dec. 10-11. On Dec. 12, the net offers "An Osgood Christmas," a half-hour show spotlighting Charles Osgood and his family. "The House Of Blues Radio Hour's Blue Christmas," hosted by Elwood Blues (aka Dan Aykroyd) and featuring music by Charles Brown, Bonnie Raitt, the Staples Sisters, and Louis Jordan, airs Dec. 24-25.

CBS also is offering three year-end specials. "Dave Sings More In '94," featuring Dave Ross' best song parodies of the year, is set for Dec. 31. On Dec. 14, 15, and 19, CBS News Radio will broadcast thirty 90-second to two-minute year-end reports chronicling the top news stories. Late-breaking stories and those requiring updates will be fed Dec.



by Carrie Borzillo

28. Lastly, CBS Americas' hourlong year-in-review show "Resumen '94" will air Dec. 26.

Ron Huntsman Entertainment Marketing is offering the one-hour special "Keith Whitley: A Tribute Album," which is hosted by Lorrie Morgan, and the 14-hour holiday program "Christmas On Music Row."

AROUND THE INDUSTRY

SJS Entertainment has named Rosemary Young as VP/director of country programming and Linda Fuller as senior producer of country programming. Young was director of artist relations at MJI Broadcasting. Fuller hosts and produces "Nashville Connection" on WRBQ-FM Tampa, Fla.

KRPM Seattle morning man Ichabod Caine is hosting a new syndicated radio show, "Honky Tonk Sundays," which is produced by GMI Media Group in Seattle and distributed through Positive Country in Nashville. The show, which debuted on 41 stations last month, is delivered on CD and available on a barter basis.

Sports By-Line U.S.A. is launching an interactive online service with Sega Of America on CompuServe and the Internet World Wide Web. The Sega Forum will offer real-time sports discussions hosted by Sports By-Line host Ron Barr, as well as weekly sports polls and previews of upcoming events.

In the future, users will be able to download classic sports interviews and purchase various Sports By-Line merchandise, licensed apparel, and sports collectibles.

Ann Arbor, Mich.-based Reinhart, McReynolds & Magnus, which has a comedy service and operates an advertising agency and recording studio, is bowing the two-hour weekly album alternative show "Acoustic Cafe," which

(Continued on page 74)

THEY USED TO SAY that baseball great Pete Rose could wake from a deep sleep, step up to the plate, and crack an incoming fastball for a line-drive single. Singer/songwriter Pete Droge does his best to follow in Rose's footsteps by being rustled from a late night and tackling his American Recordings single "If You Don't Love Me (I'll Kill Myself)," which makes its debut this week on the Modern Rock Tracks chart.

"It was a hot summer day, and I was living in a little one-bedroom apartment. I stumbled upon the chord progression first and started playing it, and rattled off lyrics without a lot of thought. It's definitely not a real cerebral song. It just sort of fell in my lap. It was a pretty easy song to write due to its simplicity and just being able to, um, to write a song with lyrics like that ["I need you more

than a sailor needs a breeze"], and not put a lot of um, uh . . . I'm really sleepy and am having a hard time finding words. Next question."



'It's definitely not a real cerebral song. It just sort of fell in my lap.'
—Pete Droge

Do his lyrics provoke many queries? "Yeah. The line 'I need you more than an Eskimo freeze' is one people ask me about, and I'm like, 'I don't know! It rhymes with, 'Sailor needs a breeze.' That's one at the time I was writing it, you know, it's like whatever, it rhymes, who gives a fuck? At the time of

writing a tune like that that's so juvenile or whatever, you don't think that somebody's going to be calling you up and asking, 'So what exactly is an Eskimo freeze?' There's lots of things like that, that kind of pop in the process of writing a tune. Same thing with the title of my record. So many people have asked me what a 'Necktie Second' is. It doesn't mean anything. I don't know, you don't think about those things ahead of time."

Performing live, the 25-year-old singer has been known to rework his single, complete with a message to the sound man. "Occasionally, yeah, like if I have a bad monitor mix, I'll change it to, 'If you don't fuck me, I'll kill myself.' Sometimes, if you can't hear yourself sing all night, and that's the last song, that'll be my little way to get some aggression out." Now get some sleep.

Billboard®

FOR WEEK ENDING DECEMBER 17, 1994

Album Rock Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	18	INTERSTATE LOVE SONG PURPLE	14 wks at No. 1 ♦ STONE TEMPLE PILOTS ATLANTIC
2	2	2	7	YOU DON'T KNOW HOW IT FEELS WILDFLOWERS	♦ TOM PETTY WARNER BROS.
3	4	4	10	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	♦ NIRVANA DGC/GEFFEN
4	3	5	7	BLIND MAN BIG ONES	♦ AEROSMITH GEFFEN
5	6	6	8	A CONSPIRACY AMERICA	♦ THE BLACK CROWES AMERICAN/REPRISE
6	5	3	13	WHAT'S THE FREQUENCY, KENNETH? MONSTER	♦ R.E.M. WARNER BROS.
7	8	8	13	I ALONE THROWING COPPER	♦ LIVE RADIOACTIVE/MCA
8	11	11	7	COVER ME CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
9	9	10	12	SELF ESTEEM SMASH	♦ OFFSPRING EPITAPH
★★★ AirPOWER ★★★					
10	16	—	2	BETTER MAN VITALOGY	PEARL JAM EPIC
11	12	14	7	MY WAVE SUPERUNKNOWN	♦ SOUNDGARDEN A&M
12	10	12	5	SYMPATHY FOR THE DEVIL "INTERVIEW WITH THE VAMPIRE" SOUNDTRACK	GUNS N' ROSES GEFFEN
13	7	7	9	GALLOW'S POLE NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	♦ JIMMY PAGE & ROBERT PLANT ATLANTIC
14	13	13	17	FELL ON BLACK DAYS SUPERUNKNOWN	♦ SOUNDGARDEN A&M
★★★ AirPOWER ★★★					
15	20	39	3	BANG AND BLAME MONSTER	♦ R.E.M. WARNER BROS.
16	14	16	8	OUT OF TEARS VOODOO LOUNGE	♦ ROLLING STONES VIRGIN
17	17	18	35	FAR BEHIND CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
18	25	—	2	WHEN I COME AROUND DOOKIE	♦ GREEN DAY A&M/REPRISE
19	21	21	4	NEED YOUR LOVIN' BUST A NUT	TESLA GEFFEN
20	30	—	2	YOU WRECK ME WILDFLOWERS	TOM PETTY WARNER BROS.
21	NEW ▶	1	1	BRIDGE PROMISED LAND	QUEENSRYCHE EMI
22	15	9	9	GET OVER IT HELL FREEZES OVER	♦ EAGLES GEFFEN
23	23	28	5	A MURDER OF ONE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/GEFFEN
24	22	32	5	ALBATROSS DELIVERANCE	♦ CORROSION OF CONFORMITY COLUMBIA
25	26	36	3	MOTHERLESS CHILD FROM THE CRADLE	♦ ERIC CLAPTON DUCK/REPRISE
26	19	17	5	TREMOR CHRIST VITALOGY	PEARL JAM EPIC
27	28	33	5	PLOWED ROTTING PINATA	♦ SPONGE CHAOS
28	24	19	21	HOLD MY HAND CRACKED REAR VIEW	♦ HOOTIE & THE BLOWFISH ATLANTIC
29	18	15	9	I AM I PROMISED LAND	♦ QUEENSRYCHE EMI
30	37	38	4	TRAIN OF CONSEQUENCES YOUTHANASIA	♦ MEGADETH CAPITOL
31	34	34	3	LOST FOR WORDS THE DIVISION BELL	PINK FLOYD COLUMBIA
32	NEW ▶	1	1	THANK YOU NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDD)	♦ JIMMY PAGE & ROBERT PLANT ATLANTIC
33	32	26	17	BASKET CASE DOOKIE	♦ GREEN DAY REPRISE
34	35	29	7	CEILING ROYAL JELLY	ROYAL JELLY ISLAND
35	36	27	23	COME OUT AND PLAY SMASH	♦ OFFSPRING EPITAPH
36	NEW ▶	1	1	TIJUANA JAIL PAWNSHOP GUITARS	GILBY CLARKE VIRGIN
37	40	—	3	PUSH SILVER	♦ MOIST CHRYSALIS/EMI
38	29	23	9	SOMETHING'S ALWAYS WRONG DULCINEA	♦ TOAD THE WET SPROCKET COLUMBIA
39	27	24	6	CAN'T EVEN TELL "CLERKS" SOUNDTRACK	♦ SOUL ASYLUM COLUMBIA
40	39	37	4	BAD ATTITUDE SHUFFLE STILL CLIMBING	CINDERELLA MERCURY

Billboard®

FOR WEEK ENDING DECEMBER 17, 1994

Modern Rock Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	2	4	4	BANG AND BLAME MONSTER	♦ R.E.M. WARNER BROS.
2	6	7	7	BUDDY HOLLY WEEZER	♦ WEEZER DGC/GEFFEN
3	1	2	10	ABOUT A GIRL MTV UNPLUGGED IN NEW YORK	♦ NIRVANA DGC/GEFFEN
4	3	1	12	ZOMBIE NO NEED TO ARGUE	♦ THE CRANBERRIES ISLAND
5	4	5	10	DOLL PARTS LIVE THROUGH THIS	♦ HOLE DGC/GEFFEN
6	10	19	3	WHEN I COME AROUND DOOKIE	♦ GREEN DAY A&M REPRISE
7	14	35	3	BETTER MAN VITALOGY	PEARL JAM EPIC
8	7	6	18	INTERSTATE LOVE SONG PURPLE	♦ STONE TEMPLE PILOTS ATLANTIC
9	5	3	10	LANDSLIDE PISCES ISCARIOT	SMASHING PUMPKINS VIRGIN
10	9	8	14	SUPERNOVA WHIP SMART	♦ LIZ PHAIR MATAOOR/ATLANTIC
11	13	12	6	GIRL, YOU'LL BE A WOMAN SOON "PULP FICTION" SOUNDTRACK	♦ URGE OVERKILL MCA
12	8	11	15	SEETHER AMERICAN THIGHS	♦ VERUCA SALT DGC/GEFFEN
13	17	21	5	21ST CENTURY (DIGITAL BOY) STRANGER THAN FICTION	♦ BAD RELIGION ATLANTIC
14	12	9	11	SWEET JANE NATURAL BORN KILLERS	COWBOY JUNKIES NOTHING/INTERSCOPE
15	11	13	12	SUPERSONIC DEFINITELY MAYBE	♦ OASIS EPIC
16	16	15	20	SELF ESTEEM SMASH	♦ OFFSPRING EPITAPH
17	21	25	4	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
18	34	—	2	SHE DON'T USE JELLY TRANSMISSIONS FROM THE SATELLITE HEART	♦ THE FLAMING LIPS WARNER BROS.
19	15	10	13	WELCOME TO PARADISE DOOKIE	GREEN DAY REPRISE
20	22	26	20	FELL ON BLACK DAYS SUPERUNKNOWN	♦ SOUNDGARDEN A&M
21	20	20	18	I ALONE THROWING COPPER	RADIOACTIVE/MCA
22	NEW ▶	1	1	SOUR TIMES DUMMY	♦ PORTISHEAD LONDON/ISLAND
23	24	30	4	YOU SUCK THE MURMERS	♦ THE MURMURS MCA
24	26	36	3	HALAH SHE HANGS BRIGHTLY	♦ MAZZY STAR CAPITOL
25	19	14	17	FEEL THE PAIN WITHOUT A SOUND	♦ DINOSAUR JR. SIRE/REPRISE
26	25	29	5	LOOKING FOR A SONG HIGHER POWER	♦ BIG AUDIO COLUMBIA
27	35	—	2	EVERYTHING ZEN SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
28	23	28	5	COVER ME TUESDAY NIGHT MUSIC CLUB	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
29	33	34	7	THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC	♦ AIMEE MANN GIANT/IMAGO
30	18	17	13	WHAT'S THE FREQUENCY, KENNETH? MONSTER	♦ R.E.M. WARNER BROS.
31	29	31	23	FAR BEHIND CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
32	RE-ENTRY	2	2	CHANGE IN THE WEATHER LOVE SPIT LOVE	LOVE SPIT LOVE IMAGO
33	31	22	7	THE WHOLE WORLD LOST ITS HEAD RETURN TO THE VALLEY OF THE GO-GO'S	♦ GO-GO'S I.R.S.
34	27	24	9	MY WAVE SUPERUNKNOWN	♦ SOUNDGARDEN A&M
35	28	32	24	BASKET CASE DOOKIE	♦ GREEN DAY REPRISE
36	32	23	6	A CONSPIRACY AMERICA	♦ THE BLACK CROWES AMERICAN/REPRISE
37	40	—	2	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
38	36	—	2	VOODOO LADY CHOCOLATE AND CHEESE	♦ WEEN ELEKTRA
39	38	—	2	CORDUROY VITALOGY	PEARL JAM EPIC
40	NEW ▶	1	1	IF YOU DON'T LOVE ME (I'LL KILL MYSELF) NECKTIE SECOND	♦ PETE DROGE AMERICAN/REPRISE

PIONEER
TOKIO
HOT ONE HUNDRED
**HITS!
IN
TOKIO**

Week of November 27, 1994

- All I Want For Christmas Is You / Mariah Carey
- Space Cowboy / Jamiroquai
- Secret / Madonna
- Get Over It / Eagles
- How Far / Deo C. Lee
- When We Dance / Sting
- Free / Carroll Thompson
- Always / Bon Jovi
- Trouble / Shampoo
- Make It Easy On Yourself / Amar
- Tomorrow Never Knows / Mr. Children
- If I Only Knew / Tom Jones
- Baby Come Back / Pato Banton
- Where Is The Feeling / Kylie Minogue
- Heaven Help / Gerry Deveaux
- Blind Man / Aerosmith
- The Hurting Part / Rupert Holmes
- All I Wanna Do / Sheryl Crow
- Endless Love / Luther Vandross & Mariah Carey
- Gallows Pole / Jimmy Page & Robert Plant Unledded
- Sukiyaki / 4PM.
- Best Of My Love / C. J. Lewis
- Turn The Beat Around / Gloria Estefan
- I'll Make Love To You / Boyz II Men
- Hungah / Karyn White
- Turn Your Love Around / Bill Champlin
- Viva La Megababes / Shampoo
- The Sweetest Days / Vanessa Williams
- Sorotobu Kataomoi / Pas de Chat
- Body And Soul / Anita Baker
- The Strangest Party (These Are The Times) / INXS
- Un Homme Et Une Femme / Clementine
- Be Happy / Mary J. Blige
- At Your Best (You Are Love) / Aaliyah
- Circle Of Life / Elton John
- What's The Frequency, Kenneth? / R.E.M.
- Reach Out / Masters Of Funk
- How Do You Stop / Joni Mitchell
- Out Of Tears / The Rolling Stones
- Bird Of Paradise / Izit
- I Get The Job Done / Brigitte McWilliams
- Good Times / Edie Brickell
- Wonderful World / Gone Tomorrow
- Luv Connection / Tei Tova
- Na Estrada / Marisa Monte
- It Should Have Been You / Blacknuss Allstars
- Biggest Part Of Me / Take 6
- La La (Means I Love You) / Swing Dut Sister
- Yumeno Nakade Aerudeshou / Takano Hiroshi
- Love Is All Around / Wet Wet Wet

Selections can be heard on
"Pioneer Tokio Hot 100"
every Sunday 1 PM-5 PM on
FM JAPAN / 81.3 FM in TOKYO

81.3 FM J-WAVE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 album rock stations and 42 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications

It's Never Too Early To Play Xmas Tunes; Advertising Revenues Up 15% In October

MOST PROGRAMMERS are cautious about the amount of holiday music they program, doing it out in carefully measured increments that increase as the holidays get closer while being careful not to alienate listeners by playing too many Christmas songs. Those PDs will be surprised to discover that listeners actually want more Christmas music than most stations are providing them with.

According to a listener study by the Vallie/Gallup consultancy, radio listeners want to hear holiday music, preferably the traditional stuff, early and often.

Asked when they want their favorite stations to start playing Christmas music, 45% of the survey's respondents said the day after Thanksgiving, 35% said two weeks before Christmas, and just 10% said one week before Christmas. Asked how many Christmas songs a station should play each hour, the majority of respondents (24%) said two, but a surprising 22% said five or more. Just 2% of those surveyed said "none."

Finally, asked if they prefer traditional or contemporary Christmas songs, 61% went for traditional, 12% said contemporary, and 25% chose a mixture of the two.

In other news, combined local and national radio advertising revenues were up 15% in October over the same month last year. According to new Radio Advertising Bureau figures, local revenue rose 14% in October while national revenue was up a whopping 21%.

Year-to-date figures through October show combined revenues up 12% over the same period last year, based on an 11% local revenue gain and a 14% increase in national revenue.

Industry veteran **Joel Denver**, who has spent the last 14 years in the trade publication business, has formed All Access Music Group, a Malibu, Calif.-based independent promotion, marketing, and consulting firm for the record and radio industries.

Art Vuolo, aka "Radio's Best Friend," has produced a video of the recent KDWB Minneapolis 35th-anniversary reunion. The 74-minute tape is available from KDWB. Proceeds benefit the KDWB Christmas Children's Charities.

PROGRAMMING: WRKS SHAKE-UP

Emmis Broadcasting, owner of WQHT (Hot 97) New York, has closed on its purchase of crosstown R&B station WRKS and has taken the new acquisition in a more adult direction by eliminating hip-hop from the programming. Hot 97 VP/GM **Judy Ellis** is upped to senior VP and will now also oversee WRKS, replacing the departed **Charles Warfield**. Hot 97 PD **Steve Smith** adds additional programming duties at WRKS, although **Vinny Brown** remains PD there.

Ellis says that final format plans hinge on research results, but that WRKS will evolve in the next few weeks into some variation of R&B adult. Gone from WRKS are its mix-show hosts, including veteran **Red Alert**, who segues to that job at Hot 97. Also, WRKS morning host **Wendy Williams** is off the air but will remain with the company in an undetermined capacity.

KMP5/KZOK Seattle VP/program-

ming **Tim Murphy** has given parent company EZ Communications six months' notice. He plans to move to Cadillac, Mich., and open **Tim Murphy Consulting**. EZ will be his first client.

WOR New York PD **Ed Walsh** exits and has not been replaced. Also, **WVVE** New London, Conn., morning show producer **Ozzie Philips** joins WOR as morning show executive producer and contributor.

WGCI-FM Chicago PD **Elroy Smith** is upped to the newly created OM posi-



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

tion for both **WGCI-AM** and **FM**.

Station consultant and acting PD **Chris Whitting** has been named to the newly created OM position at **WMAQ** Chicago. The programming chair had been vacant since former executive editor **Jim Frank** stepped down to become a full-time news anchor there.

WTEM Washington, D.C., sports director **Andy Pollin** is upped to operations director, replacing former PD **Doug Gondek**. Also, **WTEM** GM **Bennett Zier** has decided for "cost reasons" not to renew the station's Redskins broadcast rights, which expire at the end of the year.

WTEM, the flagship station of Jones Satellite Network's "The Team" sports format, also picks up **ESPN Radio Networks' Fabulous Sports Babe** show in middays. **WTEM** will continue to provide other midday programming for the Jones Network's 30 "Team" affiliates. The station also adds another female host, **Pam Ward**, who had hosted sports updates on the station. She will handle overnights. Four **WTEM** staffers are out: afternoon hosts **Kevin Kiley** and **Rich Gigallon**, evening host **Phil Wood**, and overnights **Rob Weingarten**. Other hosts have been shuffled around to fill the shifts.

Pete Falconi has been named PD/afternoon host at **WEGQ** (formerly **WCGY**) Boston. He previously was group PD for Precision Media and OM/PD of the group's **WERZ/WWEM** Portsmouth, N.H.

Atlanta has a new R&B adult station, **WMLD** (Classic 1160), programmed by **Diana Brown**, daughter of R&B great **James Brown**. She previously was PD/morning host at **WKIM** Augusta, Ga., and holds down the afternoon slot at **WMLD**. The owner/GM is **Daryl Spann**, son of **Hank** and brother of **Melody Spann** of **WVON** Chicago.

WGRX Baltimore flips from classic rock to '80s-based album rock and is now playing about 16 currents. PD **Brian Beddow** and the staff remain.

WLVQ Columbus, Ohio, PD **Bob Neumann** exits for the PD slot at

WNCX Cleveland. He replaces **Doug Podell**, now at **WRIF** Detroit.

Jim O'Brien is upped to PD at **WKNR** Cleveland, taking over programming duties from former OM **Jim Glass**, who is now GM. O'Brien had been the station's director of marketing.

KISS San Antonio, Texas, PD **Virgil Thompson** has been upped to the newly created OM position at **KISS** and sister stations **KLUP** and **KSMG**.

KZHT Salt Lake City midday jock **Gary Michaels** is upped to PD, as **Doctor Doug** exits.

In addition to his new PD duties at **WPEG** Charlotte, N.C. (Billboard, Dec. 10), former **WVDM** Columbia, S.C., PD **Andre Carson** will also program **WPEG's** local sister stations **WBAV-AM-FM**.

Afternoon host **Mike Fenley** adds PD duties at **WSJS** Winston-Salem, N.C. He replaces **Craig Cochran**, who shifts to the sales department at sister station **WXRA**.

KFMS-AM Las Vegas, which had been simulcasting country sister station **KFMS-FM**, picks up the syndicated children's format "Radio AAHS." **KXTD** Tulsa, Okla., which had been all-sports, is also set to become a "Radio AAHS" affiliate Jan. 1.

KGU Honolulu OM **Greg Skaltsas** is upped to station manager. Production director **Derek Pacheco** replaces him as OM.

Country **WKEZ** Grand Rapids, Mich., changes calls to **WAKX**.

KAMX-FM Albuquerque, N.M., picks up the calls **KTEG** for its new modern rock format.

Former modern rock outlet **KMBY** Monterey, Calif., which had been silent, returns to the air with an all-motivational talk format and the slogan "your personal growth station."

Country **KFMR** Stockton, Calif., becomes oldies **KQOD**.

KIOA Des Moines, Iowa, APD **Jon Belsaas** (aka **Jon Gallo**) joins **WBTU** Fort Wayne, Ind., for the PD position that had been vacant since **Mitch Mahan** moved to **WRKZ** Harrisburg, Pa., several months ago.

PEOPLE: HAKKILA UPPEO AT WAXQ

Ida Hakkila has been upped from P/T to middays at **WAXQ** (Q104.3) New York. She replaces **Heidi Hess**, now at **WKQX** (Q101) Chicago.

KABC Los Angeles host **Ray Briem** is retiring Dec. 16 after 20 years as "king of overnight radio" at the station.

WNUA Chicago afternoon host **Denise Jordan-Walker** exits and is replaced by crosstown **WLIT** staff **Loni Taylor**, according to the **Chicago Sun-Times**.

After a brief stint in mornings, **Renée Taylor** returns to her midday slot at **KYLD/KYLZ** (Wild 107) San Francisco/Monterey, Calif. Morning news reporter **Heather Hamann** is upped to morning co-hosting duties, with **Frank Lozano**. Former **KPWR** Los Angeles production staffer **Jeff St. John**, who recently joined **Wild 107**, will handle afternoons and production duties, replacing former jock **Mark Hansen**, who exits.

Former **WBCN** Boston jock **Lisa Traxler**, who is currently hosting nights at **WXKS-FM** (Kiss 108) Bos-

newslines...

PAULA O'CONNOR, PD at **WBNW** Boston, adds newly created station manager duties. **Carmela Masi**, formerly of crosstown **WHDH/WRKO**, joins **WBNW** as promotion director.

MASON GRANGER takes over as executive VP/GM of **WMC-AM-FM** and **WMC-TV** Memphis, replacing **Sidney Mendelson**, who now consults the stations. **Granger** returns to **WMC-TV**, where he was once an anchor. Meanwhile, **Jeff Sales** from **KOAT-TV** Albuquerque, N.M., arrives as VP/station manager of the three Memphis stations.

LYNNE MABRY is upped from VP/CFO to executive VP/CFO/co-COO, and **Robert Shannon** is upped from VP to executive VP/co-COO at **TM Century**.

DAVE VANDERSLICE has been upped from director of operations at **Metro Networks' Philadelphia** office to become the networks' regional director of operations, Northeast region. **Tim Carroll**, who had been assistant director of operations in the Philadelphia office, replaces **Vanderslice**.

STATION SALES: **WBYU** New Orleans from the **Vanderbilt Corp.** to **EZ Communications Inc.**, owner of crosstown **WEZB**, for \$1.1 million; **WHTO** Williamsport, Pa., from **Pro Marketing Inc.** to **Williamsport SabreCom Inc.**, for \$1 million.

ton, is looking for a new gig in album rock or modern rock radio. She can be reached at 617-769-5398.

KGGI Riverside, Calif., midday host **Jesse Duran** shifts to afternoons, replacing **Harley Davidson**, who is now PD at sister **KMEN**. **KPSI-FM** Palm Springs, Calif., night host **Anton Sousa** joins **KGGI** for middays. P/T jock **Jeff Garcia** is upped to overnights, replacing the **Late Night Ladies**, who exited.

KDIL San Antonio, Texas, midday host **Diane Travis** shifts to afternoons, replacing **Jeannie Fever**, now at **KIKK** Houston. Crosstown **KTFM** midday host **Donna Cruz** joins **KDIL** for that shift.

Former **WZHT** Montgomery, Ala., PD **Monica May** joins **WJHM** (102 Jamz) Orlando, Fla., as part of the morning show and as director of news and public affairs. She replaces **JoJo Dancer**, who moves to crosstown **WOMX-AM**.

Denver radio veteran **Kim Kelly** joins **KFBI** Las Vegas for middays, replacing **Claudine Grant**, who exits.

KORQ Abilene, Texas, MD/midday host **Genny Layne** joins **KHFI** Austin, Texas, for full-time swing duties.

KIKI-FM Honolulu morning host **Alicia Kaye** swaps shifts with sister **KKLV** afternoon host **Rory Wild**.

KAOI-FM Maui, Hawaii, morning host **Jack Gist** is now simulcast on sister station **KAOE** Hilo, Hawaii, and **KGMZ** Honolulu.

WSKE-FM Everett, Pa., morning host **Bruce Maiman** (aka "Doctor

Maimes") joins **KTHT** Fresno, Calif. for the same duties, replacing **Mitchell Chase**, now at **KFRR** (formerly **KFCL**) Visalia, Calif.

Former **KNCI** Sacramento, Calif., weekend **Bob Angel** joins co-host **Sue Ryan** for mornings at **KSKS** Fresno, Calif., replacing **Kevin Musso**, now at crosstown **KNAX**. Also, **Jason Williams** joins **KSXY** Fresno for nights.

Jerry Hudson moves from middays to ND at **KFAB** Omaha, Neb., replacing acting ND **Chuck Ashby**, who remains with the station. **Tom Becka** moves from local sister station **KGOR** to take over **Hudson's** midday slot.

WAIA Jacksonville, Fla., midday personality **Dennis James** joins **KEXX** Stockton, Calif., for mornings.

WMEE Fort Wayne, Ind., midday jock **Chris Didier** (aka "Captain Chris") adds MD duties, replacing **Zach Skyler**, who left when the station switched to hot AC.

SW Networks has appointed two new associate producers. **John Hancock** will hold that position at the net's weekly alternative music show, "static." **Lucy Tauss** will be associate producer at two other weekly shows, the hip-hop program "Street Heat" and "Country's Most Wanted." **Hancock** previously was with **Westwood One**. **Tauss** joins from **MJI Broadcasting**.

WLUP Chicago midday host **Danny Bonaduce** and his wife, **Gretchen**, became the proud parents of their first child, daughter **Isabella**, Nov. 23.

NETWORKS AND SYNDICATION

(Continued from page 72)

features mostly acoustic recordings and performances, Jan. 7. The flagship station is album rock **WIQB** Ann Arbor. The first few shows, hosted by **Rob Reinhart**, feature the **Murmurs**, **Darden Smith**, **Francis Dunnery**, **John Gorka**, **John Wesley Harding**, **Rob Wasserman**, **Jeffrey Gaines**, the **Proclaimers**, and **David Wilcox**.

Jim Terr's Santa Fe, N.M.-based **Blue Canyon Productions** is shopping a cassette of its Jewish parody of **Woodstock**, dubbed "Chickenstock." **WJNO** West Palm Beach, Fla., and **MJI Broad-**

casting's "The Comedy Hour" are among the broadcasters airing such hilarious selections as "The Son of A Rabbi Man," "Kosher Kind Of Love," "If Cats Could Say Thank You/Oy," and "Bar Mitzvah Blues."

Premiere Radio Networks has teamed with **Vital Options** for a weekly call-in talk show for cancer patients and their families and friends, titled "The Group Room." The show will bow in the first quarter of 1995. **Selma Schimmel**, CEO of **Vital Options**, is the host of the two-hour show.

STEIN TAKES SIRE TO ELEKTRA, LEAVING TOP ACTS BEHIND

(Continued from page 8)

said I'm not sad about this," he says. "I have become very close with some said I'm not sad about this," he says. "I have become very close with some of the artists. I love and respect Madonna. She was the first person I told about being offered the job, primarily because I wanted her input. She said, 'You should do it; change is good.'"

It had long been rumored that Stein would fill the Elektra post (Billboard, Oct. 29) following the resignation of veteran Elektra CEO Bob Krasnow and the ascension of Rhone to chairman of Elektra.

Rhone says "no drama should be read into the delay" in Stein's appointment. "There were just the usual negotiations."

In late October, 40 people were let go from Elektra when it was announced that the label and EastWest would merge under the Elektra Entertainment Group umbrella (Billboard, Nov. 5).

Stein founded Sire in 1966 at the age of 24. The label's earliest success came with such acts as Fleetwood Mac and Chicken Shack, which came to Sire through an agreement with the British Blue Horizon label.

However, the label didn't truly take off until 1976, when Sire signed a distribution pact with Warner Bros. At roughly the same time, Stein tapped into the thriving New York punk scene at CBGB's and signed several influential acts, including the Ramones and Talking Heads.

In 1980, Sire was sold to Warner Bros. Among Sire's later signings were Lou Reed, the Cult, k.d. lang, Seal, Dinosaurs Jr., and Belly.

"I consider Chrissie Hynde a really close personal friend," Stein says of the Pretenders' front woman. "I'm going to miss working with artists like her, but she and Lou Reed, David Byrne, and most of the others are at a level where they really don't need what I can bring them."

Stein says Sire has primarily been about developing new artists, with the exception of Lou Reed and Brian Wilson, who recorded one solo album for the company. "Just about every other act had their first record with us," he says. "That's really what I love—starting artists' careers and watching them develop."

Stein says that at Elektra, he will primarily focus on his strengths in A&R and international, but he will be active in all areas of the company. He says he will appreciate the new freedom the Elektra position will give him.

"At Sire, we only have 10 employees, and we were totally dependent on Warner Bros.," he says. "The priorities at Warner Bros. were always determined by [outgoing chairman] Mo Ostin. We had great success with Warner, but it would have been far greater if I had more control."

Stein says he looks forward to working with Rhone. "I really have great respect for her," he says. "She's an amazing person, and I think we complement each other, which is really important."

Adds Rhone, "At this point, our team is complete."

Stein will report directly to Rhone. Other top executives at Elektra Entertainment include Aaron Levy, vice chairman/COO; David Bither, senior VP/GM; executive VPs Gary Casson (administration), Varnell Johnson (GM of urban music), and Craig Lambert; and senior VPs Merlin Bobb (A&R), Nancy Jeffries (A&R), Steve Kleinberg (marketing), Sherry Ring-Ginsberg (press & artist development), Greg Thompson (promotion), and Alan Voss (sales).

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 79 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover								
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)		
			★★ NO. 1 ★★						★★ NO. 1 ★★		
1	1	15	ANOTHER NIGHT	REAL MCCOY (ARISTA) 4 wks at No. 1	1	1	10	ON BENDED KNEE	BOYZ II MEN (MOTOWN) 3 wks at No. 1		
2	2	11	ALWAYS	BON JOVI (MERCURY)	2	2	12	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)		
3	3	6	ON BENDED KNEE	BOYZ II MEN (MOTOWN)	3	3	10	I WANNA BE DOWN	BRANDY (ATLANTIC)		
4	4	17	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)	4	4	7	CREEP	TLC (LAFACE/ARISTA)		
5	5	11	SECRET	MADONNA (MAVERICK/SIRE/WB)	5	6	16	ANOTHER NIGHT	REAL MCCOY (ARISTA)		
6	6	18	ALL I WANNA DO	SHERYL CROW (A&M)	6	7	9	YOU WANT THIS	JANET JACKSON (VIRGIN)		
7	7	9	LIVING IN DANGER	ACE OF BASE (ARISTA)	7	5	19	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)		
8	8	19	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	8	8	21	NEVER LIE	IMMATURE (MCA)		
9	11	6	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)	9	10	5	SHAME	ZHANE (HOLLYWOOD/JIVE)		
10	9	19	100% PURE LOVE	CRYSTAL WATERS (MERCURY)	10	12	4	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)		
11	17	6	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	11	9	10	SECRET	MADONNA (MAVERICK/SIRE/WB)		
12	13	8	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)	12	20	3	I MISS YOU	N II U (ARISTA)		
13	10	10	WHAT'S THE FREQUENCY, KENNETH?	R.E.M. (WARNER BROS.)	13	15	7	EVERY DAY OF THE WEEK	JADE (GIANT)		
14	16	8	YOU WANT THIS	JANET JACKSON (VIRGIN)	14	17	4	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)		
15	12	9	ALLIANCE ROAD	GIN BLOSSOMS (A&M)	15	13	13	PLAYAZ CLUB	RAPPIN' 4-TAY (CHRYSALIS/EMI)		
16	18	14	YOU GOTTA BE	DES'REE (550 MUSIC)	16	14	6	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)		
17	15	17	I'LL STAND BY YOU	PRETENDERS (SIRE/WARNER BROS.)	17	11	19	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)		
18	19	24	WHEN CAN I SEE YOU	FACE (EPIC)	18	16	16	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)		
19	14	19	DECEMBER 1963	FOUR SEASONS (CURB)	19	18	11	TOOTSEE ROLL	69 BOYZ (RIP-IT)		
20	21	13	NEW AGE GIRL	DEADEYE DICK (ICHIBAN)	20	22	3	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST)		
21	25	5	EVERY DAY OF THE WEEK	JADE (GIANT)	21	24	6	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M)		
22	20	10	SOMETHING'S ALWAYS WRONG	TOAD THE WET SPROCKET (COLUMBIA)	22	21	11	THUGGISH RUGGISH BONE	BONE THUGS N HARMONY (RUTHLESS)		
23	23	5	BLIND MAN	AEROSMITH (GEFFEN)	23	19	21	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)		
24	29	4	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST)	24	23	5	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)		
25	22	6	DANCE NAKED	JOHN MELLENCAMP (MERCURY)	25	32	2	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)		
26	28	4	ZOMBIE	THE CRANBERRIES (ISLAND)	26	27	8	LIVING IN DANGER	ACE OF BASE (ARISTA)		
27	24	12	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)	27	25	10	FA ALL Y'ALL	DA BRAT (SO SO OEF/CHAOS)		
28	26	11	TURN THE BEAT AROUND	GLORIA ESTEFAN (CRESCENT MDON)	28	28	17	NONE OF YOUR BUSINESS	SALT-N-PEPA (NEXT PLATEAU/LONDON)		
29	27	14	BASKET CASE	GREEN DAY (REPRISE)	29	29	5	IT SEEMS LIKE YOU'RE READY	R. KELLY (JIVE)		
30	31	4	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)	30	35	3	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)		
31	33	4	RAIN KING	COUNTING CROWS (DGC/GEFFEN)	31	33	13	SHORT SHORT MAN	20 FINGERS (S.O.S./ZOO)		
32	38	2	YOU DON'T KNOW HOW IT FEELS	TOM PETTY (WARNER BROS.)	32	NEW ▶		TAKE A BOW	MADONNA (MAVERICK/SIRE/WB)		
33	NEW ▶		TAKE A BOW	MADONNA (MAVERICK/SIRE/WB)	33	31	11	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)		
34	30	8	ABOUT A GIRL	NIRVANA (DGC/GEFFEN)	34	40	5	DO YOU SEE	WARREN G (VIOLATOR/RAL/ISLAND)		
35	36	3	MENTAL PICTURE	JON SECAO (SBK/EMI)	35	34	13	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)		
36	32	4	NEVER LIE	IMMATURE (MCA)	36	37	6	ALL I WANNA DO	SHERYL CROW (A&M)		
37	40	2	MISHALE	ANDRU DONALDS (METRO-BLUE/CAPITOL)	37	NEW ▶		PROMISE ME	LIL SUZY (METROPOLITAN)		
38	39	2	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)	38	38	23	THIS D.J.	WARREN G (VIOLATOR/RAL/ISLAND)		
39	35	12	FADE INTO YOU	MAZZY STAR (CAPITOL)	39	36	18	BOP GUN (ONE NATION)	ICE CUBE FEAT. GEORGE CLINTON (PRIORITY)		
40	37	17	FAR BEHIND	CANOLEBOX (MAVERICK/SIRE/WB)	40	NEW ▶		DON'T SAY GOODBYE GIRL	TEVIN CAMPBELL (QWEST/WB)		

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.

Top Christmas Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan	
THIS WEEK	LAST WEEK	ARTIST	TITLE
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
		★★ NO. 1 ★★	
1	1	KENNY G	MIRACLES: THE HOLIDAY ALBUM ARISTA 18767 (10.98/16.98)
2	2	MARIAH CAREY	MERRY CHRISTMAS COLUMBIA 64222 (10.98 EQ/16.98)
3	4	MANNHEIM STEAMROLLER	CHRISTMAS ALBUM ▲ AMERICAN GRAMAPHONE 1984 (9.98/14.98)
4	6	MANNHEIM STEAMROLLER	A FRESH AIRE CHRISTMAS ▲ AMERICAN GRAMAPHONE 1988 (9.98/14.98)
5	3	HARRY CONNICK, JR.	WHEN MY HEART FINDS CHRISTMAS ▲ COLUMBIA 57550 (10.98 EQ/16.98)
6	5	BOYZ II MEN	CHRISTMAS INTERPRETATIONS ▲ MOTOWN 6365 (10.98/16.98)
7	7	NATALIE COLE	HOLLY & IVY ELEKTRA 61704 (10.98/16.98)
8	8	AMY GRANT	HOME FOR CHRISTMAS ▲ A&M 0001 (10.98/15.98)
9	9	VINCE GILL	LET THERE BE PEACE ON EARTH ▲ MCA 10877 (10.98/15.98)
10	12	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS 2 ▲ A&M 0003 (10.98/16.98)
11	11	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS ▲ A&M 3911 (10.98/16.98)
12	10	NEIL DIAMOND	THE CHRISTMAS ALBUM VOLUME II COLUMBIA 66465 (10.98 EQ/16.98)
13	15	BARBRA STREISAND	CHRISTMAS ALBUM ▲ COLUMBIA 9557* (5.98 EQ/9.98)
14	14	CROSBY/SINATRA/COLE	IT'S CHRISTMAS TIME LASERLIGHT 15152 (2.98/6.98)
15	16	NAT KING COLE	THE CHRISTMAS SONG ● CAPITOL 46318 (7.98/11.98)
16	13	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	CHANT NOEL ANGEL 55206 (9.98/16.98)
17	19	AARON NEVILLE	SOULFUL CHRISTMAS A&M 0127 (10.98/16.98)
18	18	GLORIA ESTEFAN	CHRISTMAS THROUGH YOUR EYES ● EPIC 57567 (10.98 EQ/16.98)
19	28	THE MORMON TABERNACLE CHOIR	CHRISTMAS WITH... LASERLIGHT 12198 (2.98/4.98)
20	21	THE CARPENTERS	CHRISTMAS PORTRAIT ● A&M 5173 (10.98/15.98)
21	25	NEIL DIAMOND	THE CHRISTMAS ALBUM ▲ COLUMBIA 52914 (10.98 EQ/15.98)
22	23	GARTH BROOKS	BEYOND THE SEASON ▲ LIBERTY 98742 (10.98/15.98)
23	27	ALAN JACKSON	HONKY TONK CHRISTMAS ● ARISTA 18736 (10.98/15.98)
24	24	ELVIS PRESLEY	IF EVERY DAY WAS LIKE CHRISTMAS RCA 66482 (9.98/15.98)
25	30	BILLBOARD'S GREATEST CHRISTMAS HITS	VOL. 2 1955 - PRESENT RHINO 70636 (6.98/9.98)
26	22	TONY BENNETT	SNOWFALL - THE CHRISTMAS ALBUM COLUMBIA 66459 (10.98 EQ/15.98)
27	31	JOHN TESH	A FAMILY CHRISTMAS GTS 4575 (10.98/14.98)
28	17	TRISHA YEARWOOD	THE SWEETEST GIFT MCA 11091 (10.98/15.98)
29	29	CARRERAS-DOMINGO-PAVARTOTTI	CHRISTMAS FAVORITES SONY CLASSICAL 53725 (5.98 EQ/9.98)
30	33	ELVIS PRESLEY	ELVIS' CHRISTMAS ALBUM ▲ RCA 5486* (7.98/11.98)
31	32	GEORGE STRAIT	MERRY CHRISTMAS STRAIT TO YOU ● MCA 5800* (2.98/6.98)
32	20	REBA MCENTIRE	MERRY CHRISTMAS TO YOU ● MCA 42031 (2.98/5.98)
33	26	VARIOUS ARTISTS	A WINTER'S SOLSTICE VOLUME IV WINDHAM HILL 11134 (10.98/15.98)
34	34	BING CROSBY	WHITE CHRISTMAS LASERLIGHT 15444 (2.98/6.98)
35	—	VINCE GUARALDI	A CHARLIE BROWN CHRISTMAS FANTASY 8431 (9.98/15.98)
36	35	GEORGE WINSTON	DECEMBER ▲ WINDHAM HILL 1025 (9.98/15.98)
37	36	JOHN TESH	A ROMANTIC CHRISTMAS ● GTS 4569 (9.98/14.98)
38	38	JOHNNY MATHIS	MERRY CHRISTMAS ▲ COLUMBIA 8021* (5.98 EQ/9.98)
39	—	THE TEMPTATIONS	GIVE LOVE AT CHRISTMAS ● MOTOWN 5373 (5.98/9.98)
40	—	ANDY WILLIAMS	THE NEW CHRISTMAS ALBUM LASERLIGHT 12326 (3.98/6.98)

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

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 199 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'ON BENDED KNEE' and 'HERE COMES THE HOTSTEPPER'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with recurrent airplay.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- 16 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP) HL
98 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMJ/MCA, BMJ/Creole Chee Chee, ASCAP/Sista Girl, ASCAP/Nikikian, ASCAP) HL
8 ALL I WANNA DO (WB, ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMJ/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/Canvas Mattress, ASCAP) WBM
86 ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
4 ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
3 ANOTHER NIGHT (Copyright Control)
48 AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI April, ASCAP) HL
90 BACK UP OFF ME! (4 The Dough, ASCAP)
12 BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP) HL/WBM
32 BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP) HL
88 BIOLOGICAL DIDN'T BOTHER (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz, ASCAP/11 C, ASCAP) WBM
60 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP) HL
55 BLIND MAN (Swag Song, ASCAP/EMI April, ASCAP/MCA, ASCAP/T.Rhodes, ASCAP) HL
82 BODY & SOUL (EMI Virgin, BMJ/Shipwreck, BMJ/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
93 BREAKDOWN (Zomba, BMJ/CPMK, BMJ/Saja, BMJ/Trountman, BMJ) WBM
54 BRING THE PAIN (Carners-BMG, BMJ/Razor Sharp, BMJ) HL
75 BUT IT'S ALRIGHT (Famous, ASCAP) HL
99 CAN'T HELP MYSELF (Trycap, BMJ/Willesden, BMJ/Ramal, BMJ/Cleveland's Own, BMJ/Zomba, BMJ) WBM
97 CAN U GET WIT IT (DeSwing, ASCAP/EMI, ASCAP) HL
46 CIRCLE OF LIFE (FROM THE LION KING) (Wonderland, BMJ) HL
42 COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) WBM
52 CONSTANTLY (EMI April, ASCAP/Milhill, BMJ/Jesse Powell, BMJ/Teron Beal, BMJ) HL
5 CREEP (EMI April, ASCAP/D.A.R.P., ASCAP) HL
41 DANCE NAKED (Full Keel, ASCAP) WBM
22 DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMJ/Jobete, ASCAP) WBM
65 DOLL PARTS (Mother May I, BMJ)
66 DO YOU SEE (Warren G, ASCAP/Colegms-EMI, ASCAP/O/B/O Itself, ASCAP/Extreme, ASCAP)
58 ENDLESS LOVE (Pgp, ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL
30 EVERY DAY OF THE WEEK (Armat, ASCAP/Inving, BMJ/Little Jerald Jr., BMJ/Ju-Ju Bee, BMJ) WBM
40 FA ALL Y'ALL (So So Def, ASCAP/EMI April, ASCAP/Air Control, ASCAP) HL
68 FADE INTO YOU (Salley Gardens, BMJ)
43 FAR BEHIND (Skinny White Butt, ASCAP/WB, ASCAP/Maverick, ASCAP) WBM
27 FLAVA IN YA EAR (For Ya Ear, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Justin Publishing Co., ASCAP) HL
62 FOOLIN' AROUND (Zomba, BMJ) WBM
67 GET OVER IT (Black Cypress, ASCAP/Red Cloud, ASCAP/WB, ASCAP) WBM
76 GET READY FOR THIS (Any Kind Of Music, ASCAP/MCA, ASCAP) HL
69 GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMJ/EMI Blackwood, BMJ) HL/WBM
59 GIRL, YOU'LL BE A WOMAN SOON (FROM PULP FICTION) (Tallyrand, ASCAP/Sony, ASCAP) HL
1 HERE COMES THE HOTSTEPPER (FROM READY TO WEAR) (Salaam Remi, ASCAP/Pine, PRS/Longitude, BMJ/Inving, BMJ) WBM
34 HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
72 HOUSE OF LOVE (Sony Cross Keys, ASCAP/Tree, BMJ/Greenberg, BMJ/Warneractive, BMJ) WBM/HL
31 I BELONG TO YOU/HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMJ/Jay Bird Alley, BMJ/Black Hand, ASCAP/Zomba, BMJ/Raphic, BMJ/MCA, ASCAP) HL/WBM
78 I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMJ/Me And My Boy, BMJ/Warner-Tamerlane, BMJ) WBM
70 (I COULD ONLY) WHISPER YOUR NAME (Papa's-June, BMJ/Clean-Con, BMJ)
95 I'D GIVE ANYTHING (Full Keel, ASCAP/Farrenuff, ASCAP/Farren Curtis, BMJ/Longitude, BMJ/August Wind, BMJ/Albert Paw, BMJ/CurbSongs, ASCAP/Mike Curb, BMJ) WBM
71 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) HL/WBM
6 I'LL MAKE LOVE TO YOU (Sony, BMJ/Ecaf, BMJ) HL
18 I'LL STAND BY YOU (Hynde House of Hits, ASCAP/Cive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP)
84 I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11 C, ASCAP/Deep Soul, ASCAP/III, ASCAP/EMI April, ASCAP)
64 I MISS YOU (3 Boyz From Newark, ASCAP/Polygram Int'l, ASCAP/Sure Light, BMJ)
11 I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) WBM
57 I NEVER SEEN A MAN CRY (AJA I SEEN A MAN DIE) (The Weiler, ASCAP/EMI Blackwood, BMJ/Straight Cash, BMJ) HL
87 IN THE HOUSE OF STONE AND LIGHT (EMI Virgin, ASCAP/Martin Page, ASCAP)
96 I SEE IT NOW (Sony Tree, BMJ/Sony Cross Keys, ASCAP/WB, ASCAP) WBM/HL
9 I WANNA BE DOWN (Human Rhythm, BMJ/Young Legend, ASCAP/Chrysalis, ASCAP)
56 JUICY/UNBELIEVABLE (Tee Tee, ASCAP/EMI April, ASCAP/Justin Publishing Co., ASCAP) HL
81 KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)
23 LIVING IN DANGER (Megascops, BMJ/Carners-BMG, BMJ) HL
47 LUCAS WITH THE LID OFF (Copyright Control)
61 LUCKY ONE (Age To Age, ASCAP/Reunion, ASCAP/Sony, ASCAP/Yellow Elephant, ASCAP) HL
63 MENTAL PICTURE (Foreign Imported, BMJ) WBM
80 MISHALE (WB, BMJ/4 MW, ASCAP/Zomba, ASCAP) WBM
74 MISSING YOU (Street Talk, ASCAP/Love Jones, BMJ) WBM
51 THE MOST BEAUTIFUL THING IN THIS WORLD (Zomba, ASCAP/Illotic, ASCAP/Erick Sermon, ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM
17 NEVER LIE (Hook, BMJ/Zomba, ASCAP/Teaspoon, ASCAP) WBM
33 NEW AGE GIRL (FROM DUMB AND DUMBER) (NAG, BMJ/Songs Of PolyGram, BMJ) HL
50 NONE OF YOUR BUSINESS (Sons Of K-oss, ASCAP/Out Of The Basement, ASCAP/Unart, BMJ/Nest

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'HERE COMES THE HOTSTEPPER' and 'FOOLIN' AROUND'.

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

- Plateau, ASCAP) WBM
2 ON BENDED KNEE (Flyte Tyne, ASCAP/EMI April, ASCAP) WBM
77 OUT OF TEARS (Promopub B.V., ASCAP)
85 PICTURE POSTCARDS FROM L.A. (Joshuasongs, BMJ/Seymour Glass, BMJ/EMI Blackwood, BMJ) HL
39 PLAYAZ CLUB (Rag Top, BMJ)
19 PRACTICE WHAT YOU PREACH (Seven, BMJ/Super, BMJ/Divided, BMJ/Zomba, BMJ/Warner-Tamerlane, BMJ/Ramal, BMJ) WBM
100 REDNECK STOMP (Warnerbuit, BMJ/Max Lafts, BMJ/Shaboo, BMJ) WBM
35 THE RHYTHM OF THE NIGHT (Gema, Saie/Warner U.K., Saie) WBM
7 SECRET (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/D.A.R.P., ASCAP) HL/WBM
28 SHAME (FROM A LOW DOWN DIRTY SHAME) (Unichappell, BMJ/Mills & Mills, BMJ) HL
91 SHE DON'T USE JELLY (Lovely Sorts Of Death, BMJ)
21 SHORT DICK MAN (Tango Rose, ASCAP)
53 SOMETHING'S ALWAYS WRONG (WB, ASCAP/Wet Sprocket, ASCAP) HL
49 STROKE YOU UP (Zomba, BMJ) WBM
15 SUKIYAKI (Toshiba, BMJ/EMI, BMJ/Beechwood, BMJ) HL
79 SUPERNOVA (Sony, ASCAP) HL
25 THE SWEETEST DAYS (Spirit Line, BMJ/Longitude, BMJ/Big Mystique, BMJ/EMI Virgin, BMJ/Kazzoom, ASCAP/Famous, ASCAP) WBM/HL
45 TAKE A BOW (Ecaf, BMJ/Sony, ASCAP/WB, ASCAP/Webo Girl, ASCAP)
36 THUGGISH RUGGISH BONE (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMJ/Keenu, BMJ)
83 TIC TOC (LOTUG, ASCAP/Marley Lyric, ASCAP/EMI April, ASCAP) HL
94 TILL YOU LOVE ME (Little Big Town, BMJ/American Made, BMJ/MCA, ASCAP/Gary Burr, ASCAP)
14 TOOTSEE ROLL (Downlow Quad, BMJ)
73 TREMOR CHRIST/SPIN THE BLACK CIRCLE (Innocent Bystander, ASCAP/Write Treatage, ASCAP/Scrubing C-Ment, ASCAP/Polygram Int'l, ASCAP) HL
13 TURN THE BEAT AROUND (FROM THE SPECIALIST) (Unichappell, BMJ) HL
52 UNDONE - THE SWEATER SONG (E.O. Smith, BMJ)
4 U WILL KNOW (FROM JASON'S LYRIC) (Polygram Int'l, ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Melodies Nside, ASCAP) HL
24 WHAT'S THE FREQUENCY, KENNETH? (Night Garden, BMJ/Warner-Tamerlane, BMJ) HL
26 WHEN CAN I SEE YOU (Sony, BMJ/Ecaf, BMJ/Epic, BMJ/Solar, BMJ) HL
38 WHEN WE DANCE (Magnetic, PRS/Regatta, BMJ/Inving, BMJ) HL
29 WILD NIGHT (WB, ASCAP/Caledonia Soul, ASCAP) WBM
37 YOU DON'T KNOW HOW IT FEELS (Gone Gator, ASCAP) WBM
20 YOU GOTTA BE (Sony, BMJ) HL
89 YOU SUCK (Suede Daisy, BMJ)
10 YOU WANT THIS/70'S LOVE GROOVE (Black Ice, ASCAP/Stone Agate, BMJ/Flyte Tyne, ASCAP/Jobete, ASCAP/EMI April, ASCAP) WBM

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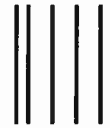


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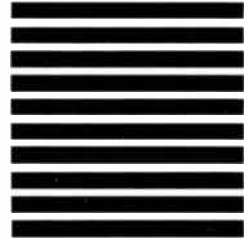
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HOT 100 SINGLES SPOTLIGHT™

by Dave Elliott

INI KAMOZE'S "Here Comes The Hotstepper," from the Columbia film "Ready To Wear," has squeaked past **Boyz II Men's** "On Bended Knee" (Motown). Kamoze thus becomes the first artist other than the Boyz to hold the No. 1 position in 16 weeks. Although "Knee" was up slightly overall and had the second-biggest airplay gain on the chart, single sales were down enough to help "Hotstepper" become No. 1. "Hotstepper" posted the second-biggest sales gain on the entire chart. Since the two songs are still neck and neck, they could swap positions again next week. Next in line for No. 1 is TLC's "Creep" (Arista). Creep moves into the top five and posted the biggest overall gain on the chart by being the third-biggest airplay gainer and fifth-biggest sales gainer. "Creep" is No. 1 at WPGC-FM Washington, D.C. and KMEL San Francisco, and is top five at WJMN Boston and KBXX Houston. If "Creep" is to make it to No. 1, it will need at least another two weeks to close the gap.

THE SECOND-biggest overall gainer on the entire chart has an interesting twist. **Toni Braxton's** "I Belong To You/How Many Ways" (Arista) moves up only one place, from No. 32 to No. 31, even though it posted the biggest airplay gain on the entire chart and receives the Greatest Gainer/Airplay award, thanks to "Belong." The latter was released as the B-side initially, but is now receiving more airplay than "How." The third-biggest gainer this week is **Zhane's** remake of the '70s disco classic "Shame" (Hollywood/Jive), from the movie "A Low Down Dirty Shame." The new "Shame" actually had the biggest sales increase on the chart, and is this week's Greatest Gainer/Sales. "Shame" is now top 10 at KTFM San Antonio, Texas, KUBE Seattle, and XHTZ San Diego. The fourth-biggest overall gainer, "I Miss You" (Arista) by **N II U**, jumps from No. 73 to No. 64 with top 10 airplay rankings at KHQT San Jose, Calif., KPRR El Paso, Texas, and KYLD San Francisco. **Changing Faces'** "Foolin' Around" moves from No. 71 to No. 62 based largely on its sales gain. "Foolin'" is the third-biggest sales gainer this week, and early airplay leaders include **KPWR** Los Angeles, **KKSS** Albuquerque, N.M., and **WERQ** Baltimore.

QUICK CUTS: **Martin Page** makes his first Hot 100 chart appearance (as an artist) at No. 87 with "In The House Of Stone And Light" (Mercury). Until now, Page has been known as a songwriter/producer. Most of his album was recorded in his garage at home, with help from superstar "musical friends" such as Phil Collins. Page's "House" is already getting top three airplay at WTMX Chicago, WTKI Milwaukee, and WMXV New York . . . It would take a group from New York City, the Murmurs, to record a song called "You Suck" (MCA). The female duo makes its first Hot 100 chart appearance this week, with top five airplay already at WHYT Detroit and KITS San Francisco . . . Country superstar **Reba McEntire** gets her first Hot 100 entry with "Till You Love Me." Like most country songs on the Hot 100, the debut is based almost entirely on sales.

BUBBLING UNDER ^{HOT 100®} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	10	2	BAD REPUTATION	FREEDY JOHNSTON (ELEKTRA)
2	3	3	PICKUP MAN	JOE DIFFIE (EPIC)
3	5	10	TASTE YOUR LOVE	HORACE BROWN (UPTOWN/MCA)
4	9	3	TAKE A TOKE	C+C MUSIC FACTORY (COLUMBIA)
5	7	6	PROMISE ME	LIL SUZY (METROPOLITAN)
6	—	4	ROCKAFELLA	REDMAN (RAL/ISLAND)
7	13	3	NIKA	VICIOUS (EPIC STREET/EPIC)
8	24	2	PIMP OF THE YEAR	DRU DOWN (RELATIVITY)
9	14	6	DREAM AWAY	BBYFACE & LISA STANSFIELD (FOX)
10	16	6	ROUND & ROUND	MIRANDA (SUNSHINE)
11	4	3	PARTY	DIS-N-DAT (EPIC STREET/EPIC)
12	1	10	LIVIN' ON LOVE	ALAN JACKSON (ARISTA)
13	—	1	SOUR TIMES	PORTISHEAD (LONDON/ISLAND)

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

Ohga Now Stands Alone Atop Sony Corp. Morita Steps Down; No Changes Seen For U.S. Units

■ BY STEVE McCLURE

TOKYO—The resignation of Akio Morita as chairman of Sony Corp. leaves Norio Ohga alone at the helm of the global media giant.

Ohga, who is president/CEO of Sony Corp., also serves as chairman of Sony Corp. of America and chairman of Sony Software Corp. In the latter post, he oversees Sony's software businesses in the U.S., including Sony Music Entertainment and Sony Pictures Entertainment. He is expected to retain those responsibilities.

Morita's resignation has long been expected. The 73-year-old empire builder underwent surgery for a cerebral hemorrhage Nov. 30, 1993, and is now recovering at home after a period of hospitalization. Sony announced his resignation Nov. 25.

Morita will take over from Masaru Ibuka as honorary chairman of Sony Corp., in addition to being formally recognized as Sony's founder, while Ibuka, who was named Sony's founder in 1990, will continue in that post and has been named chief adviser. Such titles, which reflect the two men's joint role in setting up Sony, are commonly awarded to Japanese executives who, for all intents and purposes, have retired from their companies.

Morita's illness had prevented him from carrying out what has been his largely advisory role at Sony since Ohga took over from him as CEO in 1989. In recent months, Morita expressed a desire to resign.

"It's been expected for quite a while that this would happen," says one Sony Music Entertainment (Japan) staff member.

Industry sources here say the Sony chairmanship will remain vacant for some time until Ohga—the most likely candidate—takes on that post. Currently, there are no obvious candidates to succeed him as president.

Morita was seen as the prime mover behind Sony's high-profile purchases of CBS Records and Columbia Pictures Entertainment (now Sony Pictures Entertainment) in the late '80s, but he had little to do with these operations in recent years, sources say.

SPE's poor business performance caused the Sony group to record an operating loss of 263.78 billion yen (\$2.69 billion) in the half-year period ending Sept. 30 (the current exchange rate is 98 yen = \$1). Parent company Sony Corp. was unaffected by the one-time write-off of goodwill associated with the Columbia Pictures purchase, however, and its operating profit rose 128.3%, to 4.59 billion yen (\$46.8 million), in the

same period, on the back of a 9.7% increase in sales to 935 billion yen (\$9.54 billion).

As a result, Sony Corp.'s share price fell from the pre-write-off level of 5,800 yen to around 5,000 yen, before recovering somewhat to 5,350 yen at the close of trading Dec. 7 on the Tokyo Stock Exchange.

Barry Dargan, electronics industry analyst for S.G. Warburg Securities (Japan), says he initially was "a bit suspicious over the timing" of Morita's resignation. "But it appears not to be a condemnation of the failure in implementing the software structure, which, I suppose, some people might have construed it to be."

"If there's any blame to be laid for what's gone wrong recently, I think it has to be laid at Ohga's feet," he adds.

But another industry source here says there was little Ohga could have done to prevent the Columbia Pictures debacle.

"Nobody's ever figured out a way of dealing with these Hollywood people," says one observer, somewhat cynically.

Sony says it is sticking with the current executive lineup, both in Japan and the U.S. "There are no further management changes planned at this time," says a Sony spokesman.

NEC SEES CHIP AS FORMAT OF THE FUTURE

(Continued from page 1)

discs. In one scenario, cards would be brought to a retail site, where music would be downloaded onto the credit card-size blanks. Pre-recorded cards also would be available. Playback would be on a pocket-sized portable unit.

But don't expect Silicon Audio to be a marketplace factor too soon: A 32-megabyte memory card capable of carrying 24 minutes of music would cost about 200,000 yen (\$2,000), given the current level of the technology.

"We think it will be at least the end of the century before you'll see reasonably priced products based on this technology," says NEC spokesman Mark Pearce.

"This is the future direction, where music is going to go," says

Pearce. "You really can get very high-quality sound from these chips."

Silicon Audio is based on the MPEG audio layer II standard, and compresses a 20MHz, 770Kbit signal to one-eighth the original size.

The result, according to Pearce, is sound nearly on a par with that of CD or DAT. And like CD, Silicon Audio will have instant random-access capability.

The Silicon Audio technology has no moving parts, eliminating problems associated with other playback technologies, such as unwanted vibrations or skipping. NEC says it will have a wide range of applications, including video and text.

The prototype shown by NEC here Dec. 1 included a Walkman-sized playback unit, which Pearce says will become obsolete as the technology is developed.

"We're thinking of incorporating the actual player into the chip," he says. "You'll just have something the size of the card. In fact, it could be smaller—say, the size of a but-

ton."

NEC has yet to organize an industry group to form a standard for the new technology, Pearce says. The company reportedly is looking at the possibility of incorporating a debit function in the cards, which would allow the cost of music purchases to be subtracted from a prepaid credit recorded in each unit.

NEC's announcement has drawn some skepticism from industry figures.

"I think that technology is going to leapfrog [Silicon Audio], anyway," says Peter Buckleigh, EMI Music's resident director in Japan. "Real-time delivery down a phone line or whatever, which is already happening here in the karaoke industry, is a portent of the future, so that other advances in 'packaged' media are not going to have the sort of worldwide impact that CDs had. You've only got to look at the impact of the MiniDisc and DCC to see that [new] packaged media is not really what interests the consumer."

WILLIE DIXON

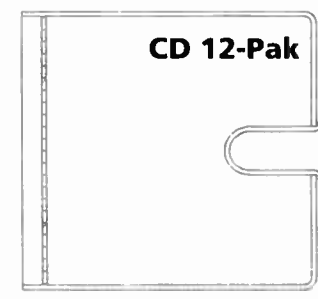
(Continued from page 8)

and unenforceable (Billboard, Feb. 20, 1993).

When the jury voted on Dixon's behalf Dec. 2, it sent a mixed message to the public, says Cameron's attorney, Russell Frackman. Frackman says that while the jury found that Cameron could not enforce the 1977 agreement due to the manner in which it was made, he points out that Dixon had ratified that very agreement by living under its terms and knowingly accepting its benefits for 14 years.

"It's hard to say he didn't know what he was doing," Frackman says.

Once the formal judgment is issued, attorneys representing both parties say they will determine whether it is necessary to file post-trial motions or appeals.



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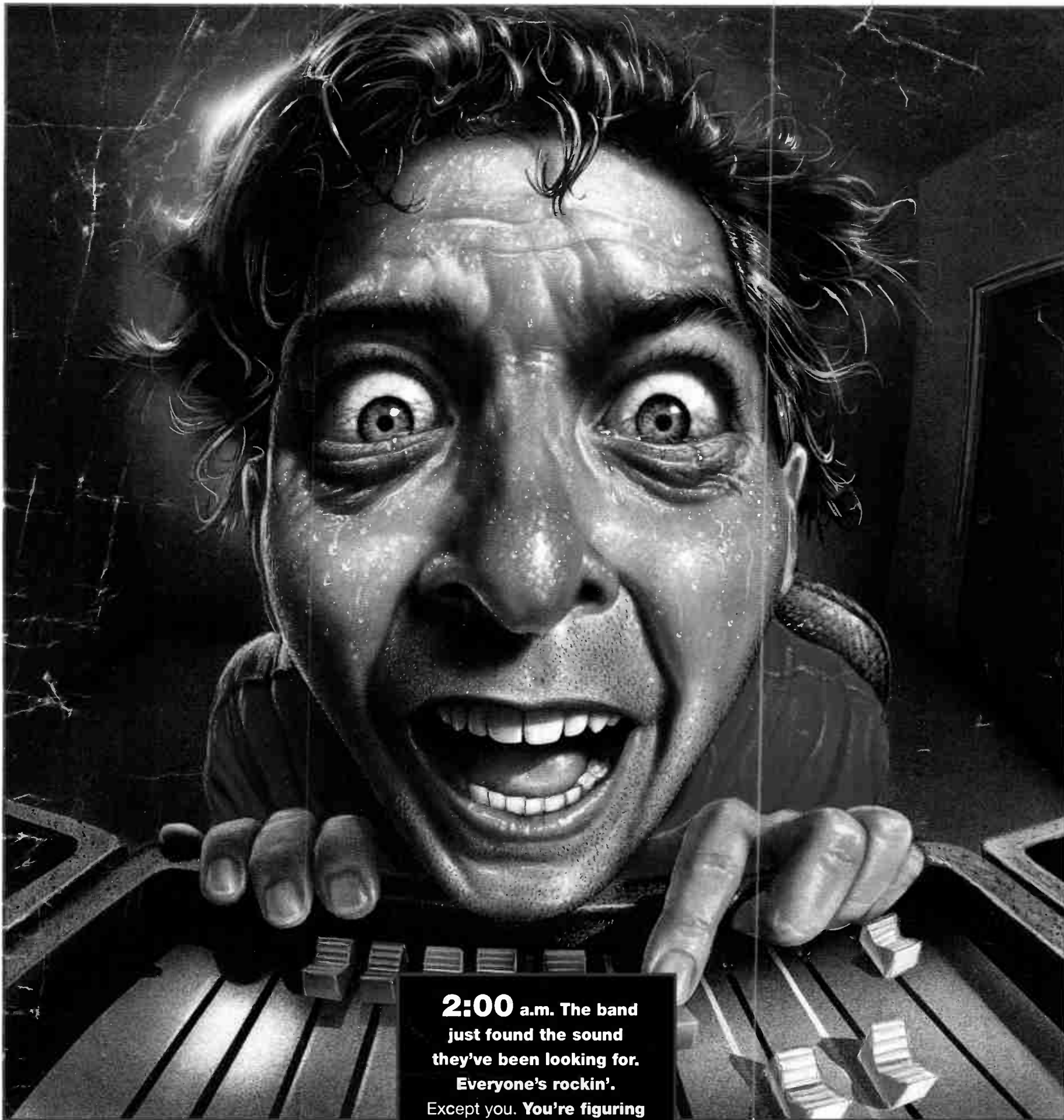
FOR WEEK ENDING DEC. 17, 1994

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	2	2	14	*** No. 1 *** HERE COMES THE HOTSTEPPER (FROM "READY TO WEAR") S. REMI (K. KAMOZE, S. GIBBS, KENNER, DOMINO, A. KONLEY, K. NIX)	◆ INI KAMOZE (C) (M) (T) COLUMBIA 77614
2	1	1	5	ON BENDED KNEE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (X) MOTOWN 860 244
3	3	3	17	ANOTHER NIGHT F. REESE, J. THE BERMAN BROTHERS (J. WINDING, QUICKMIX, J. JOHNSON)	◆ REAL MCCOY (C) (D) (M) (T) ARISTA 1-2724
4	4	5	12	ALWAYS P. COLLINS (J. BON JOVI)	◆ BON JOVI (C) (D) (V) (X) MERCURY 856 227
5	6	8	6	CREEP D. AUSTIN (D. AUSTIN)	◆ TLC (C) (M) (T) LAFACE 2-4082/ARISTA
6	5	4	19	I'LL MAKE LOVE TO YOU BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 2257
7	7	6	11	SECRET MADONNA, D. AUSTIN (MADONNA, D. AUSTIN)	◆ MADONNA (C) (D) (V) (X) MAVERICK/SIRE 18035/WARNER BROS.
8	8	7	20	ALL I WANNA DO B. BOTTRELL (W. COOPE, F. S. CROW, B. BOTTRELL, D. BAERWALD, K. GILBERT)	◆ SHERYL CROW (C) (V) A&M 0702
9	9	9	12	I WANNA BE DOWN K. CROUCH (K. CROUCH, K. JONES)	◆ BRANDY (C) (T) (X) ATLANTIC 87225
10	10	10	9	YOU WANT THIS '70'S LOVE GROOVE J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (M) (T) (X) VIRGIN 38455
11	11	11	20	I'M THE ONLY ONE H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 854 068
12	13	23	9	BEFORE I LET YOU GO T. RILEY (T. RILEY, L. SYLVERS, M. RILEY, C. HANNIBAL, D. HOLLISTER)	◆ BLACKSTREET (C) (M) (T) (X) INTERSCOPE 98211
13	16	14	13	TURN THE BEAT AROUND (FROM "THE SPECIAL") E. ESTEFAN, JR., L. DERMER (P. JACKSON, G. JACKSON)	◆ GLORIA ESTEFAN (C) (T) (X) PRESCENT MOON/EPIC SOUNDTRAX 77630/EPIC
14	12	13	24	TOOTSEE ROLL 95 SOUTH (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911
15	17	25	14	SUKIYAKI M. P. DESANTIS, J. MELILLO (H. NAKAMURA, R. EI)	◆ 4 P.M. (C) (X) NEXT PLATEAU/LONDON 857 687/ISLAND
16	15	15	30	100% PURE LOVE THE BASEMENT BOYS (C. WATERS, T. DOUGLAS, J. STEINHOOR, T. DAVIS)	◆ CRYSTAL WATERS (C) (M) (T) (X) MERCURY 858 485
17	14	12	21	NEVER LIE C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) MCA 54850
18	19	16	19	I'LL STAND BY YOU I. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)	◆ PRETENDERS (C) (D) (V) SIRE 18160/WARNER BROS.
19	18	19	11	PRACTICE WHAT YOU PREACH B. WHITE, G. LEVERT, T. NICHOLAS (B. WHITE, G. LEVERT, E. T. NICHOLAS)	◆ BARRY WHITE (C) (X) A&M 0778
20	24	26	16	YOU GOTTA BE A. INGRAM, DES'REE (DES'REE, A. INGRAM)	◆ DES'REE (C) (D) 550 MUSIC 77551
21	25	24	15	SHORT DICK MAN C. BABIE (M. MOHR, C. BABIE)	◆ 20 FINGERS (C) (D) (M) (T) (X) S.O.S. 14194/200
22	21	17	46	DECEMBER 1963 (OH, WHAT A NIGHT) B. GAUDIO (B. GAUDIO, J. PARKER)	◆ FOUR SEASONS (C) (T) CURB 76917
23	20	20	9	LIVING IN DANGER T. EKMAN, P. ADEBRATT (JOKER, BUDDHA)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2754
24	22	22	13	WHAT'S THE FREQUENCY, KENNETH? S. LITT, R. E. M. (B. BERRY, P. BUCK, M. MILLS, M. STIPE)	◆ R.E.M. (C) (T) (V) (X) WARNER BROS. 18050
25	27	42	6	THE SWEETEST DAYS K. THOMAS (W. WALDMAN, J. LIND, P. GALDSTON)	◆ VANESSA WILLIAMS (C) (D) (V) (X) WING 851 110/MERCURY
26	26	21	27	WHEN CAN I SEE YOU BABYFACE, L. A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (D) (M) (T) (V) (X) EPIC 77550
27	23	18	19	FLAVA IN YA EAR EASY MO BEE (C. MACK, EASY MO BEE)	◆ CRAIG MACK (C) (D) (M) (T) BAD BOY 7-9001/ARISTA
GREATEST GAINER/SALES					
28	34	53	4	SHAME (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (J. FINCH, R. CROSS)	◆ ZHANE (C) (T) (X) HOLLYWOOD 42269/JIVE
29	28	27	30	WILD NIGHT J. MELLENCAMP, M. WANCHIC (V. MORRISON)	◆ JOHN MELLENCAMP WITH ME'SHELL NDEGEOCHELLO (C) (V) (X) MERCURY 858 738
30	35	35	4	EVERY DAY OF THE WEEK R. JERALD, C. MILLS (A. ARMATO, R. JERALD, K. MILLER)	◆ JADE (C) GIANT 17988
GREATEST GAINER/AIRPLAY					
31	32	41	12	I BELONG TO YOU/HOW MANY WAYS BENFORD, HERBERT (BENFORD, SPEARMAN, HERBERT, BRAXTON, GORING, MILLER) (C) (M) (T) (X) LAFACE 2-4081/ARISTA	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4081/ARISTA
32	29	32	7	BE HAPPY SEAN COMBS, POKE (M. J. BLIGE, A. DELVALLE, S. COMBS, J. C. OLIVIER)	◆ MARY J. BLIGE (C) (T) UPTOWN 54927/MCA
33	31	40	17	NEW AGE GIRL (FROM "DUMB AND DUMBER") F. LEBLANC (C. GUILLOTTE)	◆ DEADEYE DICK (C) (V) (X) ICHIBAN 232
34	38	46	11	HOLD MY HAND D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) ATLANTIC 87230
35	41	54	6	THE RHYTHM OF THE NIGHT CHECCO, SOUL TRAIN (F. BONTEMPI, A. GORDON, G. SPAGNA, M. GAFFEY, P. GLENISTER)	◆ CORONA (C) (T) (X) EASTWEST 98192
36	30	28	14	THUGGISH RUGGISH BONE D. J. UNEEK (D. J. UNEEK, BONE)	◆ BONE THUGS N HARMONY (C) (T) RUTHLESS 5527/RELATIVITY
37	51	69	3	YOU DON'T KNOW HOW IT FEELS R. RUBIN (T. PETTY)	◆ TOM PETTY (C) (D) (V) WARNER BROS. 18030
38	47	49	8	WHEN WE DANCE H. PADGHAM, STING (STING)	◆ STING (C) (V) (X) A&M 0846
39	40	37	13	PLAYAZ CLUB FRANKY J. C. ESTABAN (A. FORTE)	◆ RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58267/EMI
40	37	39	10	FA ALL Y'ALL J. DUPRI (J. DUPRI, DA BRAT)	◆ DA BRAT (C) (M) (T) (X) SO SO DEF 77594/CHAOS
41	44	45	8	DANCE NAKED J. MELLENCAMP, M. WANCHIC (J. MELLENCAMP)	◆ JOHN MELLENCAMP (C) (D) (V) (X) MERCURY 856 346
42	48	44	43	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (X) ISLAND 858 028
43	36	31	17	FAR BEHIND K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	◆ CANDLEBOX (C) MAVERICK/SIRE 18118/WARNER BROS.
44	33	33	11	U WILL KNOW (FROM "JASON'S LYRIC") B. MCKNIGHT, D'ANGELO (D'ANGELO, L. ARCHER)	◆ B.M.U. (BLACK MEN UNITED) (C) (D) (V) MERCURY 856 200
HOT SHOT DEBUT					
45	NEW	1	1	TAKE A BOW BABYFACE, MADONNA (BABYFACE, MADONNA)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK/SIRE 18000/WARNER BROS.
46	46	43	17	CIRCLE OF LIFE (FROM "THE LION KING") C. THOMPSON (ELTON JOHN, J. RICE)	◆ ELTON JOHN (C) (D) HOLLYWOOD 64516
47	42	36	12	LUCAS WITH THE LID OFF LUCAS, ILLINTON, SECOR (THE BROWN, ZANY)	◆ LUCAS (C) (T) (X) BIG BEAT 98219/ATLANTIC
48	39	30	16	AT YOUR BEST (YOU ARE LOVE) R. KELLY (E. ISLEY, M. ISLEY, O. ISLEY, R. ISLEY, C. JASPER)	◆ AALIYAH (C) (T) (X) BLACKGROUND 42239/JIVE
49	45	38	21	STROKE YOU UP R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98279/ATLANTIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	49	52	22	NONE OF YOUR BUSINESS S. AZOR (H. AZOR, S. AZOR, M. OLIVER)	◆ SALT-N-PEPA (C) (D) (M) (T) (X) NEXT PLATEAU/LONDON 857 776/ISLAND
51	53	57	9	THE MOST BEAUTIFUL THING IN THIS WORLD E. SERMON (K. MURRAY, E. SERMON, C. JASPER, E. ISLEY, M. ISLEY, R. B. ISLEY, O. ISLEY, R. ISLEY)	◆ KEITH MURRAY (C) (M) (T) (X) JIVE 42249
52	52	68	4	CONSTANTLY I. PRINCE, D. PEARSON (I. PRINCE, D. PEARSON, J. POWELL, T. BEAL)	◆ IMMATURE (C) (T) (X) MCA 54948
53	50	47	12	SOMETHING'S ALWAYS WRONG G. MACKLLOP (T. NICHOLS, G. PHILLIPS, TOAD)	◆ TOAD THE WET SPROCKET (C) (D) COLUMBIA 77639
54	59	72	6	BRING THE PAIN PRINCE RAKEEM (C. SMITH, R. DIGGS)	◆ METHOD MAN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND
55	57	59	6	BLIND MAN M. BEINHORN (S. TYLER, J. PERRY, RHODES)	◆ AEROSMITH (C) (V) GEFFEN 19377
56	55	55	17	JUICY/UNBELIEVABLE SEAN COMBS, J. OLIVER (THE NOTORIOUS B.I.G.)	◆ THE NOTORIOUS B.I.G. (C) (D) (M) (T) BAD BOY 7-9004/ARISTA
57	61	63	5	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) B. JORDAN, M. DEAN (B. JORDAN, J. JOHNSON, M. DEAN)	◆ SCARFACE (C) RAP-A-LOT 38461/INOO TRYBE
58	34	15	15	ENDLESS LOVE W. AFANASIEFF (L. RICHIE)	◆ LUTHER VANDROSS & MARIAH CAREY (C) (D) (M) (V) (X) COLUMBIA 77629
59	63	60	5	GIRL, YOU'LL BE A WOMAN SOON (FROM "PULP FICTION") URGE OVERKILL, KRAMER (N. DIAMOND)	◆ URGE OVERKILL (C) MCA 54935
60	60	61	7	BLACK COFFEE EASY MO BEE, P. ROCK (EASY MO BEE, P. ROCK, HEAVY D)	◆ HEAVY D & THE BOYZ (C) (T) (X) UPTOWN 54931/MCA
61	64	58	19	LUCKY ONE K. THOMAS (A. GRANT, K. THOMAS)	◆ AMY GRANT (C) (V) (X) A&M 0724
62	71	75	5	FOOLIN' AROUND R. KELLY (R. KELLY)	◆ CHANGING FACES (C) (T) (X) SPOILED ROTTEN/BIG BEAT 98207/ATLANTIC
63	66	77	4	MENTAL PICTURE J. SECADA, E. ESTEFAN, JR. (J. SECADA, M. A. MOREJON)	◆ JON SECADA (C) SBK 58272/EMI
64	73	91	3	I MISS YOU HERBERT (HERBERT, C. HOWARD)	◆ N II U (C) (D) ARISTA 1 2768
65	65	—	2	DOLL PARTS P. Q. KOLDERIE, S. SLADE (HOLE)	◆ HOLE (C) (V) DGC 19379/GEFFEN
66	67	73	3	DO YOU SEE WARREN G. (W. GRIFFIN, B. CARTER, J. GISCOMBE)	◆ WARREN G (C) (T) VIOLATOR/RAL 853 962/ISLAND
67	56	51	8	GET OVER IT EAGLES, E. SCHEINER, R. JACOBS (D. HENLEY, G. FREY)	◆ EAGLES (C) (V) GEFFEN 19376
68	58	56	16	FADE INTO YOU D. ROBACK (H. SANDOVAL, D. ROBACK)	◆ MAZZY STAR (C) (X) CAPITOL 58286
69	62	62	10	GET UP ON IT K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	◆ KEITH SWEAT (FEATURING KUT KLOSE) (C) (M) (T) ELEKTRA 64506
70	70	76	9	(I COULD ONLY) WHISPER YOUR NAME T. FREEMAN (H. CONNICK, JR., R. MCLEAN)	◆ HARRY CONNICK, JR. (C) COLUMBIA 77718
71	79	—	2	IF YOU LOVE ME D. HALL (G. CHAMBERS, N. GILBERT, D. HALL, E. SERMON, K. MADISON, P. SMITH)	◆ BROWNSTONE (C) MJJ 77732/EPIC
72	80	92	4	HOUSE OF LOVE K. THOMAS (W. WILSON, K. GREENBERG, G. BARNHILL)	◆ AMY GRANT WITH VINCE GILL (C) (V) A&M 0802
73	54	29	5	TREMOR CHRIST/SPIN THE BLACK CIRCLE B. O'BRIEN, PEARL JAM (PEARL JAM, E. VEDDER)	◆ PEARL JAM (D) (V) EPIC 77711
74	88	87	3	MISSING YOU S. PERRY, T. MINER (S. PERRY, T. MINER)	◆ STEVE PERRY (C) COLUMBIA 77760
75	74	66	17	BUT IT'S ALRIGHT S. LEVINE (J. JACKSON, P. TUBBS)	◆ HUEY LEWIS & THE NEWS (C) ELEKTRA 64524
76	76	79	14	GET READY FOR THIS P. WILDE, J. P. DECOSTER (R. SLINGARD, P. WILDE, J. P. DECOSTER)	◆ 2 UNLIMITED (C) (T) RADICAL 15535/CRITIQUE
77	69	67	10	OUT OF TEARS D. WAS, THE GLIMMER TWINS (M. JAGGER, K. RICHARDS)	◆ ROLLING STONES (C) (V) (X) VIRGIN 38459
78	72	71	6	I CAN GO DEEP (FROM "A LOW DOWN DIRTY SHAME") M. CHAPMAN, T. THOMAS (M. CHAPMAN, T. THOMAS, T. EVANS, K. VON)	◆ SILK (C) (T) (X) HOLLYWOOD 42264/JIVE
79	82	82	10	SUPERNOVA L. PHAIR (L. PHAIR)	◆ LIZ PHAIR (C) (V) (X) MATADOR 98206/ATLANTIC
80	92	—	2	MISHALE E. F. WHITE (A. DONALDS, E. F. WHITE)	◆ ANDRU DONALDS (C) METRO BLUE 58256/CAPITOL
81	83	—	2	KITTY KITTY THE BASS MECHANICS (DA' S.W.A.T. TEAM)	◆ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921
82	68	65	16	BODY & SOUL A. BAKER (E. SHIPLEY, R. NOWELS)	◆ ANITA BAKER (C) ELEKTRA 64520
83	77	80	8	TIC TOC M. MARL (D. KELLY, A. WARDRICK, MARLEY MARL)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) PENDULUM 58246/EMI
84	75	70	13	I'LL TAKE HER L.G. LORIDER (AL, ILL, L.G., TONY P.)	◆ ILL AL SKRATCH FEATURING BRIAN MCKNIGHT (C) (T) (X) MERCURY 856 124
85	85	85	6	PICTURE POSTCARDS FROM L.A. P. VAN HOOKE, R. ARGENT (J. KADISON)	◆ JOSHUA KADISON (C) (V) SBK 58238/EMI
86	95	—	2	ALWAYS AND FOREVER W. AFANASIEFF (R. TEMPERTON)	◆ LUTHER VANDROSS (C) (D) (V) (X) LV 77735/EPIC
87	NEW	1	1	IN THE HOUSE OF STONE AND LIGHT M. PAGE (M. PAGE)	◆ MARTIN PAGE (C) MERCURY 856 940
88	87	100	4	BIOLOGICAL DIDN'T BOTHER L.G. LORIDER (S. O'NEAL, P. HARVEY, T. PRENDATT)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42267
89	NEW	1	1	YOU SUCK R. GREENWALT, B. BASINSKI (THE MURMURS)	◆ THE MURMURS (C) MCA 54979
90	90	86	5	BACK UP OFF ME! DOCTOR DRE, ED LOVER, T. MONEY, DAVY D (ED LOVER, T. MONEY)	◆ DOCTOR DRE & ED LOVER (C) (T) RELATIVITY 1236
91	NEW	1	1	SHE DON'T USE JELLY THE FLAMING LIPS, K. CLEVERLEY (THE FLAMING LIPS)	◆ THE FLAMING LIPS (X) WARNER BROS. 41102
92	81	89	12	UNDONE - THE SWEATER SONG R. OCASEK (R. CUOMO)	◆ WEEZER (C) (V) DGC 19378/GEFFEN
93	91	88	9	BREAKDOWN R. KIRKPATRICK (R. ROACHFORD, L. MATURENE, R. KIRKPATRICK, L. TROUTMAN, R. TROUTMAN)	◆ FU-SCHNICKENS (C) (T) (X) JIVE 42244
94	NEW	1	1	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	◆ REBA MCENTIRE (C) (V) MCA 54888
95	93	83	20	I'D GIVE ANYTHING D. FOSTER (C. FARRER, J. STEELE, V. MILAMED)	◆ GERALD LEVERT (C) (D) EASTWEST 98244
96	84	84	7	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87199
97	86	78	16	CAN U GET WIT IT D. SWING (D. SWING)	◆ USHER (C) (D) (M) (T) LAFACE 2-4075/ARISTA
98	97	99	13	5-4-3-2 (YO! TIME IS UP) M. C. ROONEY, M. MORALES (JADE, M. C. ROONEY, M. MORALES)	◆ JADE (C) (D) (T) (X) GIANT 18066
99	98	98	4	CAN'T HELP MYSELF G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ GERALD LEVERT (C) (D) EASTWEST 98209
100	94	—	2	REDNECK STOMP S. ROUSE (J. FOXWORTHY, S. ROUSE)	◆ JEFF FOXWORTHY (C) (V) WARNER BROS. 18116

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.



2:00 a.m. The band
just found the sound
they've been looking for.
Everyone's rockin'.
Except you. You're figuring
out how to tell them the
HIGH OUTPUT master
you were using just
"crapped out."

Of course, you wouldn't be having this anxiety attack if you used new **BASF 900 maxima** High Output Mastering Tape. With 3 dB more output and 2 dB less noise than standard analogue mastering tapes, it is identical to the MOL and the signal-to-noise ratios of other high output masters. But it has the reel-to-reel reliability and consistency of BASF 911.

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DEMAND IT.

 **BASF**

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
DECEMBER 17, 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/Greatest Gainer ***			
1	1	6	5	KENNY G ARISTA 18767 (10.98/16.98) 2 weeks at No. 1	MIRACLES: THE HOLIDAY ALBUM	1	
2	3	7	3	MARIAH CAREY COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	3	
3	4	7	3	EAGLES GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
4	3	1	4	NIRVANA DGC 24727*GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1	
5	5	3	5	SOUNDTRACK	THE LOVING MORNINGS	1	
6	6	5	29	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4	
7	10	20	43	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	4	
				*** Hot Shot Debut ***			
9	NEW ▶		1	MARY J. BLIGE UPTOWN 11156* MCA (10.98/15.98)	MY LIFE	9	
10	9	16	3	FRANK SINATRA CAPITOL 28103 (11.98/17.98)	DUETS II	9	
11	8	10	5	TOM PETTY WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8	
12	11	8	5	AEROSMITH GEFEN 24716 (12.98/17.98)	BIG ONES	6	
13	12	13	10	R.E.M. ▲ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1	
14	14	18	9	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	9	
15	18	15	3	TLC LAFACE 26009/ARISTA (10.98/14.98)	CRAZYSEXYCOOL	15	
16	21	22	7	BON JOVI MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8	
17	23	21	6	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8	
18	15	14	4	SADE EPIC 66686 (10.98 EQ/16.98)	BEST OF SADE	9	
19	16	12	7	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98)	MURDER WAS THE CASE	1	
20	17	19	12	ERIC CLAPTON ▲ DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1	
21	20	17	4	STING 4334 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7	
22	21	19	5	ACE OF BASE ▲ SONY 45735 (10.98/16.98)	TRUTH	1	
23	25	23	40	SHERYL CROW ▲ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	8	
24	33	24	6	MADONNA MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3	
25	27	28	63	MELISSA ETHERIDGE ▲ ISLAND #84660 (10.98/15.98)	YES I AM	16	
26	26	11	4	TIM MCGRAW ▲ MCA 11103* (10.98/16.98)	NOT A MOMENT TOO SOON	21	
27	27	11	4	STONE TEMPLE PILOTS ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21	
28	28	27	9	BARRY WHITE A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20	
29	32	25	7	GLORIA ESTEFAN EPIC 66905 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9	
30	37	36	14	THE TRACTORS ▲ ARISTA 18778 (9.98/15.98) HS	THE TRACTORS	30	
31	19	—	2	ICE CUBE PRIORITY 53921* (10.98/16.98)	BOOTLEGS & B-SIDES	19	
32	24	11	4	JIMMY PAGE & ROBERT PLANT ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4	
33	35	37	56	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7	
34	31	26	8	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21	
35	38	42	22	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2	
36	36	32	12	ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98)	RHYTHM OF LOVE	3	
37	49	45	14	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4	
38	39	40	10	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17	
39	22	—	2	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22	
40	42	35	9	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10	
41	43	39	11	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5	
42	46	49	10	BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98)	THE CONCERT	10	
43	45	44	21	ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2	
44	41	34	7	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2	
45	29	4	3	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4	
46	40	29	4	GEORGE STRAIT MCA 11092 (10.98/15.98)	LEAD ON	26	
47	13	—	2	REDMAN RAL 523839*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	13	
48	44	47	51	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4	
49	52	41	10	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15	
50	58	150	4	NATALIE COLE ELEKTRA 61704 (10.98/16.98)	HOLLY & IVY	50	
51	53	46	23	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5	
52	61	50	15	AMY GRANT ▲ A&M #40230 (10.98/16.98)	HOUSE OF LOVE	13	
53	50	43	21	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12	
54	62	58	40	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	48	38	5	MEGADETH CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
56	54	48	9	SMASHING PUMPKINS ▲ VIRGIN 39834* (9.98/13.98)	PISCES ISCARIOT	4
57	56	59	17	WEEZER ● DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	56
58	66	72	32	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
59	64	71	4	VARIOUS ARTISTS A&M 540289 (19.98/32.98)	WOODSTOCK 94	55
60	59	58	5	SOUNDGARDEN ▲ MCA 11047 (10.98/15.98)	SLIPPERY WHEN WET	1
61	63	60	21	HOOTIE & THE BLOWFISH ● ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	41
62	69	74	8	BARRY MANILOW ARISTA 18771 (10.98/16.98)	SINGIN' WITH THE BIG BANDS	62
63	60	52	10	BRANDY ● ATLANTIC 82610/AG (9.98/15.98)	BRANDY	42
64	84	129	4	NEIL DIAMOND COLUMBIA 6463 (10.98 EQ/16.98)	THE CHRISTMAS ALBUM VOLUME II	64
65	68	57	26	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
66	65	65	17	JEFF FOXWORTHY ● WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	65
67	57	51	26	WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
68	47	—	2	PRINCE WARNER BROS. 45793* (10.98/16.98)	PRINCE (THE BLACK ALBUM)	47
69	67	61	19	JOE DIFFIE ● EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
70	74	80	4	SOUNDTRACK HOLLYWOOD 41536 JIVE (10.98/16.98)	A LOW DOWN DIRTY SHAME	70
71	73	78	38	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT	3
72	72	69	34	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
73	82	76	4	BILLY RAY CYRUS MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	73
74	75	68	45	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
75	70	67	39	NINE INCH NAILS ▲ NOTHING TVT INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
76	98	—	2	VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98)	MTV PARTY TO GO VOLUME 6	76
77	81	73	24	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
78	76	62	8	GEORGE WINSTON DANCING CAT 11157/WINDHAM HILL (10.98/16.98)	FOREST	62
79	71	66	32	LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
80	80	75	60	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	—4
81	85	104	107	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
82	51	—	2	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	51
83	77	63	11	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	78
84	83	81	5	MARIAH CAREY ▲ A&M 540126 (9.98/15.98) HS	THE EMERALD NET	1
85	78	53	7	QUEENSRYCHE EMI 30711* (10.98/16.98)	PROMISED LAND	3
86	86	148	4	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (9.98/15.98)	CHANT NOEL	86
87	95	91	21	HARRY CONNICK, JR. ● COLUMBIA 64376 (10.98 EQ/16.98)	SHE	16
88	88	93	6	VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	88
89	79	54	5	THE BLACK CROWES AMERICAN/REPRISE 43000*/WARNER BROS. (10.98/16.98)	AMERICA	11
90	112	161	62	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
91	91	85	107	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
92	93	77	9	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
93	92	88	23	JANET JACKSON ▲ A&M 540126 (9.98/15.98) HS	JANET	1
94	92	88	23	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	13
95	96	87	73	TONI BRAXTON ▲ MCA 11092 (10.98/15.98)	TONI BRAXTON	1
96	94	99	55	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
97	115	97	7	VERUCA SALT MINTY FRESH DGC 24732/GEFFEN (10.98/15.98) HS	AMERICAN THIGHS	97
98	97	81	23	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
99	87	70	13	GERALD LEVERT ● EASTWEST 92416/AG (10.98/16.98)	GROOVE ON	18
100	120	83	25	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
101	100	109	6	GARTH BROOKS ▲ MCA 11092 (10.98/15.98)	IN PIECES	1
102	113	86	4	SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)	SHAQ-FU: DA RETURN	67
103	146	195	3	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	103
104	107	112	8	AEROSMITH ▲ MCA 11092 (10.98/15.98)	GET A GRIP	1
105	101	79	6	VARIOUS ARTISTS MCA 11091 (10.98/16.98)	SKYNYRD FRYNDS	56
106	99	95	71	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
107	89	55	4	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	34
108	138	—	35	FRANK SINATRA ▲ CAPITOL 89611 (11.98/17.98)	DUETS	2
109	118	111	24	JOHN MELLENCAMP ▲ MERCURY 522428 (10.98 EQ/16.98)	DANCE NAKED	13

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



Outstanding In His Field. Columbia artist Michael Bolton, left, co-host of the Field Of Dreams Awards, presents Columbia Records Group chairman Don Lerner with Lifetime Achievement and Humanitarian honors. The awards are presented by the charitable Field Of Dreams organization. The event was held at the Beverly Hilton Hotel in Los Angeles, and proceeds will benefit organizations for underprivileged children.

EPIC'S PEARL JAM RACES CAPITOL'S BEATLES TO TOP

(Continued from page 6)

Sources say Capitol Records initially shipped 750,000 units of the Beatles album, which has a \$20.28 boxlot cost (\$32.98 list-price equivalent). The surprise showing of the Beatles album had merchants scrambling to resupply some stores and placing reorders with Cema, which is believed to be back-ordered on the album to the tune of 500,000 units.

Joe McFadden, executive VP at Cema, says, "We had a nuclear explosion yesterday, and it was called the Beatles. I am still trying to figure out if it's 1964 or 1994."

McFadden calls the Beatles album the perfect Christmas gift, saying it likely would build sales momentum.

While some merchants worry that Cema will be unable to keep up with the demand for "Live At The BBC," McFadden says the company likely would be able to "pull a couple of rabbits out of a hat" and start reshipping albums before dealer supply runs out.

Al Wilson, senior VP of merchandising at the 155-unit, Milford, Mass.-based Strawberries, says the Pearl Jam and Beatles albums created an "event, which led to a great day. Everybody feels good when you have a couple of good releases like

that."

For Strawberries, first-day sales of "Vitalogy" were stronger than sales of "Vs.," which had been the best first-day seller in the chain's history.

Like other merchants, Wilson says the Beatles album's sales strength was "a major surprise for us."

He declined to specify numbers, but says that Pearl Jam outsold the Beatles by 4-1.

Jeff Abrams, VP of merchandise at 190-unit, Minneapolis-based Best Buy, reports that Pearl Jam had "phenomenal" sales of 47,000 units, making the title the biggest first-day seller in the chain's history.

The Beatles sold 17,000 units, which was five times more than the chain had anticipated. He points out that when "The Beatles 1962-1966" and "The Beatles 1967-1970" albums were rereleased, they sold 3,000 each on their first day. A number of stores sold out their allotment of the new Beatles set, and the chain's distribution center was moving quickly to restock them before the weekend.

Best Buy competitors complain that the discounter was selling the Beatles album below cost at \$19.98 in a number of markets. One merchant

suggested that some of the Beatles album sales at Best Buy were to independent merchants, who have to pay about \$23 from one-stops.

In Albany, N.Y., at 700-unit Trans World Entertainment, John Whitehead, senior VP of merchandising and marketing, says the chain was pleased with sales of both Pearl Jam and the Beatles. Both albums were ahead of projections, he says, pointing out that Beatles sales were extremely strong in the New York City market. Overall, he estimates that Pearl Jam was outselling the Beatles at the chain 2.5-1, but he declined to be more specific.

In Boston, Mike Dreese, a principal in the 13-unit Newbury Comics, reports that Pearl Jam moved 3,300 units on Dec. 6, while the Beatles sold 600 copies.

In North Canton, Ohio, Dave Roy, director of purchasing at the 406-unit Camelot Music, says that with the release of "Live At The BBC," his career has come full circle. "My very first job was running the music department for a Jordan Marsh store," he recalls. "And the first album I worked was 'Meet The Beatles.' I experienced Beatlemania then, and now I am experiencing it again."

BMG PLANS TO BE 'FIRM' WITH NEW FITNESS LINE

(Continued from page 6)

units at about \$40 each. Beginning in 1995, BMG will offer the same tapes at \$14.98 and \$19.98 retail, while Meridian will continue filling mail-order demand. "We'll do a massive launch in May," says Shults, in time for the start of what he calls the "bikini" season, to be followed by gift-giving during the holidays and the "guilt" months of January and February.

The full catalog should be out within a year. Based on the success of direct response and Meridian's retail test (Billboard, Sept. 24), Shults anticipates big numbers. "I would say I'd be disappointed if we

didn't sell 1 million," he says. "Meridian is close to that level already, at a very high price. If it's given retail space, it will attract a very loyal consumer." Data indicate buyers who are happy with their first "Firm" selections come back for more every six weeks.

BMG got the nod over the competition, said to include PolyGram, because of its willingness to commit to a major marketing campaign, says Tahir. "They emerged as the ideal strategic partner. We see this as their way to get immediate position in the market."

It didn't hurt, either, that BMG

Video acquisitions VP Susan Rosenberg was a "Firm" fanatic, he adds; Rosenberg joined BMG from GoodTimes Home Entertainment, where she handled several fitness projects. BMG's other advantage is that "Firm" titles rule the company's fitness roost; unlike competing labels, Meridian's line won't get lost in an extensive exercise release schedule, Tahir says.

BMG, however, is preoccupied these days with television's Olsen Twins, Mary-Kate and Ashley, whose three releases are the label's biggest revenue producers, the first fruits of a reported \$8 million contract. Despite skepticism from some trade sources, Shults says the titles "are selling through."

He places the total at nearly 1.6 million cassettes, roughly 500,000 each of "Our First Video" and the two "Adventures Of Mary-Kate And Ashley" tapes. Audio adds about 400,000 to the total. BMG's most recent kiddie acquisition is a made-for-TV cartoon series.

Def Jam, Priority Settle Suit Over 'Street Fighter' Tracks

■ BY DON JEFFREY

NEW YORK—Def Jam Records has settled its lawsuit against Priority Records over the release of a soundtrack set with songs by rappers L.L. Cool J and Public Enemy that Def Jam claims are of poor quality and could hurt the artists' reputations.

Def Jam filed suit Dec. 2 seeking a temporary restraining order to halt the distribution of Priority's "Street Fighter" soundtrack. A federal judge granted the order, which also required Priority to contact retailers and wholesalers to stop selling the album, released Dec. 6.

However, a source at Tower Records said at that time that Priority had not notified the chain's legal department of the order, and that the album was on the stores' shelves.

On Dec. 7, Def Jam and Priority issued a joint press release stating that they had "reached a settlement of the dispute. The terms of the settlement are confidential; however, they permit the continued distribution of the soundtrack album under agreed-upon circumstances." The companies de-

clined to comment further.

In its complaint, filed in a U.S. District Court in New York, Def Jam charged that it had declined requests by Priority to include the songs by the Def Jam acts on the album, but that Priority went ahead and released the title with the disputed tracks.

Def Jam conceded in its complaint that sales of recent albums by L.L. Cool J and Public Enemy have been "below expectations," and that, as a result, the acts are "at critical junctures in their careers." According to SoundScan, Public Enemy's most recent album, "Muse Sick-N-Hour Mess Age," had sold 197,000 units in the U.S. through Dec. 4. L.L. Cool J's last album, "14 Shots To The Dome," has sold more than 580,000 units.

Def Jam says the tracks are "of poor quality" and will "irreparably damage the good will and high-quality reputation of" Def Jam, L.L. Cool J, and Public Enemy.

The tracks in question are "Rumbo N Da Jungo" by Public Enemy and "Life As . . ." by L.L. Cool J. Neither of the tracks has appeared on any previous album.

LIVE MUST CUT TRACK FROM 'BAD LIEUTENANT'

(Continued from page 9)

District Court in New York, states that 90,000 copies of the video of "The Bad Lieutenant" were manufactured by LIVE and 85,000 were sold.

Steven Mangel, executive VP of LIVE, says, "There was no recall of any copies sold or distributed." But he adds that LIVE has agreed to destroy any remaining tapes in its inventory, and will create videocassettes using a new master of the film that substitutes another song for "Signifying Rapper."

Attorneys for Page and Plant and their publishing firm, Flames Of Albion Music, declined to comment on the decision.

But a source familiar with the suit says the complaint arose because the former members of Led Zeppelin objected to the use of their music in the movie.

"The Bad Lieutenant," which stars Harvey Keitel as a corrupt cop, has a scene in which a run is raped on the altar of a church. Schoolly D's "Signifying Rapper" is heard on the soundtrack during that episode.

"In this case, what was most important was that the music was used in a manner in which [Page and Plant] didn't approve," says the source, who did not wish to be named.

The defendants also included Schoolly D's music publisher, Zomba Songs; his former record company, Zomba Recording Corp; and the music distributor BMG.

A spokesman for Zomba says that the Schoolly D album containing "Signifying Rapper" has been deleted from the catalog, and that the rapper no longer records for Zomba's Jive label. The spokesman says he does not believe a soundtrack album to "The Bad Lieutenant" was ever released.

Last February, Page and Plant filed a complaint against Home Box Office to prevent the first televised viewing of the film. HBO agreed to substitute another song in place of "Signifying Rapper" before showing the movie (Billboard, March 5).

"Kashmir" was recorded for Led Zeppelin's 1975 album "Physical Graffiti." DON JEFFREY

IFPI Pledges Aid To Russian Biz

■ BY ERKIN TOUZMOHAMMED

MOSCOW—The IFPI has opened an office in Moscow and has pledged to help the recently formed Russian Phonographic Assn. boost the country's legitimate recording industry.

The IFPI's decision to open the office was made in the wake of the Russian government's decision to abide by the Berne and Geneva conventions, and following the enactment of a new Russian law on copyright that took effect in August 1993. The Moscow office will be headed by senior legal adviser Irina Savelyeva.

At a meeting here Dec. 5, Nicholas Garnett, director general of the IFPI, said that the international

recording industry trade group will give any assistance possible and will share its experience and expertise with its Russian counterparts. The IFPI also is expected to recognize the Russian Phonographic Assn. as its official national group in the country.

The RPA represents 18 companies that make up the majority of the legitimate Russian phonographic industry (Billboard, Nov. 19). While the Russian music market has traditionally been large and diversified, with significant potential, the IFPI reports that pirated product accounts for 80%-90% of available repertoire.

In his comments, Garnett said the piracy rate in Russia not only ham-

pers growth of the domestic market but presents an international threat through the export of pirated product. He praised the RPA as the first local organization in Russia working toward enforcement of intellectual property laws.

Those attending the Dec. 5 meeting in Moscow, in addition to Garnett and Savelyeva, included Alexey Ugrinovich, the chairman of the RPA, and Bianka Korlan, the IFPI's regional director for Central and Eastern Europe.

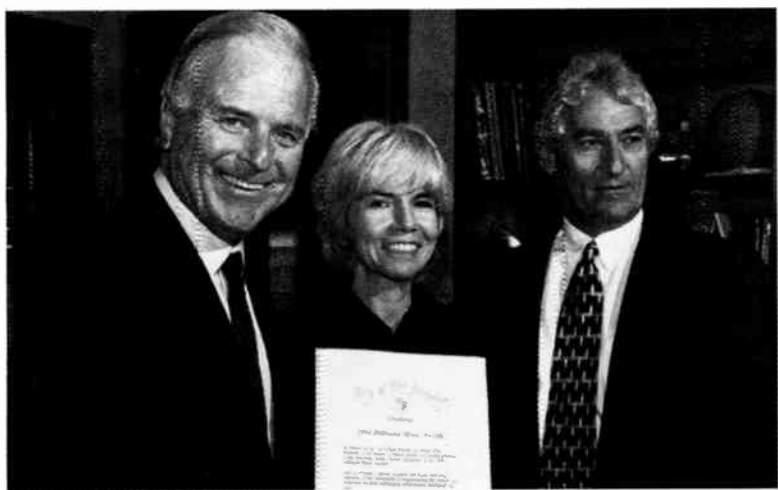
Alexei Bektemirov of the state committee on customs says that issues related to intellectual property rights were new to customs officials in Russia, but adds that he is eager to work with the IFPI and RPA.

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
110	104	94	16	THE JERKY BOYS ● SELECT 92411* (10.98/15.98)	THE JERKY BOYS 2	12
111	108	106	56	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ 16.98)	THE COLOUR OF MY LOVE	4
112	117	124	155	PEARL JAM ▲ EPIC 47857* (10.98 EQ 16.98) CS	TEN	2
113	122	103	10	LITTLE TEXAS WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	51
★★★ PACESETTER ★★★						
114	162	—	2	JOHN TESH GTS 4575 (10.98/14.98)	A FAMILY CHRISTMAS	114
115	106	134	161	NIRVANA ▲ DGC 24425* GEFEN (10.98/15.98)	NEVERMIND	1
116	131	143	250	ORIGINAL LONDON CAST ▲ POLYDOR 831563* A&M (10.98 EQ 16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
117	116	110	173	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
118	128	—	2	TRISHA YEARWOOD MCA 11091 (10.98/15.98)	THE SWEETEST GIFT	118
119	109	100	35	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ 16.98)	THE DIVISION BELL	1
120	105	96	36	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
121	121	116	17	IMMATURE MCA 11068 (9.98/15.98) CS	PLAYTYME IS OVER	95
122	102	122	43	SOUNDTRACK ▲ RCA 66364 (10.98/16.98)	REALITY BITES	13
123	137	123	10	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS III	90
124	103	64	3	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	64
125	132	117	28	TOAD THE WET SPROCKET ● COLUMBIA 57744 (10.98 EQ 15.98)	DULCINEA	34
126	130	136	42	FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) CS	TAKE ME AS I AM	59
127	111	82	12	THE NOTORIOUS B.I.G. ● BAD BOY 73000* ARISTA (9.98/15.98)	READY TO DIE	15
128	141	131	30	KENNY LOGGINS SONY WONDER 57674/COLUMBIA (9.98 EQ 13.98)	RETURN TO POOH CORNER	65
129	110	89	22	MAZZY STAR ● CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE	36
130	133	113	25	DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
131	139	115	41	JOSHUA KADISON ● SBK 80920/EMI (10.98/16.98) CS	PAINTED DESERT SERENADE	69
132	134	128	86	GIN BLOSSOMS ▲ A&M 5403 (9.98/13.98) CS	NEW MISERABLE EXPERIENCE	30
133	127	118	10	CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	50
134	142	144	113	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
135	114	102	12	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	53
136	119	101	28	AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98)	AGE AIN'T NOTHING BUT A NUMBER	18
137	115	142	—	NIRVANA ▲ DGC 24425* GEFEN (10.98/15.98)	UNPLUGGED	1
138	129	105	42	SARAH MCLACHLAN ● NETTWERK 13725/ARISTA (9.98/15.98) CS	FUMBLING TOWARDS ECSTASY	50
139	125	98	27	SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
140	144	132	39	THE MAVERICKS ● MCA 10961 (9.98/15.98) CS	WHAT A CRYING SHAME	54
141	123	121	27	BEASTIE BOYS ▲ CAPITOL 2B599* (10.98/15.98)	ILL COMMUNICATION	1
142	143	108	14	BARNEY ● BARNEY MUSIC 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2	66
143	124	114	20	COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)	IT TAKES A THIEF	8
144	151	139	4	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	139
145	140	127	26	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	93
146	150	147	29	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) CS	JOHN BERRY	85
147	135	107	23	DA BRAT ● SO SO DEF/CH&OS 66164*/COLUMBIA (9.98 EQ 15.98)	FUNKDAFIED	11
148	145	125	15	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	25
149	136	119	44	BLACKHAWK ● ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
150	152	140	10	JADE GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	80
151	NEW ►	1	1	ANDY WILLIAMS LASERLIGHT 12326 (3.98/6.98)	THE NEW CHRISTMAS ALBUM	151
152	158	130	8	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
153	167	181	222	GARTH BROOKS ▲ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
154	149	151	15	PATTY LOVELESS ● EPIC 64188 (9.98 EQ 15.98)	WHEN FALLEN ANGELS FLY	60
155	153	120	6	JONI MITCHELL REPRIS 45786/WARNER BROS. (10.98/15.98)	TURBULENT INDIGO	47

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
156	186	190	28	JON SECADA ● SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
157	156	135	10	LYLE LOVETT CURB 10808/MCA (10.98/16.98)	I LOVE EVERYBODY	26
158	166	172	159	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
159	159	137	10	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
160	158	158	1	SNOOP DOGGY DOGG ▲ A&M 54015 (10.98/15.98)	DOGGY STYLE	1
161	174	141	5	WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)	HEALING HANDS OF TIME	113
162	173	169	75	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ 16.98) CS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
163	172	172	1	PEARL JAM ● EPIC 47857* (10.98 EQ 16.98) CS	TEN	2
164	164	176	119	ERIC CLAPTON ▲ DUCK/REPRIS 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
165	160	164	102	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98) CS	CORE	3
166	170	168	93	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
167	155	146	15	SOUNDTRACK ● NOTHING INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
168	NEW ►	1	1	DOUG STONE EPIC 66803 (10.98 EQ 15.98)	GREATEST HITS VOLUME 1	168
169	165	178	116	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
170	175	145	11	LIZ PHAIR MATADOR/ATLANTIC 92429*/AG (10.98/15.98)	WHIP-SMART	27
171	147	138	23	KEITH SWEAT ▲ ELEKTRA 61550 (10.98/16.98)	GET UP ON IT	8
172	163	152	34	COLLECTIVE SOUL ▲ ATLANTIC 82596/AG (10.98/15.98) CS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	15
173	55	—	2	PEARL JAM EPIC 66900* (10.98 LP)	VITALOGY	55
174	180	183	23	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	51
175	172	180	116	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
176	184	149	24	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ 15.98)	FEELIN' GOOD TRAIN	73
177	168	156	56	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	12
178	169	159	68	BAByFACE ▲ EPIC 53558* (10.98 EQ 16.98)	FOR THE COOL IN YOU	16
179	183	175	127	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881 (10.98 EQ 15.98)	COME ON COME ON	31
180	193	—	74	SOUNDTRACK ▲ INTERSCOPE/ATLANTIC 82519/AG (10.98/16.98)	THE CROW	1
181	182	162	199	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	MCMXC A.D.	6
182	191	184	45	ALICE IN CHAINS ▲ COLUMBIA 57628* (7.98 EQ 11.98)	JAR OF FLIES (EP)	1
183	177	185	52	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
184	192	177	25	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM	106
185	188	166	5	DES'REE ● 550 MUSIC 64334/EPIC (9.98 EQ 15.98) CS	I AIN'T MOVIN'	160
186	148	157	10	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	34
187	176	182	36	SOUNDTRACK ● MEDICINE GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
188	154	92	4	PETE ROCK & C.L. SMOOTH ELEKTRA 61661* (10.98/15.98)	THE MAIN INGREDIENT	51
189	NEW ►	1	1	ALVIN & THE CHIPMUNKS CHIPMUNKS/SONY MUSIC 64474/EPIC (9.98/13.98)	A VERY MERRY CHIPMUNK	189
190	185	171	54	AARON HALL ● SIRE 50453 (10.98/15.98)	THE TRUTH	47
191	181	170	43	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
192	179	165	10	DOLLY PARTON COLUMBIA 66123 (10.98 EQ 16.98)	HEARTSONGS	87
193	178	188	56	BRYAN ADAMS ▲ A&M 540157 (10.98/16.98)	SO FAR SO GOOD	6
194	RE-ENTRY	2	2	VARIOUS ARTISTS WALT DISNEY 60627 (9.98/16.98)	MICKEY UNWRAPPED	173
195	194	167	12	PETER GABRIEL GEFEN 24722 (12.98/19.98)	SECRET WORLD LIVE	23
196	NEW ►	1	1	VARIOUS ARTISTS COLLECTIBLES 2511 (13.98/17.98)	THE ULTIMATE CHRISTMAS ALBUM	196
197	195	—	151	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	10
198	NEW ►	1	1	"WEIRD AL" YANKOVIC SCOTTI BROS. 75456 (9.98/15.98)	GREATEST HITS VOLUME II	198
199	187	153	9	VARIOUS ARTISTS CONCRETE 66335/COLUMBIA (10.98 EQ 16.98)	NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH	50
200	161	133	7	DIGABLE PLANETS PENDULUM 80654*/EMI (10.98/15.98)	BLOWOUT COMB	32

TOP ALBUMS A-Z (LISTED BY ARTISTS)

69 Boyz 94	Toni Braxton 95	Eagles 4	Toby Keith 159	Keith Murray 107	Rolling Stones 43	SOUNDTRACK CAST	Skinnyd Frynds 105
Aaliyah 136	Brooks & Dunn 49, 166, 197	Enigma 181, 191	R. Kelly 177	Willie Nelson 161	Sade 18	The Lion King Sing-Along (EP)	The Ultimate Christmas Album 196
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Bryan Adams 193	Tracy Byrd 145	Gloria Estefan 29	Gladys Knight 135	Scarface 44	Seal 139	Spice 1 39	Veruca Salt 97
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All 4 One 72	Carreras, Domingo, Pavarotti (Mehta) 37	Warren G 67	Live 79	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	George Strait 46, 175	Andy Williams 151
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Anita Baker 36	Natalie Cole 50	Green Day 8	Lyle Lovett 157	ORIGINAL LONDON CAST	Phantom Of The Opera Highlights 116	John Tesh 114	Yanni 54
David Ball 130	Collective Soul 172	Aaron Hall 190	Madonna 24	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Thug Life 152	Trisha Yearwood 118
Barney 142	Harry Connick, Jr. 87	Barry Manilow 62	Barry Manilow 62	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Pam Tillis 174	
Beastie Boys 141	Coolio 143	The Mavericks 140	The Mavericks 140	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Aaron Tippin 144	
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Clint Black 92	Billy Ray Cyrus 73	Sarah McLachlan 138	Sarah McLachlan 138	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Pam Tillis 174	
The Black Crowes 89	Da Brat 147	Megadeth 55	Megadeth 55	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Tom Petty & The Heartbreakers 96	
Blackhawk 149	Dave Matthews Band 186	John Mellencamp 109	John Mellencamp 109	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Liz Phair 170	
Blackstreet 77	Des'ree 185	Method Man 45	Method Man 45	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Pink Floyd 119	
Mary J. Blige 9	Neil Diamond 64	Joni Mitchell 155	Joni Mitchell 155	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Elvis Presley 103	
Bon Jovi 16	Joe Diffie 69	John Michael Montgomery 74	John Michael Montgomery 74	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Prince 68	
Bone Thugs N Harmony 53	Joe Diffie 69	Joshua Kadison 131	Joshua Kadison 131	Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Queen 169	
Boyz II Men 2	Digable Planets 200			Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Queensryche 85	
Brandy 63	Celine Dion 111			Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	R.E.M. 13	
				Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Redman 47	
				Phantom Of The Opera Highlights 116	Phantom Of The Opera Highlights 116	Pete Rock & C.L. Smooth 188	



Los Angeles mayor Richard Riordan, left, presents a proclamation congratulating the winners and nominees of the Billboard Music Awards to Georgina Challis, senior VP of BPI Communications and co-executive producer of the Billboard Music Awards, and Jerry Pressman, president/CEO of Billboard Entertainment Marketing.

Billy's Secret: 'Doing What I Love'

Following are the remarks of Tori Amos upon introducing Billy Joel on location from Sydney, Australia, at the presentation of the Billboard Century Award:

"I am really thrilled to present this to Billy Joel. This is the Century Award, presented by Billboard.

"As a piano player, obviously you being a mentor of mine, I played those piano bars and played so many Billy Joel songs at night, and I'd be like, 'God, can't I ever play my own songs?'"

"And I think you've reached so many different cultures. I was in a van the other day, and five people from different countries were

singing Billy Joel songs. They were all different ages. And I don't think, as a songwriter, you could ask for anything more than to have people sing your work. So this is so thrilling for me.

"Congratulations."

Here are Billy Joel's comments upon accepting Billboard's Century Award:

"Thank you. First, I want to say I'm very happy to be given this award by Tori Amos, because I admire your work. And I'm glad to see that women artists are beginning to make some inroads into what had previously been a male domain.

Specifically women piano players.

"I also want to thank Billboard magazine for this great honor. Considering they're calling it the Century Award, and this is a century for people like Igor Stravinsky, Elmer Bernstein, Leonard Bernstein, Aaron Copland, Gershwin, and the Beatles, and Bob Dylan to have lived, I'm very honored.

"And I'd like to just point out that it's been a great life to have lived so far, and to be able to do what I love has been the greatest part of it. And it just confirms that I made the right decision when everybody told me I was crazy to start doing what I was doing. So, once again, thank you very much."

SNOOP, CAREY, ACE OF BASE TOP BILLBOARD AWARDS

(Continued from page 1)

Unlike previous Billboard Awards shows, which were swept by the likes of Whitney Houston and Garth Brooks, this year's ceremony saw no single dominant force emerge; Ace Of Base was the only multiple-award winner. Instead, nine different artists took home awards in the 10 year-end chart categories presented during the two-hour telecast.

The complete year-end charts will be featured in the Dec. 24 issue.

The Rolling Stones, beamed in by satellite from Olympic Stadium in Montreal, were lauded with a special award for artistic excellence. With the success of their recent "Voodoo Lounge" album, the Stones now have 32 top 10 albums—more than any other band in Billboard history.

Eric Clapton received a special award for artistic excellence that was not part of the telecast. The honor caps two years of exceptional creative and commercial achievement for the veteran guitarist.

Ace Of Base, the Swedish band whose album "The Sign" has been certified by the Recording Industry Assn. of America for sales of 6 million units, picked up honors for top new artist and single of the year with "The Sign."

In a backstage interview with Billboard, Ace Of Base singer/songwriter/producer Ulf "Buddha" Ekberg said that since the awards are based on sales and airplay data (provided by SoundScan and Broadcast Data Systems), they are extremely meaningful to the band. "Billboard is the most important [music] reading media in the world. Everybody knows Billboard. For us, it's a big honor just to be nominated. These are the biggest awards we have ever won."

In the new artist category, which covers several musical genres, Ace Of Base topped All-4-One, Snoop Doggy Dogg, Counting Crows, and Tim McGraw.

Meanwhile, "The Sign" edged out All-4-One's "I Swear," Boyz II Men's "I'll Make Love To You," Celine Dion's "The Power Of Love," and Mariah Carey's "Hero" as the single of the year.

Snoop Doggy Dogg, whose "Doggy Style" album has sold more than 4 million copies, was named top male artist over Garth Brooks, Michael Bolton, Meat Loaf, and R. Kelly.

In a backstage interview with Billboard, Snoop marveled at the fact that he went up against such heavy hitters and came out on top. "It was wild I was even in a category with

them," he said. "I was happy to even be able to be compared to someone like that. Winning just shows me that you can do anything you put your mind to.

"I was in a situation where I didn't know what I wanted to do with my life, but when I finally found out, I did it and did it to the best of my abilities, and accomplished the greatest thing I could accomplish—a Billboard Award."

Carey, riding high on The Billboard 200 with "Merry Christmas," was named top female artist based on the success of her septuple-platinum "Music Box." Carey beat out such stiff competition as Toni Braxton, Reba McEntire, Janet Jackson, and Celine Dion.

Carey accepted her award from New York, where she was rehearsing for a benefit concert.

Kelly, who was featured performing "Bump N' Grind," collected the award for R&B artist of the year over Tevin Campbell, Braxton, Babyface, and Jodeci.

The show, hosted by comedian Dennis Miller and actress Heather Locklear, kicked off with a blistering version of "Bad Habit" by Epitaph punk band Offspring. The track is featured on the band's platinum-plus album "Smash."

Other performance highlights included Island's Melissa Etheridge, Violator's Warren G, DGC's Urge Overkill, Interscope's Tom Jones, Columbia's Toad The Wet Sprocket, and Atlantic's Collective Soul.

The latter was presented the award for album rock track of the year for "Shine."

"Shine" beat out Soundgarden's "Black Hole Sun," Candlebox's "Far Behind," Alice In Chains' "No Excuses," and the Meat Puppets' "Backwater."

In the contemporary jazz category, Kenny G, who is No. 1 on The Billboard 200 for a second week with "Miracles: The Holiday Album," was named artist of the year.

Taking the top female country artist honors was McEntire, while So

So Def/Chaos/Columbia's Da Brat was named top rap artist.

McEntire, whose latest album "Read My Mind" has been certified double-platinum, surpassed Mary Chapin Carpenter, Wynonna, Patty Loveless, and Faith Hill.

Da Brat, riding high on the Hot Rap Singles chart with "Fa All Y'All," topped Domino, Snoop Doggy Dogg, Outkast, and 69 Boyz.

Atlantic's Stone Temple Pilots were honored as the modern rock act of the year. STP competed with Green Day, Counting Crows, Soundgarden, and Offspring for that title.

STP originally was scheduled to perform on the show, but canceled at the last minute. Lead singer Scott Weiland made light of the situation as he accepted the trophy: "We were supposed to play, but Dean [DeLeo] heard that the Red Hot Chili Peppers were once again auditioning for a lead guitar player, so we had to keep priorities in check."

Backstage At The Big Awards Show

A backstage report by Craig Rosen, Chris Morris, J.R. Reynolds, Carrie Borzillo, and Brett Atwood from the Billboard Awards.

COLLECTIVE SOUL, which picked up the award for best album rock track and performed "Shine" on the show, was a last-minute addition to the telecast, replacing Stone Temple Pilots. "We were in Miami recording our second album when we got the phone call," said singer Ed Roland. The album is scheduled for a March release. A new track by the band, "Gell," will be included on the soundtrack to the forthcoming "Jerky Boys" movie, due in early '95.

URGE OVERKILL's Blackie Onassis credited "Pulp Fiction" director Quentin Tarantino with making the band's single "Girl, You'll Be A Woman Soon" a hit. "Quentin single-handedly gave us a hit record," he said. Urge is working on its new album in Philadelphia.

ACE OF BASE singer/songwriter/producer Ulf "Buddha" Ekberg said female members Linn and Jenny Berggren will contribute songs to the band's new album, slated to be completed by February and released in late spring or early summer.

AFTER spotting Interscope Records principal Jimmy Iovine, male artist of the year and Death Row/Interscope recording artist Snoop Doggy Dogg bellowed, "Jimmy I., your label is blowing up!" Snoop said his 18-minute film "Murder Was The Case" will be released on video in late January or early February.

DEATH ROW rapper Dr. Dre plans to direct a still-untitled theatrical feature film. Said Dre, "We'll start filming this summer. It's going to be a dramedy—with lots of violence." Dre is preparing to record "Helter Skelter," a rap album with former N.W.A. cohort Ice Cube, due in May.

SHERYL CROW plans to enter the studio in January to begin recording the sequel to her double-platinum A&M album "Tuesday Night Music Club" for a possible September release. She said she will not reconvene her debut's informal "club" of L.A.-based players, but will record with her touring band.

NATE DOGG, who scored a hit with Warren G on "Regulate" from the "Above The Rim" soundtrack, is finishing his solo album for Death Row. It will feature several big-name guests, and Dr. Dre, Warren G, and Teddy Riley will lend their producing talents to the disc, due by July.

MELISSA ETHERIDGE said she will go into the studio with her touring band for the first time this spring. "I'm real happy working with them," said Etheridge, who will record at A&M Studios with Hugh Padgham producing. The first recording with her road mates will be the song "I Take You With Me" for the Whoopi Goldberg film "Boys On The Side," due in February.

VIOLATOR/RAL rapper Warren G, who produced tracks for the Twinz and Five Footer on the "Jason's Lyric" soundtrack, also signed the hip-hop acts to his new label, O/G Funk Records. Said the new label owner, "I'm also looking closely at an R&B group called East Side."

EMI Act Moo Wins Special Billboard Asian Artist Award

While the 1994 Billboard Music Awards winners were hitting the stage in Los Angeles, Eric Moo, Jacky Cheung, and the band Pulse were jetting back to their Asian homes. Days earlier, these artists had received their own awards on the same stage, in a segment due to be spliced into the show when it is aired Thursday (15) across Asia on STAR TV's V music channel.

Performances by Moo and Cheung during the preliminary taping are to be included in the Asian broadcast.

Taiwan-based Moo was the big winner, earning the first Billboard Asian Artistic Excellence award. Hong Kong's Cheung and India's Pulse received "Viewers' Choice" honors for the V channel's northern (Mandarin) and southern (English) services, respectively. These awards were determined by write-in votes to Hong Kong-based V.

Moo, the foremost singer/songwriter among the elite of Chinese-language pop, was recognized primarily for his top-selling 1994 album "Tai Sha" on EMI. His music, though heavily ballad-oriented, reflects an anything-is-possible philosophy unique in the Asian industry. Says the singer, "'Tai Sha' means 'too foolish,' working too hard and wasting your time. If my music becomes boring just to sell, I'll quit."

Cheung, Asia's most popular act, has been at or near the top of the Chinese music scene for 13 years. His 1993 Mandarin album "Kiss And Goodbye" sold 3 million copies (Billboard, Jan. 8) and remains the best-selling Asian release ever. Cheung's Cantonese and Mandarin albums—he averages four a year—have won him every important Asian music award, and helped PolyGram maintain the region's top market share.

Pulse's "Children Of The World" caused such a stir after its debut on V that the Bangalore-based band out-pollled such Indian favorites as Baba Segal by a huge margin (only one album for Records) under its belated mix of Carnatic rag jazz.

1994-1995

'ROOTS RADICAL' TO BE RANCID'S INDIE EPITAPH

(Continued from page 8)

thought it was a hit, and I asked the boys to record it. They recorded basics over in San Francisco, and then they went on tour, and I flew out to Boston and personally recorded the vocals and guitars for them out in Boston. I took the tapes home and mixed the tapes with Jerry Finn, and we sent it to radio."

Though modern rock radio failed to respond to such previous tracks from "Let's Go" as "Nihilism" and "Salvation," the format is beginning to embrace "Roots Radical." The song is in the top five at WFNX Boston and has been garnering airplay at such major-market stations as WKQX (Q101) Chicago, WHNX (99X) Atlanta, KITS (Live 105) San Francisco, and KTCL Denver.

"The track's working well for us," says WKQX PD Bill Gamble. "We're getting good response. People are phoning. They like it."

Gamble believes that the powerful, back-dated sound of "Roots Radical" is enlisting a broad listenership comprising veteran punk fans and neophyte alternative rock enthusiasts.

He notes, "To some extent, because of the throwback sound of the record—[people say] 'that sounds like the Clash' or 'that sounds like punk records from the late '70s or early '80s'—you have a song that hits a lot of different demographics... It increases the comfort level for all demographics."

Epitaph originally made "Roots Radical" available to select retail accounts in a paper sleeve as a two-track giveaway CD single, mated with a second non-album song, another Clash-reflective number called "I Wanna Riot."

Gurewitz says the single is now being shrink-wrapped with the album in a separate thin-line jewel box. "It comes for free with the full-length, and it's a really cool thing for fans."

Even as "Roots Radical" was being shipped to radio Oct. 26, Rancid, whose Epitaph contract officially expired with the release of "Let's Go," was being avidly courted by a number of major labels bent on capturing the next hot punk act.

One A&R executive who pursued the group defines its appeal: "They made me feel 15 again. It was like all those shows we used to go to, whether Stiff Little Fingers or the Buzzcocks... It was like being able to experience that goosebump energy, that youthfulness, all over again. They write great songs; you can take it out of the live environment, or even the context of what seems to be happening now with other bands of that ilk, and just listen to the songs."

Like Warner Bros.' double-platinum San Francisco punk act Green Day, Rancid is managed by the Bay Area team of Elliot Cahn and Jeff Saltzman. Cahn and Saltzman could not be reached for comment.

According to one observer familiar with the bidding war, the intensity of the competition was apparent at a November show by Rancid at Roseland in New York. Among the senior label executives in attendance were Epic president Dave Glew, Epic Associated president/Epic executive VP Richard Griffiths, Columbia Records Group chairman Don Ienner, Sony Music Entertainment executive VP Michele Anthony, Warner Bros. chairman-designate Danny Goldberg, and Maverick co-chairmen Madonna and Freddy De Mann. Madonna reportedly "kibitzed" with the band in its dressing room for more than an hour.

The source adds that Ted Field and Jimmy Iovine of Interscope and Capitol president/CEO Gary Gersh also actively wooed the group.

While Rancid ultimately had meetings at Warner Bros., Maverick, and In-

terscope, the band decided to sign with Epic on the basis of its relationship with A&R VP Michael Goldstone, who flew in for some 20 tour dates during Rancid's '94 tour.

Goldstone was unavailable for comment.

Concerning Rancid's decision to move to a major, an informed source says the band wants "to make their own mark in the world, and go off to a label that doesn't have any bands like them."

A source anticipates that Rancid will enter the studio to record its major-label debut in January, with release tentatively set for late spring.

BITTER EPITAPH

Even though Epitaph staffers say they anticipated the majors' interest in Rancid, they speak of the band's move to Epic with undisguised bitterness.

Gurewitz, who reportedly put a large offer on the table to keep Rancid in the Epitaph fold, says, "It pissed me off, and I think Rancid made a mistake. But I want to make it very clear that I'm not pissed at Rancid. I think they were seduced."

Kulkin, who points out that Epitaph turned Offspring's independently distributed "Smash" into a double-platinum hit, is even more biting in his assessment.

He says the band "bought into the myth that to make it big in this world, you have to be on a major label, which is kind of ironic since we're the ones who proved that is not the case."

Kulkin adds, "I feel like they're making a big mistake, because, on Epitaph, yeah, we can make 'em huge if they have the magic song, and if they don't, and they're just a great punk-rock band, we can still make 'em huge within that world."

DG LINKS WITH WEATHER CHANNEL

(Continued from page 8)

sic, and shots of the city in the grip of the ferocious winter of 1993-94 are intercut with footage of Shaham and Orpheus playing their hearts out.

Directed by Jem Cohen, best known for his R.E.M. videos, the clip's jagged black-and-white modernism will be a big visual change for the Weather Channel, which usually broadcasts stand-up weather people, printed forecasts, and real storms.

"We're calling it paradigm-busting," says Kathryn Keesee promotions manager for the Weather Channel, who also says that the station is "thrilled" about the partnership.

The channel already has a musical orientation and maintains an eclectic playlist of instrumental selections used during its forecasts. Artists recently aired have included Ray Obiedo, Shadowfax, Russ Freeman & the Rippingtons, Psychograss, Ray Lynch, and Beth Michaels.

As for classical videos, some clips produced by Teldec have appeared as drop-ins on such cable channels as Bravo, A&E, and the Playboy Channel, but "The Four Seasons" will be a first for the weather enthusiasts who stay glued to those forecasts. And it may not be a last. Says Keesee, "The Four Seasons" is the perfect video debut—and promotional tie-in—for us."

The marriage was Shaham's idea. "Vivaldi was a musical meteorologist," says the laid-back, 23-year-old American-Israeli violinist. Shaham, who plays 130 concerts a year (he called from Bombay, where he was on tour with the Israel Philharmonic), spends a lot of time in hotels and watches the Weather

Channel regularly. He even practices to it—with the sound off. Weather Channel viewers apparently like music and frequently request the station's playlist, making the match a logical one.

After its complete showings during the premiere week—dubbed "Winter Week" by the channel—segments of the video will probably be used in other aspects of the promotion, such as ticket giveaways and contests, and its music will be incorporated into the playlist. The Weather Channel has exclusive rights to the premiere of the video; after that, other cable channels will be able to show it.

Other possibilities under discussion include a Weather Channel-sponsored Shaham/Orpheus "Four Seasons" tour and a launch party for the CD. The promotion is to last a year; with winter ending in March, there is talk of videos for spring, summer, and fall. If those prove logistically impossible to produce, other on-air events may take their place. Says Albert Imperato of Deutsche Grammophon: "It's a dream come true to have a TV partner."

Classical music video of this kind is still in its infancy, but director Cohen says, "With 500 cable channels coming down the pike, it's inevitable that there will be a niche for this."

There are no hard figures yet on whether classical videos sell records, and Cohen warns that there are potential pitfalls. "There's a danger that artists will be chosen because of what they look like, not what they sound like," he says. "People should be thoughtful about it. But if classical music gets more attention through music videos, it's a healthy thing."

TACO BELL PROMO

(Continued from page 9)

ceding its retail availability by several weeks.

"This form of fast-food promotion is just a continuation of an obvious trend that continues to develop," says Marcia Appel, Musicland VP of communications, who declined further comment on the matter.

Representatives of both Camelot and Blockbuster Music refused to comment on the exclusive compilation.

"DO Something," which is manufactured by Sony Special Products, sells for \$4.99 on CD and \$3.99 on cassette, and may only be bought with a food purchase.

Approximately 50 cents from each unit will go to DO Something Inc., according to Nollau.

The compilation, which went on sale Nov. 28, is being supported by a flurry of PSA spots airing on the Fox network. The promotional spots feature "Melrose Place" star and DO Something co-founder Andrew Shue, and aired during the closing credits of that show, as well as "Beverly Hills 90210" and "Models Inc."

In addition, paid radio and television spots touting the exclusive product will air through the end of the month as part of Taco Bell's December ad campaign.

"It allows us to provide a heck of a value for our customers," says Nollau. "If it does well, we expect more promotions like this."

Approximately 1.5 million units were manufactured for the promotion, according to Nollau.



by Geoff Mayfield

EXPECT A MIRACLE: The album that sits above The Billboard 200 like a star atop a Christmas tree is Kenny G's seasonal treat. Not only does the mellow sax man maintain the No. 1 slot—no easy feat for an album that is both a Christmas set and an instrumental album—but he scores the chart's largest unit gain for a second consecutive week. The 87,000-unit increase pushes his new weekly tally to 328,000 units. Meanwhile, this year's other hot Christmas set continues to rise, as a 40,000-unit swells Mariah Carey's total to 208,000 units, good for a 4-3 jump. Sandwiched between them, at No. 2, is the hang-tough **Boyz II Men** (219,000 units), who owned one of 1993's more successful Christmas titles. Elsewhere, the winner of the percentage-based Pacesetter award is, not surprisingly, another seasonal title: the new one by John Tesh. Tesh's independently distributed project zips 162-114 on a 49.5% gain, which gives the TV personality a one-week total exceeding 15,000 units.

HOME FOR CHRISTMAS: On Top Pop Catalog Albums, Mannheim Steamroller's pair of Christmas titles leapfrog past Harry Connick Jr.'s 1993 ornament. Although the more recent of the Mannheim sets, "A Fresh Aire Christmas," has been the bigger mover of the two since its 1988 release, the 1984 "Christmas Album" has been the hotter one the last two weeks. The latter leads the catalog list with more than 51,000 units, "Fresh Aire" is next with almost 50,000 units, and Connick's sum tops 49,000 units. If they were eligible for The Billboard 200, all three would sit in the top 40. All but 10 of the albums on the 50-position Top Pop Catalog list are Christmas sets, and you have to scan all the way down to No. 28 to find an album that isn't tied to the holiday.

ASIDE FROM THE Christmas titles that adorn the charts, the sales numbers alone hint the time of year. Volume of units on The Billboard 200 is 2.8% ahead of last week's Thanksgiving-week splurge, which is not as fat a jump as might have been expected. But otherwise, the tallies are healthy. Only two of the top 10 albums, the Eagles at No. 4 and Nirvana at No. 5, show any sort of decline from the prior week, and each of the top 12 titles have one-week totals of more than 100,000 units. Volume on the big chart should explode next week, thanks not only to holiday gift shopping, but also because of the Dec. 6 "Super Tuesday" crop that includes Pearl Jam, the Beatles, and Vanessa Williams (see story, page 6). Don't let the big drop by Pearl Jam's "Vitalogy" LP fool you. The limited vinyl edition sees an inevitable 71.5% drop in its second week, but the arrival of the CD and cassette versions should, as predicted here last week, still yield an awesome sum.

ANOTHER SIGN OF this season is seen in the fact that it's harder for developing acts to get off the ground. Witness the fact that the No. 1 Heatseeker only stands at No. 184 on The Billboard 200. Come January or February, when sales on high-profile artists fall to post-Christmas sales levels, it won't be unusual to see the top Heatseeker rank somewhere between Nos. 101-120.

THIS AND THAT: The climb by Green Day (112,000 units), which rises 10-8 on a 13% gain, probably has little to do with its Dec. 3 "Saturday Night Live" shot, and more to do with the momentum that threw the group back into the top 10 on last week's chart. The "SNL" shot could only affect one day of sales during the tracking period, so any benefit from the program will show up on next week's chart... That Mary J. Blige bows at No. 9 on The Billboard 200 (105,000 units) and at No. 1 on Top R&B Albums is no surprise. A bigger indicator of this follow-up to her successful debut will be how it fares in future weeks... At the risk of tooting our own horn, you can bet that some of the acts that played the Billboard Music Awards show Dec. 7 on Fox will get a bump on next week's charts. The annual program has spurred gains for some featured acts in each of its previous four years.

FOR THE RECORD: The year-to-date unit numbers that we ran in last week's Market Watch were correct, but the percentage change column should have stated that business was up by 4.2% at that time.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
17,679,000	16,836,000	UP 5%	18,682,000	DOWN 5.4%
YEAR-TO-DATE UNIT SALES				
YTD (1994)	YTD (1993)	CHANGE		
598,870,000	576,458,000	UP 4.3%		
FOCUS ON SINGLES SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
1,814,000	1,972,000	DOWN 8%	2,404,000	DOWN 24.6%
YEAR-TO-DATE CASSETTE ALBUM SALES				
YTD (1994)	YTD (1993)	CHANGE		
89,683,000	99,589,000	DOWN 10%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

DISNEY FORMS INTERACTIVE UNIT

(Continued from page 6)

continue to be handled by Disney Software, which will be folded into Disney Interactive.

Virgin Interactive had previously co-developed and distributed "The Lion King" and "Aladdin" video games. Sony Imagesoft co-developed and distributed the "Mickey Mania" video game.

"The home video division is so dominant in mass-merchant distribution," said Frank. "We're looking to expand existing Disney sections in stores with product from this division."

McBeth told Billboard that Disney Software, formed in 1988, has five sales representatives who handle the 10-15 major computer chains. The unit also has placed CD-ROM product in Target stores.

While he expects the video division to expand CD-ROM into its mass-merchant accounts, the bulk of distribution will continue to be handled by the Software unit. The product will not be pushed as a retail

rental opportunity, McBeth said.

He noted that the software group will work jointly with the Buena Vista home video division. "Over time, we'll integrate both groups," said McBeth. "But the fact of the matter is, the software group in existence now is not currently covered by home video."

All marketing efforts will fall under Disney Interactive, but the home video and software unit will handle in-store trade promotions.

In effect, Disney Interactive amounts to a name change for Disney Software. The name Disney Software, which previously was part of the Consumer Products division, may continue to exist as a sub-brand, McBeth said. But all product will be marketed under Disney Interactive.

Outside distribution agreements will continue through the next year, he added.

To date, Disney has published 40 video game titles, 33 computer prod-

ucts such as screen savers, and two CD-ROM products. All the video games were distributed by other companies, including Sony Imagesoft, Virgin Interactive, and other licensees.

Virgin shipped 1 million units of "The Lion King" video game, and 2 million copies of the "Aladdin" title have been sold to date, according to Disney.

McBeth said sales of Disney's CD-ROM versions of "The Lion King" and "Aladdin," which Disney Software distributed, are more than 400,000 units.

However, McBeth said Disney has not shut the door on working with distribution partners. "They've been extraordinarily successful, and it would be foolish to walk away from those relationships," he said.

Disney Interactive will market 20 products in 1995, including 15 CD-ROM titles. In 1996, the division will

put out 35-40 titles, McBeth said.

In addition to entertainment products, Disney Interactive also will have an edutainment division, headed by Steve Fields, and an educational publishing division headed by Marc Teren. Both are Disney insiders.

Although the Burbank studio is the last to announce an interactive division, Disney executives said the delay did not mean the company was skittish about new technologies.

"We've never been reluctant... [we just] didn't want to announce that we had bought a company in Silicon Valley for a one-day headline," said Frank.

Eisner said Disney Software, numbering 100 employees, is actually larger than some of the companies the industry said it should have acquired two or three years ago. Another 200 employees will be added to Disney Interactive in 1995.

DISNEY BUYS VIDEO SPECIALIST SUPERCOMM

(Continued from page 6)

versations with the majors, but only Buena Vista supplies titles. However, "we've developed such a good relationship with the supermarket chains, I think the other studios would want to get involved," Silverman says.

Rentrak has also wooed grocery stores, but its so-called "black box" system designed to track rentals for those accounts never took off. "That has been shut down," say a source close to co-developer Capital Cities/ABC, which is selling its equity interest in Rentrak, bought at \$7 a share in mid-1992. A Rentrak source claims that information-retrieval technology "leapfrogged the black box. We suddenly discovered we didn't need it."

Buena Vista liked the SuperComm approach, but took its time getting acquainted. Silverman, who will continue as a consultant, says Buena Vista spent a year "in and out of here. They know more about this company that I do."

In fact, Buena Vista titles were already part of the SuperComm release

schedule in the U.S. and Great Britain when Buena Vista executives said at the Video Software Dealers Assn. convention in July that they were negotiating a revenue-sharing deal. One observer calls those comments a "smokescreen."

Disney will keep SuperComm in Dallas, under the direction of VP/GM Des Walsh, who came from Cevax, a venture created to bring video into convenience stores via revenue sharing. Silverman bought Cevax and eventually renamed it Supercenter Entertainment Corp., which employs the SuperComm system in some 40 Wal-Mart and 20 Kmart rental concessions. He expects the number to double by the end of 1995.

SuperComm and Supercenter "are really two separate companies," says Silverman. "They're not connected in any way." He agreed to sell the former because Disney "made me an offer I couldn't refuse. A bigger, better company can take this to greater heights. I'll be 68 in February, and I'd like to work less hard."

Building and selling Supercenter is "my next project and my last one," Silverman adds.

Distributing, Selling Pirate Videos Now A Crime In D.C.

BY BILL HOLLAND

WASHINGTON, D.C.—The District of Columbia City Council passed emergency holiday legislation Dec. 7, amending the city's commercial piracy code to make it a crime to distribute and sell videocassettes of illegally duplicated motion pictures.

Previously, D.C. police could only arrest street vendors for selling pirated and counterfeit sound recordings.

The crime is a misdemeanor, punishable with a fine up to \$10,000 and/or one year in jail. However, those maximums are usually reserved for distributors, not street vendors.

District citizens have been duped by vendors into buying bogus copies of popular video store titles as well as films in area theaters, such as "Interview With The Vampire," "The Santa Clause," and "Forrest Gump."

Often the copies are "produced"

by pirates who bring hand-held video cameras into moviehouses and tape not only the movie but, frequently, the heads, coughs, and laughter of nearby audience members.

The bill, sponsored by veteran Democratic Councilwoman Charlene Drew Jarvis, will be taken up as a permanent measure next month, according to City Council officials.

Jack Valenti, president/CEO of the Motion Picture Assn. of America, said, "The council should be congratulated for helping to prevent their citizens from falling for such deceit and thievery."

Dozens of street vendors peddling thousands of obviously bogus videocassettes are a daily sight around the intersection of 16th and K streets N.W.—which is within whistling distance of MPAA headquarters at 1600 I St. N.W.—and in the tourist/theater centers near the District Building at 1350 Pennsylvania Ave. N.W.

BIZ PLEASSED WITH SENATE APPROVAL OF WORLD TRADE PACT

(Continued from page 6)

least a 50-year term. (The U.S., Colombia, Brazil, and India offer longer spans of protection or no protection at all. However, other nations offered shorter or no terms of protection).

Further, the 50-year term of protection applies to 60 member countries for the first time. They also become Berne Convention signatories.

Record companies will now have the exclusive right to prohibit rental of sound recordings.

GATT membership also means that, for the first time, the U.S. will see action against foreign live-concert bootleggers. Unauthorized recording of American performers at concerts has become an increasingly large concern overseas.

Perhaps most important, the GATT agreement creates a watchdog World Trade Organization, which, as an enforcing group, will remedy one of the major flaws of the

Berne Copyright Convention—the lack of international enforcement muscle.

GATT members will be able to turn to the newly created WTO to make sure that nations follow through on the copyright protections embodied in Berne—or face trade sanctions.

"GATT is going to help everyone in the copyright community," says Ed Murphy, president of the National Music Publishers Assn. "To now have a world court for grievances, that's of particular value."

Although officials are pleased by the passage of GATT in the Senate, the occasion also brings back memories of several lost opportunities for further copyright and market gains.

Last December, U.S. GATT negotiations failed to win a "national treatment" provision sought by the record industry, as well as the market access and audio-visual accords

desired by Hollywood.

A national treatment provision would have given U.S. companies the same protection in any GATT-member country that is afforded to home-country companies. Market access would have removed restrictions that have prevented U.S. companies from further growth abroad.

The audio-visual restrictions, used to subsidize domestic film, video, and TV fare in some European countries, put limits on foreign-produced repertoire, which were interpreted here as being anti-Hollywood.

After the Senate approval, Jack Valenti, president of the Motion Picture Assn. of America, reflected on the outcome, saying, "Despite our tremendous disappointment in the European Union's unwillingness to commit to tearing down its trade barriers, the congressional passage of GATT is a positive step for the U.S. film industry."



YEAR IN MUSIC
ISSUE DATE: DECEMBER 24
CLOSED

YEAR IN VIDEO
ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

WINTER CES
ISSUE DATE: JANUARY 7
AD CLOSE: DECEMBER 13

DANCE SUMMIT
ISSUE DATE: JANUARY 21
AD CLOSE: DECEMBER 27

FRANCE
ISSUE DATE: JANUARY 28
AD CLOSE: JANUARY 3

MIDEM
ISSUE DATE: FEBRUARY 4
AD CLOSE: JANUARY 10

CANADA
ISSUE DATE: FEBRUARY 4
AD CLOSE: JANUARY 10

MIAMI
ISSUE DATE: FEBRUARY 11
AD CLOSE: JANUARY 17

ENTER*ACTIVE
FILE I (Games)
ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 17

UK SPOTLIGHT
ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

CHILDREN'S
AUDIO/VIDEO
ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

NARM &
SAN DIEGO
ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

INDIES
ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

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KARAOKE
ISSUE DATE: MARCH 4
AD CLOSE: FEBRUARY 7

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LOARDS OF THE UNDERGROUND



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STEVE SMITH, HOT 97/NEW YORK

"Great return for the 'Chief Rockas'. Early returns show huge potential. Check out the remix for real West Coast flavor."

BRUCE ST. JAMES, POWER 106/LOS ANGELES

"Time has come for another Lords of the Underground smash! Sounds awesome on the radio!"

ALBIE DEE, WPGC/WASHINGTON, DC

"Strong single. Works good in the clubs and great on the radio!"

FUNKMASTER FLEX, HOT 97/NEW YORK

"Lords of the Underground are back in a big way! The whole album is loaded with phat jams!"

"BIG" DAVE EUBANKS, WZJM/CLEVELAND

"'Tic Toc' - this one will rock around the clock!"

KJ HOLIDAY, WOWI/NORFOLK

"Another phat, hot jam from the Lords...doing extremely well."

BIG MIKE JOHNSON, WXYV/BALTIMORE

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

METALLICA STICKS WITH ELEKTRA

Metallica has settled its lawsuit with Elektra Entertainment and will continue to record for the label. Metallica filed a complaint against Elektra in September, asking to be dismissed from its contract, originally signed in 1984. At issue was the band's thwarted attempt to finalize a joint-venture agreement it had negotiated with former Elektra chairman **Bob Krasnow** prior to his exit from the label (Billboard, Oct. 8). Band spokesman **Dan Klores** declined to comment on the specifics, but said "it appears" the band and Elektra have reached a "mutual and positive settlement."

BANNER YEAR FOR VIRGIN

Virgin Records says it has had a banner year. The label has scored platinum or platinum-plus sales with **Scarface's** "The Diary"; **Smashing Pumpkins'** B-sides collection, "Pisces Iscariot"; the **Rolling Stones'** "Voodoo Lounge"; and **Enigma's** "The Cross Of Changes." In addition, **Janet Jackson's** "You Want This" is her 15th gold single and breaks her tie with **Aretha Franklin** as female artist with the most gold singles.

PARNELL DISC TO BOW ARISTA LABEL

Arista Records will announce a new country label shortly after the first of the year; the imprint's name hasn't been chosen yet. **Lae Roy Parnell**, who currently records for Arista/Nashville, will be the spinoff's flagship artist.

MCA MUSIC HEAD TO RETIRE

MCA Music Publishing president

John McKellen confirms that he will retire from MCA Music, effective March 31, 1995, after more than 30 years with the company. McKellen, who has headed MCA Music in New York for the past three years, joined the company after it acquired Leeds Music from **Lou Levy** in the early '60s. McKellen, who immigrated to the U.S. from England in 1952 and joined Leeds Music in 1958, will step down from his posts as board member of ASCAP and the National Music Publishers' Assn. upon his retirement. McKellen's replacement is expected to be announced soon.

MCA INT'L TO LOSE WATSON?

Bulletin hears that senior VP **Stuart Watson** is leaving MCA Records International after 18 years to set up his own label in the new year.

BLUE EXITS MPL, FORMS NEW COS.

Helene Blue will leave her post as general manager of **Paul McCartney's** music publishing setup, MPL Communications, to form a new publishing company, New York-based **Anna Teresa Ltd.** (ASCAP), named after her two grandmothers. She is also entering into a partnership, **Musique Enterprises International (BMI)**, with **Roz Kern**, formerly of **Cema Special Markets**. Blue, who joined MPL three years ago, says she will remain as a creative consultant to the company. Blue has just been re-elected as a board member of the National Music Pub-

lishers' Assn. She will remain in New York, while Kern will represent the partnership in Los Angeles.

COLLISION, GEFEN END TIES

Less than 10 months after the release of its first album, **Derek Shulman's** imprint **Collision Arts** has parted ways with **Giant Records**. There is no word on the ultimate destination of unreleased **Collision Arts** product, including the highly publicized "CBGB's 20th Anniversary Album," an all-star salute to the celebrated New York punk club recorded at the venue earlier this year. The label has released albums by **Houston band Atomic Opera** and **British group RPLA**.

INGRAM'S JORGENSEN MOVES ON

Longtime **Ingram Entertainment** executive **Marty Jorgensen** will join **Sacramento, Calif.-based distributor Video Products Distributors** as senior VP of marketing and purchasing, according to **Ingram president David Ingram**. **Jorgensen** replaces **Robert Wittenberg**, who is heading to **MGM/UA Home Video** as VP of sales.

3D 'KOMBAT' VIA NEW LINE

New Line Home Video will issue a direct-to-video animated version of "Mortal Kombat," featuring advanced 3D animation technology. Release of the video will coincide with the live-action theatrical version starring **Christopher Lambert**, scheduled for release next summer.

December 1994 (Oh, What A Record)

A SONG ORIGINALLY WRITTEN about the '30s but changed to the '60s, and which was a hit in the '70s, has set a new record in the '90s. When the **Four Seasons** returned to the Hot 100 Aug. 13 with "December 1963 (Oh, What A Night)," their No. 1 hit from 1976, the group set a record for chart longevity. Recording under the name the **Four Lovers**, the quartet made its **Billboard** pop singles chart debut May 26, 1956, with "You're The Apple Of My Eye." That gives the Seasons a chart span of 38 years and seven months, the longest of any act in the rock era.

Now **Frankie Valli** and company have set another record. "December 1963" is on the Hot 100 for its 46th week, longer than any other single in Hot 100 history. But don't count **Tag Team**, the previous titleholder, out. The ubiquitous "Whoomp! (There It Is)" was on the Hot 100 for 45 consecutive weeks, the longest unbroken run of all time. **Chart Beat** readers have been asking me why the weeks from the 1976 run of "December" have been included in the single's current chart status. The answer, courtesy of **Billboard** associate publisher **Michael Ellis**, is that the 1994 version is a remix, but not a new recording. If the **Four Seasons** had gone into the studio and recorded new vocals for "December 1963," the counter would have been set back to zero. But they didn't, and it wasn't, and the Seasons are in the record books twice. With "December" still in the top 30, the single has every chance of becoming the first title in Hot 100 history to break the 50-week barrier.

YES, INI'S READY (TO WEAR): If you were waiting for **Boyz II Men** to break **Elvis Presley's** record for consecutive weeks at No. 1, you can stop. The **Motown** quartet will have to settle for tying the 16-week run

achieved by two **Elvis** singles in 1956, as "On Bended Knee" falls to No. 2.

The new champ? "Here Comes The Hotstepper," the surprise hit of 1994, by **Ini Kamoze**. It's the first dancehall reggae hit to reach the top since "Informer" by **Snow** spent seven weeks at the summit in 1993, although some would distinguish between a white Canadian artist and an "authentic" dancehall artist from **Kingston, Jamaica**.

"Hotstepper" will have extra exposure this month, as it is included on the soundtrack to **Robert Altman's** "Ready To Wear." (That's English for "Prêt-A-Porter," the film's original title.)

Kamoze's ascendance to the top of the Hot 100 means that there have been nine No. 1 singles this calendar year, still the fewest number of chart-toppers in any year since the

rock era began in 1955. Thanks to **Larry Cohen** of **Trumbull, Conn.**, for pointing out that only one No. 1 hit in 1994 has had a title with five words or more. Except for **Boyz II Men's** "I'll Make Love To You," every No. 1 title except for three have had titles of three words or less. The exceptions: **Celine Dion's** "The Power Of Love," **Lisa Loeb & Nine Stories'** "Stay (I Missed You)," and **Kamoze's** "Here Comes The Hotstepper." Makes you long for the days of "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song."

'90s CHART GROOVE: Sharp-eyed chart watcher **William Simpson** of **Los Angeles** noticed that the double-sided "You Want This/'70's Love Groove" is **Janet Jackson's** 14th straight top 10 single, tying her with **Pat Boone** for fifth place on the list of artists with the most consecutive top 10 hits.



by Fred Bronson

Most things in life are optional.
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They all have
one thing
in common...



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Count Basie



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Doobie Brothers



Little Feat



Bonnie Raitt



T. Rex



Todd Rundgren



America



The Allman Brothers Band



Maria Muldaur



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Emmylou Harris



Rod Stewart



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Al Jareau



George Benson



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Sex Pistols



Steve Martin



Ramones



Talking Heads



Steve Winwood



Hank Williams, Jr.



The Band



Dire Straits



Van Halen



Chaka Khan



Prince



Dero



B-52's



Rickie Lee Jones



ZZ Top



Paul Simon



John Lennon



Christopher Cross



Pretenders



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The Who



U2



Depeche Mode



Peter Gabriel



Donald Fagen



Chicago



James Ingram



Madonna



Eric Clapton



John Fogerty



Los Lobos



Don Henley



The Smiths



Chris Isaak



Aerosmith



New Order



Randy Travis



Dwight Yoakam



Miles Davis



k. d. lang



Guns N' Roses



Ice-T



Jane's Addiction



R.E.M.



Traveling Wilburys



Elvis Costello



Travis Tritt



Enya



Quincy Jones



Ray Charles



Terin Campbell



Black Crowes



Seal



Red Hot Chili Peppers



Little Texas



Candlebox



Green Day



Tom Petty



and his name is Mo.