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Labels Put New Spin On Indie Promo Many Eye BDS Data For Payment Plans

BY ERIC BOEHLERT

NEW YORK-In a movement that could change the way record companies do business with independent promoters, several labels are developing new payment plans based on the number of spins a song receives at a station, rather than station reports on new adds.

Promotion executives say the movement is fueled by the growing importance of rotation information provided by Billboard sister company Broadcast Data Systems, which monitors the number of times new songs are spun at stations in the top 110 U.S. markets.

stations are spinning their new singles, record companies now can use BDS data to learn how many times a record is played and at what time of day those spins occur. The new pay-

who will acquire Paramount Commu-

It will be weeks or months before

either deal is resolved. Meanwhile,

the Video Software Dealers Assn.

and other home video advocates must

formulate their responses to specula-

(Continued on page 88)

Video Execs Weigh Impact **Of Viacom/Blockbuster Deal**

nications.

BY SETH GOLDSTEIN

NEW YORK-Video retailers, considered slowpokes on the information superhighway, are being left as road kill in the wake of Viacom's announcement that it had agreed to acquire Blockbuster Entertainment for \$8.4 billion. Blockbuster, in turn, would commit \$1.25 billion to the war chest Viacom has accumulated in the dogfight with QVC Network over

NARM Blasts RIAA

NEW YORK-The latest turn in the

tortuous road toward standard anti-

theft protection of prerecorded music

has touched off a new feud between

the industry trade groups represent-

In a surprise move, the National Assn. of Recording Merchandisers

rejected recent tests of competing

electronic-article-surveillance sys-

tems conducted by the Recording In-

dustry Assn. of America. The tests

determined that the acousto-magnet-

(Continued on page 95)

ing manufacturers and retailers.

Source-Tag Tests

BY PAUL VERNA

No longer content to track which

ment programs would better reflect the clout of actual plays as well as introduce a higher standard of accountability for indie promoters. Promoters generally are hired to supplement the labels' own efforts to gain radio airplay.

The plans under consideration at certain labels could affect the top 40, rock, country, and urban formats. Currently, top 40 independent promoters work on a pay-per-add basis. Typically they receive about \$700 per major-market add and \$300-\$400 for each medium-sized market gain. Rock, country, and urban promoters are paid weekly flat fees for their services

For top 40 indie promotion, the movement afoot would set minimumspin standards for singles to qualify as adds. For instance, Butch Waugh, senior VP of promotion at RCA, sent out a memo late last month informing top 40 independent promoters that to be credited by RCA for work-(Continued on page 87)



Country. R&B

JANUARY 22, 1994

Kristin Hersh Pairs Bright And Dark On

Sire Solo Set

PAGE 16

NASHVILLE-MCA Records is uniting giants of the R&B and



country worlds with "Rhythm, Country & Blues," due March 1. (Continued on page 95)

New MTV Campaign Tackles Violence

BY DEBORAH RUSSELL

LOS ANGELES-The movement to curb violence in America is coming to MTV next month. The network is launching an anti-violence campaign modeled after its "Choose Or Lose" and "Free Your Mind" promotions. (Continued on page 95)

Voting Changes Freshen Brit Award Nominations

BY THOM DUFFY

LONDON-Younger, dance-oriented artists have nabbed the majority of nominations for this year's Brit Awards, following criticism in recent years that the Brits have been dominated by the the old guard of the U.K. talent scene.

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Billboard Bows First Dance Music Summit PAGE 32



Friendship Draws Stars To Warner's Mayfield Tribute BY CRAIG ROSEN

MAYFIELD

LOS ANGELES-It has been said that the best business relationships are based on

friendship, and that holds true for artist man-Ron ager Weisner and

veteran singer/ songwriter Curtis Mayfield. Their friendship

is at the root of "All Men Are Brothers: A Tribute To Curtis Mayfield," a star-studded compilation tentatively due Feb. 15 on Warner Bros. Records.

The album, which features Eric Clapton, Whitney Houston, Phil Collins, Public

Enemy, and Bruce Springsteen, was inspired by a tele-

the early '70s, when Weisner served (Continued on page 86)

FRANKLIN

phone conversation between Weisner and Mayfield. The two have been friends since

Apache Indian, Jamiroquai, Dina



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DOUBLE PLATINUM... AND THE VIBE JUST GETS TONI BRAXTON



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STRONGER

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Nominated for 3 American Music Awards including Favorite female artist, *soul/r&b* Walt Disney Records thanks the National Academy of Recording Arts & Sciences and congratulates the following Grammy Award Nominees

RECORD OF THE YEAR

"A Whole New World" (Aladdin's Theme) Peabo Bryson & Regina Belle Walter Afanasieff, Producer (Columbia/Walt Disney Records)

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"A Whole New World" (Aladdin's Theme) Peabo Bryson & Regina Belle (Columbia/Walt Disney Records)

BEST MUSICAL ALBUM FOR CHILDREN

"Aladdin" (Original Motion Picture Soundtrack) Alan Menken & Tim Rice, Producers

Tim Burton's "The Nightmare Before Christmas" (Original Motion Picture Soundtrack) Danny Elfman, Producer

BEST SPOKEN WORD ALBUM FOR CHILDREN

"Aladdin Sound & Story Theater" Ted Kryczko, Producer

SONG OF THE YEAR

"A Whole New World" (Aladdin's Theme) Alan Menken & Tim Rice Songwriters

PRODUCER OF THE YEAR

Walter Afanasieff

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

> "Aladdin" Alan Menken, Composer

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

"Friend Like Me" (From "Aladdin") Alan Menken & Howard Ashman Songwriters

"A Whole New World" (Aladdin's Theme) (From "Aladdin") Alan Menken & Tim Rice Songwriters

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Sam Phillips' Hymns To The Silence

Singer/songwriter Sam Phillips is far-sighted. Artistically, this trait translates into music that conveys a penetrating concern for the fuzzy future. Optically, it means she "can't see up close, I can only see things that are distant," a condition for which her art com-pensates, helping her ascertain "what to leave out or include." "Martinis And Bikinis" (due March 8), the third in a loose trilogy

of witty/wise Virgin albums by the East Hollywood-born Phillips, furthers the uniquely humane vision of this poet of impairment. 'Music gives shape to something that you can't express," says

Phillips, "and I feel that's always been a key to what I've done

Phillips' two previous records, "The Indescribable Wow" (1988) and "Cruel Inventions" (1991), won strong praise for their ability to explicate the inexplicable. The trepidant spell of tracks like "Holding On To The Earth" and "Raised On Promises" (both featured in the acclaimed film "Ruby In Paradise") was lent pluck by the caustic, lovely surety of Phillips' vocals, her pitch hovering halfway be-

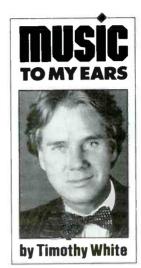
tween a bent clarinet and a contrabassoon. New songs by Phillips like "Same Rain," "Baby I Can't Please You," "Strawberry Road," and the fiercely beautiful "I Need Love" still use the familiar to help name the unknown, the artist employing chamber-music elements (harpsichords, string quartets), plangent Beatles/Yardbirds tokens (treble guitars, backwards-tape sequencings, sitars), and other testimonial touches to depict the personal gaps we must conquer in search of sufficiency.

I'm a big reader of poetry and writing that has a profound side," says Phillips, "from Thomas Merton, Yeats, and Pablo Neruda to C.S. Lewis, who talks about this inconsolable longing that we all have, this feeling we try to describe as nostalgia or romance. That's what 'Strawberry Road' is about, and it takes its name from an old Iroquois Indian story that says the road to Heaven is paved with strawberries." Her throaty speaking tone teeters into a girlish giggle. "I don't like music that's either too into the head or too into the spirit-it should always have some sensual pull to it 'Martinis And Bikinis' is just a pseudonym-the

real title of the new album is 'I Need Love.' It's the plainest song on the record, and I love it for being so plain. It's an orphan, or something like that.'

And so, in a purely emotional sense, was Phillips, the second of three children of transplanted Texan Willliam Phillips and the former Peggy Smith, who met and fell in love at Los Angeles High School. Peggy became a medical secretary, and a disillusioned spouse as many of the qualities (athlete, painter) that attracted her to her husband quickly atrophied. Bill Phillips was an accountant by trade and a movie buff by inclination, sharing his film fixation with his daughter (christened Leslie but nicknamed Sam). "We would see these old movies, and he would take me to different places and say, This is where they filmed "Gone With The Wind." ' Movies were his family. It seemed magical to me when I was young."

But by her teens, her dad's behavior felt claustrophobic. "I began playing music at 14 or 15 as a cathartic thing, because I was having trouble with my parents-who are finally about to break up after letting it drag on too long-and the family was sort of cracked and lying on its side. One of the first songs that I wrote was called 'The Silence,' because my dad would go for weeks, months, sometimes years without speaking! He had an older brother who died when he was very young, and it really made his mother and father bitter, and they completely cut him off instead of em-



bracing him, so my dad had damage that helped create the environment I was raised in: strange, unpleasant and very fragmented.

"So I put this into a song," she adds, "and he saw it on my piano and was shaken, because nobody had ever put that mirror up to him before. It started the process of the whole family looking at what was really going on. To me, that was a big moment."

And even though the precociousness of her prose also put her communication-starved mother on edge, Phillips pressed forward with the new outlet as the family moved from Hollywood to suburban Glendale. "I played my brother Bob's guitar, started investigating beyond top 40 music. We had a library in Glendale where you can check out records, and I found people like Randy Newman who wrote songs off the beaten path."

Phillips' talent and rejection of her chilly Protestant rearing led her to "the counterculture Christian movement in Southern California; it was a reaction at that time to the hippie movement," and also precipitated a recording contract with A&M's gospel cross-

over label, Word Records. Her considerable reputation as contemporary Christian star Leslie Phillips concluded with "The Turning," a post-ortho-dox folk epiphany produced by Fort Worth, Texas, troubadour T Bone Burnette, late of Bob Dylan's mid-'70s Rolling Thunder Revue troupe.

The singer's studio mentor guided her to Virgin Records and secular rock'n'roll ("I wanted to explore spirituality, not dispense God propaganda"). Sam's decision to drop her ill-fitting identity as Leslie was a sincere impulse, done without knowledge of the legendary namesake who founded Sun Records in Memphis. (She later met and liked his son when Burnette worked on the soundtrack to the Jerry Lee Lewis/Myra Gale Brown biopic 'Great Balls Of Fire.") Burnette and Phillips became a couple and wed, and he has produced her ever since, bringing out the brighter and bolder side of her Lone Star bloodlines.

"It's funny I ended up marrying a Texan," she says, "because my dad really wanted to get out of Amarillo as a boy because of its bleakness, and

also the racial bigotry he saw black kids experience that turned his stomach. Nevertheless, I now know there are some great characters in the Phillips' past Texas/Oklahoma ancestry like a greatgrandfather who was on the Chautauqua theatrical circuit and an outlaw who made a sheriff dance on a bar at gunpoint!'

As important as the catalyst for any long journey is the quality of one's return. If the mark of truly accomplished artists is the fullcircle acceptance of who they discover themselves to be, then Sam Phillips and the stunning trilogy she has completed with "Martinis And Bikinis" must be considered exceptional in every sense. As she bravely declares on "I Need Love": "I need love/Not some sentimental prison/I need God/Not the political church/I need fire/To melt the frozen sea inside me.'

Generations onward, when others reflect on the hollows of our faithless age, the work of Phillips, like that of the poets she holds dear, will show that many still sought to improvise virtue after much common evidence of it had evaporated.

"I want to try to make a connection with all the strangers out there," says Phillips, "to be generous in that way and vulnerable, too. Music should be utilitarian but also inspire, helping you see things you can't, or to speak of what words can't say. Thomas Merton said that poetry is to point beyond all objects-into the silence.'

THIS WEEK IN BILLBOARD

DYLAN GOES COMMERCIAL?

Discerning viewers of the Jan. 1 Orange Bowl were bowled over when they heard Bob Dylan's classic anthem "The Times They Are A-Changin' " during a commercial for accounting firm Coopers & Lybrand. The spot marks the first time Dylan has allowed his music to be used in advertising. Page 47

ACTS BREAK OUT WITH 'RASH'

Those twin towers of adolescent life-alternative music and video games-come together this spring when Electronic Arts bows "Road Rash," incorporating music from such groups as Soundgarden, Paw, and Swervedriver. Marilyn A. Gillen has the story in Billboard's Enter*Active File. Page 62

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<u>Commentary</u>

Acts, Labels Must Fight For Perf. Right

BY WALLACE COLLINS

There is a fundamental gap in the U.S. copyright law that, with the advent of the electronic information superhighway and home supermedia centers, could have a profoundly negative effect on record industry revenue streams. The future of home entertainment technology is fast approaching as headlines herald "mega-mergers' between and among cable, computer, electronics, telecommunications and entertainment conglomerates. Unfortunately, copyright legislation is not keeping pace with these rapid developments.

There are two bills currently languishing in Congress that could close this gap and grant copyright owners of sound recordings the exclusive right to control the digital transmission of their works. Record companies and recording artists would be well-advised to act now and lobby fiercely to get such legislation passed, or risk the loss of vast amounts of income in the nottoo-distant future.

Copyright owners of every type of copyrighted work except sound recordings enjoy, among their rights, the exclusive right to authorize the public performance of their copyrighted work. Songwriters and publishers receive compensation for radio and television broadcasts, since musical compositions, unlike sound recordings, have a public performance right. However, when a song is played on the radio or television, the singers and musicians who perform the song, the producer, and the record company whose creative and technical contributions and financial investment made the recording possible have no right either to control or to receive compensation for the broadcast performance of their work.

The chairman of the House Judiciary Subcommittee on Intellectual Property, Rep. William Hughes (D-N.J.), introduced a bill early last summer, H.R. 2576, that would provide for a performance right for sound recordings.

Although there has always been opposition to such legislation by the broadcast industry, there has been additional opposition in this case from music publishers and the performing rights societies, because these parties fear that the House bill would grant record companies and performers too much control and make their rights subordinate. However, the Senate version of the bill, S. 1421, sponsored by senators Dianne Feinstein (D-Calif.) and Orrin Hatch (R-Utah), has additional language that should appease music publishing interests by better protecting existing perfor-mance rights. The Senate bill explicitly states that protections and new royalties paid to sound recording copyright owners should not be taken into account in setting performance royalty rates for musical compositions.

It is imperative that some compromise be reached among the competing interests in order to secure a performance right for sound recordings as soon as possible. Otherwise, the continued rapid development of high technology and the eventual electronic distribution of music could deprive recording artists and secord companies access to millions of dollars in revenue.

In the future, barriers will continue to come down between telephone companies,

cable TV, and video programming companies. The development of digital fiber-optic networks will provide consumers with more choices and easier access to hundreds of channels, as well as electronic home delivery of audio and video programs. Most troublesome is the fact that digital technology will make it possible for the consumer to make a virtually identical copy of any audio transmission, royalty-free.



'There is no justification for not paying those who bring the music to life' Wallace Collins is an attorney specializing in entertainment and intellectual property law.

Record companies and artists increasingly will find their products being transmitted and sold by way of cable networks or via computer modems, and yet will be precluded from collecting any revenue because such transmissions arguably will be deemed "broadcasts." New types of highquality music services, some of which are already operating in an environment outside of record company control, charge monthly fees to subscribers to deliver CDquality sound to customers in their homes. Even though these new broadcast and cable companies transmit record company product to consumers for their own commercial gain, they have no clear obligation either to secure record company permission or to compensate the label or the artist for the commercial use they make of the copyrighted works.

One apparent way to circumvent this problem would be for each major record label to develop its own cable TV channel

LETTERS

EDITORIAL INSPIRATION

The editorial "Culture, Violence And The Cult Of The Unrepentant Rogue" (Billboard, Dec. 25, 1993) is the most sincere and inspiring bit of literature that I have ever read in Billboard. It deserves a Pulitzer. This article could, hopefully, set the stage for a long-ignored set of values in the American journalism and broadcast arenas, as well as in our own music industry. Tim Hurst

Promotion Mar. Cincinnati Mrkt **Reprise Records**

NATIONAL ARTISTS NEGLECTED

Your GSA Spotlight (Billboard, Dec. 4, 1993) has contributed to the continuing flow of misinformation concerning airplay for German artists. As mentioned in the last paragraph of the story "Domestic Artists," the record companies are, in fact, selling German product despite the international competition.

You failed to note how much American and English product is released here with no hope of finding an audience, the only reason being the obligation the German subsidiary has to its parent company. The

that would allow viewers to order albums and other music related products directly. Then, for example, the label could charge the consumer a retail price equivalent for the transmission of a particular album.

Although such a solution has its obvious benefits, there is a downside. Operation of such a venture could prove to be costly and burdensome for a record label. In addition, there would still be nothing preventing a cable operator unaffiliated with a particular artist's label from establishing its own competing home-shopping music cable network, then undercutting the prices offered by the artist's source label. In fact, it would be fairly easy for such an unaffiliated competitor to offer the transmission of a particular artist's album at a lower price because it does not have to bear the record company's financial investment in recording costs. Since the competitor would argue that it is merely broadcasting the product, not selling copies, the artist and its label could be without legal recourse. The competitor would be liable only for performance royalties which, at this point, are not payable on the sound recording.

It is important that the U.S. copyright law be modernized to accommodate the new communications technologies and computer-driven consumption, as well as the next wave of technological developments that is sure to follow. It is fundamental to our system of copyright and intellectual property law that those who exploit another's copyrighted work for their own gain be required to obtain authorization and compensate the owner for its use. The broadcasting industry understands this concept: It already pays performance royalties for the creative contributions of songwriters and music publishers. There is no plausible justification for their not paying the recording artist and the record company that brings the music to life.

financial resources and work hours could

be better spent developing national talent. Many labels have only a handful of national acts on their rosters. Imagine an American record company with more than 100 releases and only a few by American artists. Furthermore, a large portion of what comes out of the studios is 100% German-the musicians, the engineer, the producer, the singer, even the song. But with an eye on the international market, the finished product is English. A good example is the BMG Ariola single "Wish You Were Here," from Stone & Stone.

Also, I think you misquoted Ms. Hamer in your article "German Talent." Radio NRW was playing the record for more than 16 weeks.

Jeff van Gelder Music director Radio NRW GmbH

Billboard responds: As the introduction to the Spotlight noted, the German media's reception to German product has started to improve. Biggi Hamer's quote is correct, and reflects her frustration with what she sees as radio's "wait and see" attitude.

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

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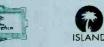
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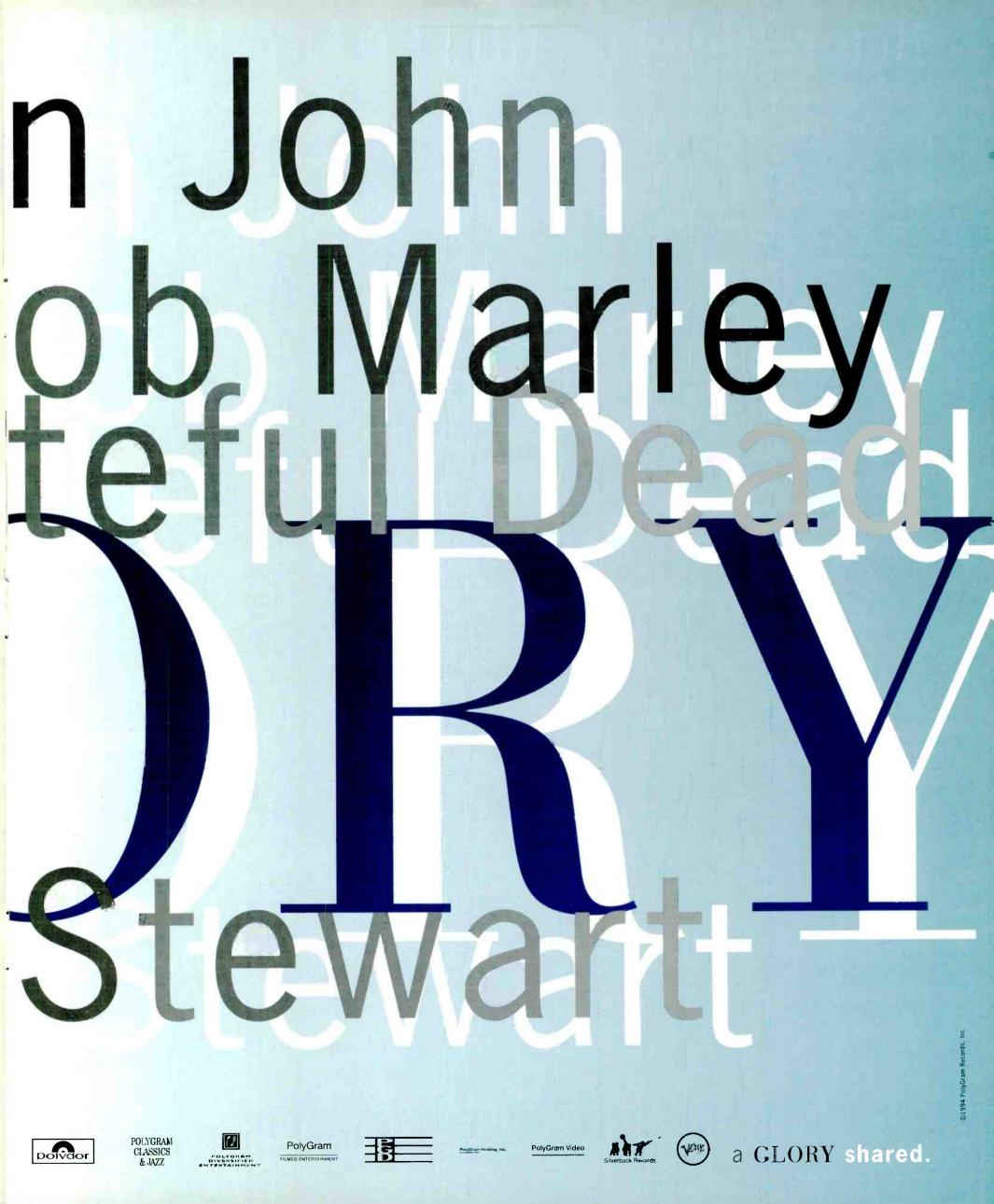


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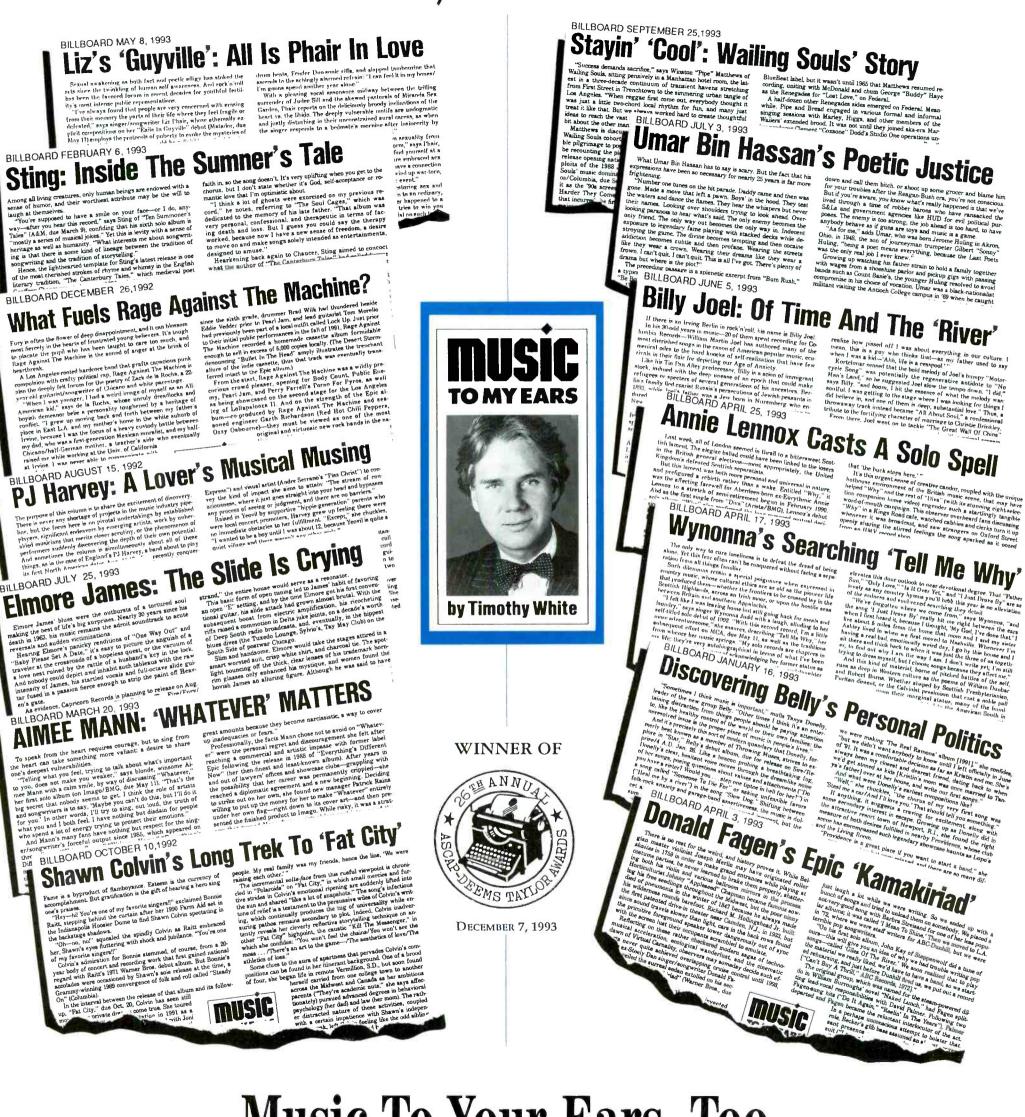


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CES Reflects Industry's Forward Focus CD Video, Next-Generation Audio In Store

BY MARILYN A. GILLEN

LAS VEGAS-From video CD players promising to usher in an era of movies and music videos on 5-inch compact discs to a multitude of multimedia hardware and software and next-generation audio products, the Winter Consumer Electronics Show, held here Jan. 6-9, had a strong forward focus.

How that vision will translate into market reality is still a matter of debate, with convention keynoter Robert Kavner among those raising caution flags in the race toward the multimedia Holy Grail.

Kavner, executive VP/CEO of AT&T's Multimedia Products and Services Group, warned against a closed-access, "gatekeeper" mentality along the so-called information superhighway, which he predicted

would be in high gear by the end of the decade. Others shook their heads at a growing cacophony of incompatible multimedia home audio/video players, which raise a series of barriers to software companies that are faced with the need to publish the same title in competing formats.

VIDEO CD

Video CD players-shown here either in prototype or as pending product introductions by Technics, Samsung, and Goldstar-are a prime example of technological enthusiasm tempered by market realities. The units, designed to play both audio CDs and a new generation of White Book video CDs that compress 74 minutes of MPEG-1 audio and video onto a 5-inch disc, were given splashy presentations in the four manufacturers' booths, but only Goldstar announced plans to ship a unit this year: its Artvision GVD-100 will be available to dealers in June at a yet-to-beset price, the company said.

At Technics, whose 10-minute presentation of the technology drew long lines and required a ticket for access, assistant GM Andrew Nelkin explained the delay in one word: "software." "There's nothing out there yet to play on this," he said. "We think it's going to happen, and we're there and ready for it to happen. But the final decision for delivery is dependent on software. That's absolutely key. We believe the music and movies industries will get behind it soon, though."

Although Philips, creator of the CD-I player, has begun releasing video CDs from the Paramount film catalog for playback on its platform, (Continued on page 96)

Uni Gains Continue As MCA Sets Sales Mark

LOS ANGELES-Fueled in part by MCA Records' second consecutive record-breaking sales year, Uni Distribution posted its 11th straight annual sales upswing in audio distribution, with sales of more than \$675 million, according to Uni president John Burns.

In total audio and video distribution, Uni topped the \$1 billion mark for the third straight year, Burns savs.

MCA Records posted nearly \$450 million in gross domestic

sales, according to the label. Says Burns, "Obviously MCA Records had a huge year, but Geffen also had an extremely good year, as did GRP. The key has been extremely strong prod-

uct from all genres of music." Leading the way for MCA was Meat Loaf's comeback album, "Bat Out of Hell II: Back Into Hell." Geffen scored with Nirva-na's "In Utero," while GRP enjoyed the success of Lee Riten-our's "Wes Bound."

Burns says Uni also fared well on the video side, despite the fact that it did not have a huge sellthrough hit. "MCA/Universal, Pacific Arts, and Playboy all had good years," he adds. "In fact, Playboy had its best-selling release [with 'Playboy Celebrity Centerfold: Dian Parkinson']. The title stands at No. 3 this week on the Top Video Sales chart.

Karpel Takes Temporary Hold Of VSDA Reins

BY EILEEN FITZPATRICK

LOS ANGELES-The Video Software Dealers Assn. has temporarily named Rick Karpel to the post of executive VP, replacing Don Rosenberg, who has been stripped of those duties.

Karpel will continue to be the trade group's VP of legal affairs and communications. He will share those duties, which include extensive work with state legislation, with Andrew Leigh, an attorney and contributor to VSDA's newsletter, as well as with outside attorney/consultants.

Earlier this month, VSDA president Dawn Wiener said an interim executive VP will be named by Sept. 30, (Continued on page 97)

Sony Music Creates Two Record Groups, Promotes Execs BY DON JEFFREY

NEW YORK-The promotion of six executives to new top positions at Sonv Music Entertainment is a recognition of the growth of its Columbia and Epic families of labels and the importance of international markets to the company's future.

Sony has created two new music units, Columbia Records Group and Epic Records Group. Don Ienner, president of Columbia Records, has added the title of chairman of the Columbia group. Dave Glew, who has been president of Epic Records, becomes chairman of the Epic group, and Richard Griffiths, executive VP of Epic, takes the title of president of Epic Records.

Mel Ilberman, who has been presi-dent of Sony Music International, now becomes chairman of the unit that oversees the company's 35 subsidiaries, joint ventures, and licensees



outside the U.S. Moving up to the president's chair is Richard Bowlin, who has been CFO of Sony Music Entertainment. He retains the title of corporate executive VP.

IENNER

Michele Anthony, who has been executive VP of Sony Music, the U.S. arm of Sony Music Entertainment, becomes executive VP of the worldwide company. Her duties include management, operations. administration, and strategic planning.

Commenting on the changes, Tommy Mottola, president/COO of Sony Music Entertainment, says, "Basical-



ly, we've been kind of internally calling [Columbia and Epic] record groups." He points out that Epic has begun imprints like Sony 550 Music and Epic Soundtrax, while Columbia has started Chaos Recordings and continues to market and promote labels like Def Jam, Ruffhouse, and Earache.

Referring to the promotions of Ilberman and Bowlin, Mottola says, 'This is absolutely a loud signal about the increasing importance of international, where we feel the tremendous growth will be in the next



few years." Asked about the company's focus for 1994, he added, "More than ever, we will continue our theme of artist development but really continue to develop and expand on a global basis.'

Ilberman, who has been with Sony since 1988, previously worked for PolyGram Records and CBS Songs. Bowlin came to Sony from the accounting firm Price Waterhouse, where he was a partner. His successor as CFO has not been named.

Anthony, who had been a partner (Continued on page 97)

Billboard Bows Rock Airplay Monitor

NEW YORK-Billboard has rolled out its fourth Airplay Monitor publication, this one covering album rock and modern rock. The Rock Airplay Monitor provides definitive rock radio data, as accumulated on a weekly basis by Broadcast Data Systems. Billboard, the Monitors, and BDS are all part of BPI Communications.

Rock Airplay Monitor, which debuted Jan. 14, is sent by first-class mail to nearly 1,000 PDs, MDs, radio consultants, promoters, managers, and talent agents in the album rock and modern rock fields.

The new Monitor follows the successful 1993 launches of the Top 40, Country, and R&B Monitors. The director of charts for the new publication is Kevin McCabe, who continues to supervise the charts for Top 40 Airplay Monitor and the Hot 100 and all radio charts for Billboard. The chart managers are Anthony Colombo (album rock) and Mark Marone (modern rock), who continue in those roles for Billboard as well.

Each week Rock Airplay Monitor publishes the exact number of plays amassed by current releases on 110 album rock and 30 modern rock stations across the U.S. The information is the basis for two separate 40-position Monitor airplay charts, one each for album and modern rock. The album rock chart continues to be published in Billboard as well. The modern rock chart in Billboard converts to an all-monitored chart in this issue to match the chart in Rock Airplay Monitor (see page 84). Previously, the Billboard modern rock chart was a combination of monitored airplay and playlists collected over the telephone from reporting stations. The Billboard modern rock chart remains at 30 positions, while the chart in Monitor contains 40 positions.

Like the other Monitors, the Rock Monitor features a breakdown of each week's biggest gainers at radio, based on actual detections. Also included are the weekly "Power Playlists," listing the top 30 tracks at 12 leading album rock and 12 leading modern rock stations, as de termined by BDS. The Power Playlists include the number of spins each song receives.

Michael Ellis, publisher of Monitor and Billboard's



associate publisher, says, "We are excited about the opportunity to reach album and modern rock radio each week with accurate, BDS-monitored information in greater detail than can be provided in Billboard. Together with the broad news and data in Billboard, we can now offer the album and modern rock music communities the most complete package of information available anywhere.'

For Rock Airplay Monitor subscription information, call 800-722-2346.

Goldberg To Head East For Atlantic Presidency

GOLDBERG

berg

BY MELINDA NEWMAN

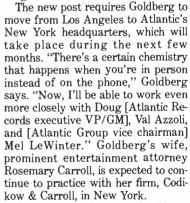
NEW YORK-As expected, Danny Goldberg has been named president of Atlantic Records.

Although the move has been touted since last fall, the formal announcement final-

ly came Jan. 11 from Doug Mor-ris, co-CEO/chairman of the Atlantic Group. The label has left the president's post unfilled since Morris was elevated to his current post in

1990. "We have found a top person to fill this post," says Morris. "Danny and I will be working as a team on things ... Over the past two years, Danny has become a pivotal figure in the Atlantic of the '90s and beyond."

"I feel that it's like the Hippocratic oath: First and foremost, do no harm. The company is so healthy right now, and there's an enormous amount of work that's in progress," says Gold-



Goldberg joined Atlantic in 1992 as senior VP and has played an instrumental role in helping revive the company during the past few years, especially in the field of alternative music.

Goldberg spearheaded the label's alliances with such modern rock indies as Mammoth Records, Matador Records, and Beggars Banquet; those deals have linked Atlantic with hip hit acts like the Juliana Hatfield (Continued on page 85)

GLEW GRIFFITHS

Artists&Music IN • CLASSICAL • JAZZ • MUSIC VIDEO

Success Comes In Threes For Bassist Rob Wasserman

BY JIM BESSMAN

NEW YORK-The Feb. 15 release of bassist Rob Wasserman's "Trios" on MCA/GRP is a watermark for both the artist and the young imprint.

The album features three-way collaborations between Wasserman and such diverse artists as Jerry Garcia, Brian Wilson, Elvis Costello, the late Willie Dixon, Bruce Hornsby, Neil Young, and Branford Marsalis, as well as three bass trios with Wasserman playing all the parts.

The five-year project culminates a trilogy of albums that began with Wasserman's 1983 solo acoustic bass excursion, "Solo," and continued with the 1988 "Duets" album of bass-andvoice duets.

While "Solo" was released on Rounder, "Duets" came out on MCA as one of the label's last jazz releases before its acquisition of jazz label GRP Records in 1990. GRP has since administered MCA's jazz product, and now markets "Duets" as GRP catalog. MCA/GRP was launched as a more pop-oriented line than GRP (Billboard, March 6, 1993). Its releases are primarily marketed and promoted by GRP.

'[MCA/GRP] was designed for GRP to expand into new things, and [GRP president] Larry Rosen felt that Rob was where he wanted to go with [the label] musically," says Clare Wasserman, Wasserman's former wife and current manager, noting that he wouldn't have fit in well with GRP's regular jazz roster.

'Trios' is a marketing dream for us," adds GRP senior VP of marketing and promotion Mark Wexler, "because it gives us the opportunity to work with a high-profile artist.'

Wasserman, who has been cited by downbeat and Rolling Stone readers and critics for his musicianship and composing, earned a Grammy nomination for best jazz performance for "Duets," which also garnered best jazz vocal nominations for Rickie Lee Jones and Bobby McFerrin. Prior to that album, Wasserman had performed with the varied likes of Jones, Oingo Boingo, Van Morrison, the David Grisman Quintet, and Stephane Grappelli. After "Duets," Wasserman played on Lou Reed's "New York" album and in Reed's tour band (Reed also appeared on "Duets"). He also toured in an acoustic duet with Grateful Dead guitarist Bob Weir, also a player on "Duets."

Continuing Wasserman's Dead connection, "Trios," which commenced development in 1989, was mostly co-produced by Wasserman and Dead producer John Cutler, who also engineered and mixed the album. Most of the 14 tracks were cut at the Dead's home studio in San Rafael, Calif. Total creative freedom was extended to each trio, with the only stipulation being that each track be recorded live, with the threesome playing all the instruments.

"It's a logical extension of the oneman band thing of 'Solo,' where I

learned to play by myself, and then 'Duets,' where I went one-on-one with some of my favorite people," says Wasserman. "I thought 'Trios' would be more like a band, and with

three people there's a lot more going on, but it still has the same intimacy sparseness of the other records." To distinguish it from ''Duets,''

and

WASSERMAN which used pop

BY ED CHRISTMAN

ture of the label.

NEW YORK-Cory Robbins and

Steve Plotnicki, the two feuding

principals of Profile Records, are

engaged in a high-stakes poker

scenarios: the label being sold to

Tommy Boy Records; Plotnicki

buying out Robbins and assuming

control of Profile; or, if a deal can't

be reached, the shutdown and liq-

uidation of the label.

standards as its matrix, "Trios" features original material written for each trio

"There was no formula, which made it more exciting," Wasserman says. "It took a while to get the trios together and to come up with new material, essentially from scratch. One thing about a project like this is that while it's one record, it's all dif-(Continued on page 97)



US3's 'Cantaloop' Comes To Fruition

Blue Note's Patience Breeds Crossover Hit

VP of national promotion for Capitol Records, Capitol took a "micromarketing" approach to promoting the single. "Phil Costello [VP, promotion] came up with the idea of reaching out to alternative radio, then moving to churban, and then finally to top 40,'

he says. The "Cantaloop" video, originally serviced to outlets in November 1992, finally found a home after Capitol reserviced the clip in October 1993.

Now the clip is getting exposure in MTV's "buzz bin" and on its "Alter-

native Nation," "Yo! MTV Raps," and "MTV Jams" programs. It's also air-ing on BET, VH-1's "Soul Of VH-1" program, and the Box.

BET, which supported the video in its initial release, has been programming the video as a recurrent in its "Video Vibrations" program. But on Jan. 6, the network re-added the clip to a current rotation.

'Right now, the popularity of hiphop with the jazz flavor makes it a better time to program this video [than when it originally came out]," says Lori Kearse, producer of "Video Vibrations." "It's a good thing for the network to play it now because it's in demand.

At the Box, director of programming John Robson reports "Cantaloop" had its strongest week since the clip was added in October. "We're consistently taking calls on it," he savs

Perhaps the greatest example of (Continued on page 88)



BY J.R. REYNOLDS

and programs.

82 from No. 108.

and DEBORAH RUSSELL

LOS ANGELES-Blue Note's hip-

hop jazz act US3 has achieved a rare

feat. More than a year after its initial

release, "Cantaloop (Flip Fantasia)"

has become a crossover hit at radio.

while the videoclip of the track has

garnered airplay on several different

genre-specific music video networks

In addition, the group's debut al-

bum, "Hand On The Torch," is mov-

ing up The Billboard 200 after ad-

vancing from its No. 1 spot on the

Heatseekers album chart. This week

the album jumps dramatically to No.

The groove-laden "Cantaloop" sin-

gle is based on Herbie Hancock's

'Cantaloupe Island" and features

samples from Hancock's original

Blue Note recording of that composi-

According to John Fagot, senior

tion (Billboard, Nov. 27, 1993).

The Envelope, Please. Announcing the nominations for the 36th annual Grammy Awards at New York's Apollo Theatre, from left, are Karen Sherry, president of the New York Chapter of NARAS; nominee announcers Eddie Palmieri, Nat Adderley, Mark McEwen (who also was master of ceremonies for the press conference), Eugenia Zukerman, and Darlene Love; and Jonathan Tisch, chairman of the NYC Host Committee for the 1994 Grammy Awards. (Photo: Chuck Pulin)

Crescent Moon Over Miami: New Label Fulfills Dreams

BY JOHN LANNERT

By all accounts, Sony Music Entertainment's Jan. 10 announcement of the creation of Crescent Moon/Sony Music, a new Miamibased imprint, has left the two main parties involved—Epic Records and Emilio Estefan—feeling the afterglow of a dream fulfilled.

For Estefan, who was named president of artist and talent development for the label, the deal provides equity in a record label and the opportunity to present talent from his hometown of Miami.

For Epic, which is the distributing label for Crescent Moon/Sony Music, the pact could mean the first beachhead for a major U.S. label in

South Florida.

prints with promi-

nent area music

David Glew.

chairman of the

Epic Records

Group, savs Mi-

ami is poised to

emerge as a vital

figures.

Indeed, South Florida may surface as the ultimate winner if the label takes off and other majors look to launch local im-

ESTEFAN

music center. All the more reason, he reckons, to set up shop with Estefan, one of the area's most respected music figures and a longtime Epic associate.

"We think Miami is going to be another very, very key source of music," says Glew. "If you look,

there has been Jon Secada [and] many other artists coming out of there. And we think Emilio, who is like one of the family for us, is iust an amazing magnet for talent down there.



Glew adds that Crescent Moon/ Sony Music is not going to release only Spanish-language sounds, but also "pop, R&B, jazz, and dance music. We're going to be getting a Mi-ami sound, but it's going to be music that fits all over the globe."

Says Estefan, "Because of the many different nationalities here, there is a unique blend of musical influences that make up the fabulous music we have here in South (Continued on page 87)

Profile's Fate Hinges On Partners' Endgame

together a package believed to be

worth about \$14 millon for Profile

Records and all of its affiliates ex-

cept Landmark Distribution, ac-

Last year. Profile generated about one-third of Landmark's estimated \$36 million in billing, sources say. Key artists on Profile are Run-DMC, DJ Quik, Poor Righteous Teachers, 2nd II None, Nemesis, N2Deep, Special Ed, and

Tommy Boy Records, backed by Ron C. the Warner Music Group, has put

As part of the Tommy Boy deal, Profile would continue to operate as a separate label under the leadership of Robbins, with Plotnicki exiting. Robbins eventually would sell his share in Landmark, leaving that company to Plotnicki and Goldstein.

The Tommy Boy deal initially included a mechanism for Profile to funnel product through Landmark for nine months following the completion of the deal, but sources sav the in-fighting between Robbins and Plotnicki may have killed that element of the deal.

In fact, the entire Tommy Boy deal may be scotched. While both Plotnicki and Robbins are said to (Continued on page 91)

New Copyright Law Expected In Poland Proposal Extends Copyright Protection To 50 Years

BY RICK RICHARDSON

WARSAW-The Polish senate is expected this week to ratify the longawaited new copyright law, which could be in effect by April.

The bill, which drastically overhauls the 1952 law, will then only need the formal signature of the nation's president, Lech Walesa, to enable recording artists and producers to derive income from the Polish market of 48 million potential buyers.

When passed, the law-which makes piracy a criminal activity subject to prison terms from six months to five years-is expected to drastically curtail piracy in the world's largest pirate market. It is also expected to curb pirate exports that have flooded the neighboring markets of Germany, the Czech Republic, and further afield.

Not only does the law protect authors and musicians, but it also protects the rights of record producers, who until now have had no protection in Poland. Producers also have rights for broadcast and live performances.

The proposal extends the copyright period for authors and composers from 20 to 50 years. Producers get a 50-year term of protection for new recordings.

Producers also have a distribution right, which enables them to forbid importation, and rights over rental and lending.

There are also provisions for a private copying levy on hardware and blank software.

Andrzej Puczynski, president of the Polish Producers Assn., says, "It has been very hard for us to make money. This law will be a real shot in the arm for the music business."

Bianka Kortlan, regional director of IFPI, says the bill means "everything" to the Polish recording indus-"To us, this is the difference betrv. tween being and not being," she says. IFPI has been fighting piracy since

that year, 90% of the 80 million sound recordings sold in Poland were illegally made, says the organization. According to Kortlan, the only

it moved into Poland in June 1992. In

drawback to the law is in the area of

retroactive protection. "In the case of sound recordings, retroactivity is limited to only 20 years back from now. This will open up the possibility of airplay exploitation of Beatles or Elvis recordings, for example," she says.

The law will take effect three months from the date of Walesa's signing. IFPI's secretariat in London estimates that the law will be passed Jan. 20 on its final reading in the Polish parliament, the Seim.

Recordings eligible for protection will be all those produced by companies resident or having headquarters in Poland.

Major record companies already represented in Poland are EMI through licensee Pomaton, Warner through Polton, Sony (MJM Music), and BMG, which has its own company in Warsaw. PolyGram is expected to enter the market soon.

Assistance in preparing this story was provided by Dominic Pride in London.

New Urban/Hip-Hop Label Takes Epic To The Street

BY J.R. REYNOLDS

LOS ANGELES-In an effort to tap in to the growing acceptance of 'street" music by the mainstream, Epic Records has formed Epic Street, a label designed to provide a platform through which cuttingedge urban and hip-hop acts will be promoted and marketed.

Heading up Epic Street is O.J. Wedlaw under the title of national rap director. Joining his management team is Mark Genova, national director of sales and marketing, and Rejina Brown, national director of promotions. Wedlaw and Genova are based in New York, while Brown is in Los Angeles (Billboard, Jan. 15).

Wedlaw will report to Hank Caldwell, Epic senior VP of black music. "Because Epic is so top-heavy with established mainstream performers, like Luther Vandross,

Sade, and Michael Jackson, we decided to form a street-oriented label to make sure the industry and people on the street recognize our commitment to such an important seg-ment of music," says Caldwell.

In an effort to build its rap roster, the label acquired Cold Chillin' Records, previously released through Warner Bros. (Billboard, Nov. 27).

"It's no secret that street music is a money maker," he adds. "Just look at the [sales] numbers Dr. Dre and Snoop Doggy Dogg have been racking up, and you can see that street music has a sizable mainstream following."

Caldwell says Epic's Cold Chillin', Flavor Unit, Immortal, and New Deal labels will all funnel marketing and promotion activities through Epic Street.

Caldwell adds that Wedlaw was (Continued on page 86)

Morgan Creek Label Folded Into Its Corporate Parent

BY CHRIS MORRIS

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LOS ANGELES-Morgan Creek Productions' bumpy ride at the box office and Morgan Creek Records' inability to break its roster of new artists has led to the folding of the record company into its corporate parent, and the departure of label president Jim Mazza and promotion VP Walter Lee.

Morgan Creek now plans to concentrate on releasing soundtrack product. The label enjoyed its greatest chart success shortly after its startup in 1991, when the soundtrack album for "Robin Hood: Prince Of Thieves"-which contained Bryan Adams' No. 1 hit "(Everything I Do) I

Do It For You"-rose to No. 5 on The Billboard 200 and sold more than a million units.

Concerning the reasons for the company's reorientation, Morgan Creek COO Gary Barber says, "It isn't any secret-we had great success on soundtracks and, conversely, we weren't able to break any new and developing artists ... We placed all our efforts on where we experienced success. It's a shift of business emphasis.

Former Morgan Creek Records VP of business affairs Mark Berger will now serve as VP of the Morgan Creek Music Group. The label opera-tion, with a staff of four, will now op-(Continued on page 91)



Celebration Of "Time And Chance." Giant Records group Color Me Badd celebrates the release of its new album "Time And Chance" at The Tunnel in New York, Shown, from left, are Steve Backer, head of Giant marketing; Cassandra Mills, Giant president of black music: Budi Gassner, BMG International president/CEO; band members Sam Watters, Bryan Abrams, Mar-Calderon, and Kevin Thornton; and Irving Azoff, owner of Giant Records.

Feds Find Kiedis **Inappropriate** For **Condom Promotion**

BY CARRIE BORZILLO

LOS ANGELES-The U.S. Department of Health and Human Services' Centers for Disease Control and Prevention has pulled a radio PSA featuring Red Hot Chili Peppers singer Anthony Kiedis.

Victor Zonana, a U.S. Department of Health and Human Services spokesman, says the 60-second PSA was pulled after a reporter informed him of Kiedis' 1990 conviction on misdemeanor charges of indecent exposure and sexual battery. The incident stemmed from a concert at George Mason University in Virginia.

(Continued on page 86)

BILLBOARD. Robin Friedman is named West Coast advertising sales representative at Billboard in Los Angeles. She was Los Angeles branch coordinator for PGD.

RECORD COMPANIES. Sony Music Entertainment in New York promotes Mel Ilberman to chairman of Sony Music International. Don lenner to chairman of the Columbia Records Group, David Glew to chairman of the Epic Records Group, Robert M. Bowlin to president of Sony Music International, Richard Griffiths to president of Epic Records, and Michele Anthony to executive VP of Sony Music Entertainment. (See story, page 11).

Danny Goldberg is promoted to president of Atlantic Records in New York. He was senior VP based in Los Angeles. (See story, page 11).

Warner Music Europe promotes Saul Tagarro to president of Warner Music Spain and Warner Music Por-



tugal, and Inigo Zabala to managing director of Warner Music Spain. They are both based in Madrid. They were, respectively, managing director and deputy managing director of Warner Music Spain.

Patrick Quigley is appointed senior VP of marketing at EMI Records Group, North America in New York. He was director of sales at Labatt USA.

Carol Fenelon is named senior VP of business and legal affairs for the RCA Records Label in New York. She was head of business and legal



affairs at Giant.

Wayne Halper is promoted to senior VP of business affairs at Liberty Records in Nashville. He was VP of business affairs.

EXECUTIVE TURNTABLE

Neal Spielberg is promoted to VP of sales for Warner/Reprise Records in Nashville. He was national sales director.

Brian Cohen is promoted to VP of creative services at Elektra Entertainment in New York. He was director of creative services. Robin Kennedy is named GM of

operations for Sony Music Australia

www.americanradiohistory.com



intendent at Nestle.

Paul Ramey is appointed national director of jazz for the RCA Records Label in New York. He was national director of sales for GRP.

Stacy LaCroix is appointed black music national promotion director for the Southern region for Warner Bros. Records in Atlanta. She was Southeast promotion manager at Perspective Records.

Marc Alghini is promoted to director of national radio promotion for Mute Records in New York. He was



COHEN

Midwest label manager.

MCA Records names Beth Halper A&R representative in Los Angeles and Kelley Walker A&R representative in New York. They were, respectively, an art department employee and part-time A&R scout at Virgin, and an assistant in the A&R administration department at Sony Music.

Herb Jones is appointed national director of urban music promotion for the Street Life and Scotti Bros. labels in Santa Monica, Calif. He was regional manager of promotions and marketing for A&M.

HALPER SPIELBERG in Sydney. He was production super-

Artists & Music

Soundgarden: Taking Root At Radio **A&M Hopes New Formats Embrace Act**

BY CHRIS MORRIS

LOS ANGELES-Anticipation is running high in some radio quarters about the March 8 release of "Superunknown," Soundgarden's A&M sequel to the Seattle band's platinum 1991

set, "Badmotorfinger." "Between that and [the forthcom-ing] Alice In Chains [EP "Jar Of Flies"], there are pretty strong rec-ords coming out," says Tom Calderone, PD at modern rock WDRE Long Island, N.Y./WIBF Philadelphia. "At this point, between their exposure on Lollapalooza and their image as an alternative rock band, it should do very well for us ... Doing the Neil Young tour didn't hurt [the band], either."

Indeed, A&M Records has great expectations for "Superunknown" at multiple formats.

Says the label's senior VP of mar-keting/GM Jim Guerinot, "I think, because of everything that's changed in the last three or four years, metal radio, certain core-roar radio, and album

radio were available to Soundgarden. College radio has always been a mainstay for the band."

Guerinot expects growth to come from modern rock radio, where the band already enjoys a healthy base: "I think what we're going to see open up to a much larger degree is commercial alternative radio, which has been there on a very limited basis in the

SOUNDGARDEN: Chris Cornell, Ben Shepherd, Matt Cameron, and Kim Thavil

past, and I think we're going to see MTV there in a big way. They're big supporters of the band and of this record.

However, don't expect to see the label roll out the album with a major flourish. Taking a page from the playbook of Geffen Records-which launched Nirvana, with a low-key, getout-of-the-way marketing approach-A&M is intent on turning down the bells and whistles with the new Soundgarden release.

Guerinot says, "With ['Badmotorfinger'], we had Walkmen with the tape in it, and we epoxyed them shut, (Continued on page 28)



Hall Of Famer. Duane Eddy, right, who is being inducted into the Rock And Roll Hall Of Fame Jan. 19, visits with Curb recording artist Junior Brown following Brown's sold-out show at Nashville's Station Inn.

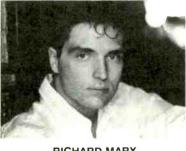
Working On Vacation: Capitol Readies Marx Set

BY CRAIG ROSEN

LOS ANGELES-Capitol and Richard Marx appear to have a hit on their hands as "Now And Forever," the first single from "Paid Vacation," climbs the Monitor's Top 40/Adult Airplay chart. Yet that's just the tip of the iceberg, says Capitol senior VP/ GM Bruce Kirkland.

"We're not just taking the typical Richard Marx route of going to radio with the hopes of a hit single," Kirk-land says. "The thing we are really excited about is the other elements.

With the album due Feb. 8, Capitol has several marketing ties-ins in place



RICHARD MARX

to expose Marx's music beyond the usual channels. "Now And Forever" is featured in the forthcoming film remake of "The Getaway," starring Kim Basinger and Alec Baldwin. A video, featuring Marx and footage from the film, is already garnering airplay on VH-1, and the label is taking advantage of cross-promotions among it, production company Largo Entertainment, and Universal Pictures

The label started to spread a buzz by inviting various radio and retail representatives to a screening of "The Getaway" and product presentation in early December, which culminated with an acoustic set by Marx at his home

"That had a lot to do with the setup at radio," Kirkland says. The label released the single to radio in mid-December. "We wanted to build up good BDS play [over the holidays].

'The Getaway' opens Feb. 11, only days after the album's release, so Capitol and Universal have hooked up for 'Getaway/Paid Vacation" radio promotions in 25 markets, with prizes ranging from screening passes to a Hawaiian vacation.

Tasmin Archer Impersonates Elvis (Costello); Like Buttah: Babs' Baubles Bring A Cool Mil

by Melinda Newman

he

RUN FOR COVER: Any time an artist covers material made well known by another act, the singer runs the risk of possibly unflattering comparisons. Rarely does the reverse happen, the new interpretation acting as a prism that reflects nuances previously undiscovered in the familiar renditions.

Tasmin Archer knew what she was getting into when she decided to record Elvis Costello material. "I thought no one could do the songs as well as Elvis," she says. was a bit worried that I wouldn't be able to handle it.

Sometimes when you do covers. you're open to a bit of criticism because someone's already put a stamp on it. For me, this was more about learning techniques ... the way he delivers a line; there's a lot of drama and variation in his records."

Luckily for Archer and the listener, she proves up to the task. The evidence is on "Shipbuilding," to be released March 8 here by SBK. Archer's 1993 debut, "Great Expectations," drew more critical than

commercial acclaim stateside, but it was a major hit throughout Europe, mainly on the strength of the elegant "Sleeping Satellite."

She began cutting demos of Costello songs at home in Bradford, England, and then took the tapes into the studio to "finish them off," she says. "We wanted to record as much live as we could. [At home], we'd use computers to get the effect of the track and then go into the studio and replace them with musicians.

The four Costello compositions tackled by Archer are the title track, "Deep Dark Truthful Mirror," "All Grown Up," and "New Amsterdam." Archer's renditions remain relatively true to the originals, with simple arrangements that don't detract from the clever poignancy of Costello's lyrics or the clarity of Archer's voice. While all are lovely, the most touching is "All Grown Up." "That's the one I'm closest to," Archer says. "It's told from a woman's point of view, and I found that very enjoyable to sing." While the EP was released in the U.K. containing only

the four Costello songs, the U.S. edition will include a quartet of live renditions of songs from "Great Expectations" recorded during a show at London's Town & Country club.

When listening to the project as a whole, as Costello's material slides into Archer's songs, it's clear that the two songwriters share something in common: the ability to tackle universal topics or themes and turn them into personal statements.

While daunted to be included in Costello's company, Archer says, "My album was about certain issues, which I tried to make as personal as possible-to hit home instead of serve as a newsreel. Elvis Costello makes his songs very human, too."

Although she'd like to meet Costello, Archer has no

plans to conjure up a rendezvous. "If we happen to meet each other, I wouldn't be so bold as to ask if he'd come around and have a cup of tea. If I felt the urge to see him, I might go see him in concert or something.

The eight-song project carries an equivalent list price of \$9.98 for cassette and \$13.98 for the CD. Archer will appear at New York's Bottom Line on Feb. 24 as part of the venue's 20th Anniversary celebration.

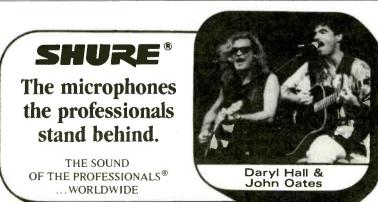
WHEN caps are selling for \$25 and champagne flutes

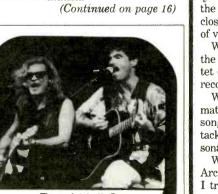
are \$75 a pair, it should come as no surprise that **Barbra Streisand's** New Year's Eve and New Year's Day concerts garnered an earthshattering merchandise per head of \$40. After paying \$1,000 a ticket, fans obviously were still eager to gobble up any Babs memorabilia they could get their hands on. According to our sister publication, Amusement Business, attendance for the shows was more than 26,000. which would mean sales of merchan-

dise alone exceeded the \$1 million mark. Among the other items offered by merchandiser Sony Signatures were embroidered silk jacquard blouses and boxer shorts, limited edition jewelry, crystal paperweights, silk jackets, and the more traditional mugs, keychains, programs, and T-shirts. So, if Ms. Streisand should decide to take her show on the road, you'd be wise to bring that platinum AmEx card when it comes time to purchase a bauble or two

WAMA TOLD ME NOT TO COME: According to Stephen Chabre, president/CEO of Michael Jackson's MJJ Enterprises, Jackson's company is working actively on a settlement with Munich-based concert promoter Marcel Avram. Avram filed a lawsuit against Jackson, TTC Touring Corp., and MJJ Enterprises Dec. 28, alleging that Jackson knew he was addicted to painkillers when he signed a deal with Avram for his Mama Concerts to promote shows. Because of the addiction, Jackson subsequently cancelled the remainder of his tour in November (Billboard, Jan. 8).

HIS AND THAT: Iron Maiden has named Blaze Bayley, formerly of Wolfsbane, as its new lead singer. He replaces Bruce Dickinson, who continues to pursue his solo career ... Steely Dan will continue its reunion tour this summer in Japan and Europe ... Blues Saraceno has been named guitarist for Poison. He replaces Richie Kot-Also moving on is Faith No More guitarist Jim zen. Martin. No replacement has been named yet, but we bet the Red Hot Chili Peppers could recommend a few guys. Me Phi Me, who is working on his second album for RCA, is looking for new management.





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Is Radio Ready To Meet Hersh's 'Makers'? Sire Prepares Support For Muses Leader's Solo Set

and it was a shock. I couldn't believe

how good it was, and I've been a

BY BARBARA DAVIES

NEW YORK-Sire Records terms "Hips And Makers," the Feb. 1 release and first solo record from Throwing Muses guitarist/songwriter Kristin Hersh, a "one-listen knockout.

Literally, perhaps-the artist herself says she never again wants to hear some of the material on it.

"It's darker than what you usually hear," admits Sire product manager Geoffrey Weiss.

But Sire GM Howie Klein says he believes the peculiar power generated by Hersh's acoustic performance will not only touch the fan base of Throwing Muses, but also will reach beyond it, to new listeners.

"About a year and a half ago, I saw her do a live show at Rhino Records' store in Santa Monica," Klein says. "She sat down and started playing,

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Management

Throwing Muses fan since before I was with the label. I had never heard her play acoustic. Hersh agrees the album has its somber moments. "I'm scared by a few things on it, like 'The Letter,' " she says. "We're much more used

to the vocabulary of dark moods, an-

ger, sadness, jealousy, frustration. There are so many words for dark moods. but there's only 'happy' for the other. It's just not that simple.'

But, she adds, "I didn't want to highlight the darkness on this album ... it has more uplifting songs, and I didn't want to alter people's perception of those.'

The album's delicate pairing of bright moments with dark imagery is showcased on lead single "Your Ghost." which contemplates the death of a close friend. "When someone dies on you, it's hard to think, 'How nice.' But when you're used to them not being there, you have another angel, another ghost there with you," Hersh says. "That's a sweet way to think of

The single, which features vocals by R.E.M. singer Michael Stipe, went to radio Jan. 11, and is featured in the forthcoming Warner Bros. movie "With Honors," as well as on its soundtrack.

Weiss says the song is an attentiongrabber. "I don't know if it's going to be a chart reality at album alternative," he says. "There will be stations that won't play it, but there'll be 15-20 stations that will, and they'll get a (Continued on page 28)

Meat Puppets Await Grilling For Second London/PLG Set

BY DAVID SPRAGUE

NEW YORK-The Meat Puppets have been cited as an inspiration by such platinum acts as Soul Asylum and Nir-



MEAT PUPPETS: Curt Kirkwood, Derrick Bostrom, and Cris Kirkwood. vana. Now, after more than a decade of underground supremacy, the Arizonabased trio faces mainstream scrutiny with its second London/PLG release. 'Too High To Die.'

'It's obvious that this band is not limited to a 100,000-person fan base [reached with 1991's 'Forbidden Places']," says PLG associate director of product management Jonas Nachsin. "They've given us the most important tool: a record that can appeal to a wide variety of rock music fans.

To facilitate that process, Nachsin says PLG will concentrate on introducing the Meat Puppets to mainstream media and retail gatekeepers via a 13-city "eat-and-greet" trek (dubbed "The Munchies Tour") that kicks off in the band's Phoenix hometown Jan. 25, the same day the record is released.

Capacity

29,525

selioute

8,669 sellout

11.488

12,800

14,581

10,167

sellout

10,071

13,737

8,402 19,922,

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shows

10,864 11,200.

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sellouts

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13,186

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two

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Gross Ticket Price(s)

Date(s)

(Continued on page 28)

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Don Law Co.

Cellar Door

Bill Silva Presents

Radio City Music Hall Prods.

Living Music

Bitl Silva Presents

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CAPITOL READIES MARX SET (Continued from page 14)

In addition, a Superflora tie-in, which centers on Valentine's Day, will offer a special "Now And Forever" arrangement that will include a free cassette single of the track and a discount coupon good for \$2 off the album at Musicland/Sam Goody stores.

Meanwhile, VH-1 will feature a Feb. 16 Marx performance. Says Kirkland, "The synergy be-

tween the different companies has given us another leg to stand on that we wouldn't have if we approached it in a normal way."

For Marx, the new regime at Capitol, headed by president/CEO Gary Gersh, is a welcome change. "I feel for the first time I have a personal relationship with someone at the record company," he says. "[But] in a sense I am going to be a guinea pig for [Gersh]. He came into this rubble of a record company. He made Blind Melon a success, and he had some success with that Radiohead record, but I am going to be the first song-oriented pop artist to be released with this much push."

According to Marx, "Paid Vacation" is his "most consistent" effort yet. Most of the material was written while on the road in support of his 1991 effort "Rush Street."

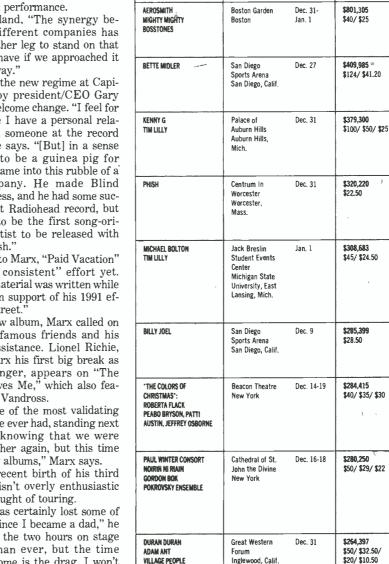
For the new album, Marx called on some of his famous friends and his family for assistance. Lionel Richie, who gave Marx his first big break as a back-up singer, appears on "The Way She Loves Me," which also features Luther Vandross.

"It was one of the most validating feelings I have ever had, standing next to [Richie], knowing that we were singing together again, but this time for one of my albums," Marx says.

With the recent birth of his third child. Marx isn't overly enthusiastic about the thought of touring.

"Touring has certainly lost some of its glamour since I became a dad," he says. "I love the two hours on stage now more than ever, but the time away from home is the drag. I won't be away from home for more than two weeks without seeing my kids."

Yet Marx hopes to make up for his touring constraints by focusing on television and impromptu performances. 'I could do the whole [album] with an acoustic guitar, and it would still come across OK



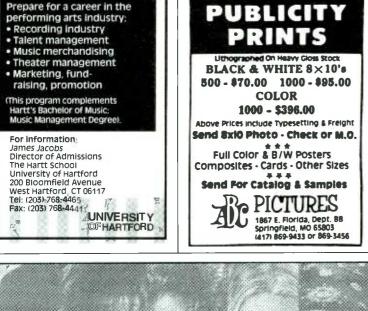
NIRVANA BUTTHOLE SURFERS CHOKEBORE

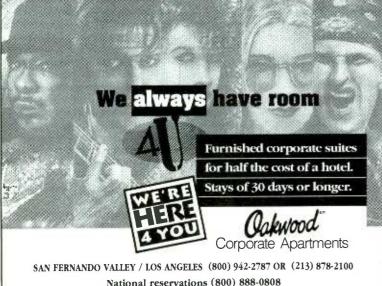
Great Western

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ARTIST(S)





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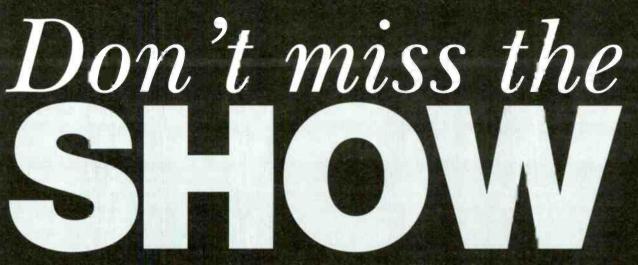
TO Sam Ooke

In recognition for his contributions as a songwriter, producer and performer; his unique place in history for gaining acceptance of black music in the early days of rock and roll, and particularly for his translation of gospel music to the popular musical experience, THE APOLLO THEATRE FOUNDATION takes great pleasure in presenting Sam Cooke with its Chairman's Award for 1993.

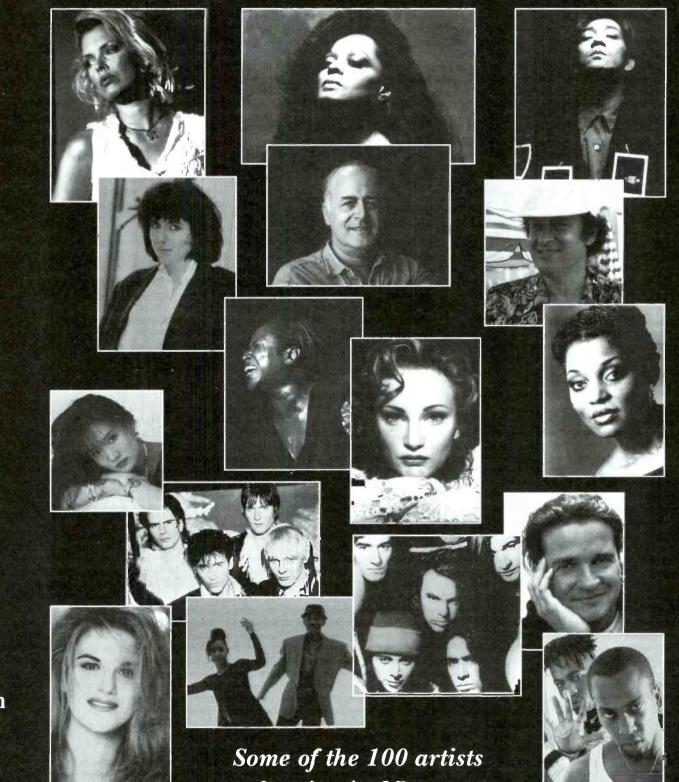
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Artists & Music

Hal David Recollects A Fellow Lyricist, His Brother Mack

A BROTHER'S Appreciation: Words & Music asked Hal David, the lyricist and former president of ASCAP, to offer some reminis-cences on his older brother Mack David, also a lyricist with a catalog of hits, who died Dec. 30 at age 81:

'Songwriting is considered to be quite a respectable thing in my family today. However, it wasn't always so. When my brother Mack decided to be a songwriter instead of a lawyer, our father, who was quick to an-

ger when he was frustrated, called my brother 'a Broadway hum' and threw him out of the house.

"Some time later, when Mack wrote

the first of his many hit songs, our father was very proud of him and, of course, welcomed him back home.

"In those days, entertainers had to get clearance before they performed a song on radio. And so songwriters always knew in advance when their songs were being played. It was very exciting to listen to Freddie Martin playing one of Mack's songs in Los Angeles, or Ben Bernie doing one of Mack's songs in Chicago, while our family gathered around the radio in our kitchen in Brooklyn. We stayed up until all hours of the night to listen, every time when of his songs was played. I remember this as if it was yesterday.

"I also remember some years later, when our father suffered financial reverses and he lost what little he had. Mack went out and got a job at the Vitaphone Studios in Brooklyn, writing songs for Warner Bros. short subjects. Every Friday night he came home and gave his unopened pay envelope to my father to open and dole out to the family, as it was needed. He was a very good son.

"From that simple beginning. Mack went on to a major career as a songwriter. He was nominated for [eight] Academy Awards, as well as being elected to the Songwriters Hall of Fame.

"He influenced many of his colleagues along the way. He was also a role model for me, as a brother as well as a songwriter. To a large extent. I followed in his footsteps, and they usually led me to happy places. "I feel very fortunate that I just

happened to be in Palm Springs [before he died], and I had a chance to spend some affectionate time with Mack at home and later in the hospital. He was in such good spirits. We were very happy together, and I'll always remember that."

THE CONVINCER: The death of Jay Blackton, the veteran Broadway musical director/conductor

(see Lifelines, page 73), recalls a story he told **Max Wilk** in "OK!— The Story Of Oklahoma!" published last year on the occasion of the musical's 50th anniversary. Wanting to convince Blackton to do the show-Blackton was hesitant, because he wanted to continue his career as an opera conductor-Rodgers & Hammerstein invited him to hear the score. "They started off with the first song, which was 'Oh, What A Beautiful Mornin'

the

was

When

song

over, I was filled with

emotion at

the beauty

and the sim-

plicity of this

work, which



by Irv Lichtman

had such a wonderful lyric! It sparkled, as the morning sun sparkles! I was overcome with it. I leaned over, and I very boldly whispered in Rodgers' ear, in the most affectionate manner ... I just blurted out ... 'you son of a bitch!'"

LISTEN & LEARN: A new U.K. periodical, The Musical Collection, is more than keeping the spirit of the musical theater alive-it's including a CD or cassette of classic show scores as well, while offering a colorful, in-depth look at the show, its authors, and its stars. First show up for the magazine is "West Side Story," in a version produced by John Yap of Londonbased TER Records. Other Yapproduced shows set to appear in months to come are "Phantom Of The Opera," "Oliver!," "Oklahoma!," "Show Boat," "Kiss Me, Kate," "Fiddler On The Roof," and other warhorses. Price for the first edition is a special \$1.45; others will run about \$6.

HE BOOK: It's called The Book, and Hal Leonard Publications says it's the real thing among fake books. The \$45 tome contains more than 1,200 songs from the 1910s to the present. Its 775 pages contain alphabetical and categorical indexes, with songs listed by decade and by genre (e.g. Broadway, Latin, children's songs). The "C' version can be used for piano, voice, guitar, electronic keyboards, and all "C" instruments, and The Book also is offered in "E-flat" and 'Bflat" editions.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

- 1. Phil Collins, Both Sides
- 2 Neil Young, Harvest Moon
- 3 Neil Young, Unplugged
- Soul Asylum, Grave Dancers Union

5. Rod Stewart, Unplugged And Seated.

Mercury Tempts College Radio With Veldt's 'Afrodisiac'

BY LARRY FLICK

NEW YORK-The Veldt is the type of band that can make the term alternative music ring true again.

With the eclectic "Afrodisiac" slated for Feb. 8 release, the Mercury band is at the center of an extensive promotional campaign that takes advantage of its diverse musical output.

Although the first single, "Soul In A Jar," is not slated for a commercial alternative radio push until the first week of February, CD promos of the cut have just shipped to college formats, while a 12-inch pressing with remixes by rapper/hip-hop producer Diamond D already is gathering active support at club level.

What we're doing initially is taking advantage of the funkiness of the record," says Daniel Savage, director of marketing at Mercury. "However, the Veldt is, at the core, an alternative band. Ultimately, we will work to avoid the temptation to go too deep into just the urban/dance arena, and develop their image as a multifaceted band."

"Afrodisiac" is the band's first fulllength release, though it received considerable critical acclaim and radio play with its 1992 indie EP, "Marigolds." Fronting the Veldt are twins Daniel and Danny Chavis, who started making music together in their hometown of Raleigh, N.C., in 1986. They added Marvin Levi on drums in 1988 and bassist Dave Burris in 1991 to create a sound that combines jangly rock guitars with rough hip-hop sensibilities and plush, classic soul. Producer Ray Shulman, who has worked with the likes of Ian McCulloch and Sugarcubes, helped weave the band's diverse tastes into a cohesive album.

'It's not easy to put together music like ours," says Daniel Chavis. "But Ray approached us and our music with a real open mind, which was crucial to making everything work."

The Veldt is already on the road, where it remain until the end of the year.

"At the end of the day, the only way this band is going to blow up is to keep them in front of people, playing their music live," he says. "It sounds cliché, but you do not get the whole story by listening solely to the album.'

Adding to the prerelease buzz of "Afrodisiac" has been the label allowing the band to sell advance copies of the album for two dollars apiece after gigs. "We let them design a separate cassette sleeve that makes it look really cool, and people are snapping them (Continued on page 28)



THE VELDT: Danny Chavis, Dave Burris, Marvin Levi, and Daniel Chavis.

MUSIC PUBLISHING

I CAN'T MAKE YOU LOVE ME Published by Almo Music Corp./ **Brio Blues Music/Hayes Street Music** (ASCAP)

"The first time I heard 'I Can't Make You Love Me' was through Ulco [Bed], my producer," Dulfer says. "He's a big fan of Bonnie Raitt, and I am, too. We

listened to her record, and that song just stood out. It's so beautiful when she sings it, it gives me goose bumps and tears in my eyes. We were in the studio halfway through making the record, and

Candy Dulfer has

added her fluid-but-

funky sax lines to the

records and tours of

artists such as Van Morrison and Prince.

On her solo releases.

the Dutch

saxophonist generally

sticks to a smooth AC

sound. But on her

soulful instrumental

reading of Bonnie

Raitt's 1992 hit, "I Can't Make You Love

Me," written by Mike

Reid and Allen

Shamblin, from

Dulfer's new RCA

album "Sax-a-Go-

Go," she decided to

keep it simple and

rough.

Edited By Peter Cronin



Ulco just started playing the chords and I started playing saxophone. It sounded really nice, and we decided to make a demo of it. Everybody said, 'Where's the high point, where's the climax?' So we tried another version, but it was no fun. Actually, [the demo] was the best version because it was so intimate-no big drums, echo, reverb, and stuff like that. We decided to put it on the record that way. I didn't want to spoil this one by making it too commercial. That's not that song. It's somebody sitting alone and thinking their own thoughts."

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- 2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA
- 4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
- 6. International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios & equipment usage
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COVERAGE OF NEW AND DEVELOPING PROSPECTS FOR THE HEATSEEKERS



Initiated. Zoo hopes that a couple of cleverly hidden tracks on the "Initiation" CD will build word-of-mouth interest in Dallas-based alternative act Course Of Empire. To start a buzz, the label shipped a total of 4,000 CD singles of the quintet's "Infested" to 200 core stores for dealers to pass on to consumers.

CYBERSONIC: Vernon Yard is scoring with the sonic counterpart to the popular-but-controversial Acclaim video game "Mortal Kombat." The single is the brainchild of two 15-year-old Norwegian twins, known as the **Immortals**, who composed and remixed techno and dance versions of the game's theme music. The Wherehouse chain reports that the tune is its top-selling CD single. "This just came out of nowhere," says

a purchasing staffer at the 300-plus-store web. The game itself recently made headlines

with the debate about its violent content, which shows the player's enemy being decapitated upon death—a far cry from "Pac-Man." The single, which streeted Dec. 6, should

benefit from an extensive television campaign for the home version of the game. Ads featuring a full 15 seconds of the song run heavily on programs watched by the young male demographic.

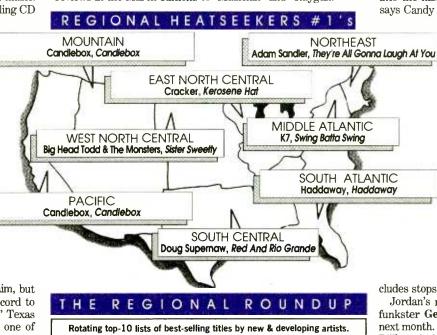
The label, which is distributed by Virgin, also is inserting 350,000 postcards promoting the single in new shipments of the Sega Genesis version of the game. Players who send in a response postcard with the name of their favorite band will receive information on the Immortals from the "Virgin Alternative Army." The act's album is expected in the spring.

BURIED TREASURES: It may sound like an odd claim, but Zoo Entertainment says it has the first alternative record to sample a big-band sound. On its lead single, "Infested," Texas act Course Of Empire quotes the horn section from one of Benny Goodman's renditions of "Sing Sing Sing."

Adding to the novelty of Course's "Initiation" album are a pair of "hidden" tracks on the compact disc version, both of which will escape the ear of the casual listener. Fans who push the mono button on their amplifiers during the title track will hear a totally different song, titled "The Gate." Tracking the CD backward to the first track, "Hiss," unveils another unlisted cut, "Running Man." The label hopes word of mouth about these "secret songs" will help build Course Of Empire's street buzz.

Cleaning Up. Payday/ffrr rookie Jeru The Damaja retains his bullet on Hot Rap Singles as "Come Clean"—now seen on the Box and BET—jumps 13-10. To promote the song, ffrr parent London mailed out a few hundred bars of African Black Soap to radio stations and retail accounts. Jeru's indie album ships in March.

The Dallas quintet, which starts a U.S. tour next month, is getting plenty of ink in the alternative press. There are feature articles in this month's issues of "B-Side" and "Request," and another ran in the December/January "Cover." Upcoming are reviews in the March editions of "Musician" and "Raygun."



 MOUNTAIN
 NORTH EAST

 . Candlebox, Candlebox,
 . Adam Sandler, They're All Gonna Laugh...

 . Big Head Todd/Monsters, Sister Sweetly
 . Candlebox, Candlebox,

 . Naddaway, Haddaway,
 . Baddaway, Haddaway,

 . Faith Hill, Take Me As I Am
 . Baddaway, Haddaway,

 . Deep Forest,
 . Crash Test Dummies, God Shuffled His Feet

 . Craskr, Kerosene Hat
 . Black Moon, Enta Da Stage

 . Dead Can Dance, Into The Laybrinth
 Joshua Kadison, Painted Desert Serenade

 . Joshua Kadison, Painted Desert Serenade
 10. James, Laid



Stick Up. The first 25,000 U.S. copies of Shonen Knife's second Virgin album, "Rock Animals," which hits stores Jan. 25, will include a free Cracker Jack-style dual-image sticker. The Japanese trio played opening slots on December tours by Nirvana and the Breeders. In March, the band will headline a North American club tour.

CHART

Zoo targeted 200 independent retail accounts to initiate rumblings on the "Infested" single. The label gave each of the 200 stores 20 free copies to distribute to repeat customers at the dealers' discretion. "It was a successful way to get the record into the hands of those who are most likely to create a buzz," says Candy Massengale, Zoo VP of sales.

> TAKING THE HIGH ROAD: MCA kicked off the new year by servicing album rock radio with the new Sass Jordan single "High Road Easy," which comes from her forthcoming sophomore set, "Rats." And to make sure that Jordan's single doesn't get lost in a pile of mail, the label has already sent the big-voiced singer on a busy promotional tour that runs through the end of February. MCA goes for adds at the end of this month.

> Jordan's radio run began Jan. 12 in Seattle. Among other destinations: Sacramento, Calif., Phoenix, Tucson, Ariz., Dallas, Atlanta, Nashville, St. Louis, Cleveland, Detroit, Chicago, Minneapolis, Denver, upstate New York, Washington, D.C., Pittsburgh, Philadelphia, and Boston. Capitalizing on the support her first album received north of the border, the itinerary also inreal and Toropto

cludes stops in Montreal and Toronto.

Jordan's new set—which features guest appearances by vet funkster George Clinton and Capricorn's Ian Moore—ships next month. Her 1992 album, "Racine," peaked at No. 174 on The Billboard 200.

KOAD WORK: Flop! just started a 14-city run that hits West Coast and South Central markets, while another Epic act, veteran band **Prong**, does a Midwest plunge with **White Zombie** the last week of this month.

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

ALBUM

В	I L	L	BOARD'S HEATSE		E	K	ER
THIS WEEK	LAST WEEK	WARE CN CHART	COMPILED FOR WEEK ENDING JANUARY 22, 1994 FROM A NATIONAL SOUNDSCAN SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	top 10 of any imme is ava	00 of TI / other diately	ne Billboa Billboard ineligible	lists the best-selling titles l and 200 chart, nor in the to album chart. When an albu to appear on the Heatseek ims with the greatest sales
			* * * No. 1 * * *	(21)	28	8	CULTURE BEAT 550
	5	24	CANDLEBOX MAVERICK/SIRE 45313/WARNER 8ROS. (7.98/11.98) CANDLEBOX	22	19	23	JULIANA HATFIELD
2	4	46	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98) SISTER SWEETLY	23	18	7	DEL THE FUNKYHO
3	3	20	CRACKER VIRGIN 39012 (10.98/13.98) KEROSENE HAT	24	25	27	ROBIN S. BIG BEAT/ATL
4	8	1	HADDAWAY ARISTA 18730 (9.98/15.98) HADDAWAY	25	26		THE AFGHAN WHIG
5	6	33	DOUG SUPERNAW BNA 66133* (9.98/13.98) RED AND RIO GRANDE	26	29	23	BROTHER CANE VIR
6	7	12	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU	(27)	33	n	SHAWN CAMP REPRI
7	10	15	JOSHUA KADISON SBK 80920/ERG (10.98/15.98) PAINTED DESERT SERENADE	28	30	2	DIG RADIOACTIVE 10916/
8	13	11	CRASH TEST DUMMIES ARISTA 18727 (9.98/15.98) GOD SHUFFLED HIS FEET	29	32	16	SHELBY LYNNE MOR
9	20	14	JAMES MERCURY 514943 (9.98 EQ/13.98)	(30)	35	26	GABRIELLE GOIDISCS
10	11	9	FAITH HILL WARNER BROS. 45389 (9.98/15.98) TAKE ME AS I AM	31	24	15	THE CONNELLS IVI
11)	15	30	DEEP FOREST 550 MUSIC 57840 (9.98 EQ/15.98) DEEP FOREST	(32)		7	JEFF FOXWORTHY
12	9	9	K7 TOMMY BOY 1071 (10.98/15.98) SWING BATTA SWING	(33)		97.5	BROTHER PHELPS
13	14	17	DEAD CAN DANCE 4AD 45384/WARNER BROS, (9.98/15.98) INTO THE LABYRINTH	(34)		9	LEE ROY PARNELL
14	12	13	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98) I AM THE CUTE ONE	35		1	CHRIS WALKER PEN
15	16	25	URGE OVERKILL GEFFEN 24529* (9.98/13.98) SATURATION	(36)		1 1	BRONCO FONOVISA 60
16	22	21	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98) BROTHER	37	31	20	TECHMASTER P.E.E
17	23	17	MARTINA MCBRIDE RCA 66288 (9.98/15.98) THE WAY THAT I AM	(38)		1226217	
18)	27	5	LIZ PHAIR MATADOR 51* (8.98/12.98) EXILE IN GUYVILLE			20	RUPAUL TOMMY BOY 1
19	17	5	TOTAL DEVASTATION PGA 18734/ARISTA (9.98/15.98) TOTAL DEVASTATION	39	36	13%	BIOHAZARD ROADRUI
20	21	13	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) ENTA DA STAGE	(40)	—	13	EIGHTBALL & MJG

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the op 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are mmediately ineligible to appear on the Heatseekers chart. All albums are available on casette and CD. *Asterisk indicates vinyl LP s available. Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

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		<u> </u>		
21)	28	8	CULTURE BEAT 550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
22	19	23	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98	(15.98) BECOME WHAT YOU ARE
23	18	7	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM
24	25	27	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
25	26		THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
26	29	23	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
27)	33	11	SHAWN CAMP REPRISE 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP
28	30	2	DIG RADIOACTIVE 10916/MCA (9.98/13.98)	DIG
29	32	16	SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98)	TEMPTATION
30	35	26	GABRIELLE GO:DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
31	24	15	THE CONNELLS TVT 2590 (10.98/15.98)	RING
32)	-	7	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF
33)	—	9 86	BROTHER PHELPS ASYLUM 61544/ELEKTRA (9.98/15.98)	LET GO
34)	—	9	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
35)		1	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS
36)	—	1	BRONCO FONOVISA 6015 (10.98/15.98)	PURA SANGRE
37	31	20	TECHMASTER P.E.B. NEWTOWN 2211* (9.98/15.98)	IT CAME FROM OUTER BASS II
38)		20	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD
39	36	13*	BIOHAZARD ROADRUNNER 9112 (9.98/14.98)	URBAN DISCIPLINE
40	_	13	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD

CHART

MUSIC

Bringing Down The House: L.A. Gets Zapped; More War

PARTY IN DA HOUSE: Caught the premiere of "House Party 3" and it's packed with musical talent, both on the silver screen and off. Director Eric Meza crafts an entertaining movie that offers a little something for everyone-young and old. Judging from general audience response (minus the cluster of industry folk in attendance), after a somewhat sluggish set-up, the film's laughs comes in

The

Rhythm

and the

Blues ...

waves, ap proaching frenzied proportions during several scenes Christopher

"Kid" Reid and Christopher "Play" Martin share the stage

with the three impish, urban-struttin' rascals in Immature (which black music prez Ernie Singleton says is in the process of moving over to MCA), TLC, the Good Girls, and Chuckii Booker.

Featured on the soundtrack itself are Kid 'N Play, AMG, Immature, and a host of new talent including Red Hot Lover Tone, M.O.P., Ras Posse, Sylk Smoov, Nerrisa, Every-day Emotions, and To Da Core.

HOGER ZAPPS AUDIENCE: If you've never checked out the live show featuring Reprise recording artist Zapp, then you're missing one of the most entertaining shows on the circuit. Roger Troutman and company energized a mainly upper demo audience at L.A.'s Roxy. Kicking mainly Zapp classics, the band also performed covers from other artists, endearing the nostalgic listeners. The concert energy Troutman generated was infectious, bringing the audience to its feet several times.

BACK TO WAR: The multiplatinum 70s act War will release its first new album in more than a decade. The band's political and social commentary was highlighted with top 10 Hot R&B Singles hits such as "The War Is A Ghetto," "Cisco Kid," and the No. 1 "Low Rider." Signed to Avenue Records, War's yet-to-be titled set will drop this spring and re-teams veteran producer/songwriting partner/Avenue Records president Jerry Goldstein with the band.

DOWN WITH THE CAUSE: America's hippest late-night talk show host, Arsenio Hall, celebrated his fifth anniversary show with

guests that included Hammer (see The Rap Column) and Stevie Wonder. For half a decade, Hall has championed the cause of hip-hop

by regularly featuring fresh young recording artists who, previous to his arrival, received little late-night talk show attention. "[Hip-hop] music has always been important to me because it comes from a place that I'm familiar with," comments Hall from backstage. wanted to make 'The Arsenio Hall Show' a medium through which young talent could show off their music to the entire country." Hall says that during his stint as

host of the Fox network's late-night show in 1987, he was prevented from bringing in the sort of acts he wanted. "I wanted to do a show that reflected what this country's aboutfrom all communities. So when I signed to do 'The Arsenio Hall Show,' I insisted on total creative control in order to bring on the guests that make this program cutting edge. Commenting on his show's youthful appeal he concludes, "I'd rather [go down] with a show like this than live with a [more conservative] one.

PRIORITY AND POWER Help Build Opportunities: Priority Records has teamed with L.A. radio's Power 106 to produce "Straight From The Streets," a 16-track compilation created to benefit the Knowledge Is Power Fund, an organization (Continued on page 26)

Changes Bring Hope For Masekela Triloka Set Made With S. African Musicians

BY J.R. REYNOLDS

LOS ANGELES—Amid the changing political climate in South Africa, flugelhorn/trumpeter Hugh Masekela has created a live album that symbolizes a new beginning for his native land and for his recording career. Aptly titled "Hope," and released

through Triloka Records, the album includes 11 new versions of songs from Masekela's previous albums. Among those are "Grazin' In The Grass," which topped the Hot 100 Singles and Hot R&B Singles charts in 1968.

"Hope" is particularly important to Masekela because it marks the first time since his self-imposed exile that he has been able to play with all South African musicians on a project.

"This album is important, because the music I play has always revolved around my South African roots," he says. "Only my body left the country 30 years ago-the spirit remained. Until now, I've never been able to record with natives of my homeland, so you can see that this album is more than just a great rehash of my music." Joining Masekela on "Hope" are

Themba Mkhize (keyboards, vocals), Lawrence Matshiza (guitar, vocals), Bakithi Kumalo (bass, vocals), Remi Kabaka (percussion, vocals), Ngenekhaya Mahlanghu (woodwinds, vocals, percussion), and Damon Duewhite (drums). Masekela says the artists represent the best his country has to offer.

"They are all bandleaders here," he says from a South African hotel. "They know the music because they live it. This [album] shows for the first time what South African music really sounds like [when interpreted by South Africans]." "Hope" was recorded live July 30-

Aug. 1 at Blues Alley in Washington, D.C. Masekela says the decision was made to record there "to show American audiences that music ... plays an important part in social change." The artist says he maintained a long association with Nelson Mandela during the political prisoner's incarceration and also worked with the African National Congress to help bring about change.

Mitchell Markus, president of Triloka Records, says there are "special opportunities" for marketing "Hope," such as Black History Month (February). The album is to be released Feb. 1, and displays will be set up at retail to help create consumer awareness. He adds that the upcoming elections in South Africa should position "Hope" for international attention.

"We're planning a U.S. tour Feb. 20



HUGH MASEKELA

for eight weeks that will include all the players on the album, along with South African recording legend Miriam Makeba, with whom Hugh is co-headlining. We hope the buzz in America, combined with events [in South Africa], will spill over into Europe and help our efforts there.'

"On a the radio front, we're going after jazz and AC radio, promoting three of the album's tracks: 'Grazin' In The Grass,' 'Until When' [the set's only previously unreleased song], and 'Uptownship.' But we're also going to work the album with urban radio in New York and L.A."

Markus adds that depending on how well the tracks do in those markets, the label could broaden its campaign to other urban stations across the country. "Hopefully, we can get 'Grazin' and maybe a remixed 'Lady' [also on the album] on the air," he says.

After being away from home for 30 years, Masekela says he was very happy to return in 1990, although he was disturbed by the violence in the townships. "It's sad because the townships are a spawning ground for music talent, but the violence keeps them from developing their craft; the musicians have nowhere [safe] to perform.'

Masekela says he's interested in helping develop new musical artists, with an emphasis on education. "There's a wealth of untapped human resources here, and I want to start training people to become producers, engineers, and [to take] other behindthe-scenes jobs.'

Masekela also says he is interested in eventually forming his own record company. "With the April 27 elections, there will come opportunities, and I want people preparing to take advantage of them.

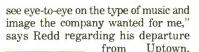
Jeff Redd Gets Back To Business With New Label Deal, New Album

BY DAVID NATHAN

LOS ANGELES—After an absence of almost four years-broken only by the 1992 release of the single "You Called And Told Me" (from the soundtrack 'Strictly Business")-Jeff Redd is back with a new label and a new album.

The Mount Vernon, N.Y.-based singer/songwriter, whose debut, "A Quiet Storm," came out on Uptown/ MCA in 1990, is now signed with EMI Records. The Nov. 9 release of the first single, "Show You," is followed by Redd's "Down Low" album, due Feb. 8.

"We were getting ready to work on my second album, and we just didn't

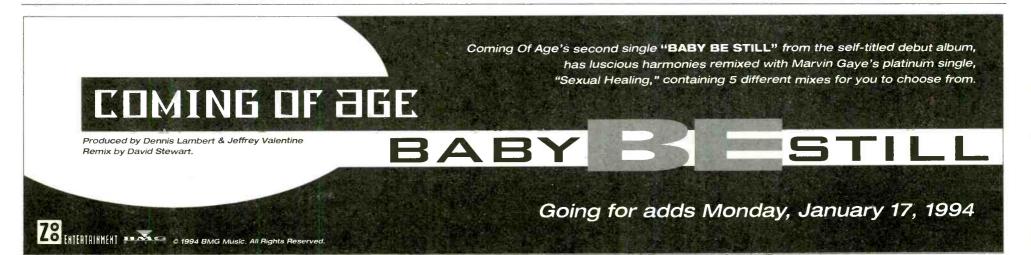


from



which became label home for singer Mary J. Blige after Redd brought her to the company's attention. "[Uptown founder] Andre Harrell saw me one way, and I saw

myself differently. I'm thankful to Andre because we were able to work it (Continued on page 23)



× X	⊢ ¥i	KS	WKS. DN CHART		PEAK POSITION
THIS WEE	LAST WEEK	2 WKS AGO	CHA	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	POS
			-	* * * No. 1 * * *	
	2	2	3	JODECI UPTOWN 10915/MCA (10.98/15.98) 1 week at No. 1 DIARY OF A MAD BANE	
2	1	1	7	SNOOP DOGGY DOGG A 3 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1
(3)	4	7	9	R. KELLY JIVE 41527 (10.98/15.98) 12 PLAY	, 3
4	3	5	6	ICE CUBE PRIORITY 53876* (10.98/16.98)	1
5	5	3	26	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9,98/15.98) TONI BRAXTON	1
6	7	8	11	TEVIN CAMPBELL O QWEST 45388/WARNER BROS. (10.98/16.98)	, 3
7	6	4	19	MARIAM CAREY 4 COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BO	(1
8	11	10	13	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CH/	3
9	9	11	13	SALT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSAR	r 9
10	10	12	21	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98) FOR THE COOL IN YOU	2
11	8	9	34	JANET JACKSON ▲ ⁵ virgin 87825 (10.98/16.98) JANET	
12	13	14	9	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98) MIDNIGHT MARAUDER:	
13	15	20	5	DOMINO OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98) DOMINO	
14	14	18	11	TOO SHORT ● JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	
14	14	15	13	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILL/	
16	16	15	29		
(17)	24	32	9	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98) SONS OF SOUL WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	-
18	17	13	60	SOUNDTRACK ▲ 1° ARISTA 18699* (10.98/15.98) THE BODYGUAR	
19	25	23	8	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98) BLACK REIGN	
20	18	27	11	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	
21	20	19	20	MAZE FEATURING FRANKIE BEVERLY BACK TO BASIC	
21	20	36	. 9	WARNER BROS. 45297 (10.98/15.98)	
(23)	31	39	. 5		
24	29	35	3	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98) WHAT'S THE 411? REMIX ALBUN RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN	
24	23	28	8		
	19	20	11		
26 27		43			
28	36 26	43	16 60		
29	20	29	56	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98) BREATHLES DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*//PRIORITY (10.98/15.98) THE CHRONIC	-
30					
	35	30	62		
31	33	34	8	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98) TIME AND CHANCI	
32	39	50	6	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)	
33	38	37	16	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98) TALKIN' SHI	
34	34	24	63	SWV ▲ 2 RCA 56074 (9.98/13.98) HS IT'S ABOUT TIM	
35	37	38	40	INTRO ATLANTIC 82463/AG (9.98/15.98) IS INTRO CANCETA LEAN CANCETA LEAN	
36	30	26	10	DRS CAPITOL 81445 (9.98/13.98) GANGSTA LEAN	
37	21	33	25	CYPRESS HILL & RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUNDA'	
38 (39)		31	t	2PAC ● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	
~	44	68	14	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98) FROM THE MINT FACTOR	
40	41	48	22	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98) THE WORLD IS YOUR:	
41	40	46	5	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABI	
42 (43)	43	42	79	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS BRIAN MCKNIGH	
	45	55	15	AARON HALL MCA 10810 (9.98/15.98) THE TRUTH	
(44)	55	70	15	E-40 SIC WID IT 340 (8.98/11.98) THE MAIL MAR	
(45) (46)	48	60	13	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS ENTA DA STAG	
(46)	50	49	31	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98) PROVOCATIVI PROVOCATIVI PROVOCATIVI	
47	42	45	5	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98) RIGHT BACK AT CH	
(48)	54	61	15	KRS-ONE JIVE 41517* (9.98/15.98) RETURN OF THE BOOM BAI	
49	52	67	12	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98) NO PRESSUR	
(50)	56	77	21	JOE MERCURY 518016 (9.98 EQ/15.98)	
51	49	44	21	FOURPLAY WARNER BROS. 45340 (10.98/16.98) BETWEEN THE SHEET:	5 15

FOR WEEK ENDING JAN, 22, 1994

ard TOP R&B	A	(52)	B	90	21		41
	z	(53)					
	PEAK POSITION		67	71	16	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98) YOU MAKE IT EASY	15
ARTIST TITLE ABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEA	54	53	41	32	LUTHER VANDROSS LV 53231/EPIC (10.98 EQ/16.98) NEVER LET ME GO	3
* * * No. 1 * * *		(55)	66	81	3	FATHER UPTOWN 10937*/MCA (10.98/15.98) SEX IS LAW	55
ODECI UPTOWN 10915/MCA (10.98/15.98) 1 week at No. 1 DIARY OF A MAD BAND	1	56	60	75	15	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98) 93 'TIL INFINITY	17
	1	57	47	40	23	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98) DA BOMB	2
EATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	3	58	46	53	9	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98) II D EXTREME	22
		59	57	52	11	HI-FIVE JIVE 41528 (10.98/15.98) FAITHFUL	23
		60	69	86	9	JODY WATLEY MCA 10947 (10.98/15.98)	38
	3	61	51	82	3	VARIOUS ARTISTS THUMP 4010 (9.98/16.98) OLD SCHOOL	51
IVM READY IVM READY IVM READY NUCLO ROY	3	62	65	69	17	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98) THE HITS 2	23
MARIAM CAREY ▲ ⁴ COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX		63	64	57	17	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98) THE HITS 1	14
(SCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA	3	64	59	79	7	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98)	27
SALT-N-PEPA • NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSARY	9	65	78	73	23	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98) LOVE'S THE PLACE TO BE	24
BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98) FOR THE COOL IN YOU	2	66	58	59	36	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS BAD BOYS	41
ANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98) JANET.	1	67	63	72	9	K7 TOMMY BOY 1071 (10.98/15.98) HS SWING BATTA SWING	63
A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98) MIDNIGHT MARAUDERS	1	68	85	65	14	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98) A LITTLE MORE MAGIC	13
DOMINO OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98) DOMINO	13	69	74	_	43	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) BANGIN ON WAX	18
TOO SHORT ● JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	1	70	32	6	14	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98) CHRISTMAS INTERPRETATIONS	6
AZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA	1	71	62	47	17	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98) THE HITS/THE B-SIDES	6
ONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98) SONS OF SOUL	3	/1	02	47	1/		0
NU-TANG CLAN LOUD 66336*/RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	9	(72)	99		c	***GREATEST GAINER***	70
COUNDTRACK ▲ 10 ARISTA 18699* (10.98/15.98) THE BODYGUARD	1		99	_	6	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98) SINCERELY YOURS	72
QUEEN LATIFAH MOTOWN 6370 (9.98/13.98) BLACK REIGN	18	73	77	64	16	EN VOGUE EASTWEST 92296 (8.98/12.98) RUNAWAY LOVE	16
CAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	9	74	71	76	60	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98) HS JADE TO THE MAX	19
MAZE FEATURING FRANKIE BEVERLY BACK TO BASICS	3	75	72	93	16	DE LA SOUL TOMMY BOY 1063 (10.98/16.98) BUHLOONE MIND STATE	9
VARNER BROS. 4529/ (10.98/15.98) VIC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98) SHOCK OF THE HOUR	1	76	61	74	41	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98) BACDAFUCUP	8
MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98) WHAT'S THE 411? REMIX ALBUM	23	77	83	83	17	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98) LIVE!	34
RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN	24	78	82	78	60	SILK A KEIA 61394/ELEKTRA (10.98/15.98)	1
DAS EFX EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWASIDE	6					***PACESETTER***	
CHAQUILLE O'NEAL ● JIVE 41529* (10,98/15.98) SHAQ DIESEL	10	(79)	95	94	20	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98) EAST RIVER DRIVE	54
SPICE 1 © JIVE 41513 (9.98/15.98) 187 HE WROTE	10	80	80	63	17	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98) MILLENNIUM	8
	2			-			1
	1	81	76	62	109	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/16.98) DANGEROUS	13
OR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC COME ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	2	82	75	87	40	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98) HERE COME THE LORDS	15
SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE						***HOT SHOT DEBUT ***	
COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98) TIME AND CHANCE	20	(83)	NE	WÞ	1	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) EAR TO THE STREET	83
JS3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)	32	(84)	RE-I	ENTRY	16	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	40
MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98) TALKIN' SHIT	10	85	84	84	30		8
SWV ▲ ² RCA 66074 (9.98/13.98) HS IT'S ABOUT TIME	2	(86)	93	85	23	VIRGIN 88189 (10.98/15.98) WHAT'S LOVE GOT TO DO WITH TH (SOUND TRACK) OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98) EVOLUTION	20
NTRO • ATLANTIC 82463/AG (9.98/15.98) HS INTRO	11	87	89	91	23	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS VOICE OF JAMAICA	29
ORS CAPITOL 81445 (9.98/13.98) GANGSTA LEAN	6	88	68	51	19	SOUNDTRACK • MJ//EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) FREE WILLY	49
CYPRESS HILL & RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUNDAY	1	89	88	99	7		72
2PAC ● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	4				- /	SOUNDTDACK .	1
MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98) FROM THE MINT FACTORY	39	(90)	KF-I	ENTRY	29	JIVE 41509 (10.98/15.98)	
SCARFACE RAP-A-LOT 53861*/PRIORITY (10.98/15.98) THE WORLD IS YOURS	1	91	96	_	10	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98) T.I.M.E.	15
OUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT	40	92	RE-I	ENTRY	4	PATRA QUEEN OF THE PACK	76
RIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98) HS BRIAN MCKNIGHT	17	(93)	RF-I	ENTRY	25	MC LYTE AIN'T NO OTHER	16
AARON HALL MCA 10810 (9.98/15.98) THE TRUTH	7						+
E-40 SIC WID IT 340 (8.98/11.98) THE MAIL MAN	13	94)	RE-I	ENTRY	38	RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	
BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS ENTA DA STAGE	34	95	97	—	16	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98) 21 & OVER	23
IOHNNY GILL MOTOWN 6355 (10.98/15.98) PROVOCATIVE	4	96	RE-	ENTRY	9	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98) HEY MANSMELL MY FINGER	31
SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98) RIGHT BACK AT CHA	42	(97)	NE	WÞ	1	ME'SHELL NDEGEOCELLO	97
KRS-ONE JIVE 41517* (9.98/15.98) RETURN OF THE BOOM BAP	5			1	27	MAVERICIVSIRE 45353/REPRISE (9.98/15.98)	1
ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98) NO PRESSURE	2	98	98	97	37	H-TOWN ▲ LUKE 126* (9.98/16.98) HS FEVER FOR DA FLAVOR	1
JOE MERCURY 518016 (9.98 EQ/15.98)	16	(99)	RE-	ENTRY	3	RIP-IT 1002/ILC (9.98/15.98) YOU'RE THE ONE	91
FOURPLAY WARNER BROS. 45340 (10.98/16.98) BETWEEN THE SHEETS	15	100	RE-I	ENTRY	33	MC BREED THE NEW BREED WRAP 8120/ICHIBAN (9.98/16.98) THE NEW BREED	16
DETWEEN THE SHEETS	1.0						

Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. statistics in the intervention of the second Nost tape prices, and CD prices for WEA and BMG labels, are sugg ers this week. HS indicates past or present Heat leatseeker Impact shows artists rem



f you service record retailers or sell them your products - this is the directory for you! The 1993 Record Retailing Directory is the only, complete, fully up-todate listing of full line record stores - featuring major chains and independents. This all-important 3rd edition is a must - containing hundreds of new listings plus updates on over 60% of prior listings. With so many changes in the marketplace this past year, the 1993 RRD is an essential sales tool. Order now at last year's price - just \$99! (plus shipping & handling, \$8 for international orders). To order your copy call 1-800-344-7119 or 1-908-363-4156

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Billboard.

Hot R&B Airplay...

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 76 R&B statio 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.

FOR WEEK ENDING JANUARY 22, 1994

ns' Radio Track service. 76 R&B stations

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist 91

Billboard.

- 69 (Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP) WBM AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, 49
- ASCAP/Reiovce, BMI) AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM 38 80 ALL NIGHT (Music Corp. Of America, BMI/Bright
- 15
- ALL ATCH I (MUSH COTE OF FINANCE E.M.) FIGHT Light, BMI) ALWAYS ON MY MIND (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM ANGEL (Hip City, BMI/Songs By D, ASCAP/Crystal 75 Aire, ASCAP)
- 26
- Arre, ASCAP) ANNIVERSARY (Polygram Int'i, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) 45 WBM/HL
- AWARD TOUR (Zomba, ASCAP/Jazz Merchant, 32 ASCAP) CPP
- ASLAP) CPP BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI) BETCHA'LL NEVER FIND (Last Song, ASCAP/Third 51 30
- Coast, ASCAP) 79
- Coast, ASCAP) BLOWIN' MY MIND (J.King IV, BMI/Music Of The World, BMI/Andre King, ASCAP/Tabraylah, ASCAP) BOM SHAK A-TACK (Chizled Out, BMI/Mudslide, 64
- 91 BORN IN THE GHETTO (Euparis, ASCAP/Sony Tunes, ASCAP/Warner-Tamerlane, BMI/Nuff Loot, BMI/Nomad-Noman, BMI/EMI April, ASCAP/B-Boy, ASCAP) WRM
- ASCAP) WBM BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMi) HL BROOKLYN BOUNCE (Saja, BMI/Troutman, BMI/O Dad, BMI/Okedoke, BMI) CANTALOOP (FLIP FANTASIA) (EMI Blackwood, 87
- 57
- BMI/US-3, BMI) WBM 2
- BMI/US-3, BMI) WBM CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM CHANT (Remidi, ASCAP) COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI/Zomba, BMI) COME CLEAN (EMI, ASCAP/Girted Pearl, ASCAP) COME LUEIDE (Julie 14) ASCAP/Girted Pearl, ASCAP) 98 55
- 61
- COME INSIDE (Velle Int'I, ASCAP/Arteansha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAD).WB, ASCAP/Wike, ASCAP/DeSwing Mob, 23 1
- ASCAP) WBM DO YOU STILL LOVE ME (WB, ASCAP/Heritage Hill, 74
- DO YOU STILL LOVE ME (WO, ASCAP/Hertage Hill, ASCAP/WII Down, ASCAP/WBM DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM DUNKIE BUTT (AMI, BMI) FAMILY AFFAIR (Mijac, BMI/Warner-Tamerlane, BMI) 34
- 31 WBM 59
- 66
- WBM FOREPLAY (Drop Science, ASCAP) FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Cellars To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI) WBM FUIN DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, 95 BMI
- 11
- BMI) GANGSTA LEAN (Rap & More, BMI) GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP) GROOVE THANG (Ninth Town, ASCAP/Naughty, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breree, ASCAP/Feddie Dee, BMI) HERE COME, ASCAP/Freddie Dee, BMI)
- 68 HERE COME THE LORDS (LOTLIG, ASCAP/Marie Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)
- 6
- 33
- WBM HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM HEY MR, D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI) C. (Dit In Contraction) 40
- 82
- ASCAP/Medad, BMI) IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM I GO N (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sound, ASCAP/Quick Time, BMI) I-IGHT (ALRIGHT) (Entertaining, ASCAP/Enterprising 90
- Scroggins Girls, BMI) (I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP) 44
- CPP/WBM I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And 22
- Brendon, ASCAP/Casadida, ASCAP) HL I'M REAL (So So Def, ASCAP/EMI April, ASCAP) 89
- WRN 18
- WDM JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, DUD WOO 56 BMI) WBM

- 17 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope
- KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL LET IT SNOW (Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI) CPP/HL LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Proce DMI) 13 84
- 58
- Brane, BMI) LONG WAY FROM HOME (Kear, BMI/Boobie-Loo 76
- 27
- LONG WAT FROM HOME (Rear, Bmi/boone-Loo, BMI/Warner-Tamerlane, BMI) WBM LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM LOVE TONIGHT (CCW, ASCAP/Rogli, ASCAP/EMI 48
- Blackwood, BMI) MAKE LOVE EASY (MCA. ASCAP/Bush Burnin'. 24
- 77
- 83
- MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP) MARTIAL LAW (Warner-Tameriane, BMI/Exoskelatel, BMI/Aujourd'Hui, BMI/Yrrek, ASCAP) WBM METHOD MAN (Wu-Tang, BMI) THE MORNING AFTER (Amazement, BMI) NEVER KLEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) UI 19 BMI) HL
- NEVER LET ME GO (Duchess, BMI 54 10
- NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP NOTHING COMPARES 2 U (Controversy, ASCAP/WB, 62
- ASCAP) WBM THE ONE FOR ME (Zomba, ASCAP/Black Hand, 39
- THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) PROCESS OF ELIMINATION (Louis St., BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP) WBM QUIET TIME TO PLAY (Flyte Tyme, ASCAP/Perspective, ASCAP) REALLY DOE (Gangsta Boogie, ASCAP/WB, ASCAP/Lawhouse, ASCAP) WBM REAL MUTHAPHUCKKIN G'S (Ruthless Attack, 36 37
- 70
- 60



Singles with increasing sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

- 3 UNDERSTANDING (Full Keel, ASCAP/Air Control.

- 85 53 ASCAP/Scaramanga, ASCAP/Cherry River, BMI)
- WRM/CLM 28 42
- 41
- 35 14

- ASCAP/Scaramanga, ASCAP/Cherry River, BMI) WBM/CLM WHAT'S MY NAME? (Suge, ASCAP) WHAT'S MY NAME? (Suge, ASCAP) WHAT'S MY NAME? (Suge, ASCAP) WHAT'A MAN (Sons O'I K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) WHON MR (THERE IT IS) (Alvert, BMI) WHO'S THE MACK (Flyte Tyme, ASCAP) WBM YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabensha, ASCAP/Darin Whittington, ASCAP/Fully, ASCAP/Tix, ASCAP/Interscope, ASCAP/Kulu Shay, ASCAP/Tix, ASCAP/Interscope, ASCAP/Kulu, SACAP, Strandi-Jo, ASCAP/MCA, ASCAP/Mage, Martington, ASCAP/MCA, ASCAP/Ethyl, ASCAP/Yepahc, ASCAP/MCA, ASCAP/Ethyl, ASCAP/Yepahc, ASCAP) HL 67

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

HOT B&B RECURRENT AIRPLAY

						•••				
1	2	12	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)	14	-	48	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)			
2	4	7	I'M IN LUV JOE (MERCURY)	15	17	9	CRY NO MORE II D EXTREME (GASOLINE ALLEY/MCA)			
3	3	12	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	16	8	16	WEAK SWV (RCA)			
4	1	6	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)	17	7	6	I GET AROUND 2PAC (INTERSCOPE/ATLANTIC)			
5	11	24	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN/MCA)	18	19	13	LET ME BE THE ONE INTRO (ATLANTIC)			
6	5	28	DON'T WALK AWAY JADE (GIANT/REPRISE)	19	18	9	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)			
7	6	22	I'M SO INTO YOU SWV (RCA)	20	20	34	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)			
8	14	15	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	21	21	13	ONE WOMAN JADE (GIANT/REPRISE)			
9	12	6	LAID BACK GIRL MAZE FEATURING FRANKIE BEVERLY (WB)	22	16	13	KNOCKIN' DA BOOTS H-TOWN (LUKE)			
10	9	5	FOR THE COOL IN YOU BABYFACE (EPIC)	23	-	34	LOVE SHOULDA BROUGHT YOU TONI BRAXTON (LAFACE/ARISTA)			
11	15	6	LOSE CONTROL SILK (KEIA/ELEKTRA)	24	22	9	RUFF NECK MC LYTE (FIRST PRIORITY/ATLANTIC)			
12	10	12	LATELY JODECI (UPTOWN/MCA)	25	-	18	FREAK ME SILK (KEIA/ELEKTRA)			
13	13	12	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	Recurrents are titles which have appeared on the Hot R&B Singles chart for 20 weeks and have dropped below the top 5						

BILLBOARD JANUARY 22, 1994

www.americanradiohistory.com

33 12 69 FATHER (UPTOWN/MCA)

ASCAP/Hard 2 Oppose, ASCAP) 29

- ASCAP/Mard 2 Oppose, ASCAP) RICHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/PIAVIUI, BMI/GE Loves Music, BMI) WBM RUNAWAY LOVE (Tuff-E-Nuff, BMI/EMI Blackwood,
- 63 BMD
- 20 SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI) 9
- SEX ME (PARTS 1 & II) (20mba, BMI/R.Kelly, BMI) HL/CPP SHOOP (Unichappell, BMI/Placid, BMI/Next Plateau, ASCAP/ST.M., BMI) WBM SKIP TO MY LU (Amplified Isvanni, BMI/Warner-Tamerlane, BMI/Taking Care Of Business, BMI/Taking 78
- Care Of Business, BMI) WBM 25
- Care of Business, Bmi) wom SLOW AND EASY (Troutman, BMI/Saja, BMI) SO HIGH (Second Generation Rooney Tunes, BMI/MCA, BMI/Jackie-O, ASCAP) SOMETHING IN YOUR EYES (Sony Songs, BMI/Ecaf,
- 50
- 72 SO MUCH IN LOVE (Abkco, BMI) HL 88 SOUND OF DA POLICE (Zomba, ASCAP/BDP,
- 47
- SOUND OF DA POLICE (Zomba, ASCAP/BUP, ASCAP/Soul Clap, ASCAP) SPEND THE NIGHT (Little Reata, BMI/Chunky Monkey, BMI/McSpadden, BMI) STAY IN MY CORNER (Coffey, Nettlesbey, BMI/Big Giant, BMI/K-Shreve, ASCAP/EMI April, Control Contr 73
- ASCAP/Warner-Tamerlane, BMI) WBM STAY (Kaptain K, ASCAP/TuTu, ASCAP/MCA, ASCAP) 69
- TIME AND CHANCE (Brittlesse, ASCAP/Me Good, ASCAP) 12

7

- UNDERSTANDING (Full Reel, ASCAP/Fair Control, ASCAP) WBM U.N.I.T.Y. (Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL UP ON THE ROOF (Screen Gems-EMI, BMI) WBM U SEND ME SWINGIN' (New Perspective, ASCAP)

- 21 WHAT CHA MISSIN' (Push Play, BMI) WHAT I DO BEST (Bronx Flash, ASCAP/Sbocai,

R&B

Billboard®

Hot Ran Sinnles

FOR WEEK ENDING JANUARY 22, 1994

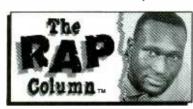
Media's Rap On Rap Is Out Of Balance; Hammer's Latest Is A Hit On Arsenio Hall

HE MASS MEDIA is such an unbalanced purveyor of the truth. When it discusses rap, it focuses most of the time on how the form is destroying society with misogyny and violence. Such depictions are flawed. Yes, some rappers can do more to help erase these problems, but they didn't invent them. News reporters need to dig deeper and examine their root causes.

And instead of always quoting statistics on black-on-black negativity, they should also sometimes point out how much rap and hip-hop contributes to the American economy. Besides creating I-don't-know-how-many jobs for black folk, it has had a positive impact on entrepreneurship outside the control of white institutional America. It would be inspiring for inner-city kids to know more about these black businesspeople, some of whom are also artists. They should be viewed as role models. Profiling them would be a neat form of anti-propaganda.

Of course, hip-hop culture also has had a positive impact on mainstream commerce, spurring sales of an array of products from cheap cigars (Phillies) to expensive sneakers and fancy cars.

THE RETURN: "Everything happens for a reason." That's what a female associate always used to tell me. So, on Jan. 7, "Schindler's List," which I had planned to see, sold out. And because an ice storm rained from the heavens that same evening, I was home to witness the return of **Hammer** on "The Arsenio Hall Show." The artist revealed a new sound and style that is one part **Treach**, one part **L.L. Cool J**. First he performed "It's All Good," a song on the funky new jack tip. Then, during his interview with Hall, they showed a clip of another track titled "Humps & Bumps." It was a knockoff of **Wrecks-N-Effect**'s "Rump Shaker."

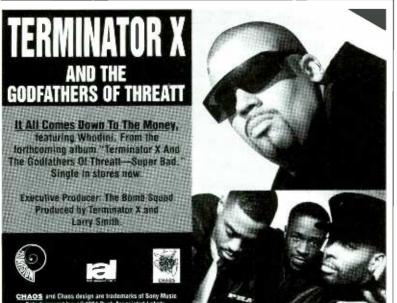


by Havelock Nelson

The songs were good, hard, fun, and Hammer got a standing ovation for his performance. Everyone should give it up to the brother. After suffering a few business setbacks, he became the manager of heavyweight contender Evander Holyfield. The boxer became champ and Hammer scored big funds. and contracted producers from hiphop's elite to work with him. His next album, "The Funky Headhunter" (Giant), will drop March 1. It features contributions from the likes of Daz and Kurupt, from Dr. Dre and Snoop Doggy Dogg's Dogg Pound, and Teddy Riley. On "Arsenio," Hammer also revealed that he may tour this year with Snoop.



Hammering It Out. Late night in his Future Records recording studios, producer Teddy Riley takes a break from his latest project—Hammer's new album with Giant Records. Pictured, seated, are Hammer and Riley, and, standing, Markell Riley of Wreckx-N'-Effect and Donna Moore.



THE NEW Beastie Boys album, "Some Old Bullshit" (Capitol), drops Feb. 8. Unlike their previous releases, this set (a scribble in this mad band's diary) has nothing to do with hip-hop. It presents fast metal cuts, and some

of the tracks are demos. One attraction is "Cooky Puss," the first track **Mike D.**, **Adrock**, and **MCA** recorded as the Beastie Boys. Like some **Jerky Boys**, they harass a Carvel Ice Cream employee on the phone, over a metallic beat that's old-school and kinda cool.

NOTES: "Getto Jam" (Outburst/ Chaos), the smoothsome single by Domino, is gold ... Mikah 9 from Freestyle Fellowship is preparing a solo album for Capitol Records . Newcomer J. Prins Matias has just finished producing most of the upcoming Bush Babies album on Warner Bros.... The Riverside Church in New York has extended its Rap Writers Workshop with such artists as Trends Of Culture, Mad Style, Tracy Morris, Disciple Channel Live, and N-Tense, The new session begins Jan. 12 ... Pooh Man has signed with In-A-Min-Records, the Oakland, ute Calif.-based indie label ... In the business for 12 years, Tuff City Records is still going steady and standing independent. Out now on the label are vinyl-only copies of "Nickel Bag Of Breaks" Vols. 1 & 2 and "Straight Out Da Crate" Vols. 3 & 4. These are breakbeat compilations from the 45 King. Also, there is a series called "Riffs For DJs" by such musicians as Maceo Parker, Fred Wesley, and Weldon Irzine, who played keyboards on A Tribe Called Quest's single "Award Tour." Among the label's new artists are Ghetto Philharmonic, whose album is "Hip Hop Be Bop"; PHD, coming in February with "Whoever Want It Gonna Get It"; and Anttex, whose "Noise Gallery" drops in April. Tuff City will complete the roster with Cold Crush Brothers, who will drop "Live In '82" in March ... Hillary Carlip, a Los Angeles-based writer, wants to hear from young sisters (ages 13-19) with voices. She's seeking personal essays for a book titled "Girl Power: Young Women Speak Out Through Writing," to be published by Warner Books. Contact: P.O. Box 2635, Hollywood, Calif. 90078.

RHYTHM & BLUES

(Continued from page 21)

devoted to raising money to construct the L.A. Performing Arts Center and Training Complex.

Featured on the album are hit hiphop and funk tracks, including Sir Mix-A-Lot's "Baby Got Back," Dr. Dre's "Let Me Ride," Ice Cube's "Today Was A Good Day," and George Clinton's "Atomic Dog."

The complex will be designed to assist underprivileged young people with "opportunities to develop talents and skills in the performing and technical arts." The \$2.5 million facility will be built, staffed, and run by the City of Los Angeles, along with philanthropic efforts of the local arts community.

	U		la	µ JIIIYIC5™
			NOL	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	LABEL & NUMBER/DISTRIBUTING LABEL
				* * * NO. 1 * * *
1	1	2	8	GETTO JAM ● (C) (M) (T) OUTBURST/RAL 77298/CHAOS C) (M) (T) (T) (T) (M) (M) (T) (M) (T) (M) (T) (M) (T) (M) (M) (M) (M) (M) (M) (M) (M) (M) (M
2	4	5	8	U.N.I.T.Y. QUEEN LATIFAH (C) (D) (T) MOTOWN 2225
3	2	3	10	KEEP YA HEAD UP 2PAC (C) (M) (T) (X) INTERSCOPE 98345/AG
4	5	4	20	WHOOMP! (THERE IT IS) (D) (M) (T) (X) LIFE 79001/BELLMARK
5	9	10	8	CONTRACTOR DUNKIE BUTT + 12 GAUGE
6	3	1	6	WHAT'S MY NAME? (C) DEATH ROWINTERSCOPE 98340/AG (C) MANUAL COPY (C) DEATH ROWINTERSCOPE 98340/AG
1	6	6	12	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177 ♦ SHAQUILLE O'NEAL
8	7	8	10	REAL MUTHAPHUCKKIN G'S EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY C) TO PUTHLESS 5508/RELATIVITY
9	8	9	11	AWARD TOUR A TRIBE CALLED QUEST
<u>10</u>)	13	15	8	COME CLEAN
11	11	11	8	COME BABY COME • • K7 (C) (M) (T) (X) TOMMY BOY 7572
12	12	12	7	REALLY DOE ICE CUBE
13)	15	19	7	CANTALOOP (FLIP FANTASIA)
14	10	7	14	SHOOP SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
15	22	24	4	FAMILY AFFAIR SHABBA RANKS (C) ATLAS 855 232/PLG
16	16	16	10	69 (M) (T) (X) UPTOWN 54751*/MCA ♦ FATHER
17)	25	29	5	SOUND OF DA POLICE
18	14	13	10	FREAKIT DAS EFX
19	18	20	8	HERE COME THE LORDS (C) (M) (T) PENDULUM 58065/ERG
20	19	17	8	SAME OL' SHIT MC REN (C) (T) RUTHLESS 5510/RELATIVITY
21)	24	21	8	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139*/AG
22	21	35	5	WE AIN'T GOIN' OUT LIKE THAT (C) (M) (T) (X) RUFFHOUSE 77307/COLUMBIA
23	17	14	12	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA ♦ KRIS KROSS
24)	26	22	19	METHOD MAN (c) (T) LOUD 62544/RCA
25	23	26	22	INDO SMOKE (c) (T) EPIC 77026 MISTA GRIMM
26)	32	33	15	93 'TIL INFINITY (C) (T) JIVE 42157 (C) (T) (T) JIVE 42157 (C) (T) (T) (T) (T) (T) (T) (T) (T) (T) (T
27)	NEV	٧Þ	1	WHATTA MAN
28)	43	40	4	SHORT SHORTS RAHEEM THE DREAM
29)	34	37	11	BROOKLYN BOUNCE ODDDY-O
30	20	18	26	I GET AROUND ●
31)	42	43	6	I-IGHT (ALRIGHT) (M) (T) GEE STREET/ATH & B'WAY 440 583*/ISLAND
32	37	27	8	I'M LOOKING FOR THE ONE (C) (T) (X) JIVE 42183
33	30	23	24	RUFFNECK MC LYTE (C) (M) (1) FIRST PRIORITY 98401/AG
34	33	32	10	I'M A PLAYER (C) (M) (T) JIVE 45152 ♦ TOO SHORT (C) (M) (T) JIVE 45152
35	29	25	16	LET ME RIDE
36	28	28	8	(C) DEATH ROW/INTERSCOPE 57128/AG HUMP WIT' IT (C) (T) WRAP 187/ICHIBAN ◆ 95 SOUTH
37	27	31	8	COUNTY LINE (M) (T) (X) TOMMY BOY 577*
38	39	38	9	NOW I FEEL YA (C) RAP-A-LOT 53841/PRIORITY
39	31	30	26	WHOOT, THERE IT IS (M) (T) WRAP 0150°/ICHIBAN
<u>40</u>)	46	46	8	HEAT IT UP (C) (T) MCA 54743
<u>41</u>)	48	_	2	LIKWIT
<u>42</u>)	47		2	(C) (T) LOUD 62728/RCA EGO TRIPPIN' (PART TWO) ♦ DE LA SOUL
43	38	39	8	(C) (M) (T) (X) TOMMY BOY 595 MAY CLOUDS OF SMOKE ◆ TOTAL DEVASTATION
44	35	34	9	(C) (M) (T) (X) ARISTA 1-2624 ■ AZZEY DUKS ▲ ● DUICE
45	36	42	19	(C) (T) TMR 3089/BELLMARK CHECK YO SELF A ICE CUBE FEATURING DAS EFX
46)	RE-E		7	(M) (T) (X) PRIORITY 53830* KHADIJAH DIRT NATION
47)	NEV		1	(C) (T) Z00 14105 JOURNEY INTO BASS D.J. LAZ
<u>48</u>	NEV		1	PANDISC 103 WHAT YOU NEED MAIN SOURCE
40 /		- 🖻	-	WILD PITCH 58092/ERG
40 49)	NEV	VÞ	1	TRUE TO THE GAME M.C. SHY D WRAP 93135/ICHIBAN

C 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 unavailability. (C) Cassette single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Newsmakers



SLOW MOTION: The industry is slowly and quietly gearing up for 1994's new releases. In the meantime, radio has found some songs that are working for their listeners, including many album cuts from R. Kelly and Tevin Campbell. Kelly's "Bump 'N Grind" (Jive) is at No. 21 on the Hot R&B Airplay chart: It will be eligible to enter the Hot R&B Singles chart next week. At least two other Kelly cuts are getting heavy spins: "Your Body's Calling Me" and "Sadie." Campbell is getting incredible exposure on "Shhh": Nearly twothirds of the monitored stations are giving this song some rotation. If it were to debut today, it would enter the chart at No. 23. "Always In My Heart" reenters the airplay-only chart at No. 73. The song most likely to become the next single, "I'm Ready," is building airplay and rests just below the airplay chart. The most dramatic radio cut not scheduled to become a single is "Seven Whole Days" by Toni Braxton (LaFace). If this song were a commercial single this week, it would be at No. 6 on the Hot R&B Singles chart-based on airplay alone!

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K&B RADIO GETS ITS WAY: "Quiet Time To Play" by Johnny Gill (Motown) has received strong airplay as an album cut, and now a live version, recorded in Chicago in the fall, is available on cassette. It enters the chart at No. 37 and is the Hot Shot Debut. It ranks No. 2 in airplay at WKKV Milwaukee, WVAZ Chicago, and WPLZ Richmond, Va. It is top five at WIZF Cincinnati and has top 10 airplay at seven other stations.

BULLET CLUSTERS: Five relatively new songs on the singles chart are performing well. "(Lay Your Head On My) Pillow" by Tony Toni Toné (Wing) increased in airplay points nearly 20%. It is No. 1 in airplay at KKBT and KJLH, both in Los Angeles. It is top five at eight, including WDZZ Flint, Mich., WPEG Charlotte, N.C., KACE Los Angeles, and WKYS Washington, D.C. It leaps 24-13. "You Don't Have To Worry" by Mary J. Blige (Uptown) from the remix album also makes a 20% gain in airplay points. It ranks No. 1 at WBLX-FM Mobile, Ala., and WJBT Jacksonville, Fla. It is top five at six, including WBLS New York, WAMO Pittsburgh, and KJLH. It rises 20-14. "Always On Your Mind" by SWV (RCA) gains 14% in airplay points. It is No. 1 at WPEG, WZFX Fayetteville, N.C., and WNOO Chattanooga, Tenn. Top five reports are logged by four: WOLF Syracuse, N.Y., WUSL Philadel-phia, WHRK Memphis, and WAMO. "Groove Thang" by Zhane (Motown) is wasting no time working its way to the top of the chart. Airplay points increase 51%, and it skyrockets 22-8 on the airplay-only chart and 36-16 on the singles chart. It is already No. 1 at WMYK Norfolk, Va., and gets a top five ranking from WQOK Raleigh, N.C. Top 10 exposure is registered at six stations. "I'm In The Mood" by CeCe Peniston (A&M) continues its strong pace, as airplay increases 20%. It is No. 1 at WFXA Augusta, Ga., and top five at WENN Birmingham, Ala., WMYK Norfolk, and WQOK. It gets top 10 exposure from seven other stations. It leaps 10 places and lands at No. 22 on the singles chart.

WY MAIN MAN: Two songs that leave no doubt about the way a real man loves are making incredible gains. This week's Power Pick/Airplay, "When A Man Loves A Woman" by Jody Watley (MCA), increases 73% in total points. It ranks No. 2 at WQOK Raleigh and top 10 at KJMQ Houston. "Whatta Man" by Salt-N-Pepa (Next Plateau) makes a strong move, 64-42, increasing 82% in total points. It is top 10 at WJTT Chattanooga and at WQOK.

Fun In The Sun At Arista Convention

TURNBERRY ISLE, Fla.—Arista and BMG personnel from across the U.S., the U.K., and Canada joined Arista president Clive Davis for Arista's annual convention, held Dec. 11-15 at the Turnberry Isle Resort here. Highlights included a surprise appearance by Whitney Houston, promotion and sales awards dinners, previews of upcoming releases by Arista artists, and live performances by Sarah McLachlan, the Crash Test Dummies, Ace Of Base, Haddaway, Stanley Jordan, and Stick.



Celebrating LaFace artist Toni Braxton's double-platinum debut album, from left, are Arista's Jack Rovner and Rick Bisceglia; LaFace GM Scott Folks, co-president L.A. Reid, and A&R manager Bryant Reid; Braxton; Arista's Roy Lott; LaFace co-president Kenneth Edmonds; and Arista's Clive Davis and Doug Daniel



Mingling at the conference, from left, are Arista executive VP/GM Roy Lott; Arista president Clive Davis; Arista Nashville senior VP of sales and marketing Mike Dungan; and Arista Nashville president Tim DuBois.



The Crash Test Dummies are congratulated after their performance. Shown, from left, are Arista's Len Epand and Jack Rovner; band members Benjamin Darvill, Mitch Dorge, and Kathy Brown; Arista's Steve Bartels, Clive Davis, and Ken Levy; band member Brad Roberts: and Arista's Jim Urie, Roy Lott, Matt Cesarano, and Rick **Bisceolia**



Relaxing after a poolside performance by Stanley Jordan, from left, are Pete Jones of BMG Distribution; Len Epand and Tom Ennis of Arista Records; Jacquie Perryman of Arista Soundtracks; Jack Rovner, Jean Riggins, and Rick Bisceglia of Arista Records; Jordan; and Clive Davis, Roy Lott, Steve Bartels, and Phil Wild of Arista Records.



Whitney Houston thanks Arista staffers for their support.



Ace Of Base performs at South Beach's Club One.



Haddaway entertains Arista personnel at South Beach's Club One.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	17	2	KRAZY BLACKGIRL (KAPER/RCA)	14	-	1	DIRTY DAWG NKOTB (COLUMBIA)
2	24	2	I BEEPED YOU FATHER (UPTOWN/MCA)	15	23	6	PLAYER'S BALL OUTKAST (LAFACE/ARISTA)
3	3	8	FOR LOVE ALONE BETTY WRIGHT (MS B)	16	14	6	SHORT SHORTS RAHEEM THE DREAM (LIFE/BELLMARK)
4	2	4	TELL ME KIARA (BCI/THG)	17	19	7	PHONKIE MELODIA THA MEXAKINZ (MAD SOUNDS/MOTOWN)
5	11	5	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL)	18	10	5	PARADISE BRANDON PARIS (JAMM)
6	-	1	IT'S ALL GOOD HAMMER (GIANT/REPRISE)	19	18	3	THE BOMB AKINYELE (INTERSCOPE/ATLANTIC)
7	16	2	MONEY IN THE GHETTO TOO SHORT (JIVE)	20	4	6	GONE TOO SOON MICHAEL JACKSON (EPIC)
8	22	8	WATCH THE SOUND FAT JOE (VIOLATOR/RELATIVITY)	21	9	8	FEMALE MAC SMOOTH (JIVE)
9	1	4	SHOW YOU JEFF REDD (EMI/ERG)	22	20	7	TASTIN' LOVE AGAIN HERE AND NOW (THIRD STONE/ATLANTIC)
10	6	10	CARHOPPERS POSITIVE K (ISLAND/PLG)	23		1	BLIND TO IT ALL GARY TAYLOR (MORNING CREW/ILC)
11	5	7	LIKWIT THA ALKAHOLIKS (LOUD/RCA)	24	-	1	A DEEPER LOVE ARETHA FRANKLIN (ARISTA)
12	-	1	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)	25		11	KHADIJAH DIRT NATION (ZOO)
13	8	2	EGO TRIPPIN' (PART TWO) DE LA SOUL (TOMMY BOY)				r lists the top 25 singles under No. 100 t yet charted.

SOUNDGARDEN: TAKING ROOT AT RADIO

(Continued from page 14)

and then duct-taped them, and sent them out to 1,500 retailers with an 800 number, and people could call in with their favorite song and win a contest [to] fly and see Soundgarden. We just don't want to do that shit with this record, we really don't.

"All the real clever stuff, we think, would be a negative in this circumstance. There has to be a genuine discovery process about this record, as opposed to us walking out, mouths wide open, saying, This is a great record.' People really have to pass tapes around and say, 'Have you *heard* this fucking record?'"

A&M is so high on the quality of the record that Guerinot says the label is

practically asking fans to make passaround copies of the advance.

"We'll do some advance CDs, and we're going to encourage people to tape them and give tapes to their friends," he says. "I remember getting the first Jane's Addiction [tape] friends had copied it from copies. [From a marketing standpoint], I don't think there's anything more impressive with a great record than having people getting a hold of it."

While conventional video clips of individual tracks will be made, Guerinot adds that the label also wants to make a half hour movie. "We want a short film that could be screened in film festivals, that can be accessed in more than one place. I want people to have a different visual accompaniment than a promo clip."

Touring, always a strong suit for Soundgarden, will be key to stoking excitement about the album.

Says lead vocalist Chris Cornell, "We're going to Japan and Australia in January [and] February and then Europe in March; after that the States, probably a month to a month and a half after [the release]. We'll probably play theaters... we're sick of playing giant places that sound horrible "

Guerinot notes that medium-sized halls are "where [the band is] most comfortable. It's a bit awkward when you start [working in] the airplanehanger-type mentality. You'd much rather have a situation where you're building up some sort of pressure, [where] you've done two [Hollywood] Palladium [shows], and you could have done five. That lends a lot more excitement to the situation."

While A&M clearly hopes to bump Soundgarden beyond the 1 million sales mark achieved by "Badmotorfinger," the band members themselves remain calm, and self-mocking, on the eve of the release of "Superunknown."

Says Cornell, "We feel like after the first single, it's gonna go tin, and with the next couple of singles and touring, it's gonna go aluminum. And then probably double aluminum when it's all over."

MEAT PUPPETS AWAIT GRILLING

(Continued from page 16)

"They'll play acoustic sets and demonstrate just how broad their music is," Nachsin says.

Since releasing a self-titled debut of caterwauling hardcore (issued, as were five succeeding albums, by SST, with which the band recently settled a prolonged legal dispute), the Meat Puppets have acquired an unusually dedicated following with an idiosyncratic psychedelic country sound and incendiary, if inconsistent, live performances.

Singer/guitarist Curt Kirkwood, who formed the band in 1980 with his bassist brother Cris and drummer Derrick Bostrom, admits that the trio's built-in audience has engendered a laissezfaire attitude on their part.

faire attitude on their part. "It's really easy for us to just do what we do," he says. "Sometimes too easy, which I think might show up from time to time. But with this record, I think we were a little more inspired than we have been on the last couple." h "Too High To Die" was produced by Butthole Surfers guitarist Paul Leary. Rather than focus on the band's heavier side, the 13 songs—especially emphasis track "Backwater"—ma nifest some of the band's most intricate, delicate musical maneuvers to date.

Kirkwood acknowledges that the band's mercurial nature might make most marketing departments a trifle uneasy. "We've always been weird that way," he says. "We don't want to compromise on anything, and we want to have our asses kissed all the time. But

Billboard DANCE

then when we get that way, we feel really uncomfortable with it."

PLG's Nachsin laughs off Kirkwood's self-assessed "difficult artist" characterization. "In my personal experience, I've rarely found artists more helpful," he says. "They're artists in the true sense of the word and concerned with the entire process, from the recording to the artwork to the marketing plan. But whenever I've asked for help, they've given it. They are their own best resource."

THE VELDT (Continued from page 19)

up. It's great because it shows their longtime core fans, who are their primary audience at gigs right now, that they haven't forgotten them."

Video will also play a key role in promoting "Soul In A Jar," with a clip directed by band member Burris. According to Savage, it already has received exposure on 25 local programs, and a dance re-edit has been serviced to nightclubs.

"There are so many different avenues to pursue with a band like this," Savage says. "We're not trying to blow the doors down with them at first. It's an unusual record, and it needs to be built very slowly. Other people may say it, but we mean it when we say this is a long-term project—and this is only the beginning."

KRISTIN HERSH SOLO SET

(Continued from page 16)

tremendous reaction, and that will spur sales."

Weiss says the label is in motion to provide support for the album. "There will be in-stores and station appearances, and we're sending the video [for 'Your Ghost'] next week," he says, adding that the video, which also features Stipe, is in MTV Europe's Buzz Bin.

The album, already out in Europe, has collected some advance press in the U.S., and Weiss says 4AD, Hersh's label in the U.K., is pressing a batch of 7-inch singles, 500 of which will go to Sire to send to key retailers. Hersh will tour Europe in late winter and early spring, returning to the U.S. to begin touring here April 1. "I'll tour my ass off," she says. "On the road it could be me and my husband in a car; we haven't decided if we want to do this Partridge Family thing with sound people, children, babies, and dogs."

Throwing Muses finished recording its next album, "University," in December at Daniel Lanois' New Orleans studio. Hersh says it probably will be released in early 1995, when she's finished touring in support of "Hips And Makers."

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)ance ISTS & MUSI

Passionate Michael Watford Savors His Success

WATFORD'S WISH: With the commercial release of his full-length EastWest debut fast approaching, Michael Watford is counting his blessings.

"Every song feels like a special gift," he says. "I savored each moment in the process of making this album; the songs speak of me. It may sound a little hokey, but I listen to this album and I can't help but feel overwhelmed by my good fortune.

It is that high level of passion that raises Watford's self-titled album miles above the competition. His distinctive baritone vocal range is injected with a fiery gospel intensity that deftly transforms romantic housers like the recent hit "Luv-4-2," as well as potential singles "Happy Man" and "Love To The World," into rousing, spiritual anthems. A key element of his performance on nearly every cut on the album is an edge of honesty that adds depth to the lyrics.

Watford's musical history stems from working under the guidance of the folks from New Jersey's enduring Smack Productions posse. He made a lingering first impression in 1992 with "Holdin' On," a catchy kicker that garnered heavy international club play and exposure on mix shows around the U.S. The track, which was first heard on an Atlantic dance compilation, also appears on the Watford disc and continues to be a centerpiece of his live gigs.

Approaching his first album, Watford continued his alliance with the Smack dudes, occasionally venturing into the studio with Roger Sanchez and with up-and-comers Joe Smith and John Robinson. And while the singer says he still sees a few creative hurdles before him, there isn't a drop of filler to be found on this album. Given the right dose of promotional muscle, Watford could find himself broadening the parameters of dance music and spinning into the ever-heated and tight arenas of pop and urban radio.

Watford and EastWest have moved into the new year with a vigorous push behind the 12-inch "So Into You," which is getting critical props for its smart remixes by Bobby D'Ambrosio.

"Michael is our premier dance music act," says Peter Albertelli, EastWest manager of national crossover promotion. "Besides being a great artist, he signifies our label's serious commitment toward building a strong dance roster.³

LONDON CALLING: Recently appointed London/ffrr dance department head George Maniatis is out to prove that the incredible success of "Give It Up" by the Goodmen was no fluke. In several short months, he has brought an impressive, if not exhaustive level of energy to the label, wrestling to get records that are born on the dancefloor some much-needed marketing muscle and radio promotion. With this in mind, we feel quite optimistic



by Larry Flick

about the future of the following forthcoming releases-all of which can now be heard on import, though domestic appearances are imminent.

Dancin' Danny D's long-dormant brainchild D-Mob has finally resurfaced with "Why," a smokin' pop/ houser first heard last year on Cathy Dennis' "Into The Skyline" album. The pixie-ish singer still fronts the wildly contagious tune, which has been revamped to excellent effect on a nicely sequenced double-record set by Danny D and Todd Terry that carefully tries to offer something for everyone (without alienating the act's hardcore fans in the process). No solid word on when a full D-Mob album will see the light of day, but this single provides more than ample reason to be cheerful.

Joe Roberts is displaying signs of becoming a major pop star with "Lover," a sugar twirler with the potency to increase the momentum started by his 1993 international hit "Back In My Life." The singer shares writing credit with producer Eric Gooden, who guided the overall sound of the record with Robin Goodfellow. The icing on this already tasty morsel was provided by those red-hot K-Klass folks, whose remixes wisely retain the lively and upbeat nature of the song while also delving sharply into more trendy tribal/trance waters. With a pair of noteworthy singles under Roberts' belt, can a strong debut album be far behind?

Finally, we have "Blow Your Whistle" by **DJ Duke**, one of those



BOOTT MACK RRASH MAIN ATH & BWA OBSESSION FEM 2 FEM CRITIQUE GIRL YOU HEAR ME CRYING TONY 'DR. EDIT' GARCIA HIGH POWER DEMOLITION MAN STING A&M RILLY GROOVY BEAUTIFUL PEOPLE 5.

FEAT. JIMI HENDRIX CONTINUUM Breakouts: Titles with future chart potential,

based on club play or sales reported this week

unassuming li'l dubs that sticks to your spine and does not let go until you're a heaving pile of sweaty flesh. Rugged tribal/house beats and trance-ish synths are tossed into a bag of quirky vocal loops and amus-ing sound effects, and shaken to near perfection over the course of eight outstanding remixes. At the core of this track is an old-fashioned disco throwdown that explains why it is quickly becoming a major pop record overseas. The time seems just right for this one to dominate dancefloors and crossover radio airwaves here.

URNTABLE TREATS: Now that Los Angeles-based Crap Records is entrenched in the rave market, it seems only fitting that the label's mastermind, Randy Sills, opt to expand into the house arena. Thus, the newly christened Deep Crap subsidiary. Its maiden voyage on this tip is the dark and trippy "Urban Motion Project," a double-A-sided gem created by Erik Wikman and DJ/JD. "12 Inches Of Love" loops appropriate grunts and chants over a grungy garage bassline and clicking percussion, while "Jungle Lust" percolates with infectious African percussion and cooing by K. Taylor and onetime Prince protégé Cat. Way better than your average underground dubs.

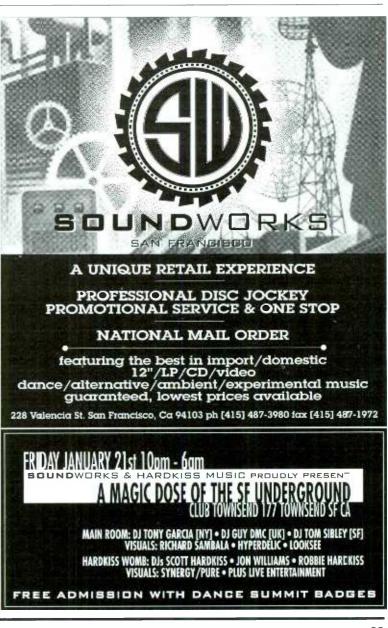
Way-groovy Italo outfit Datura craftily blurs the lines dividing rave, trance, and disco with an inspired cover of the Steve Strange new wave classic "Fade To Grey" (Irma, New York). Enlisting Strange for a newly recorded vocal, the act has transformed the tune into a frenetic flurry of ear-catching synth loops and ice-slick compu-beats that has enough white-knuckled aggression to appease "hipper" minds. It also, however, has pretty, retro tones that will trigger loads of fond memories for those who subscribed to early-'80s hi-NRG. Another smash from the act's essential debut album

Chicago-based producer/com-poser Jump "Chico" Slamm aims to take his place among the town's elite with "The Slamm Project" (Caiual), a four-cut EP of instrumentals that playfully jumbles and weaves more rhythm-rooted musical idioms than you can shake a stick at. Although there are moments when Slamm's musings are a wee bit too precious for his own good, he deserves a nod for trying to rattle a few cages. And he sure does conjure up some lip-licking tribal-soul on "Jazzical" and "Mecca," either of which is worthy of active peak-hour programming.

ID-BEATS: Veteran record pool figure Sam LaBelle has left the Western Assn. of Rock Disc Jockeys (WARD) in San Francisco to launch SoundWorks, a multifaceted company that will aim to be a full-service music and video outlet and promotional source for DJs. LaBelle also will preside over a buyer's guide/

trade magazine, also titled Sound-Works, which begins publication in February. LaBelle says his goal is to "finally offer a truly professional DJ service: one to cover all their needs." Sounds like a promising new company that could change the face of record pools in coming years. WARD will carry on under the guidance of owner Alan Robinson ... Imago Records caps a sparkling year of notable club-oriented projects with "Beats Working," an 11track singles collection that includes such acts as Captain Hollywood, Eden, and Mike Walsh, among others. It also has several intriguing new cuts, led by a cute'n'campy cover of "Stomp" by Big Fun, which has been remixed for forthcoming 12-inch release by Danny Tenaglia ... Now that EMI is starting to put some deserved promotional energy behind Judy Cheeks' festive "So In Love (The Real Deal)," we can only hope that it will spark some serious consideration for picking up the belter's album, which is near completion. In the meantime, her fans can look forward to a new U.K. single shortly. Among the candidates is "Reach," a pop/disco bauble produced by the eternally fab Brothers In

Rhythm ... Speaking of EMI, the label's European arm has just issued slammin' new house and trance mixes of Living In A Box's eponymous late-'80s hit. It appears on the flipside to singer Richard Darbyshire's pretty solo single, "When Only Love Will Do." Applause to mysterious new remix team Masters At Play for a job well done ... Producer/DJ Junior Vasquez has smartly chosen the savvy and oh-so-hip Tribal America Records as the home of "X," his first single as an artist in eons Prepare yourself for a deep and intense house journey ... Disco disciples are advised to sprint to their local shops for a copy of "A Portrait," a greatest-hits collection by the legendary Viola Wills. Issued on the Florida-based MFS Records, the album places obvious selections like "Gonna Get Along Without You "Stormy Weather," and Now.' "Love Pains" alongside juicy lesserknown but deliciously dramatic interludes like "Dear Mom," which is on par with some of Bette Midler's more wrenching moments, and the uplifting "Dare To Dream." A nice opportunity to relive a few fleeting moments of frivolous bliss.



				CLUB	PLAY
		S	NOL	COMPILED FROM A N OF DANCE CLUI	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
	3	4	9	★ ★ ★ NO. I LOVE MUSIC (FROM "CARLITO'S WAY") EPIC 7726	-
(2)	5	7	8	QUEEN OF THE NIGHT ARISTA PROMO	♦ WHITNEY HOUSTON
(3)	4	5	9	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
4	6	6	9	I'M BEAUTIFUL DAMMITT! A&M 0411	◆ UNCANNY ALLIANCE
5	1	3	10	LOVE CHANGES VIRGIN 38413	MK FEATURING ALANA
(6)	10	16	6	JOY CHAOS 77364	♦ STAXX OF JOY FEATURING CAROL LEEMING
1	7	8	10	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/V	VARNER BROS.
(8)	11	14	7	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
9	2	2	10	YOUR LOVE KEEPS WORKING ON ME MCA 54785	JODY WATLEY
10	8	9	9	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
(11)	16	21	7	ALL I WANT IMAGO 250.33	◆ CAPTAIN HOLLYWOOD PROJECT
12	9	1	12	SHOW ME WARNER BROS, 41207	ULTRA NATE
(13)	17	24	7	WHITE LOVE FFRR 120 003	ONE DOVE
(14)	29	43	3	BIG TIME SENSUALITY ELEKTRA 66244	ONE DOVE OVE
15	13	43	12	TRADICION EPIC 77192	◆ GLORIA ESTEFAN
(16)	22	31	5	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ GLORIA ESTEFAN
(17)	23	30	6	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)	
(18)	26	37	3	BEEN A LONG TIME COLUMBIA 77303	THE FOG
19	20	26	6	I CAN'T STOP CAROLINE 2528	MELLOW MELLOW
20	18	17	11	BETCHA'LL NEVER FIND I.D. 62651/RCA	CHANTAY SAVAGE
21 (22)	15	13	11 5	VIOLENTLY HAPPY ELEKTRA 66244	BJORK
20	27	33	С	SELFISH QWEST 41155/WARNER BROS.	◆ THE OTHER TWO
23	41	_	2	A DEEPER LOVE ARISTA 1-2651	PICK★★★ ♦ ARETHA FRANKLIN
24	28	36	3	SHINE ON ZYX 7056	HUGH K.
(25)	30	35	5	THAT'S WHAT I THINK EPIC 77234	CYNDI LAUPER
(26)	32	32	6	BOOM ZYX 7117	SATIN & SCARLETT
27	21	18	10	CONGA TE SIRE 41038/WARNER BROS.	◆ DOUBLEPLUSGOOD
28	19	15	12	WHAT IS LOVE EASTWEST 95981/AG	EN VOGUE
(29)	38	—	2	DREAM DRUMS EIGHT BALL 04	LECTROLUV
30	35	44	3	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
31	36	40	3	AWARD TOUR JIVE 42186	♦ A TRIBE CALLED QUEST
32	12	12	12	GO WEST EMI 58084/ERG	◆ PET SHOP BOYS
33	31	29	7	LOVE, PEACE & HAPPINESS FFRR 120 000	SOUL SOLUTION
34	14	10	11	LEMON ISLAND 862 957/PLG	♦ U2
35	40	41	5	ALL OF ME NOTT-US 0006	TY BRUNSON FEATURING CHANELLE
(36)	49	_	2	WELCOME TO MY MIND WAX TRAX 8697	PSYKOSONIK
37	47		2	LOVE IS FOREVER CHAOS 77241	◆ TASHAN
38	42	47	3	LIFE'S A BEAT IMAGO 25039	PLAN B
39	50		2	I WANT TO THANK YOU AREA 10 004	LATRECE
40	24	23	11	U KNOCK ME ANGEL EYES 5412	WARNING
41	33	28	7	DON'T GO AMERICAN 41040/WARNER BROS	AWESOME 3
(42)	NEV	v 🕨	1	* * * HOT SHOT	T DEBUT ★ ★ ★
<u> </u>	48				
43 (44)	48 NEV	46	5	WHAT'S MY NAME? DEATH ROW PROMO/INTERSCOPE	SNOOP DOGGY DOGG
(44)	NEV	-	1	PLEASE (YOU'VE GOT THAT) ATLANTIC PROMO	
(46)	NEV	-	1	GIVE MYSELF TO YOU TRIBAL AMERICA 58085/I.R S	THE DAOU SOUND OF ONE
40	44	42	6	AS I AM ONE 12012 HOUSE OF LOVE LONDON 869 903/PLG	EAST 17
47	34	25	12		
48	34 46	39	12	THE KEY, THE SECRET PULSE 8 12445/RADIKAL	THRILL KILL KULT URBAN COOKIE COLLECTIVE
		22			
50	25	LL	13	L'ESPERANZA WARNER BROS. 41054	◆ SVEN VATH

FOR WEEK ENDING JAN, 22, 1994

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	9 9 /R IN 9 -						
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CLUB PLAY	(MAXI-SINGLES SAL	ES
COMPILED FROM A NATIONAL SAN OF DANCE CLUB PLAYLISTS.	MPLE			S	NO L	COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIP	PED KEY DANCE RETAIL
ABEL	ARTIST	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
* * * No. 1 * *	+					* * * NO. 1 * * *	
	1 week at No. 1		2	2	3	U.N.I.T.Y. (T) MOTOWN 4847	♦ QUEEN LATIFAH
PROMO	WHITNEY HOUSTON	2	1	1	9	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	DOMINC
	HOUSE OF GYPSIES	3	4	3	9	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014	♦ SAGA1
M 0411	UNCANNY ALLIANCE	4	6	5	4	I'M IN THE MOOD (M) (T) A&M 0461	◆ CE CE PENISTON
	MK FEATURING ALANA	(5)	14	9	12	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	◆ MAD LION
	JOY FEATURING CAROL LEEMING	6	5	4	20	GIVE IT UP (M) (T) (X) FFRR 350 039	♦ THE GOODMEN
ER SIRE/GIANT 24508/WARNER BROS.	D:REAM					* * * GREATEST GAINER* * *	T
		(1)	28	21	5	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
GON ME MCA 54785	◆ JODY WATLEY REAL FEATURING MAD STUNTMAN	8	8	6	14	MR, VAIN (T) (X) 550 MUSIC 77214/EPIC	◆ CULTURE BEAT
		9	3	8	16	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	◆ SALT-N-PEPA
	CAPTAIN HOLLYWOOD PROJECT	10		16	12	COME CLEAN (T) PAYDAY 120 002/FFRR	♦ JERU THE DAMAJA
, 	ULTRA NATE ♦ ONE DOVE	(11)	11	17	5	SOUND OF DA POLICE (M) (T) JIVE 42191	◆ KRS-ONE
A 66244	◆ ONE DOVE	12	10 13	7 26	4	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	♦ HADDAWAY
H 00244	◆ GLORIA ESTEFAN	13	13	15	20 5	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
11197/WARNER BROS.	◆ K.D. LANG	(15)	27	23	8		THE FOG
MEBODY TO LOVE) ARISTA 1-2648	◆ HADDAWAY	(16)	20	10	9	I-IGHT (ALRIGHT) (M) (T) GEE STREET INDEPENDENT 440 583/ISLAND HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG LORD	DOUG E. FRESH S OF THE UNDERGROUND
77303	THE FOG	17	17		2		PA FEATURING EN VOGUE
	MELLOW MELLOW	18	7	13	12		A TRIBE CALLED QUEST
2651/RCA	CHANTAY SAVAGE	19	15	30	17	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	◆ GABRIELLE
244	BJORK	20	18	12	7	BREATHE AGAIN (M) (T) (X) LAFACE 2-4056/ARISTA	TONI BRAXTON
BROS.	♦ THE OTHER TWO	21	25	_	2	WE AIN'T GOIN' OUT LIKE THAT (M) (T) (X) RUFFHOUSE 77306/COLUMBIA	CYPRESS HILL
* * * POWER PICK* *	k *	22	23	20	12	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	BORN JAMERICANS
	◆ ARETHA FRANKLIN	23	35	19	4	BIG TIME SENSUALITY (T) ELEKTRA 66244	BJORK
	HUGH K.	24	32	18	7	I LOVE MUSIC (FROM "CARLITO'S WAY") (T) (X) EPIC 77285	◆ ROZALLA
234	◆ CYNDI LAUPER	(25)	RE-E	NTRY	4	SLAUGHTA HOUSE (M) (T) DELICIOUS VINYL 10140/AG	ASTA ACE INCORPORATED
	SATIN & SCARLETT	26	22	11	5	TIME AND CHANCE (M) (T) (X) GIANT 41147/WARNER BROS	COLOR ME BADD
BROS.	◆ DOUBLEPLUSGOOD	27	33	25	8	ALL I WANT (T) (X) IMAGO 25033 CAPTA	IN HOLLYWOOD PROJECT
1/AG	EN VOGUE	28	16	34	6	YOU DON'T HAVE TO WORRY (T) UPTOWN 54702/MCA	MARY J. BLIGE
	LECTROLUV	29	39	36	5	YOUR LOVE KEEPS WORKING ON ME (T) MCA 54785	JODY WATLEY
IG 292 MAS	TERS AT WORK FEATURING INDIA	(30)	44	38	8	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	LISETTE MELENDEZ
	◆ A TRIBE CALLED QUEST	31	41	27	5	GIVE MYSELF TO YOU (T) (X) TRIBAL AMERICA 58085// R S.	THE DAOU
	◆ PET SHOP BOYS	32	38	49	12	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPOLITAN	COLLAGE
FRR 120 000	SOUL SOLUTION	33	21	29	16	HOW MANY EMCEE'S (MUST GET DISSED) (M) (T) WRECK 20064/NERVOUS	BLACK MOON
	◆ U2	34	RE-E		20	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
TY	BRUNSON FEATURING CHANELLE	35	29	14 NTDV	8	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	◆ 2PAC
RAX 8697	◆ PSYKOSONIK	(<u>36</u>) 37	46	NTRY 22	2		SCAL'S BONGO MASSIVE I
l	◆ TASHAN	38	RE-E		3	JUST KEEP ME MOVING (T) (X) SIRE 41197/WARNER BROS	◆ K.D. LANG
	◆ PLAN B	39	31	33	17	LIKWIT/ONLY WHEN I'M DRUNK (T) LOUD 62727/RCA	THA ALKAHOLIKS
.0 004	LATRECE	40	26	31	17	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616 FREAKIT (M) (T) (X) EASTWEST 95984/AG	ACE OF BASE
	WARNING						DAS EFX
NER BROS	AWESOME 3	41	36 RE-E	48 NTRY	10 9	GO WEST (T) (X) EMI 58084/ERG	PET SHOP BOYS U2
* HOT SHOT DEBUT	► ★ ★ ♦ NU COLOURS				Ű	*** HOT SHOT DEBUT ***	
PROMO/INTERSCOPE	SNOOP DOGGY DOGG	(43)	NE\		1	WHAT YOU NEED (T) (X) WILD PITCH 58092/ERG	MAIN SOURCE
ATLANTIC PROMO	◆ SNOOT DOUGT DOUG	44	24	40	22	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
MERICA 58085/I.R S	THE DAOU	45	37	47	3	BOMB (T) INTERSCOPE 92236/AG	AKINYELE
	SOUND OF ONE	46	42	32	21	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
	◆ EAST 17	(47)	RE-E	NTRY	16	93 'TIL INFINITY (T) JIVE 42158	SOULS OF MISCHIEF
88/ATLANTIC	♦ THRILL KILL KULT	48	30	46	7	BETCHA'LL NEVER FIND (T) I D 62651/RCA	CHANTAY SAVAGE
		49	40	44	10	COUNTY LINE (M) (T) (X) TOMMY BOY 577	◆ C O OLIO
8 12445/RADIKAL	URBAN COOKIE COLLECTIVE	10	-				- 000LIO

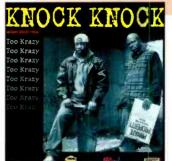
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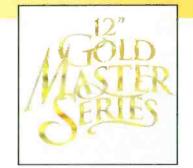


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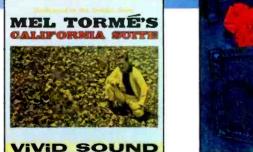


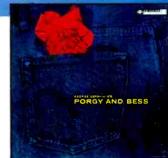












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The Billboard Dance Summit

EXPANDED SECTION

ance

First Annual Tribe Gathering Convenes In San Francisco, With Free-form Forums And A Fundraiser BY LARRY FLICK

NEW YORK—The time for a stronger commitment to the dance music community has arrived.

It has been more than a decade since the Billboard Disco Convention became a fond memory for a number of industry veterans. Since then, dance music has made an indelible impact on pop music and mainstream culture. In its purest

and rhythmically cathartic form, it has been the source of countless hours of revelry in nightclubs, while assorted concoctions, permutations and marriages with other musical idioms have filled radio airwaves. Even at its lowest sales ebb, dance music has been actively utilized by major labels and superstar acts as a means of reinterpreting pop, rock and R&B singles.



IN SF 1/94: K7

With this in mind, Billboard is recogniz-

ing this enduring, yet continually evolving, genre with the first annual Billboard Dance Music Summit. Slated for Jan. 19-21 at the Pan Pacific Hotel in San Francisco, this conference will aim to tackle some of the timely issues affecting



FREE TO STRUT: Rozalla

dance music and its participants.

Club Confab

A series of workshops and discussion groups will climb inside the parameters of a career and lifestyle within the club underground as well as explore the methods of developing dance music to a higher creative and commercial point. At the core of the conference will be a celebration of the components and elements that set the club community apart from the rest of the industry.

The standard confab panel format will be bypassed in favor of loose, freeform discussions, wherein each registrant will have an opportunity to speak out. Each session will be facilitated by an expert in the topic at hand.

Topics will cover such subjects as the future of dance music at the majors, the



The Keynoters

MARTHA WASH

Wash is one of the leading divas in the history of dance music. Her tenure stems back to the early '80s, when she sang back-up for the late Sylvester as a member of Two Tons Of Fun. She and partner Izora Armstead went on to form the Weather Girls, who topped charts worldwide with "It's Raining Men." In recent years, Wash has scored major pop and dance hits with C+C Music Factory and Black Box. Her career reached new heights in 1993, when she released her first-ever solo album on RCA Records, which vielded two No. 1 dance hits, "Carry On" and "Give It To You." Wash will soon enter the studio to begin a new album.



JUDY WEINSTEIN

Weinstein is one of the true pioneers and tastemakers of dance music. The Brooklyn-born entre preneur has been at the head of the influential record pool For The Record since 1978. She made momentary forays into production and remixing during the '80s, working steadily with the late Larry Levan on singles by Patti Austin, Jeffery Osbourne and Third World. Weinstein formed what would become the powerful Def Mix Productions with producer/DJ David Morales in 1987, which later added Frankie Knuckles and Satoshi Tomiie to its roster.

Dance

SPECIAL EXPANDED SECTION

current state of independent promotion, and breaking down new doors at pop and crossover radio. Club DJs will be at the center of symposiums on surviving and thriving in their careers behind the turntables, the benefits of working with record pools and mak-



ABOARD: Lisette Melendez

ing job transitions into other areas of the music business. Musically intensive dance subgenres like house, hi-NRG, rave, hip-hop and freestyle will be addressed in separate forums. The increased interest in country-oriented dance clubs will also be examined.

Perhaps the primary element that sets the club community apart from the rest is that it is such a lifestyle-driven world. To that end, such topics as the AIDS epidemic, as well as the effects of alcohol and drug abuse, will be dis-



AWAKE: D•Ream

cussed during the conference.

The Billboard Dance Music Summit will be framed by key speeches by two of the dance world's most influential and vocal women. Judy Weinstein, co-founder of Def Mix Productions and top record pool For The Record, and legendary recording artist Martha Wash will share the fruits of their long and impressive careers. In keeping with the grassroots, open-forum nature of the conference, audience members will have an opportunity to raise questions and

points of discussion with Weinstein and Wash.

AIDS Fundraiser

Club nightlife will also be a major

with "A Call To Arms: The Billboard AIDS Fundraiser," which will benefit LIFEbeat and the Red Hot Organization. LIFEbeat provides a direct relief service to people in the music

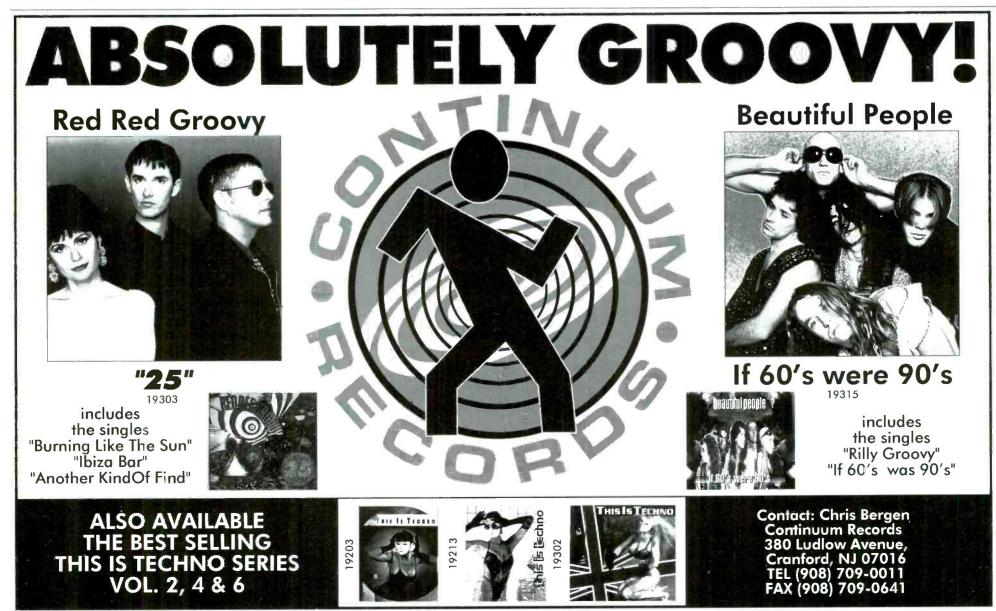


AWARE: Ten Citu

part of the Summit, with Billboard hosting two artist/DJ showcases. Local jocks will get a chance to strut their stuff, and major-label, indie and unsigned local acts will perform. Already confirmed to appear are D:Ream, K7, Michael Watford, Nerissa, Georgie Porgie, Mary Mary, Jeanie Tracy and Dub Tribe. Others are still to be confirmed.

The summit will close on Jan. 21

business who either have active AIDS symptoms or are HIV-positive, while Red Hot funnels its money into various research, public awareness and relief organizations around the world. The full lineup is still to be confirmed, although Rozalla, Lisette Melendez, Ten City and M-People are already on board. Frankie Knuckles and Manrice Joshua will be the DJs at the turntables.



BILLBOARD JANUARY 22, 1994

Jance SPECIAL EXPANDED SECTION

Summit **Schedule**

WEDNESDAY, JAN. 19:

12 Noon.

• Registration.

3:30 PM.

• "DJing In The '90s" (Part One) The first of a two-part symposium outlining—and perhaps solving– some of the problems facing club DJs today. Topics will include DJ unions, health insurance, battling with club owners, handling high-pressure label promoters.

Facilitated by Rick Squillante, Virgin Records, and DJ Digit.

• "The Future Of Dance Music At The Majors"

Major-label dance signings are on the decline. Why?

Facilitated by Manny Lehman, A&M Records.

"Rannin' On The Dancefloor" A discussion of the trials and methods of bringing hip-hop music to the clubs.

Facilitated by Victor Lee, Tommy Boy, and Greg Riles, Select Records.

8:00 PM.

• Live act and club DJ showcase.

THURSDAY, JAN. 20:

10:00 AM.

• Registration.

11:00 AM.

• Keynote address: Judy Weinstein, Def Mix Productions.

1:00 PM.

• "Billboard Dance Charts: The Times They Are A-Changin' A look at the methodology of Billboard's dance music charts. Topics will include understanding the upgrading of the Maxi-Singles Chart and pondering the future (and survival) of the Club Play Chart.

Stations seem to have a one- or twosong quota when it comes to programming dance music. A look at how to break in. Facilitated by Joey Arbagey,

KMEL-FM, and George Hess, ADM/Elite Promotion & Marketing.

• "The Dance Music Industry Responds To The AIDS Epidemic" Brainstorming the best way to mount



8:00 PM.

11:00 AM.

1:00 PM.

label gigs).

FRIDAY, JAN. 21:

RCA recording artist.

•Live act and club DJ showcase.

• Keynote address: Martha Wash,

• "DJing In The '90s" (Part Two)

Delving into the future of club DJs.

and their continuing and/or evolving

role in breaking records. Is DJing a

off options (remixing, production,

viable longterm career? Discuss spin-

Facilitated by Mojoe Nicosia, RCA

at the music, the party scene and

Facilitated by Moby, Elektra recording artist.

• "Facing Off: Major Label Dance Promoters Vs. Indie Promoters

A look at the changing complexion of promoting dance records at the

club and retail level. Are indies

majors taking more control?

- Dance Music?'
- tive (or not) record pools have become. Is it a lost method of record
- start a pool right now?
- Records, and Sam LaBelle.

• "Keeping The NRG Up" Exploring the state of this much-

subgenre. Facilitated by Harry Frank

• "Bringing Dance Music Back To

Towers, ZYX Records.

Crossover And Pop Radio"



Is techno/rave the renegade subgenre of dance music? Some say it's dead, others say it's thriving. A look

DJs.

2:30 PM.

becoming less important? Are the

Facilitated by Frank Ceraolo, Epic Records, and Loren Chaidez, Loren Chaidez Promotion.

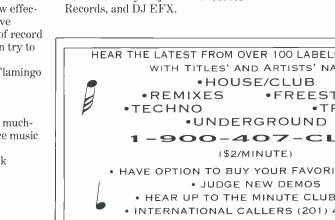
- "Record Pools: The Dinosaurs Of
- Bull-session examining how effec-

promotion? Is it wise to even try to

Facilitated by Bill Kelly, Flamingo

maligned but enduring dance music

4:15 PM.



• "House Work: Where Do We Go From Here?'

An examination of where house music is...and where it's going. Facilitated by Connie Varvitsiotis, Vibe Music.

• "Dancing 'Round The World: A View Of The International Club Scene"

The grass always looks greener on the other side, doesn't it? A discussion of clubland and the movement of its records, from both sides of the ocean.

Facilitated by Guy Ornadel, Disco Mix Club.

2:30 PM.

• "The Effects Of Club Life On Your Lifestyle And Health"

Is clubbing hazardous to your health? To relationships? A rap session examining such byproducts of working/living club lifestyle, including alcohol and drug dependency. Finding a way to live the "life" without ruining yours in the process. Facilitated by Dean Ferguson, DJ Records.

• "Club Remixing Or Dance Production: Can You Tell 'Em Apart?"

Remixing is a lot more than just rearranging records. Is the term obsolete?

Facilitated by John Trienis, ERG Records, and Eric "E-Smoove" Miller, Focus Entertainment.

•"Latins In Dance Music: It's More Than Freestyle"

Is Latin dance music dead? And is Latin music more than just

freestyle?

Facilitated by Tony Moran.

4:00 PM.

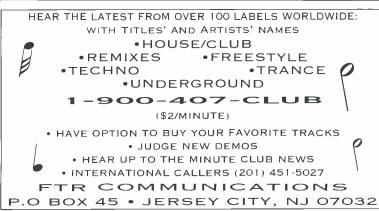
• "Developing Dance Music Artists" Discussing the mechanics of creating a better-rounded dance music artist.

Facilitated by Larry Flick.

8:00 PM.

• "A Call To Arms: The Billboard AIDS Fundraiser" The show will benefit LIFEbeat and The Red Hot Organization. Music by Frankie Knuckles and

Maurice Joshua. Performance lineup to be announced.





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Yarborough & Peoples - The Donald - LLake etc.

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Getting Clubbed

Known for hilly panoramic views,

the Golden Gate Bridge and world-

class shopping, San Francisco is also

home to a diverse club scene. The city

continues to be a magnet to a varied

cross-section of patrons of the night.

Following is a brief listing of some of

the many club options available in the

city and beyond. Call for directions

and current information on cover

charges and live performances. Or

pick up one of two free city weeklies

(both come out on Wednesday): San

Francisco Bay Guardian or SF

DNA LOUNGE - 375 11th St. at Harrison, San Francisco. (415) 626-1409. Wed:

live hip-hop/jazz. Sat: DNA Mix:

funk, house with DJ Blackstone.

Slim's - 333 11th St. at Harrison, SF. (415) 621-3330. Funky South-of-Market (SoMa) haunt known for

The Upper Room - 7 Grove St.

(upstairs), SF. (415) 861-0594. Wed:

freestyle rap/hip-hop. Fri:"Grits

(expect the unexpected)" with DJs

Mind Motion, Toks and Themba from

10 pm - 2 am; after hours, hip-hop

with Pirate DJs. Sat: soul/dancehall/hip-hop. No alcohol or tobacco.

eclectic live performances.

Weekly.

Many live shows.



A Quick-reference Dance-site Guide To San Francisco **The Box** - 628 Divisadero at Grove, SF. (415) 931-1914. DJ Page Hodel spins hip-hop, house and old-school funk for sweaty, writhing gay and lesbian bodies. Thursday only.

Club 181 - 181 Eddy at Taylor, SF. (415) 673-8181. In the sometimes dangerous Tenderloin district. Mixed, trendy clientele. DJ dancing to '70s funk, modern rock.

Gafe du Nord - 2170 Market at Sanchez, SF. (415) 861-5016. Underground, trendy crowd. Frequent retro-jazz live performances. Dinner also (Wed.-Sat.).

Zanzibar - 842 Valencia, SF. (415) 695-7887. Thurs: ragamuffin, dancehall. Fri: deep house. Sat: "Soul Night."

650 Howard - 650 Howard at 3rd St., SF. (415) 896-1950. Fri: "Club Deja Vu": '70s and '80s flashbacks. Sat: "The X": high-energy '80s and '90s dance music. DJs from KMEL, SF's top station.

Comfort Zone - 120 11th St., Oakland. (510) 444-2266. East Bay hot spot specializing in R&B, hip-hop for the mostly black, mostly gay crowd. Saturdays only.

Nickie's BBQ - 460 Haight St., SF. (415) 621-6508. Used to be an actual BBQ joint. Hip-hop, soul, jazz, funk. Hip-hop Wednesdays with DJ Science are prime.

Elbo Room - 647 Valencia, SF. (415) 552-7788. Small, neighborhood vibe. Thurs: "People People": decades of soul music. Fri: "Soulvation."

Bahia Tropical - 1600 Market, SF. (415) 861-8657. On the world-beat tip: Latin, African, Caribbean sounds. Sat: Brazilian music.

The Stud - 399 9th St. at Harrison, SF. (415) 863-6623. Long a fixture on the SF gay scene. Young, eclectic crowd. Wed: '70s, '80s oldies. Fri, Sat: modern rock dance mix. Mon: funk night. Gets very crowded. ■

—DJ MARIUS





SEE YA AT THE SOUND FACTORY FRIDAY, JANUARY 21 FOR A CALL TO ARMS: THE BILLBOARD AIDS FUNDRAISER!

BILLBOARD JANUARY 22, 1994



Atlantic Courting Young Country *New Montgomery Set Brims With Appeal*

BY PETER CRONIN

NASHVILLE-In Nashville these days, it's getting harder and harder to distinguish one "hat act" from another, and with his earnest, wide-brimmed look, Atlantic's John Michael Montgomery easily could be mistaken for just another Garth-come-lately. But as the chief progenitor of the country 'power ballad," this soft-spoken Kentuckian's career has been going quietly against the grain since the release of his now platinum-plus 1992 debut, "Life's A Dance." Thanks to solid hits like the album's title track and "I Love The Way You Love Me," and a record company that's not afraid to take a few chances, Montgomery has managed to carve a unique niche for himself among country's new younger listeners.

His records fit neatly into Nashville's commercial, radio-ready mold, but in his seemingly quick rise to stardom, he and Atlantic have challenged some time-honored Music Row traditions. Consider the following:

• Rather than beat the well-worn path to Nashville, Montgomery chose to nurture his dream of country stardom in his hometown of Lexington, Ky. He was signed in 1991 by Atlantic/ Nashville president Rick Blackburn right out of the Austin City Saloon, a local club at which he'd been fronting the house band for four years.

• Unhappy with the recording of his debut album, Montgomery asked for and got a new producer, Doug Johnson, who subsequently oversaw each of the album's three hit singles.

• Like his mainstream country contemporaries, Montgomery genuflects at the altar of the Eagles, but he cites Lionel Richie as his chief influence.

• Conventional Music City wisdom states that you should never try to break a new artist, or a new album, with a ballad, a theory Montgomery's career has already disproved more than once. "I have never believed that one," says Blackburn. "I think it's a myth. I also hear people say that females can't sell, and that's crazy. Radio doesn't subscribe to that stuff as much as Music Row thinks they do."

Rather than rely on superstition, Blackburn and company conduct extensive consumer research well ahead of every country release, and even on

paper, Montgomery's upcoming sophomore album, "Kickin' It Up" (in stores Jan. 25), stood out from the pack. The response to the record was so overwhelmingly positive that Blackburn and company

MONTGOMERY posit

decided to build anticipation by releasing a single far ahead of the album. That single, "I Swear," currently sits at No. 7 with a bullet on the Hot Country Singles & Tracks chart. In response to what Blackburn describes as "pent-up demand," the company initially will ship an unprecedented (for Atlantic/Nashville) 800,000 copies of "Kickin' It Up" to stores.

"We released 'I Swear' early on, with no product available whatsoever, and this was by design," Blackburn says. "I'm not trying to goose it up; these are orders that the account base is showing. This is the strongest-testing product I've ever been involved with. I don't have the fear of floating the inventory out the door that I would if I was flying through the fog."

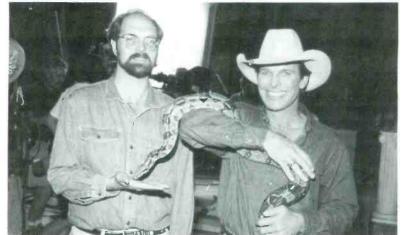
That same research increasingly reflects the changing face of the country music listener. A Nashville executive of even five years ago, looking at the videos for signature Montgomery ballads such as "I Love The Way You Love Me" and "I Swear," would naturally assume that the handsome singer's comehither look was aimed at what was then considered country music's biggest audience—30-something females. In fact, Montgomery is wooing, and winning, an audience that falls almost completely within country's burgeoning 18-24-vear-old demographic.

"That young demo is very, very important to us as far as selling records,

so we're trying to keep John Michael targeted right there," Blackburn says. "It's perceived that the 18-24 group likes edgy things, but, believe it or not, they like traditional country. If they want edgy things they can get that on another format—probably done better than what we can do."

Montgomery, armed with a bunch of new, very traditional songs, is gearing up to hit the road. co-headlining with Reba McEntire.

"When I played nightclubs, I always had somebody else's hits to keep the crowd going," Montgomery says. "But I have a few hits now, and every one I get makes it that much stronger."



Video Viper. Proffering a patently frozen grin, Liberty recording artist Chris LeDoux attempts to come to terms with an eight-foot python that's been snared to appear in the singer's new music video, "For Your Love." Director Michael Salomon stands at a safe distance on the left.

Pining Away For The Oak Ridge Boys *Country Radio Is Poorer Without Group's Vocal Magic*

YALL COME BACK: We miss the Oak Ridge Boys. Terribly.

Time was when you could switch on the radio and hear three or four of their distinctively buoyant melodies with each random sweep of the dial. That this is no longer true is sad, and is sufficient evidence that we are all musically poorer. Those who came to country music with or after the New Traditionalists of the mid-'80s cannot possibly imagine the impact the Oaks had in 1977 when they lit up the sky from horizon to horizon with "Y'All Come Back Saloon." The song was not festive, but the vocal intensity the group brought to it instantly enriched and enlivened the perilously staid country format. These guys were exciting.

And on stage, they symbolized every shade of the emotional spectrum—from tenor **Joe Bonsall's** maniacal court jestering to baritone **William Lee Golden's** mystical, brooding aloofness. As the Oaks were making their move

Nashvil

cene

by Edward Morris

into country music, a keenly attuned **Paul Simon** also discovered their vocal magic and persuaded them to back him on a song that would become a hit for him in 1978, "Slip Slidin' Away."

Watching the Oaks journey over from Southern gospel, which had always been their base, was like hearing again the stories of immigrants who fled to America and were so grate-

ful to be there that they became more American than the natives. It was that way with the Oaks. Once they cut their ties with the past and fully embraced their new musical home, they were better at it than 99% of those who had grown to maturity as country performers.

Guided by Duane Allen's stirring lead and steadied by Richard Sterban's earth-jarring bass, the Oaks were able to transform every song they recorded into their own personal statements. It didn't matter whether the song was a heart-wrenching testimonial like "I'll Be True To You" or something as utterly goofy as "Elvira"—when the Oaks did it, it was done definitively. Could anyone ever reach the level of forlornness Golden did in "Ozark Mountain Jubilee," or equal the pure, bouncy looniness Sterban bestowed on the otherwise vaporous "Bobby Sue"?

The source of the Oaks' relentless musical energy, Bonsall frequently explained, was having to work in package shows on the rough-and-tumble gospel circuit. If the Oaks didn't "blow away" their competition, Bonsall said, then they didn't sell records or get return bookings after the show. It was as simple—and as Darwinian—as that. They had to dazzle or die. This dearly learned lesson enabled the Oaks simply to roll over most of their congenitally laid-back country peers. Personality clashes led to Golden being drummed out of the group in 1987. He was replaced by **Steve Sanders**, and although Sanders lacked Golden's stage mystique, he adapted beautifully to the Oaks' sound. Alas, for him and for us, he boarded the ship just when a storm of external circumstance was already sweeping it toward the shore.

It is no discredit to the many newer country groups to observe that, as talented as they are, they do not come close to filling the niche the Oaks created for themselves and which radio, in its merciless pursuit of youth, seems to have clotted with trendier voices. But these lads are not called "the mighty Oaks" as mere courtesy. They've encountered thornier adversities than intractable programmers and still managed to triumph. The fact that they were able to survive those leisure-suited publicity photos that first introduced them to the world—and still seem hip—strongly suggests that they may be immortal.

> MAKING THE Rounds: Clay Myers, director of publishing for Starstruck Writers Group, has been elected to the board of directors of the National Music Publishers Assn.... Nashville radio station WRLT ("Lightning 100") has begun airing the weekly American Public Radio series "Mountain Stage." The show, produced by West

Virginia Public Radio, is chronicled on a series of albums by Blue Plate Music, a Nashville label ... Canadian singers Charlie Major and Lisa Brokop will perform at the Country Radio Seminar, during a March 5 luncheon sponsored by the Canadian Country Music Assn. ... Highway 101's Cactus Moser recently won the Panhandle Slim/National Cutting Horse Assn. Celebrity Cutting Championship. It was his second consecutive win, and in earning it he outmaneuvered such fellow celebs as DJ Bob Kingsley and actor Barry Corbin ... The Country Music Assn. has named Bobette Dudley its first manager of programs and special projects. Under the supervision of special projects director Helen Farmer, who will retire from the CMA in December, Dudley will help oversee such efforts as the CMA Awards Show, Fan Fair, and the SRO talent buyers convention . Former Sawyer Brown guitarist Bobby Randall has been appointed creative director for Buddy Killen Publishing.

SIGNINGS: Jamie Hartford to Asylum Records. He is managed by Crossfire Entertainment ... Western Flyer and Don Cox to Step One Records ... Motorcycle jumper Robbie Knievel to the Bobby Roberts Co. for exclusive management and booking ... Doyle Bramhall to Antone's Records in Austin, Texas.

High Five To Launch TV Music Series Syndicated Show Spotlights Country

BY EDWARD MORRIS

NASHVILLE—High Five Productions, famed for its spectacular Garth Brooks concert films, will launch "The Road," a weekly country music-oriented series for television, in September. Tribune Entertainment will syndicate the project.

High Five is headed by writer/producer/director Bud Schaetzle.

High Five spokesman Danny Petraitis says the series has the syndication potential to reach 93 million homes.

Each hourlong show will be shot on film and will feature three musical acts. Within each of the three segments, there will be a 12- to 15-minute "minimovie" about the featured act.

"We are less concerned about chart position than with creative content," Petraitis says. "[Our concern is]: Does it make for an interesting piece?"

Overall, each show will consist of performance footage juxtaposed with what Petraitis describes as a "very 60 Minutes-esque documentary style."

Although the shows will be filmed throughout the country, Petraitis stresses that they will be "of Nashville—and not Hollywood's impression of what's going on in country music."

High Five has already contacted the major country music labels to begin lining up talent for the series. Actual production is expected to start soon. A notice sent to the labels says that

and their representatives to develop the stories they want to tell." High Five maintains offices in Nashville and Burbank, Calif.

High Five "will work with the artists

Country ARTISTS





by Lynn Shults

MAKE IT FOUR CONSECUTIVE WEEKS for Faith Hill's "Wild One" perch atop the Hot Country Singles & Tracks chart. The last woman to accomplish such a feat was Connie Smith. Her "Once A Day" debuted on the singles chart in Billboard Sept. 26, 1964. It reached No. 1 that Nov. 28 and remained there for eight consecutive weeks. Smith's record, set almost 30 years ago, is not likely to be broken any time soon. The paths of these two women to historical acclaim are as different as the eras they represent. Whereas Hill came to Nashville to seek fame and fortune, Smith was leading a relatively normal life, singing for pleasure, until she met Bill Anderson. Anderson had seen Smith perform and invited her to come to Nashville and sing at a demo session. The late talent booker Hubert Long heard the tape, liked Smith's voice, and took the tape to Chet Atkins. He signed her to RCA and assigned Bob Ferguson as her producer.

NO ONE CAN FULLY PREPARE an artist for the emotional rollercoaster ride that accompanies a first-release hit. Hill has had a year or more to think about it and talk with friends, management, and record company personnel, but Smith was thrown into the fray with virtually no concept of what stardom would be like. "I remember my first DJ convention at the Andrew Jackson hotel," she says. "I remember that one disc jockey would have a hold of one hand and another the other, pulling me apart, trying to get an interview. I also remember that on my first tour dates I'd be on stage and, all of a sudden, it would hit me, 'God, I'm on the same show with Loretta Lynn,' and I'd blow it. I'd forget the words to what I was singing. I would just panic. I was so scared.

MENTORS ARE NOT EASILY found in life, so, when asked what she learned from her experience that might be meaningful to Hill, Smith says, "To me, if it comes from the mind and not from the heart, because of what you have learned or what you know, it doesn't last. You have to search your own heart and ask, 'Why am I doing this? Am I doing it for money so I can get rich? Am I doing it for power so I can control? Am I doing it for ego so I can think I am great? Or, am I doing it just because there is something in me that just has to come out?' It all boils down to this: If you've got something that you just have to give, then give it and let God bless it."

THE MOST ACTIVE TRACK for the week is "Tryin' To Get Over You" (50-36) by Vince Gill, followed by "She'd Give Anything" (13-9) by Boy Howdy; "State Of Mind" (8-5) by Clint Black; "I Swear" (9-7) by John Michael Montgomery; "John Deere Green" (11-8) by Joe Diffie; "A Little Less Talk And A Lot More Action" (15-12) by Toby Keith; "Life #9" (54-44) by Martina McBride; "I Just Wanted You To Know" (22-15) by Mark Chesnutt; "I'm Holding My Own" (55-45) by Lee Roy Parnell; and "I Want To Be Loved Like That" (5-3) by Shenandoah

ALBUM SALES DROPPED significantly, as expected for a post-holi-day period. The week's Greatest Gainer is "Doug Stone" (67-53) by Doug Stone. "Honky Tonk Angels" (29-23) by Dolly Parton, Loretta Lynn, and Tammy Wynette claims the Pacesetter award. Debuting at No. 74 is "Greatest Hits-Vol. 1," by Hank Williams Jr.

NARAS Educational Programs Scheduled

NASHVILLE—The Nashville chapter of the National Academy of Recording Arts & Sciences (NARAS) will hold its fifth annual Grammy In The Schools program here Feb. 8-11.

Singer/songwriter John Hartford will host "America's Music Unplugged" at Belmont University Feb. 8 to introduce students to bluegrass music. Hartford's guests will include Bill Monroe, the genre's originator, and fiddle virtuoso Mark O'Connor.

On Feb. 9, inner-city elementary school students will hear an acoustic presentation, "Grammy Gift Of Music." at a Nashville community center still to be selected.

Approximately 1,200 high school students will be treated to a concert by what NARAS calls "a well-known surprise artist" at Belmont University's Massey Auditorium Feb. 10.

And college students throughout the area will attend a series of music workshops at Belmont Feb. 11, the

final day of presentations. Workshop topics will include engineering and producing, entertainment journalism and public relations, record company operations, talent and business management, songwriting and publishing, music video, working as a musician, art direction and photography, and concert promotion and booking. Additional details on Grammy In

The Schools is available from the Nashville NARAS office.



Two-Fold Gold. Suzy Bogguss, center, and Billy Dean, second from right, are all smiles at the joint gold-album party Liberty Records staged for them in Nashvillehers for "Voices In The Wind" and his for "Fire In The Dark." Accompanying the two, from left, are Bob Freese, Liberty VP of marketing and sales; Liberty artist Charlie Floyd; and Liberty senior VP of promotion Bill Catino.

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

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- AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/Ine Old Professor's, ASCAP) WBM ANGELS AMONG US (Beckaroo. BMI/Richwile, BMI) THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner,

- ASCAP) WBM THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP CONFESSIN MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/
- 57 DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) THE DEVIL COMES BACK TO GEORGIA (Cabin Fever,
- BMI) WBM
 DRIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI/United Entertainment, BMI)
 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, DAUL WDM
- BMI) WBM FOR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI) HL GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/ House On Fire, ASCAP) HL GOOD GIRLS GO TO HEAVEN (Of Music, ASCAP/Sony
- Cross Keys, ASCAP) HE THINKS HE'LL KEEP HER (EMI April, ASCAP/ Getarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
- HL 17 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/ Warner-Tamerlane, BMI/Patrick Joseph, BMI/Mana Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM 18 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CONDCIDENTER BEL BUI/Concernent BMI) U
- CAPAC/Brother Bart, BMI/Coburn, BMI) HL I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/
- 55 Grand Avenue, ASCAP) I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, 53
- 14
- ASCAP/Red Cloud, ASCAP WBM I'O LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI) I DON'T CALL HIM DADDY (Englishtown, ASCAP) IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs OF Delicone DMI) UK
- of PolyGram, BMI) HL I JUST WANTED YOU TO KNOW (Warner-Tameriane, ASCAP/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/ Miss Dot, ASCAP) HL/WBM I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)
- ASCAP) INDIAN OUTLAW (Edge D' Woods, ASCAP/Tommy, Barnes, ASCAP/Great Cumberland, BMI/Acufi-Rose,

- I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/
- Wonderland, BMI/Will Robinsongs, BMI) HL IS IT OVER YET (Nocturnal Eclipse, BMI) HL I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI) I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/ Warner Carelong, PMI)
- JOHN DEERE GREEN (EMI Blackwood, BMI/Linde
- 65 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins,

- b) JOST ENODER NOFE (New Naven, bwi/folm Collins, BMI) CPP
 68 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI)
 47 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kinking Bird, BMI) CPP
 72 LET'S GO SPENO YOUR MONEY HONEY (Songs Of PolyGram, BMI/Seven Angels, BMI/Nosker, BMI)
 44 LIFLE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI)
 12 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/ Songs Of PolyGram, BMI) HL
 2 LIVE UNTLI 1 DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)
- Jayne, BMI) LOVEBUG (Glad, BMI/Blackjack, BMI) MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug,
- MERCURY BLUES (B-Flat, BMI/Iradition, DMI/Dug, BMI) MONA LISA ON CRUISE CONTROL (Corey Rock, ASCAP/ Large Giant, ASCAP/Dinger & Oliie, BMI/Sony Tree, BMI/ All Over Town, BMI/New Wolf, BMI) MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/ Edge O' Woods, ASCAP/Taguchi, ASCAP) NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL NOT (Bellamy Bros, ASCAP) PFACEFUL EASY FEELING (Jazzbird, ASCAP/WB. ASCAP) WBM
- 33
- 34
- ASCAP) WBM RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-
- 16
- RCCKLCSS (MC, ASCAP)ET Stevens, Edwin Warner-Tamerlane, BM/Flying Dutchman, BMI) WBM ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI)
- HL SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude,

BMI/Curbsongs, ASCAP/Farrenuff, ASCAP/Full Keel ASCAP) WRM

- ASCAP) WBM 49 SHE LOVES TO HEAR ME ROCK (Coburn, BMI) 37 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL 29 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/

- CPP 46 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadow. BMI) 63 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree. BMI) HL 19 THE SOMG REMEMBERS WHEN (Careers-BMG, BMI/ Hugh Prestwood, BMI) HL 35 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/ Himownself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
- ASCAP) STANDING OUTSIDE THE FIRE (Criterion, ASCAP/ Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
- CPP 5 STATE OF MIND (Wordy, ASCAP) 64 STONE COLD COUNTRY (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) 50 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WORK
- 67. TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud

- F2 UILA SUMMSE (Cass County, ASCAPT Net Cloud, ASCAPT Net ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)
 F1.LC. A.S.A.P. (Comba. ASCAP/Dixie Stars, ASCAP/ Josh-Nick, ASCAP) HL
 TRYIN TO GET OVER YOU (Benefit, BMI) WBM
 WE OWNT HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP)
 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL

- 32 WERE YOU REALLY LIVIN' (Gum Island Enterprises)
- 62 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo,
- BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) WHATEVER IT TAKES (Acuft-Rose, BMI/Sony Cross
- Keys, ASCAP) HL
 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr,
- ASCAPI ASCAPI 43 WHY OONT THAT TELEPHONE RING (BMG Songs. ASCAP/Careers-BMG. BMI) WILD ONE (Howe Sound, BMI/Daniel The Dog, ASCAP/ Warner-Tameriane, ASCAP/Reynsong, BMI) WBM/HL 64 WIND IN THE WIRE (Ghost Writers In Disguise, ASCAP/ TDW, ASCAP/Trouble Clef, BMI/DCW, BMI) 48 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HI

- HL 13 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM



Billboard TOP COUNTRY ALBUNS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <u>SoundScan</u>

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
(1)	3	3	15	★ ★ ★ NO. 1 ★ ★ ★ REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98) 1 week at No. 1 GREATEST HITS VOL. TWO	0 1
2	1	1	13	VARIOUS ARTISTS ▲ ² COMMON THREAD: THE SONGS OF THE EAGLE GIANT 24531/WARNER BROS. (10.98/15.98)	S 1
3	2	2	19	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98) IN PIECE	S 1
4	4	4	66	ALAN JACKSON ▲ ³ ARISTA 18711 (10,98/15,98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) 1
5	5	6	15	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY G	2 2
6	6	8	42	DWIGHT YOAKAM A REPRISE 45241/WARNER BROS. (10.98/15.98) THIS TIM	E 4
7	7	11	46	BROOKS & DUNN ▲ 2 ARISTA 18716 (10.98/15.98) HARD WORKIN' MAI	N 2
8	11	10	71	VINCE GILL A 2 MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	J 3
9	9	13	23	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	२ 9
10	8	7	11	TRISHA YEARWOOD • MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	N 6
11	16	21	29	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98) IT WON'T BE THE LAS	т 1
12	10	9	35	WYNONNA ▲ CURB 10822/MCA (10.98/15.98) TELL ME WH	Y 1
13	18	22	89	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	7
14	13	16	29	MARK CHESNUTT ● MCA 10851 (9.98/15.98) ALMOST GOODBY	E 6
15	15	17	69	GEORGE STRAIT ▲ 2 MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK) 1
16	14	18	35	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) BIG TIM	E 14
17	12	12	26	CLINT BLACK RCA 66239 (10.98/15.98) NO TIME TO KIL	L 2
18	17	19	61	JOHN MICHAEL MONTGOMERY ▲ LIFE'S A DANCI	E 4
19	19	24	38	JOE DIFFIE ● EPIC 53002/SONY (9.98 EQ/15.98) HONKY TONK ATTITUD	E 17
20	22	29	8	DOUG STONE EPIC 57271/SONY (9,98 EQ/15.98) MORE LOV	E 20
21	21	25	44	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEAR	г 11
22	26	27	80	MARY-CHAPIN CARPENTER▲ COLUMBIA 48881/SONY (9.98 EQ/13.98) COME ON COME OF	N 6
23	29	20	10	* * * PACESETTER * * * DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE • HONKY TONK ANGEL COLUMBIA 53414/SONY (10.98 EQ/15.98)	5 6
24	20	15	174	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98) NO FENCE	S 1
25	23	26	126	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAR	4 3
26	25	28	13	ALABAMA RCA 66296 (9.98/15.98) CHEAP SEAT:	5 16
27	24	23	12	TANYA TUCKER LIBERTY 89048 (10.98/15.98) SOON	v 18
28	31	30	86	BILLY RAY CYRUS A 7 MERCURY 510635 (10.98 EQ/16.98) SOME GAVE AL	
29	28	34	22	AARON TIPPIN ● RCA 66251 (9.98/15.98) CALL OF THE WILL	0 6
30	37	40	6	GEORGE JONES MCA 10910 (9.98/15.98) HIGH-TECH REDNECH	< 30
31	30	35	38	TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98)	4 17
32	33	33	22	SAWYER BROWN CURB 77626 (10.98/15.98) OUTSKIRTS OF TOWN	v 13
33	32	31	245	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98) GARTH BROOKS	3 2
34	35	37	32	DOUG SUPERNAW BNA 66133 (9.98/13.98)	27
35	34	32	122	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98) ROPIN' THE WINE) 1
36	43	46	16	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEV	
37	39	44	44	TRACY LAWRENCE A ATLANTIC 82483/AG (9.98/15.98) ALIBIS	
38	40	36	72	COLLIN RAYE • EPIC 48983/SONY (9.98 EQ/13.98) IN THIS LIFE	E 10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE	TITLE	PEAK POSITION
39	36	39	6 8	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
40	41	38	56	REBA MCENTIRE 4 ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
41	27	5	17	VINCE GILL MCA 10877 (10.98/15.98)	ET THERE BE PEACE ON EARTH	3
42	42	41	66	LORRIE MORGAN A BNA 66047 (9.98/13.98)	WATCH ME	15
(43)	46	51	11	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	43
44	38	14	13	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	7
45	44	42	139	ALAN JACKSON A ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
46	45	45	93	WYNONNA A ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
(47)	48	52	9	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	47
48	49	47	10	ASLEEP AT THE WHEEL TRIBUTE	TO THE MUSIC OF BOB WILLS	35
49	47	48	73	TRAVIS TRITT WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
50	50	55	29	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
51	53	61	20	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
52	52	50	100	JOHN ANDERSON A BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
53	67		185	* * * GREATEST GA DOUG STONE & EPIC 45303/SONY (5.98 EQ/9.98)	INER * * * DOUG STONE	12
54	56	60	38	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
55	55	49	148	VINCE GILL A MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
56	63	68	59	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
57	62	67	17	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
58	57	54	191	ALAN JACKSON A ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
59	61	6 6	38	PATTY LOVELESS • EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
60	64		109	COLLIN RAYE • EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
61	60	64	67	PAM TILLIS • ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
62	51	59	74	ALABAMA A RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
63	6 8	_	33	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
64	66	62	15	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98	COWGIRL'S PRAYER	34
65	70	74	41	VARIOUS ARTISTS K-TEL 6068 (7,98/12.98)	TODAY'S HIT COUNTRY	24
66	5 8	56	71	TRISHA YEARWOOD M MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
67	54	57	131	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
68	RE-E	NTRY	16	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
69	59	43	10		RY CHRISTMAS FROM LONDON	26
70	RE-E	NTRY	41	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
71	73	—	95	AARON TIPPIN A RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
72	65	72	22	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
73	74	65	21	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
74)	NEV	VÞ	1	* * * HOT SHOT DE HANK WILLIAMS, JR. CURB 77638 (6.9899.98)	BUT * * * GREATEST HITS, VOL. 1	74
75	71	58	63	RANDY TRAVIS • WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20

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 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 Heatseeker Impact shows artists removed from Heatseekers this week. In indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc. symbol *Asterisk indicates LP indicates biggest pr

Top Country Catalog Album Billboard

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV	ALENT FOR CASSETTE/CD)	WKS. ON CHART
1	1	GARTH BROOKS A 2 LIBERTY 98742 (9.98/15.98) 9 weeks at No. 1	BEYOND THE SEASON	12
2	2	PATSY CLINE 4 MCA 12* (7.98/12.98)	GREATEST HITS	140
3	8	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	125
4	_ 17	CONWAY TWITTY A MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	29
5	6	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	17
6	3	THE CHARLIE DANIELS BAND A EPIC 38795/SONY (7.98 EQ/1	1.98) A DECADE OF HITS	140
_7	5	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	138
8	10	VINCE GILL RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	138
9		THE JUDDS CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	83
10	4	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	140
11	15	ALABAMA A RCA 6825 (7.98/11.98)	ALABAMA LIVE	16
12	7	THE JUDDS 4 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	23
13	21	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	73

SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundSo					
THIS WEEK	LAST WEEK			WKS. ON CHART	
14	-	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	1	
15	20	REBA MCENTIRE MCA 6294* (4.98/11.98)	SWEET SIXTEEN	117	
16	9	GEORGE STRAIT A 2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	138	
17	24	RAY STEVENS MCA 5918 (4.98/11.98)	GREATEST HITS	79	
18	_	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	112	
19	25	REBA MCENTIRE MCA 42134 (4.98/11.98)	REBA	98	
20	18	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	46	
21	_	ALABAMA A 3 RCA 4939* (7.98/11.98)	ROLL ON	111	
22	11	ALABAMA A ³ RCA 7170* (9.98/13.98)	GREATEST HITS	139	
23	16	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	15	
24	22	DWIGHT YOAKAM • REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	93	
25	_	THE JUDDS CURB 7042/RCA (7.98/11.98)	ROCKIN' WITH THE RHYTHM	1	

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK

Country



Honor Thy Videos. Radney Foster and Carlene Carter announce the winners of Country Music Television's top music video awards for 1993. Alan Jackson's "Chattahoochee" took first place.

Country AIDS Awareness Campaign Set For Rollout

NASHVILLE—President Bill Clinton's AIDS policy coordinator Kristine Gebbie was scheduled to unveil the Country AIDS Awareness campaign in Washington, D.C., Jan. 13. The project, which is co-chaired by Mark Chesnutt and Mary-Chapin Carpenter, is aimed at increasing rural America's understanding of the disease.

Dozens of country acts will be featured in print, radio, and TV spots built around the theme, "Break The Silence.'

Campaign sponsors include American Airlines, Arista Records, Atlantic Records, BNA Entertainment, Country America Magazine, MCA Nashville, RCA Records, Sony Music, and Warner Bros. Records.

A series of TV spots is being distributed and promoted to the major networks, 500 individual TV stations, and cable systems. In addition, 3,000 country radio stations and 1,500 stations with other formats are being targeted.

Nashville's Deaton Flanigen Productions produced and directed the

TV spots, Carden Cherry Advertising Agency did the copywriting, Audio Productions produced and directed the radio spots, and Rollow Welch was in charge of the art direction for the print phase. Musical scoring was handled by 615 Productions.

Participating artists include Lynn Anderson, Clint Black, Larry Boone, Garth Brooks, Johnny Cash, Mark Collie, Billy Ray Cyrus, Charlie Daniels, Skeeter Davis, the Desert Rose Band, Diamond Rio, and Joe Diffie.

Also, Holly Dunn, Darryl & Don Ellis, Charlie Floyd, Radney Foster, Cleve Francis, Vince Gill, Ricky Lynn Gregg, Clinton Gregory, Vern Gosdin, Emmylou Harris, Highway 101, George Jones, and the Kentucky HeadHunters.

And Kieran Kane, Kris Kristofferson, Little Texas, Kathy Mattea, John Michael Montgomery, Lorrie Morgan, Willie Nelson, Lee Roy Parnell, Dolly Parton, Collin Raye, Sawyer Brown, Larry Stewart, Marty Stuart, Doug Supernaw, Kevin Welch, Joy White, Michelle Wright, Tammy Wynette, and Wynonna.

Lineup Set For RiverPark Shows Alison Krauss Leads Off Series Jan. 29

NASHVILLE-Three top acts have been booked for "Bluegrass On The Ohio," a concert series to benefit RiverPark Center and the International Bluegrass Music Museum in Owensboro, Ky.

Alison Krauss & Union Station begin the series with a show Jan. 29. The Nashville Bluegrass Band performs March 12, and the Osborne Brothers perform April 2. All shows begin at 8 p.m.

Tickets for the entire series, which are available from the RiverPark Center box office, are priced at \$33.50 each. Individual show tickets are not being offered now, although a box office spokesman says they may be sold in the week immediately prior to each concert.

The International Bluegrass Music Museum, located in the Center, is in the midst of an extensive fundraising campaign.

Liberty National Bank is sponsoring the series. EDWARD MORRIS

Reach For The STARS! Moving? Relocating? ARE YOU INTERESTED IN RESIDENTIAL COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD

LOOK WHERE JOE DIFFIE'S ATTITUDE GOT HIM:

He is America's consummate honky tonk singer. Check the facts and accept no substitute!

Newest member of the Grand Ole Opry

- Three Top 5 singles: "Honky Tonk Attitude," "Prop Me Up Beside The Jukebox (If I Die)," "John Deere Green"
- Over 140,000 total spins at radio
- Co-headlining tour with Travis Tritt in '94!

Joe Diffie's Headed for Platinum. with a Honky Tonk Attitude

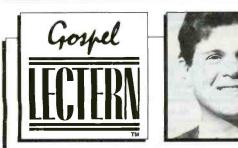
Produced by Johnny Slate and Bob Montgomery / Management: Image Management Group, Inc.

NK

Artists & Music



FOR WEEK ENDING JANUARY 22, 1994



by Bob Darden

HE GOSPEL MUSIC ASSN. continues working to raise the profile of the organization's premier event, the Dove Awards. This year marks the Dove's 25th year of recognizing excellence (well, usually) in gospel and contemporary Christian music.

As announced earlier, **Amy Grant** will host the Dove telecast April 28 in Nashville. The show, originating from the Grand Ole Opry, again will be carried live by the Family Channel.

But there are a few twists this time around. The GMA says mega-retailer Target Stores will be the lead national sponsor of this year's Doves. The industry giant (which has 554 stores in 32 states) also will offer an in-store promotion centering on 100,000 sampler cassettes featuring various gospel and CCM artists.

Other groups, including NARM, RIAA, and the 7,000store Christian Bookseller's Association, will work together in various ways to promote gospel music, including an ambitious point-of-purchase marketing plan. Most of the major religious labels are participating, while chains involved in the promotion include Camelot, Wal-Mart, Kmart, Sound Warehouse, Turtles, Record Bar, Disc Jockey, Tower Records, and a host of CBA retailers.

Grant, incidentally, has done several national television ads for Target, which may account in some part for the connection.

And speaking of Grant, her upcoming Myrrh/A&M release still doesn't have an official title, and the release date is now said to be April. More than one retailer—CBA and otherwise—wishes it was available *now*.

GRAMMY-BASHING has become something of a national pastime, and we refuse to be drawn into the fray, but a few cogent observations about this year's list are probably appropriate.

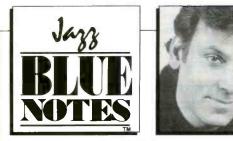
From a label standpoint, Word was the big winner with nine out of a possible 30 nominations, while Warner Alliance, Benson, and Sparrow each scored three nominations. What was particularly interesting from a label standpoint was the number of labels that ordinarily don't end up in the gospel or contemporary Christian categories: Mercury, Freeland, Jive, and Telarc. I think that's a trend that will continue in the days ahead, as more artists feel the freedom to celebrate their spiritual sides.

Freeland's entry, "Saturday Night (And Sunday Morning)" by **Ralph Stanley**, had the unusual honor of being nominated in both the best southern gospel, country gospel, or bluegrass gospel category and the best bluegrass album category! I can't remember the last time that happened. In the former category, Stanley is probably the slight favorite over **Bruce Carroll**, the **Cathedrals**, the **Gaither Vocal Band**, and **Kathy Mattea**, though Carroll has dominated this division in recent years.

The best rock gospel category features act of the year DC Talk, which ought to squeeze past Geoff Moore & the Distance, Phil Keaggy, and DeGarmo & Key. (Rap act D.O.C. seems a little out of place in this division.) Meanwhile, in the best pop/contemporary gospel album category, adult standards favorites Steven Curtis Chapman, Michael English, and Sandi Patti all have a shot though Patti has been well-nigh invincible in the past.

Who's missing? Well, we promised a moratorium on the picking of nits, and some of the year's best projects came out after the Sept. 30 deadline, but it's hard to fathom how anybody could have left off Jan Krist, Sixpence None The Richer, Soul Mission, or Ashley Cleveland.

Still, if I had my druthers, one of the best projects over the past two years to somehow *not* receive a Grammy nomination was **Ken Medema's** brilliant children's album "Kiddin' Around." This has been the best thing to hit the kid market in a long, long time—mainstream, gospel, Latin, *(Continued on next page)*



by Jeff Levenson

ANYONE HEAR FROM JESSE? The National Endowment for the Arts has announced this year's recipients of the distinguished American Jazz Master Fellowship Awards: Louis Bellson, Ahmad Jamal, and Carmen McRae. The annual honors (worth a cool \$20,000 each) go to living legends who've made a serious contribution to jazz. Past winners include Dizzy Gillespie, Ella Fitzgerald, Dexter Gordon, Betty Carter, Cecil Taylor, Lionel Hampton, Billy Taylor, Miles Davis, and others we'll undoubtedly know about once some hip restaurant chain develops a jazz wall of fame, replete with instruments, manuscripts, handprints, and hairpieces.

LINCOLN CENTER, Coming To A Rack Near You: Columbia's got a Lincoln Center jazz disc it will be issuing later this month. "The Fire Of The Fundamentals" consists of selected performances from the last three years, with music from Monk, Morton, Miles, and Trane.

WORE FODDER FOR JAZZ MARTYRS: Out of the 270 or so albums selected by Billboard's staffers for their best-of-'93 lists (present company excluded), approximately seven picks went to jazz. Why approximately? Because two of the lists included entries by jazz devotees **Guru** and US3; one featured **Tony Bennett**; and another included a reissue box from **Ella Fitzgerald**. Besides those four, the critics' choices included just three jazz titles—one each from **Stanley Clarke**, **Mario Bauza**, and **Michele Rosewoman**.

PASSING NOTE: A friendly voice took me to task for failing to acknowledge the death of "Tuxedo Junction" trumpeter **Erskine Hawkins** in my end-of-year wrap-up. "He may have been before your time," admonished my critic, "[but] he was, in fact, before his time!" Like the great **Billy Eckstine** before me, I apologize.

ANOTHER: Trombonist/pianist **Bobby Pratt**, who died Jan. 7, was remembered by fellow pianist and close friend **Chuck Folds** as "the quintessential New York musician, a guy who could hold down nine steady jobs in a week, and who knew more songs than just about anyone." Pratt doesn't show up in the "New Grove Dictionary Of Jazz," but he showed up plenty in the hearts and ears of fellow musicians and followers.

BASS PAY: Marcus Miller, whose bass play affords him considerable change but whose production talents are the real money in his bank, has helped launch PRA Records, a newly formed label headed by artist manager Patrick Rains. Miller's maiden issue, a contemporary affair distributed by Koch, is titled "The Sun Don't Lie."

HE CAT'S IN THE HAT: Windham Hill has signed a distribution deal with **George Winston's** Dancing Cat Records. Dancing Cat is the 10-year-old label founded by the pianist, who emerged in the '70s as one of new age music's seminal figures. Windham plans to release a new solo album by Winston later this year, as well as his first solo recordings from 1972. All distribution duties will be handled thorough BMG.

BACK TO LIFE: After three years of dormancy, the German-based Jazzline Records has been reactivated by AMM (Alex Merck Music). The plan calls for reissues (by David Murray, James Newton, and Mel Lewis) as well as new releases (by "Noisy Mama" drummer Carola Grey, pianist Marc Copeland, and Kirk Lightsey.)

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one stop sales reports.	TITLE
			* * NO. 1 * *	William P
1	1	13	MICHAEL W. SMITH REUNION 0086/WORD 9 weeks at No. 1 FIRST DECA	DE 1983-1993
2	3	9	PETRA DAYSPRING 4238/WORD	WAKE-UP CALL
3	2	15	VARIOUS ARTISTS REUNION 0083/WORD SONGS F	ROM THE LOFT
4	8	9	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
5	4	13	CARMAN SPARROW 1387	THE STANDARD
6	7	59	D.C. TALK • FOREFRONT 3002/STARSONG	FREE AT LAST
7	11	13	WHITE HEART STARSONG 8277	HIGHLANDS
8	10	13	RICH MULLINS REUNION 0087/WORD A LITURGY, A LEGACY & A RAGG	AMUFFIN BAND
9	NE	WÞ		YOND A DREAM
10	12	15	STEVEN CURTIS CHAPMAN SPARROW 1384 L	IVE ADVENTURE
11	6	15	VARIOUS ARTISTS SPARROW 1404 NEW Y	OUNG MESSIAH
12	15	11	WAYNE WATSON DAYSPRING 4239/WORD A BE	AUTIFUL PLACE
13	14	37	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
14	9	13	4 HIM BENSON 2187 SI	EASON OF LOVE
15	5	29	AMY GRANT MYRRH 6962/WORD HOME F	OR CHRISTMAS
16	NE	WÞ	PRAY FOR RAIN SPARROW 1403 GOL	DIE'S LAST DAY
17	16	9	GLAD BENSON 2227 AC	APELLA HYMNS
18	31	63	NEWSBOYS STARSONG 8251	NOT ASHAMED
19	18	11	BRUCE CARROLL WORD 9381	WALK ON
20	19	13	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARS	ONG EVOLUTION
21	20	33	SANDI PATTI WORD 9361	LEVOYAGE
22	40	33	MARGARET BECKER SPARROW 1343	SOUL
23	NE	WÞ	STEVE TAYLOR WARNER ALLIANCE 4158/SPARROW	SQUINT
24	RE-E	NTRY	4 HIM BENSON 2960 THE	BASICS OF LIFE
25	25	43	CARMAN SPARROW 1339	ABSOLUTE BEST
26	NE	WÞ	VARIOUS ARTISTS SPARROW 1345	CORAM DEO II
27	13	7	BEBE & CECE WINANS SPARROW 1340 FI	RST CHRISTMAS
28	27	13	HELEN BAYLOR WORD 57463/EPIC S	TART ALL OVER
29	30	79	STEVEN CURTIS CHAPMAN SPARROW 1328 GRE	AT ADVENTURE
30	22	5	HOSANNA! MUSIC INTEGRITY 808/SPARROW	N EXCELSIS DEO
31	36	21	FIRST CALL MYRRH 6968/WORD SA	CRED JOURNEY
32	RE-E	NTRY	CINDY MORGAN WORD 9386 A F	REASON TO LIVE
33	RE-E	NTRY	TWILA PARIS STARSONG 8252 HEART TH	IAT KNOWS YOU
34	32	19	MICHAEL CARD SPARROW 1373 COME	TO THE CRADLE
35	RE-E	NTRY	DAVID MEECE STARSONG 8189 ONC	E IN A LIFETIME
36	24	19	TWILA PARIS STARSONG 8128* IT'S	THE THOUGHT
37	23	143	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
38	26	71	MICHAEL W. SMITH REUNION 0071/WORD CHANG	E YOUR WORLD
39	29	13	CHRISTAFARI FRONTLINE 9440 RE	GGAE WORSHIP
40	35	107	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW MI	CHAEL ENGLISH

Top Contemporary Christian...

● 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.

REPRINTS

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36th Annual Grammy Awards: Complete Classical Nominations

Nominations for nonclassical titles were printed in last week's Billboard.

BEST CLASSICAL ALBUM

Bartok: The Wooden Prince & Cantata Profana, Pierre Boulez conducts the Chicago Symphony Orchestra & Chorus, John Aler, tenor, John Tomlinson, baritone, Producer; Karl-August Naegler, Deutsche Grammophon; Berg: Violin Concerto/Rihm: Time Chant. James Levine conducts the Chicago Symphony, Anne-Sophie Mutter, violin. Producer: Christopher Alder, Deutsche Grammophon; Debussy: Le Martyre De Saint Sebastien, Michael Tilson Thomas conducts the London Symphony. Principal solos: McNair, Murray, Stutzmann. Narrator: Caron. Producer: Andreas Neubronner, Sony Classical; If You Love Me (18th Century Italian Songs), Cecilia Bartoli, soprano, Gyorgy Fischer, piano. Producer: Christopher Raeburn, London; Venetian Vespers, Paul McCreesh conducts the Gabrieli Consort & Players. Producer: Ben Turner, Archiv.

BEST ORCHESTRAL PERFORMANCE

Barber: Adagio: Sym. No. 1: The School For Scandal: Essays, David Zinman conducts the Baltimore Symphony, Argo; Bartok: The Wooden Prince, Pierre Boulez conducts the Chicago Symphony, Deutsche Grammophon; Debussy: Images; Printemps; Prelude A L'Apres-Midi D'un Faune, Pierre Boulez conducts the Cleveland Orchestra, Deutsche Grammophon; Ives: A Portrait Of Charles Ives (Tracks 1-4, 6-10, 15-21, 23-25), Ingo Metzmacher conducts the Ensemble Modern, EMI Classics: Ives: Svm, No. 3: Three Places in New England: The Unanswered Question: Central Park In The Dark. Etc., Leonard Slatkin conducts the St. Louis Symphony, RCA Victor Red Seal.

BEST OPERA RECORDING

Adams: The Death Of Klinghoffer, Kent Nagano conducts the Orchestra of the Opera De Lyon & the London Opera Chorus. Principal solos: Maddalena, Hammons, Sylvan, Friedman, Nadler Producer: John McClure, Elektra Nonesuch; Britten: Gloriana, Sir Charles Mackerras conducts the Welsh National Opera Orchestra Chorus. Principal solos: Barstow, Langridge, Opie, Kenny, Jones, Summers, van Allan, Terfel, White, Shirlev-Quirk, Ainsley. Producers: Andrew Cornall & Norten Winding. Argo: Gluck: Iphigenie En Tauride, Riccardo Muti conducts Orchestra & Coro del Teatro alla Scala, Principal solos- Vaness, Allen, Winbergh, Surian, Brunet, Producer: David Mottley, Sony Classical; Handel: Semele, John Nelson conducts the English Chamber Orchestra & Ambrosian Opera Chorus. Principal solos: Battle, Horne, Ramey, Aler, McNair, Chance, Mackie, Doss Producer: Dr. Steven Paul, Deutsche Grammophon; Prokofiev: War And Peace, Valery Gergiev conducts the Kirov Orchestra & Chorus, St. Petersburg. Principal solos: Gergalov, Prokina, Gregoriam, Borodina, Marusin, Okhotnikov, Gerelo. Producer: Erik Smith, Philips Classics

BEST PERFORMANCE OF A CHORAL WORK

Bartok: Cantata Profana, Pierre Boulez con-

ducts the Chicago Symphony Orchestra & Chorus. Choral Director: Margaret Hillis, Deutsche Grammophon; Brahms: A German Requiem, Roger Norrington conducts the London Classical Players & the Schutz Choir of London, EMI Classics; Debussy: Le Martyre De Saint Sebastien, Michael Tilson Thomas conducts the London Symphony Orchestra & Chorus, Sony Classical; Vaughan Williams: A Sea Symphony, Leonard Slatkin conducts the Philharmonia Orchestra & Chorus, RCA Victor Red Seal; Venetian Vespers, Paul McCreesh conducts the Gabrieli Consort & Players, Archiv,

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST(S) (WITH ORCHESTRA)

Berg: Violin Concerto/RIHM: Time Chant, Anne-Sophie Mutter, violin (James Levine conducts the Chicago Symphony), Deutsche Grammophon; Brahms: Piano Concerto No. 1, Stephen Kovacevich, piano (Wolfgang Sawallisch conducts the London Philharmonic), EMI Classics; Copland: Clarinet Concerto/Bernstein; Clarinet Sonata/Gershwin: 3 Preludes, Richard Stoltzman, clarinet (Michael Tilson Thomas conducts the London Symphony), RCA Victor Red Seal: Ravel: Piano Concerto For Left Hand/ Prokofiev: Piano Concerto No. 4 For Left Hand/Britten: Piano Diversions (Left Hand), Leon Fleisher, piano (Seiji Ozawa conducts the Boston Symphony), Sony Classical; Tchaikovsky: Violin Concerto/Sibelius: Violin Concerto, Gil Shaham, violin (Giuseppe Sinopoli conducts the Philharmonia Orchestra), Deutsche Grammophon

BEST CLASSICAL PERFORMANCE INSTRUMENTAL SOLOISTS (WITHOUT ORCHESTRA)

Alkan: Concerto For Solo Piano, piano: Marc-Andre Hamelin, Music & Arts Program Of America Inc.: Bach: Six French Suites, BWV 812-817 piano: Andras Schiff, London; Barber: The Complete Solo Piano Music, piano: John Browning, MusicMasters; Beethoven: Piano Sonatas Nos. 1-4, 8-12, 13-15, 19-27, piano: Richard Goode, Elektra Nonesuch; Leon Fleisher Recital (Piano Works For Left Hand-Tackacs, Saint-Saens, Bach, Scriabin, Etc.), piano: Leon Fleisher, Sony Classical

BEST CHAMBER MUSIC PERFORMANCE

Beethoven: Complete String Trios Opp. 3, 8 & 9, violin: Itzhak Perlman, viola: Pinchas Zukerman, cello: Lynn Harrell, EMI Classics; Faure: Piano Quartets Nos. 1 & 2, piano: Emanuel Ax, violin: Isaac Stern, viola: Jaime Laredo, cello: Yo-Yo Ma, Sony Classical; Ives: String Quartets Nos. 1 & 2/Barber: String Quartet Op. 11 (American Originals), Emerson String Quartet, Deutsche Grammophon; Martinu: Cello Sonatas Nos. 1, 2 & 3, cello: Janos Starker, piano: Rudolf Firkusny, RCA Victor Red Seal: Prokofiev: Violin Sonatas Nos. 1 & 2, Melodies, violin: Gidon Kremer, piano: Martha Argerich, Deutsche Grammophon

GOSPEL LECTERN (Continued from preceding page)

R&B, Martian, whatever. It's available through Briar Patch Music (616-534-6571). It's an unqualified masterpiece,

AND FINALLY, we'd be remiss if we didn't mention the Christmas concert staged last month at the White House by the GMA. Performers for Bill and Hill included Michael English, Twila Paris, Steve Green, First Call, Carman, Daryl Coley, Karla Worley, and

Strangely not present was singer/ trumpeter Phil Driscoll, who earlier had faced a firestorm of criticism from conservative Christians for daring to perform for Clinton (and the rest of the Democratic party) at the Democratic National Convention.

BEST CLASSICAL VOCAL PERFORMANCE

The Art Of Arleen Auger (Works Of Larsen, Purcell, Schumann, Mozart), soprano: Arleen Auger (Joel Revzen, accomp.), Koch International: Dvorak/Janacek/Martinu: Lieder, soprano: Gabriela Benackova (Rudolf Firkusny, accomp.), RCA Victor Red Seal; Exsultate Jubilate (Works Of Handel, Mozart), soprano: Sylvia McNair (John Eliot Gardiner conducts the Monteverdi Choir & English Baroque Soloists), Philips Classics; Farewell To Salzburg (Works Of Brahms, Mahler, Schumann, Strauss), contralto: Christa Ludwig (Charles Spencer, accomp.), RCA Victor Red Seal; Grieg: Lieder, soprano: Anne Sofie von Otter (Bengt Forsberg, accomp.), Deutsche Grammophon,

BEST CONTEMPORARY COMPOSITION Bolcom: Orphee-Serenade, composer: William

Bolcom (Orpheus Chamber Orchestra), Deutsche Grammophon; Carter: Violin Concerto, composer: Elliott Carter (Oliver Knussen conducts the London Sinfonietta; Ole Bohn, violin), Virgin Classics: Erb: Cello Concerto, composer: Donald Erb (Lynn Harrell, cello: Leonard Slatkin conducts the St. Louis Symphony), New World: Takemitsu: A Way A Lone, composer: Toru Takemitsu (Tokyo String Quartet), RCA Victor Red Seal; Tippett: Byzantium, composer: Michael Tippett (Sir Georg Solti conducts the Chicago Symphony; Faye Robinson, soprano), London

BEST ENGINEERED RECORDING, CLASSICAL

Adams: The Death Of Klinghoffer (Kent Nagano conducts the Orchestra Of The Opera De Lyon. Principal solos: Maddalena, Hammons, Sylvan, Friedman, Nadler), engineer: Henk Jansen, Elektra Nonesuch; Bartok: The Wooden Prince &

Cantata Profana (Pierre Boulez conducts the Chicago Symphony, Chorus & Soloists), engineer Rainer Maillard, Deutsche Grammophon; Debussy: Le Martyre De Saint Sebastien (Michael Tilson Thomas conducts the London Symphony, Chorus & Soloists), engineer: Marcus Herzog, Sony Classical: Havdn: The Creation (Robert Shaw conducts the Atlanta Symphony & Chamber Chorus; solos: Upshaw, Humphrey, Cheek, Murphy, McGuire), engineer- lack Renner, Telarc-Tangazo-Music Of Latin America (Works Of Chavez, Copland, Roldan, Piazzolla, Ginastera, Etc.) (Michael Tilson Thomas conducts the New World Symphony), engineer: Colin Moorfoot, Argo.

CLASSICAL PRODUCER OF THE YEAR Andrew Cornall; Michael Haas; Judith Sherman; Adam Stern; Robina G. Young.



Label studies indicate that most active music consumers like classical music, but very few have actually bought a classical disc. This is the audience Angel hopes to attract, says VP of sales & marketing Gil Hetherwick. Liner notes are accessible, informative, and studded with anecdotal material.

There are 12 titles in the "Key To Classics" release, each devoted to a single composer. Regular releases are planned, says Hetherwick.

UOTTED LINE: Cellist **Steven Isserlis** has been signed to an exclusive long-term contract by BMG Classics. Among several unreleased works he already has recorded under the new deal is John Tavener's "Eternal Memory," in a performance with Vladimir Spivakov and the Moscow Virtuosi. Isserlis' recording of Tavener's "The Protecting Veil" was a best-seller on Virgin, his former label association

Upcoming RCA Victor Red Seal sessions will find Isserlis recording the Schumann Cello Concerto with the Deutsche Kammerphilharmonie under Christoph Eschenbach, the Mendelssohn Cello Sonatas with Melvin Tan as keyboard partner, and a diverse program with pianist Olli Mustonen featuring the Shostakovich and Prokofiev cello sonatas.

NO SECRETS: Harmonia Mundi will be recording its third CD by hit group Anonymous 4 in February, but the label is in no hurry to release the disc. The first two entries by the all-female a cappella vocal ensemble still have strong legs, says HM president Rene Goiffon, and there's no need to rush a sequel.

Goiffon, not normally given to hyperbole, cites some startling figures. Anonymous 4's first for the label, "An English Ladymass," sold 48,762 copies in the U.S. by the end of 1993; the second, "On Yoolis Night," a set of medieval carols and motets, finished the year at 42,525. In both cases, strong export sales also were reported.

As for HM's left-field distribution hit, the soundtrack to the French film "Tous Les Matins Du Monde" on Valois. the year-end tally came to 77,822, says Goiffon.

Robina Young, HM's A&R chief and a nominee for a Grammy this year as classical producer of the year, will produce Anonymous 4's next package, a program of music taken from the Montpelier Codex. She was in the U.K. last week producing a newly signed ensemble, the London Oboe Band, in music from the time of Louis XIV.

HM, meanwhile, is completing a move to new and larger quarters in Los Angeles. The location, measuring 12,000 square feet, will house the label's distribution and production staff of 20.

PASSING NOTES: Vox has dug deep into its vaults to present the label's "Introduction To Classics" budget line on CD. Aimed at new buyers, the composer-based productions feature narration over the musical examples, plus a complete performance, minus voice, of a featured work. The recordings, in some cases, date to the mid-LP era. There are 18 titles in the series. Spin-racks and counter displays are available.

BILLBOARD JANUARY 22, 1994

www.americanradiohistory.com



 $\mathbf{G}_{\mathrm{RAMMY}}$ TIME: Deutsche Grammophon dominates this year's classical Grammy nominations, earning almost twice as many as each of its nearest competitors, Sony Classical and RCA Red Seal. As for the PolyGram group, its cumulative tally, at 23 nominations, is just a shade under half the cumulative total of 50 (see complete listing, this page).

Despite this label dominance, the selection seems rea sonably supportable as a sampling of the better, if not al-ways the best, recordings issued during the past year. Not all will agree, and we can expect the usual carping, expressed with varying degrees of vehemence.

It's no longer surprising to see national biases expressed in the Recording Academy polling. So we shouldn't be overly surprised that not a single major European symphony orchestra is represented among the five Best Orchestral Performance candidates.

Tit for tat! Semifinal balloting in the recent Gramophone Awards (one of the most influential internationally) cited only one American orchestra among the six it named.

Some anomalies: Cecilia Bartoli's "If You Love Me. a Best Album nominee, failed to place among finalists in the Grammy Best Vocal Performance category. And not a single production by Adam Stern or Robina Young, two of the five nominees for Classical Producer of the Year. mustered enough votes to place anywhere in the performance categories.

For the statistically inclined: DG racked up 13 classical Grammy nominations; Sony Classical and RCA Red Seal, seven each; EMI Classics, four: Elektra Nonesuch, London, and Argo, three each; and Philips and Archiv, two each. Single nominations went to Telarc, Koch, New World, Virgin, MusicMasters, and Music & Arts. Among the majors, Teldec and Erato drew blanks, as did Delos, a frequent contributor to past nominee rolls.

The Academy also announced a Lifetime Achievement. Award to the late Artur Rubinstein and the induction into to its Hall of Fame of the 1954 MGM recording of Kurt Weill's "The Threepenny Opera" starring Lotte Lenya.

As for the Grammy awards telecast March 1, the rumble as of press time is that Bartoli will be the featured classical performer and that she will share presenter chores with Placido Domingo.

ANNING THE FLAME: Angel Records' "The Key To Classics" goes to market this week, the latest series crafted to court the sometime classical buyer. In a new twist on the greatest hits formula, the label will offer optional "interactive" computer discs, at additional cost, to enhance educational elements provided in the 16-page

Music Video

Nickelodeon Gives Kids An Alternative 'Pete' Features Modern Rock Hits, Guests

BY DEBORAH RUSSELL

LOS ANGELES-Nickelodeon's hip and quirky kids' series "The Adven-tures Of Pete And Pete" is to TV programming what alternative rock is to the music business: weird enough to be interesting, but commercial enough to find an audience.

In fact, alternative music factors heavily into the offbeat show, which tracks the slightly skewed suburban existence of two young brothers named Pete. Strains of R.E.M., Miracle Legion, Yo La Tengo, Hypnolovewheel, Throwing Muses, and Ministry have been heard everywhere from the fictional front lawn to the family garage

"All of the bands we use on the show have a garage spirit; it sounds like the music is being made in the basement,' says co-executive producer and alternative rock fan Will McRobb.

"Alternative rock is closer than any other music to the raw spirit of being a kid," adds co-executive producer Chris Viscardi.

The Adventures Of Pete And Pete" debuted on Nickelodeon about three years ago as a series of surreal 60-second spots showcasing the 12and 16-year-old Petes, portrayed by Danny Tamborelli and Michael Mar-Characters include their onna. mother, who picks up radio waves on the metal plate in her head, and a cast

LOS ANGELES

Never Knew Love" is a Picture Vision

production reeled by Jon Small. Ed

Stephenson directed photography;

Karen O'Connor and Steven Sa-

video "Coming Home To Love" is a

Pop/Art Film Factory production di-

rected by Daniel Zirilli. William

MacCollum directed photography;

NEW YORK

• Coming Of Age's latest Zoo

porta executive produced.

W.L. Boyd produced.

· Doug Stone's Sony video "I

of oddball neighbor kids, heroes, and villains who personify the comedy, the heartbreak, and the sweetness of vouth

McRobb and Viscardi describe their satirical creation in songwriting terms, referring to individual jokes as riffs and alluding to the original 60second shorts as "great pop singles."

The stories were short and fast. and we tried to have great hooks that would stick in your head like a song sticks in your head," says McRobb.

In that context, it makes perfectly good sense that a number of episodes have been filmed by music video directors, including Katherine Dieckmann, Adam Bernstein, and Phil Morrison.

"Music video directors bring a certain kinetic spirit to the show," says McRobb.

Dieckmann, whose credits include R.E.M.'s "Stand" video, turned the executive producers on to an obscure R.E.M. cut, which they licensed to play under the introductions of each short vignette. Dieckmann directed all of the series' shorts, as well as a number of 30-minute specials and two regular episodes.

Her connection to R.E.M. culminated in lead singer Michael Stipe appearing in one episode as an embittered ice cream man who imparts his world-weary advice to the Petes.

In yet another episode, titled "A Hard Day's Pete," young Pete discov-

PRODUCTION NOTES

ers Miracle Legion (performing under the name Polaris) jamming in a garage. The 12 year old, overcome with the joy of making music, is inspired to form his own garage band-the Blowholes-which features the local meter man and his math teacher, portraved by Marshall Crenshaw and Syd Straw. One of the neighbor kids, played by actor Aaron Schwartz, is the drummer.

A music video for the tune "Piledriver" will be featured, along with bonus comedy material, on a future home video release of the series episodes.

The discerning "Pete And Pete" viewer will recognize other alternative rockers in various episodes, including Juliana Hatfield as a lunchroom lady, Kate Pierson as a blind millionaire, and Deborah Harry as an eccentric next-door neighbor.

Miracle Legion, whose members have contributed about 30 songs to the soundtrack of the series, often can be heard on and off screen.

"The spirit of a lot of their songs captures a lot of our shows," says McRobb. "It's organic, acoustic music, and the songs have to do with nostalgia, angst, and the innocence of youth.'

The Boston-based band Magnetic Fields, the Australian band Nice, and songwriter Robert Agnello also contribute original music to the series' soundtrack.

Americana Network Debuts; Programmers Join Forces

by Deborah

Russell

AMERICANA GOES SOLO: Branson, Mo.-based Americana Television Network launched its own 24-hour music video service at 7 p.m. EST Jan. 15. The rootsy Americana debuted via a "sheltered launch" on the Nostalgia Network in April, where it grew into 30 hours of prime time programming per week by year's end.

The gradual introduction appears to have formed a firm foundation with cablers now that Americana is branching out on its own.

"Getting out there in prime time has gained the respect of a lot of cable executives who see that we are for real," says Stan Hitchcock, Ameri-

cana's chairman/CEO. "We built up a grass-roots audience that has been sending feedback to [the cable companies] who carried Nostalgia. It's a marketing strategy that has worked amazingly well."

Denver-based WTCI, a division of cable giant Tele-Communications Inc., will uplink Americana, which is set to reach about 3 million cable households upon launch. The unscrambled service also will reach some estimated 5 million U.S. homes equipped with satellite dishes.

Faithful Americana viewers will catch some innovative new shows now that the programming and production staff has so much time to fill.

"Night Air" and "Romance And Love Songs" are two unique video shows that package clips around scripted vignettes in a fictional radio studio. Actor Jim Kalal stars in the one-hour "Night Air," which showcases one artist's videos throughout the program, while Pam Kalal stars in the two-hour "Romance And Love Songs," which runs the gamut of romantic music from Nat King Cole to Kathy Mattea.

"Country Lightning" is a hitsdriven weekend show hosted by Chuck Long, "River City Folk" is a video version of the live radio program that airs on National Public Radio, and "The Road Show" will track live music performances in a variety of genres, from country to blues.

COMBO PLATTER: New Englandbased programmers David Balaban and Tom Sodeur are tying their respective shows, "The Music Ma-chine" and "New Music Now," into a 60-minute format packaged as "The Music Machine Free Music Network" for delivery on Rhode Island's Interconnect. The network is run by the state's public utilities commission and reaches an estimated 250,000 viewers via some 15 cable systems in Rhode Island and Massachusetts. The programmers plan to incorporate community service into the new arrangement, which bows this month. The deal increases "The Music Machine" audience to about 3 million households via 50 cablers.

In addition, Sodeur takes "New Music Now" to Derry, N.H.-based independent WNDS-TV 50 beginning Jan 28 The alternative music show will now reach about 710,000 households in and around Boston.

UN DEMAND: In March, Jeremy Savage of Hartford, Conn.'s "KISS TV" will be programming videos for "Video Dialtone Services," an experimental video-on-demand venture launched by Southern New England Telephone. The West Hartford client base will be able to choose from a

menu of rock/alternative, pop/AC, and light urban fare.



UOME TOGETHER: Executives at Warner Music Group and Sony Music En-

tertainment declined to comment on a story in the Hollywood Reporter that says the two companies are negotiating to create a global, musicbased entertainment/home shopping service.

WMG and SME already are linked as equal partners in the Columbia House direct-marketing and video service. Columbia House likely would play a key role in the development of the reported TV service, as its network of global advertising, promotion, sales, research, fulfillment, and distribution would be an integral element of the home-shopping equation.

HE CADILLAC OF CONTESTS: Dwight Yoakam racked up a recordbreaking 113,272 sweepstakes entries for CMT and Musicland/Sam Goody's recent "Fast As You" promotion, which awards the winner a 1964 classic Cadillac Coupe de Ville convertible. Yoakam-or his Cadillac-attracted more than twice the entries of any previous CMT contest.

N THE WAKE of all the bad press recently generated by gangsta rap, songwriter/producer Ellington Jordan has released the inspirational track "Afraka" on his own Zabba Abba Records. The clip, produced by Ed Cutler & Associates, may not be as slick as standard MTV fare, but its uplifting message promotes the power that pride and positive energy can generate in these troubled times.

• Director Diane Martel recently

reeled SWV's new RCA video "You're Always On My Mind." The clip was produced by Tima Surmelioglu of The End wth principal photography shot by Daniel Pearl.

• Maddhatter Films director Otis Sallid lensed Xscape's So So Def/Columbia video "Understanding," In addition, Maddhatter's Larry Jordan shot "How Do You Heal A Broken Heart" for Pendulum/EMI's Chris Walker.

• Michael Lucero directed KRS-One's new Jive video "Sound Of Da Police." Roseann Cunningham produced for ?UC*IS*?U*GET.

· Laurice Bell of One World Productions directed the Barrio Boyzz's EMI video "Donde Quiera Que Estes." Troy Smith directed photography and Steve Willis produced.

• Cameron Casey directed "The Murda Show," Spice 1's new Jive video duet with MC Eiht of Compton's Most Wanted. Philip Atwell produced the shoot.

NASHVILLE

· John Lloyd Miller of Scene Three Inc. directed John Berry's Liberty video "You Amaze Me" with producer Greg Alldredge.

OTHER CITIES

· Danny Jacobs of Swivel Productions directed Renegade Soundwave's aptly named Mute video "Renegade Soundwave." Footage was reeled in London and Morocco.

 Director Lindy Heymann of M-Ocean Pictures recently lensed the Proclaimers' Chrysalis video "Let's Get Married" on location in Las Vegas.

• The End's Charles Wittenmeier directed Counting Crows in the Gef-fen video "Mr. Jones." Phyllis Koenig produced the New Amsterdam-based shoot. • Griffin, Ga., was the site of Mike

Dyche's Southern Tracks video She's My Little Jalapeno." Jack Dunham directed; Dyche produced for Gamut Studios/Dunham Productions.



Bad Girl. Nina Hagen, left, shot her latest Phonogram Ltd. video "So Bad" with Portfolio Artists Network director Marcus Nispel, right. He lensed the clip at Broadway Stages in Astoria, N.Y. Anouk Nora and Nick Bandouveris not pictured produced the video. Joseph Yacoe directed photography.

FOR WEEK ENDING JAN. 9, 1994

Video Monitor. ilboard. 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 Street NE, Washington, DC 20018

1 Domino, Getto Jam 2 Brian McKnight, After The Love 3 Mint Condition, U Send Me Swingin' 4 Mary J. Bilge, You Don't Have... 5 Color Me Badd, Time And Chance 6 Ralph Tresvant, Who's The Mack 7 A Tribe Called Quest, Award Tour 8 Salt.N-Pepa/En Vogue, Whatta M 9 Ce Ce Peniston, I'm In The Mood 10 Bobby Brown, Something In... 11 John Waiter, Youri Love Keeps 3 Cie Ce Peinschi, Hin Hin Model
1 Bobby Brown, Something In...
1 Jody Watley, Your Love Keeps...
12 Snoop Doggy Dogg, What's My...
13 Freddie Jackson, Make Love Easy
14 Maze/Frankie Beverly, The Morn
15 Jodeci, Cry For You
16 Krs-One, Sound Of Da Police
17 Earth, Wind & Fire, Spend...
18 Mariah Carey, Hero
19 Shai, Yours
20 Prince, Nothing Compares 2 U
21 Xscape, Understanding
22 Babyface, Never Keeping Secrets
23 Hi-Five, Never Should've Let You Go
24 R. Kelly, Sex Me
25 Will Downing, Do You Still Love Me 24 R. Kelly, Sex Me 25 Will Downing, Do You Still Love Me 26 Lords Of The Underground, Here... 27 Erick Sermon, Hostile 28 Here & Now, Tastin' Love Again 29 Jeru The Damaja, Come Clean 30 Legion/Black Sheep, Jingle Jan

* * NEW ADDS * *

Aaron Hall, Let's Make Love Aretha Franklin, Pride (A Deeper Love) Hammer, It's All Good Hammer, Pumps And A Bump Queen Latifah, Just Another Day SWV, You're Always On My Mind



Continuous programm 2806 Opryland Dr., Nashville, TN 37214

- 1 Sawyer Brown, The Boys And Me 2 Dwight Yoakam, Fast As You 3 Faith Hill, Wild One 4 Aaron Tippin, The Call Of The Wild 5 Doug Stone, I Never Knew Love 6 Toby Keith, A Little Less Talk 7 Boy Howdy, She'd Give Anything 8 Clay Walker, Live Until I Die 9 Parther Bhales Woon You
- er Phelps, Were You
- 10 Suzy Bogguss, Hey Cinderella 11 Clint Black, State Of Mind 12 John Michael Montgomery, I Swear

Continuous programming 12000 Biscavne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

BOX TOPS

2 Pac, Keep Ya Head Up A Tribe Called Quest, Award Tour Babyface, Never Keeping Secrets Blood And Crips, Steady Dippin B. Brown/W. Houston, Something In. Casual, I Didn't Mean To Cher, I Got You Babe Conscioue Deuther

1

Cher, I GOT YOU Babe Conscious Daughters, Fonky... De La Soul, Ego Trippin Dirty Rotten Scoundrels, Gangsta Lean

Ice Cube, Really Doe

Jodeci, Cry For You

K/, Zunga Zeng Luke, The Hop Masta Ace, Inc., Born To Roll MC Ren, Same Ol' NKTOB, Dirty Dawg Outkast, Player's Ball Patra, Think (About It) Queen Latifah, U.N.I.T.Y.

Queen Latifah, U.N.I.T.Y. R. Kelly, Sex Me (Part I) Salt-N-Pepa, Shoop Salt-N-Pepa, Whatta Man Shaquille O'Neal, Skillz

Shoop Doggy Dogg, What's My Name Spice 1, The Show Tevin Campbell, Can We Talk

ADDS

Elton John/RuPaul, Don't Go... Me'Shell Ndege'Ocello, If That's... Prince, Nothing Compares 2 U Queen Latifah, Just Another Day Shabba Ranks, Family Affair SWV, You're Always On My Mind Whitney Houston, Queen Of The Night X-Scape, Understanding

Toni Braxton, Breathe Again Wu-Tang Clan, Da Mystery Of...

K7, Zunga Zeng

Eazy-E, Real Compton City G's

13 Gibson Miller Band, Stone Cold... 14 Ricky Van Shelton, Where Was I 15 Billy Dean, We Just Disagree 16 Billy Ray Cyrus, Words By Heart 17 Dude Mowrey, Somewhere In... 18 Neal McCoy, No Doubt About It 19 Vince Gill, Tryin To Get Over You 20 Martina Mcbride, Life # 9 21 Emmylou Harris, Thanks To You 22 Gratene Carter, I Love You... 23 Tim McGraw, Indian Outlaw 24 Mike Henderson, Hilbilly Jitters 25 Trisha Yearwood, The Song... 26 Marko 'Connor, The Devil... 26 Mark O'Connor. The Devil Shaver/Brother Phelps, Live. 28 Mary-Chapin Carpenter, He... 29 Travis Tritt, Worth Every Mile 30 Brooks & Dunn, Rock My World Brooks & Dunn, Rock My World
 George Jones, High Tech Redneck
 Mavericks, What A Crying Shame
 Shawn Camp, Confessin' My Love
 Blackhawk, Goodbye Says It All
 Daron Norwood, Hi t Wasn't...
 McBride & The Ride, No More...
 Turner Nichols, She Loves To...
 Collins Raye, That's My Story
 Dennis Robbins, Mona Lisa On...
 Evaluation, Let's Go Spend...
 Bellamy Brothers, Not
 Jimmie Dale Gilmore, I'm So...
 Bercher Williams, The Trouble... 43 Jimmie Dale Gilmore, I'm So... 44 Becky Williams, The Trouble... 45 Randy Travis, Wind In The Wire 46 Lee Roy Parnell, I'm Holding... 47 Dale Daniel, You Gave Her... 48 Parton, Wynette, Lynne, Silver T 49 Chris Isaak, Dark Moon 50 Tracy Byrd, Why Don't That...

† Indicates Hot Shots

* * NEW ADDS * * Aaron Tippin, Honky Tonk Superman Alan Jackson, (Who Says) You Can't... C. Pride/H. Ketchum, For Today John Berry, Your Love Amazes Me Marty Stuart, Kiss Me I'm Gone



Continuous programming 1515 Broadway, NY, NY 10036

1 Aerosmith, Amazing 2 Stone Temple Pilots, Creep 3 Cher/Beavis/Butt-Head, L... 4 Guns N' Roses, Estranged 5 Nirvana, All Apologies 6 Tom Petty/Heartbreakers, Mary... 7 Salt-N-Pepa/En Vogue, Whatta M 8 Gin Blossoms, Found Out About... 9 Toni Braxton, Breathe Again 10 The Breeders, Cannonball 11 U2. Stay

10 The Breeders, Camona. 11 U2, Stay 12 Snoop Doggy Dogg, What's My.. 13 Adams/Stewart/Sting, All For L 14 Mariah Carey, Hero 15 Meat Loaf, Rock And Roll... 16 US3, Cantaloop*

THE CLIP LIST.

18 John Mellencamp, When Jesus. 19 10,000 Maniacs, Because The.. 20 Domino, Getto Jam 21 Rage Against The...., Freedom* 21 Rage Against Ine..., Freedom 22 Dig, Believe⁴ 23 Rod Stewart, Having A Party 24 Salt-N-Pepa, Shoop 25 Danzig, Mother⁴ 26 Bryan Adams, Piease Forgive Me 27 Joan Jett/Blackhearts, I Love... 28 Blind Melon, Tones Of Home 29 Jone Let Me Ride 20 Jonet Jenkingen III 30 Janet Jackson If 31 Cypress Hill. We Ain't Goin 32 Meat Loaf, I'd Do Anything For Love 33 Kate Bush, Rubberband Girl 33 Kate Bush, Rubberband Girl 34 Babyface, Never Keeping Secrets 35 Janet Jackson, Again 36 Cypress Hill, Insane In The Brain 37 Gabrielle, Dreams 38 2Pac, Keep Ya Head Up 39 Tevin Campbell, Can We Talk 40 Queen Latifah, U.N.I.Y. 41 Pearl Jam, Animal 42 Dr. Dre, Nuthin' But A "G" Thang 43 Ace Of Base, All That She Wants 44 Nirvana, Heart-Shaped Box 45 Candlebox, You 46 James, Laid 46 James, Laid 47 Metallica, Fade To Black 48 Dr. Dre, Dre Day 49 Janet Jackson, That's The... 50 Tony! Toni! Tone!, if i Had No Loot ** Indicates MTV Exclusive

Deep Forest, Sweet Lullaby

* Indicates Buzz B

* * NEW ADDS * * Smashing Pumpkins, Disarm Bruce Springsteen, Streets Of Phil.. Ace Of Bace, The Sign Zhane, Groove Thang Color Me Bad, Choose Me'Shell Ndege'Ocello, If That's...



30 hours weekly 2806 Opryland Dr., Nashville, TN 37214

1 Ricky Van Shelton, Where Was I 2 George Jones, High Tech Redneck 3 Brother Phelps, Were You... 4 Suzy Bogguss, Hey Cinderella 5 Clint Black, State Of Mind 5 Clint Black, State Of Mind 6 Dwight Yoakam, Fast As You 7 Gibson Miller Band, Stone... 8 Faith Hill, Wild One 9 Doug Supernaw, I Don't Call... 10 Sawyer Brown, The Boys And Me 11 Aaron Tippin, The Call Of The Wild 12 Doug Stone, I Never Knew Love 13 Toby Keith, A Little Less Talk 14 Boy Howdy, She'd Give Anything 15 Steve Wariner, Drivin' And Cryin' 16 Clay Walker, Live Until I Die 17 John Michael Montgomery, I Swear 18 Carlene Carter, I Love You... 19 Parton, Wynette, Lynne, Silver T 20 Tanya Tucker, It's A Little Too Late 21 Alan Jackson, Chattahoochee 22 Vince Gill, One More Last Chance 23 Brooks & Dunn, Rock My World 24 Randy Travis, Wind In The Wire 25 Chris LeDoux, For Your Love 26 Neal McCoy, No Doubt About It 27 Mark O'Connor, The Devil... 28 Vince Gill, Tryin' To Get Over You 29 Martina McBride, Life # 9 30 Ermmylou Harris, Thanks To You 30 Emmylou Harris, Thanks To You * * NEW ADDS * *

Billy Ray Cyrus, Words By Heart Dude Mowrey, Somewhere In Between Bob Woodruff, Hard Liquor, Cold...



Continuous programming 1515 Broadway, NY, NY 10036

1 Mariah Carey, Hero 2 Michael Bolton, Said I Loved... 3 Rod Stewart, Having A Party 4 Adams/Stewart/Sting, All For L 5 Jimmy Cliff, I Can See Clearly Now 6 Phil Collins, Everyday 7 Kenny G. Sentimental 8 Tom Petty/Heartbreakers, Mary..8 9 Bryan Adams, Please Forgive Me 10 Toni Braxton, Breathe Again 11 Celine Dion, The Power Of Love 12 Janet Jackson, Again 12 Janet Jackson, Again 13 Elton John & Kiki Dee, True Love 14 Billy Joel, All About Soul 15 Ace Of Base, All That She Wants 14 Billy Joel, All Adour Soul 15 Ace Of Base, All That She Wants 16 Heart, Will You Be There 17 Joshua Kadison, Jessie 18 Tevin Campbell, Can We Talk 19 Donald Fagen, Snowbound 20 Meat Loaf, I'd Do Anything For Love 21 Daryl Hall, Stop Loving Me... 22 Janet Jackson, If 23 UB40, Higher Ground 24 Phil Collins, Both Sides Of... 25 Tina Turner, I Don't Wanna Fight 26 Billy Joel, The River Of Dreams 27 George Michael, Somebody To... 28 Aaron Neville, Don't Fall... 29 Sting, If I Ever Lose My Faith In You 30 Richard Marx, Now And Forever § Indicates Five Star Video * * NEW ADDS * *

Squeeze, Loving You Tonight Tori Amos, God Bee Gees, For Whom The Bell Tolls Elton John/RuPaul, Don't Go...

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JAN. 15, 1994.



P O BOX 398, Branson, MO 65616 Suzy Bogguss, Hey Cinderella Ramsey Lewis, Tonight Boy Howdy, She'd Give Anything Wayne Watson, Walk In The Dark Dale Daniels, You Gave Her Your Name Mary Karlzen, I'd Be Lying Doug Stone, I Never Knew Love Lisa Keith, Better Than You Ottmar Liebert, Snakecharmer Susie Luchsinger, I Don't ... New Tradition, Homecoming Frank Sinatra/Bono, I've Got You... Randy Travis, Wind In The Wire Wylie & The Wild West Show, Wild... Krik Whalum, Love Is A Losing Game Jeff Allen, You Can't Take It With You Greg Buchanan, Chariots Of Fire Mary Chapin Carpenter, He Thinks... Evangeline, Let's Go Spend ... Michael Johnathon, Walden



Bob Dylan Proves The Times Are Changin' Again

BY ERIC BOEHLERT

SINK LIKE A STONE: For those who missed the 60-second spot during the Orange Bowl on New Year's Day, tune in to CBS following President Clinton's Jan. 25 State of the Union address and see one of the most surprising commercials of this, or any year.

Coopers & Lybrand, the nor-mally low-profile Big Six accounting firm, is in the midst of a \$10 million dollar ad blitz, overseen by Boston's Hill Holiday Connors & Cosmopulos advertising firm. As part of the campaign, Hill Holiday has created a handful of conven-

the Orange Bowl/State of the Un-

ion commercial, is a gorgeous image spot with no words, just

inspiring pictures and music. That

music consists of Richie Havens

singing the opening verse of Bob

Dylan's "The Times They Are A-Changin'."

long opposed such commercializa-

tion, would sell one of this songs for commercial purposes is his-

toric. That he would sell his cor-

nerstone protest anthem to an ac-

"I'm shocked," says Bob Spitz,

Spitz points out that Dylan is so

sensitive about his music being

used for commercial purposes that

he has a clause in his contract that

gives him final say over any re-

How did Hill Holiday get per-mission for the song? Well, it

asked. Agency president Fred

Bertino reports that while re-

searching what Coopers & Ly-

brand meant in the business com-

munity, the word "change" kept

coming up. "The Times They Are A-Changin'" quickly topped the

agency's wish list of possible songs, ahead of **Paul Simon's**

"Boy In the Bubble" and David

Bertino admits he never thought he'd get the Dylan song. "We got lucky." After negotiating

for two months, the agency and

Dylan's management hammered

Part of that plan, besides a hefty

undisclosed sum, blocks Hill Holi-

day from using Dylan's name.

even when discussing the com-

Bowie's "Changes."

out an agreement.

author of "Dylan: A Biography"

(Norton). "It's not like he needs

counting firm is amazing.

the money ... I'm stunned."

quests.

The fact that Dylan, who has

DYLAN

tional spots that run during the Sunday morning political roundtable proing grams, along with some Wall Street Journal business-tobusiness spreads. But one part of the campaign, mercial. (Around the Boston ad firm, Dylan is known as "the composer," as in, "the composer of the song is sort of sensitive," as one exec put it.) "We bought the rights to the song, not the rights to talk about him," Bertino explains. Why did Dylan do it? Well that,

like much that surrounds the enigmatic figure, remains a mystery. The artist's publisher and publicist were unavailable to discuss the subject.

This is the first time Dylan has ever allowed his words and music to be used for a commercial, according to Spitz. With the move, Dylan becomes the final figure of '60s rock superstardom to sell a song to advertisers, following the Beatles, the Rolling Stones, the Who, and the Beach Boys.

It should be noted that Hill Holiday did a beautiful job incorporating the song into its pitch that business must change in order to thrive. (The ad consists of slow motion, feel-good images of laboratory break-throughs, children's faces, and a bustling trading floor.)

Nonetheless, "The Times They Are A-Changin'" is perhaps the most important pop song of the protest era, even more so than the Beatles' "Revolution," which followed Dylan's call to arms by four years, and the use of which in a Nike commercial years back created such an uproar. (Unlike Coopers & Lybrand, Nike welcomed the controversy surrounding "Revolution" and shrewdly used it to make its sneaker spot into a news event covered by all the networks.)

As for fellow protest figure Richie Havens, who has made a career lately of recording commercials, his manager says Havens had no qualms about singing the song for an accounting firm.

NODS: The flood of CD box sets in recent years have been a windfall for eager fans hungry for historical morsels-and for the album note writers who supply those morsels. The list of those writers honored with Grammy nominations this year are:

• Buck Clayton, Phil Schaap, & Joel E. Siegel for "The Complete Billie Holiday On Verve 1945-1959" (Verve);

• Colin Escott for "King Of The Blues" (MCA);

• Orrin Keepnews & Jim Ferguson for "The Complete Riverside Recordings" (Riverside);

• Peter Guralnick for "Elvis From Nashville To Memphis, The Essential 60's Masters I," (RCA);

• Alan Lomax & Robert Palmer for "Sounds Of The South-A Musical Journey From The Georgia Sea Islands To The Mississippi Delta Recorded In the Field By Alan Lomax" (Atlantic).

meat Loaf, I'd Do Anything For Love Culture Beat, Mr. Vain Leon Gieco, Los Salieris De Charly La Portuaria, Selva Aerosmith Ratone Paranoicos, Vicio Bon Jovi, | Believe Porter Music U2, Stay Pet Shop Boys, Go West VIDEO

MY -

7 8 69

TELEVISION Five hours weekly 223-225 Washington St Newark, NJ 07102

Continuous programming 1111 Lincoln Rd Miami Beach, FL 33139

Guns N' Roses, Estranged

Tom Petty/Heartbreakers, Mary. A.N.G., London Bridge A.N.G., London Bridge Rage Against The Machine, Freedom Mavis Staples, Blood Is Thicker The Wonder Stuff, Full Of Life The Wonder Stuff, Full Of Life Porno For Pyros, A Little Sadness Juliana Hatfield Three, For The Birds Urge Overkill, Positive Bleeding To Be Continued, One On One Bjork, Big Time Sensuality Shai, Yours Frank Sinatra/Bono, I've Got You... The Blue Hearts, Hangin' Noose Tashan, Love Is Forever TLC, Sleigh Ride J. Spencer, Thinkin' About You Shervi Crow Leaving Las Vegas

Sheryl Crow, Leaving Las Vegas Type O Negative, Christian Woman Woopdpecker, Hillbilly Song Main Source, What You Need

MOR musiq.

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

Bryan Adams, Please Forgive Me

Bryan Adams, Please Forgive Me Mariah Carey, Hero Jimmy Cliff, I Can See Clearly Now Phil Collins, Everyday Billy Joel, All About Soul Ottmar Liebert. Snakecharmer Anne Murray, Make Love To Me Dwight Yoakam, Fast As You Ace Of Base, All That She Wants Tony Bennett, Steppin' Out Candy Dulfer, Pick Up The Pieces Elton John, True Love Parton, Lynn, Wynette, Silver... Frank Sinatra/Bono, I've Got You... Bruce Springsteen, Streets Of... Rod Stewart. Having A Party 10,000 Maniacs, Because The Night Jackson Browne, I'm Alive Mary Chapin Carpenter, He Thinks... Deep Forest, Sweet Lullaby Vince Gill, Tryin' To Get Over You Dave Koz, You Make Me Smile Linda Ronstadt, Heartbeats... Doug Stone, I Never Knew Love



Five 1/2-hour shows weekly Signal Hill Dr, Wall, PA 15148

Pam Thum, Love Sees DeGarmo And Key, God Good... First Call, Evidence Of Love White Heart, Heaven Of My Heart Petra, Just Reach Out Jamiroquai, When You Gonna Learn Margaret Becker, Keep My Mind Dakoda Motor Co., Grey Clouds Arrested Development, Natural 77's, Nuts For You BE Taylor, My Heart Remembers Steve Taylor, Bannerman Midnight Oil, Outbreak Of Love Hokus Pick Monoover. Sofa Lozic

Hokus Pick Monouver, Sofa Logi



International

Grainge, Hill To Launch Imprint For Arista U.K.

BY DOMINIC PRIDE

LONDON—The team that founded and built the Ensign imprint has joined Arista U.K. nine months after quitting Chrysalis Records (Billboard, Jan. 15).

Nigel Grainge and Chris Hill, formerly managing director and A&R manager at Ensign, respectively, will work within Arista on a new imprint and also will work on other U.K. projects for Arista.

The entire staff of Grainge, Hill, and general manager Doreen Loader left Ensign last May in what Grainge describes as an amicable split with EMI-owned Chrysalis. Grainge launched the label in 1977 and sold it to Chrysalis in 1986. Chrysalis continues to run the imprint, which boasts Sinead O'Connor and World Party among its roster.

Since leaving Chrysalis, the team has been actively courting a deal, and at one stage was said to have reached a deal with Imago. Says Grainge, "We had a fantastic response all round. Ev-(Continued on page 51)

French Industry Gets New Gov't. Boost

BY EMMANUEL LEGRAND

PARIS—The French music industry is about to receive a major boost from Jacques Toubon, the nation's new minister of culture, who is anxious to give it the same kind of government support the cinema industry receives.

Toubon is likely to announce his plan to support the music industries Jan. 30, the opening day of MIDEM in Cannes as well as the opening day of the "Week Of French Chanson," which was initiated and sponsored by his ministry.

Shortly before Christmas, Toubon invited key representatives of the music industry to meet with him. Among those invited were SACEM president Jean-Loup Tournier, PolyGram president Gilles Paire, and Sony Music president Henri de Bodinat. A series of working meetings on specific issues followed during the first week of January.

The attendees were given a list of key topics on which Toubon wants to base his policy, and they were invited to join the ministry to discuss the following issues:

• The reduction of the Value Added Tax rate on records from its current rate of 18.6% to 5.5%, the rate levied on books.

A 1987 reduction of the VAT rate boosted the music market, and in the long term led to an increase in revenue for the ministry of the economy. However, it is thought unlikely that the ministry will agree this time to forgo such a large share of its revenues in exchange for a hypothetical rise in sales.

• The implementation of a mandatory retail price for records, fixed by the record companies. Most record companies are in favor of such a measure, which would prevent major hypermarkets from selling records as lossleaders, and enable traditional retailers to compete. Some observers have questioned whether this might conflict with European laws on the movement of goods and services.

• The formation of a fund to support musical creation and industries, financed by both the industry and the ministry. This fund is not welcomed by the industry, which sees it as another way to deprive it of a slice of revenues.

• Support for the live-music industry, with a legal cleanup of the old 1945 regulations and more money invested in venues and support for new acts.

This plan is linked directly to the arrival at the ministry of culture of Patrick Renault—the former head of artistic services for broadcaster RTL, and previously technical adviser in charge of musical industriesat SA-CEM. His policy differs from that of former adviser Bruno Lion, named "minister of rock" during Jack Lang's tenure at the culture ministry. Renault says he wants to focus on the structure of the industry rather than on enhancing musical creation.

Renault says, "The ministry of cul-

ture wants to concentrate on the professions which invest exclusively in favor of rock, variety [pop], or chanson. In other words, music publishers, record producers, concert promoters, audiovisual producers, and all the livemusic field."

Renault says that in this case, the aim is as much economic as cultural. "The culture of a country is strengthened when all the means to reach the largest audience, both in France and outside, are put together," he says. "And these means are mostly economic at a time when all popular music reaches an international market, when we are witnessing increasing concentration, and when new technologies are developing." ١



Simply Die Beste! Tina Turner celebrated her 54th birthday in Cologne, Germany, with close friends and senior EMI Germany execs. An extra surprise was in store, as EMI had been saving her supply of German and Swiss gold and platinum awards for her. "Private Dancer" alone has gone triple platinum in Germany (3 x 500,000 = 1.5 million). Pictured here, from left, are: Erwin Bach, managing director, EMI Electrola; Roger Davies, Turner's manager; Turner; Helmut Fest, president EMI GSA; Michael Golla, director/general manager, EMI Electrola.

German Talent Makes Inroads In 1993

BY WOLFGANG SPAHR

HAMBURG—Home-grown music commanded a greater market share of Germany's market in 1993, according to figures published by German trade magazine Der Musikmarkt.

The year's statistics are based on the analysis of positions in the magazine's Media Control charts.

In the singles charts, German productions increased their share to 27.49%, compared to 22.44% in 1992. In the albums chart, the leap was less than 1%, with national product up to 18.13%, from 17.41% in 1992. Soundtracks also had a good year, thanks mainly to the performance of "The Bodyguard." Soundtracks' share of the albums chart was up to 5.26%, from 0.94% in 1992.

Major record companies again took the top ranks in the distributor market share analysis, with BMG scoring highest in both singles and album charts.

In the year's albums market, BMG had a 22.08% share. Both singles and album figures for BMG include releases by Virgin in the first half of the year. After July 1, EMI took over distribution of Virgin product. EMI Electrola was second in the albums market, with a 18.16% share, closely followed by Sony Music with 17.49%. Fourth was PolyGram with 16.82%, then Warner with 13.95%.

In singles, market share rankings were: BMG Ariola, 22.44%; PolyGram, 20.14%; EMI Electrola, 16.54%; Warner Music, 12.97%; Sony Music, 11.61%.

According to the Musikmarkt Chart analysis, the top-selling albums were:

1."The Bodyguard" Soundtrack (BMG Ariola)

 "Keep The Faith" Bon Jovi (Phonogram)
 "Happy Nation" Ace of Base

(Metronome) 4. "Unplugged" Eric Clapton

(WEA)

5. "Bigger, Better, Faster, More!"4 Non Blondes (East West)6. "Dangerous" Michael Jackson

(Sony Music)

7. "Automatic For The People" R.E.M. (WEA)

8. "Off The Ground" Paul McCartney (EMI)

9. "Abba Gold" Abba (Polystar) 10. "Chaos" Herbert Groenemeyer (Electrola)

In publishing, Warner Chappell was the clear winner in market share, with 30.63%, followed by EMI Music Publishing with 22.95% and PolyGram Songs with 10.12%.

3 Nabbed In Sting CD Theft Suspects Face Extortion Charges

BY MARK DEZZANI

MILAN—Three Italians face charges of attempted extortion after their arrest in connection with 10,000 stolen copies of the Sting album "Ten Summoners Tales" (Billboard, Jan. 15).

They were arrested Dec. 27, 1993, when they tried to exchange the CDs for a 50 million Italian lire (\$30,000) ransom from PolyGram Italy.

The CDs were part of a truckload of 100,000 copies of the A&M album stolen in transit from Germany, in an armed hold-up in the north of Italy last February. (Billboard, March 20, 1993).

The three men were arrested and charged with membership of a criminal organization (the offical term for mafia membership) after Italian police infiltrated the gang by posing as a PolyGram representative negotiating the deal.

Giuseppe Vellucci, 31, Domenico Scardazzone, 42, and Pasquale di Siena, 21, were apprehended in Caserta near Milan at an arranged meeting where the negotiated payment was due to be made. Di Siena was the driver of the truck which had supposedly been held up by armed robbers.

Stefano Senardi, managing direc-

tor of PolyGram Italy, tells Billboard, "I can not make any further comment on the affair as the arrests are part of a wider Interpol investigation which is still under way."

A further 30,000 stolen Sting CDs were recovered in Holland last November following a tip-off by British police after they arrested the director of an export agency that had been dealing with some of the stolen CDs.

In a separate incident, Dutch police arrested 13 men and two women, thought to be members of a criminal organization producing illegal compilation CDs. About 3,500 CDs were recovered along with six stolen cars, works of art, and 220,000 Dutch guilders (\$122,000) in cash.

A.

Raids were made in 13 places in northern Holland with assistance from the antipiracy squad of Holland's authors' rights society BUMA/ STEMRA, which called it one of the biggest piracy cases in the history of the Dutch music business.

Public prosecutor Nico Zandbergen said the organization had been active since October 1992, selling through gas stations, snack bars, and tobacco shops (Billboard, March 27, 1993).

Assistance in this story provide by Willem Hoos in Amsterdam.



Stereos Get Connected! The Stereo MC's have signed their publishing company, Spirit Songs, to a worldwide deal with EMI Music Publishing. Spirit Songs is the publishing arm of the band's label, Natural Response, which is linked to BMG. Shown, from left, are band member Nick Hallam; manager Keith Cooper; band member Rob Birch; Sally Perryman, A&R director; Guy Moot, A&R manager; Peter Reichardt, managing director, EMI Music Publishing.

A CALL TO ARMS: The Billboard AIDS Fundraiser

The Billboard Dance Music Summit will conclude Friday night January 21, 1994 with our first AIDS fundraiser. Benefiting LIFEbeat & The Red Hot Organization. It will be held at The Sound Factory, one of San Francisco's hottest nightclubs. A gathering of top performing artists will set the stage for a night of the best in dance music. Billboard recognizes the seriousness of the ongoing AIDS epidemic and the importance of educating our society. We are joining together with two of the most important foundations involved with the music industry to help spread the word.

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International

JASRAC, Koga Spark Controversy With Plans For \$70 Mil Loan

BY STEVE McCLURE

TOKYO—Japanese songwriters and publishers are up in arms over plans by performing rights body JASRAC to lend 7.77 billion yen (\$70 million) interest-free to the nonprofit Koga Music Foundation for construction of a building, part of which the foundation will rent out to JASRAC

Other problems with the deal

cited by dissident JASRAC (Japanese Society for Rights of Authors, Composers and Publishers) members include:

• The cost of the building under the foundation's current agreement with Shimizu Construction Corp. is allegedly 6.7 billion yen (\$60.32 million), not the 7.77 billion yen being lent.

 \bullet Other contractors allegedly say that given the depressed state of the

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construction business at present, the building could be built for half the amount JASRAC is lending the foundation.

• A 500 million yen (\$4.5 million) refundable "key money" deposit is to be made by JASRAC to the foundation.

• The lack of an open bidding process for the construction contract, despite an earlier claim by a JASRAC executive that there had been open bidding. Rents in the building will rise by 5% every two years.

Leading the fight against the plan is well-known songwriter Asei Kobayashi, who on Jan. 11 presented JASRAC executives with a brief outlining members' concerns and called on the executives to resign.

"We demand that JASRAC restudy the interest-free loans to the foundation, and until we solve this problem, we insist that the next payment scheduled to be made to the foundation in February be frozen," the brief states.

"We have many questions you haven't answered," Kobayashi told JASRAC president Miyuki Ishimoto and other JASRAC executives in an unusually stormy (by Japanese standards) confrontation at the society's Tokyo headquarters.

The Koga Music Foundation was set up to preserve the house and musical legacy of Masao Koga following the songwriter's 1978 death.

lowing the songwriter's 1978 death. JASRAC managing director Shimpei Matsuoka says that around 1985, JASRAC began to realize that it had outgrown its current premises in central Tokyo and started to look for alternative office accommodation. JASRAC was then approached by the Koga foundation, which the government had granted nonprofit status in exchange for an under-(Continued on next page)

Hong Kong's Pirates Target Int'l Repertoire

BY MIKE LEVIN

HONG KONG—Despite the efforts of the IFPI and local record companies, Hong Kong's resurgent piracy problem continues to grow. And it is starting to target international repertoire in a big way.

When illegal CDs started to flood the territory from China about two months ago, virtually all the units were recordings by local Chinese artists. But now it is just as easy to find CDs by Michael Jackson, the Beatles, and Debbie Gibson for sale.

In the tourist area of Tsim Sha Tsui and the business areas of Central and Sheung Wan, Billboard found a 40% rise in the number of hawkers (street vendors) selling pirate copies. About a quarter of the CDs were of wellknown Western artists, including Michael Jackson, Whitney Houston, George Michael, the Beatles, Madonna, Debbie Gibson, and Tommy Page. All were manufactured in China by two companies: Flying Records and Starnice.

The foreign units were all compilations, but it is only a matter of time before copies of full albums hit the streets, says a legitimate retailer. "It started with compilations of local artists and then moved into whole albums," he says. "If there is a demand for the same thing with Western singers, it will happen to them, too."

Local copyright officials are trying to stem the tide, but remain at the mercy of smugglers bringing in counterfeits from China and a customs department in Hong Kong too strapped for manpower to enforce regulations.

"I'm afraid it is getting a little worse," says Hong Kong's IFPI representative Patrick Wong. It's also getting more competitive, with pirates needing new international products to augment Chinese music.

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Tori's 'Pink' Performance; An American Band In London

EARTHQUAKES To Cornflakes: One flight up from the evening streets of London's Soho district, two candles atop a piano glowed on the face and crimson hair of Tori Amos. Eyes closed, hands sweeping across the keys, the enigmatic singer was caught up in performing songs from her forthcoming album "Under The Pink," which arrives Tuesday (18) from Atlantic Records in the U.S. It is the followup to her gold-selling debut, "Little Earthquakes," which marked Amos' arrival in 1991 as a distinctive, uninhibited singer/songwriter.

With the melodic and intriguing "Cornflake Girl" released as a single last week by EastWest Records U.K., Amos' British

U.K., Amos' British record company held a dinner and showcase for her at the Groucho Club in Soho, one month before the artist lands in the U.S. for a promo trip.

"The new year really starts [for us] tonight," says Max Hole, managing director of EastWest U.K., welcoming Amos, and recalling when the artist first moved to London three years ago. (U.K. fans continue to get additional perspective

on Amos. Among the non-album tracks she has recorded to accompany her U.K. singles are versions of Joni Mitchell's "A Case of You," Billie Holiday's "Strange Fruit," and Jimi Hendrix's "If Six Was Nine".)

Raised in North Carolina, relocated to Los Angeles, and now settled in London, Amos chose a studio in New Mexico to record the new album. Looking back after her brief Soho set, she remarks, "I figured out [what I wanted] before I came to London. I wrote 'Little Earthquakes' in a little cottage behind a Methodist church off Hollywood Boulevard, I crawled into that apartment, got a piano, and had to write again, just to get off the kitchen floor. And once I made the commitment to what I wanted to do, that's when it started to lead me different places."

"Under The Pink" shows Amos' adventures have just begun.

HOBOKEN To Highbury: The drone of a tractor-trailer passing terrifyingly close on the New Jersey Turnpike at 3 a.m., the wail of a faroff siren, the hush of a drifting radio station, the buzz of neon in an allnight roadside diner, and a sudden burst of song from a jukebox turned up way too loud. The music of Yo La Tengo evokes such images of an American night with a blend of often breathtaking quietude and cacophony. Hailing from Hoboken, N.J., the trio released one of the finest albums of 1993 with "Painful" on Matador Records and, on a recent

rain-soaked night, played the Garage club in Highbury, North London. Trading among guitar, bass, drums, and cheesy Ace Tone organ, the threesome produced marvelous fuzztone-drenched pieces on such songs as "Big Day Coming," "From A Motel 6," "Heard You Looking," alternately recalling Sonic Youth, Angelo Badalamenti, and Tommy James' "Crimson & Clover." Best of all, Yo La Tengo found that its dissonant American vision translated clearly to newfound fans abroad. (Yo La Tengo is due to perform Jan. 28 on "Late Night With Conan O'Brien")... On the same bill at the Garage, and blessed with the same great sense of sonic dynamics, were

Trains And Boats And Planes from Copenhagen's Cloudland Records. With a lineup deftly balancing rock guitar and cello, the band has recorded its third release, "Minimal Star," with indie producer **Kramer** for Shimmy Disc in the U.S. Worth checking out.

TRAFFIC AHEAD?

Word around Virgin Records U.K. is that

Steve Winwood has re-

by Thom Duffy

HOME &

ABROAD

united with former Traffic mate Jim Can paldi on a forthcoming album expected this spring.

NEW KID BACK IN TOWN: Trisha Yearwood, whose current album, "The Song Remembers When," is still riding high on the Top Country Albums chart, returns to London's Shaw Theater Feb. 4 and 5, after showcasing at this year's MIDEM conference in Cannes. Coinciding with the trip, MCA U.K. is repromoting and reissuing Yearwood's new album with two additional tracks: her hit "Walkaway Joe" remixed by British producer Hugh Padgham (recently nominated for a Grammy for his work with Sting) and Yearwood's version of the Eagles' "New Kid In Town" from the album "Common Thread: The Songs of the Eagles.

BORDER CROSSINGS: MCA International has continued promotion of its Tiffany album, "Dreams Never Die," in Southeast Asia (Nov. 27) with its first-ever English language karaoke disc of the single "If Love Is Blind"... The Lemon

heads wrap up an Australia/New Zealand tour Jan. 19 in Auckland before a four-date tour of Japan.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

SACEM, Disco Owners Strike A Payment Deal

BY EMMANUEL LEGRAND

PARIS—The 15-year conflict between French discotheque owners and authors' and composers' society SA-CEM is over. The two sides—which have bitterly disputed payment rates for use of authors' rights—have signed a deal, brokered by the French Ministry of Culture.

Last summer, the newly elected minister of culture Jacques Toubon appointed Yves Monnet as a mediator between the two sides (Billboard, Sept. 18, 1993). Monnet's task was to find common ground in a conflict that had undermined revenues of rights owners and had cost millions in legal fees. Toubon called it a "sterile conflict."

Monnet's proposal has been endorsed by discotheque owners' group Bemin, represented personally by Yvan Poupardin, and SACEM president Jean-Loup Tournier. It sets a rate of 4.39% of gross income, 20% lower than the present rate, and is effective retroactive to Jan. 1, 1990.

Hundreds of pending lawsuits between the two sides will be dropped, and it was agreed that discos would start paying SACEM regular rates as of Jan. 1, 1994.

Says Tournier, "[The rate] takes into account the very bad economic position of discotheques."

Tournier added that a "new negotiation will take place in 1996—but not with machine guns!"

One reason a speedy accord was reached, says Tournier, is that "both sides were tired of the whole process," especially since they could see it going on for another four to five years.

The history of the dispute falls into two periods. Between 1978 and 1988, all legal action was won in French (Continued on page 54)

JASRAC, KOGA PLANS SPARK CONTROVERSY

STIM Sues Sweden's TV3 In Dispute Over Royalties

BY KEN NEPTUNE

STOCKHOLM—STIM, Sweden's performing society, has taken Swedish commercial television station TV3 to court over 30 million Swedish kroner (\$5.8 million) the society claims it is owed in royalties.

TV3 broadcasts Swedish-language programming to Scandinavia by satellite from London.

STIM filed action against the broadcaster for breach of contract and for non-payment Dec. 17 in district court in Stockholm. Lawyers for TV3 say they have received the writ and will contest it.

The lawsuit stems from a 1988 deal in which TV3 agreed to pay a percentage of total advertising revenue to STIM and its sister organizations in Norway (KODA) and Denmark (TONO). STIM contends that since the renewal of the agreement in December 1990, TV3 has paid only a token sum for its considerable use of music.

Scan-Sat Broadcasting is a British-based company, owned by Swedish media magnate John Stenbeck, that broadcasts TV3 to Sweden, Norway, and Denmark by satellite from an uplink in England. In addition to TV3, Stenbeck also owns (through a Swedish company called Kinnevik) cable youth station Z-TV and Swedish commercial station TV4, as well as a network of commercial radio stations (Z-Radio) all over Sweden through media company Medvik.

In the 1988 agreement, TV3 was granted a blanket license for STIM, KODA, and TONO's entire repertoire from 1988-90. Payment of royalties was on a progressive scale, with percentages of total advertising revenue rising from 3% in 1988 to 3.5% in 1989 to 4% in 1990.

Problems developed during negotiations between STIM and TV3 in 1990 for a renewal of the agreement. There were (Continued on page 54)

(Continued from preceding page) standing that it would build a con-biddi

cert hall for the public's benefit. Since JASRAC couldn't afford to buy land for a new office building, and the foundation had land in western Tokyo but not enough money to construct a new building, the two bodies finalized a deal in June 1992, according to Matsuoka.

JASRAC would lend the foundation 7.77 billion yen, to be paid back monthly over 30 years interest-free, and would occupy eight floors of the foundation's 11-story building, which is now under construction. Monthly rent was reportedly set at 20,000 yen (\$170) per tsubo (35.52 sq. ft.), which was better than the going rate during the "bubble" period.

Now, however, that deal doesn't look so good, admits Matsuoka.

"If in 1991 we could have foreseen today's real estate situation, we wouldn't have made this deal," he says.

Caruzo Fuller, managing director of Tokyo-based music publisher Jade Music Co., which represents numerous foreign copyrights in Japan, says overseas rights holders should be concerned about JAS-RAC's deal with Koga, since roughly 25% of the 7.77 billion yen in question has been collected on their behalf.

"These people are spending our money," says Fuller.

Matsuoka says the plan was approved by JASRAC's members at the society's general meeting in June 1992. He says it was a "tragedy" that JASRAC senior managing director Sadao Funamoto told that meeting that there would be open

www.americanradiohistory.com

bidding for the construction contract, when in fact there wasn't, due to longstanding relations between Shimizu Construction and the Koga foundation.

As for the apparent 1 billion yen difference between the cost of construction and the amount being lent by JASRAC, Matsuoka says that money is for architects' fees and interior work.

Kobayashi and the dissident group also object to the fact that Ishimoto is on the foundation's board, which they see as a conflict of interest.

Matsuoka, however, says Ishimoto became a Koga board member only in June 1993. He adds that JASRAC is satisfied with the foundation's books and plans to set up a mechanism to check them regularly.

Matsuoka says JASRAC also is negotiating with the foundation with a view to renegotiating the deal on terms more favorable to JASRAC.

Meanwhile, Kobayashi and his group intend to raise the matter again at a Jan. 24 meeting to discuss the building.

GRAINGE, HILL TO HELM ARISTA IMPRINT

(Continued from page 48)

eryone came up with a deal; some made more sense than others. What changed things with Arista was partly the departure of Chris Cook [Arista's head of A&R until December]."

Arista U.K. managing director Diana Graham says the move does not necessarily plug the gap left by Cook. "I'm still looking for a fulltime head of A&R, but in the meantime I'm going to involve [Grainge and Hill] in every aspect of A&R," she says. "They're coming in clean; they're not bringing any acts with them."

The duo opted to go in-house rather than take a joint venture or a license deal, says Grainge. "We thought about doing Ensign Mark Two from our offices," he says. "Having experienced trying to do everything ourselves, it seemed a better idea [to work in a label] than to retain complete independence. "We've done that for 18 years. I don't think it works anymore."

Bringing a separate label inhouse does not have to affect its creative independence, says Arista's Graham. "We've managed to bring [dance label] deConstruction into RCA without affecting the individual performance."

Explaining his reason for the surprise exodus from Ensign last year, Grainge says, "The Chrysalis/EMI situation made things different after it was taken over. The split was very amicable and fair, and [EMI Records president and CEO] Rupert Perry was very conciliatory. But when Paul Conroy left and our position changed, it wasn't suiting us. We had much more control when we went into Chrysalis than when we left."

Dizzy Heights Music, the publishing company owned by Grainge, will continue.

HITS OF THE GERMANY (Der Musikmarkt) 1/11/94

<u> </u>		(Nucie Labo) 1/17/94			ALBUMS	0	DP4				
	PAN	(Music Labo) 1/17/94	1	2	BRYAN ADAMS SO FAR SO GOOD A&M		LAST	ANY (Der Musikmarkt) 1/11/94		ALY	(Musica e Dischi) 1/10/94
WEEK	WEEK	SINGLES	2	1	JOHN MCDERMOTT DANNY BOY EMI FRANK SINATRA DUETS EMI	WEEK	WEEP	SINGLES	WEE	WEEK	SINGLES
1	1 NEW	ROMANCENO KAMISAMA KOUMI HIROSE VICTOR WINTER SONG DREAMS COME TRUE EPIC SONY	4	7	THE ROLLING STONES JUMP BACK-THE BEST OF	1 2	1 2	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN THE SIGN ACE OF BASE METRONOME	1	1 2	PENSO POSITIVO JOVANOTTI POLYGRAM COME MAI 883 FRI
3	2	TRUE LOVE FUMIYA FUJII PONY CANYON	5	4	71-'93 VIRGIN CROWDED HOUSE TOGETHER ALONE EMI	3	5	U GOT TO LET THE MUSIC CAPELLA ZYX	3	3	LIVING ON MY OWN FREDDIE MERCURY
4	3	ANATADAKE MITSUMATERU MAKI OGURO B GRAM/POLYDOR	6	NEW	TOM PETTY & THE HEARTBREAKERS GREATEST	4	3	PLEASE FORGIVE ME BRYAN ADAMS A&M GO WEST PET SHOP BOYS EMI	4	5	PARLOPHONE BROTHERS IN THE SPACE ALADINO TIME/ITALIAN
5	NEW	ROAD DAI NISHOU THE TORABRYU MELDAC	7	5	HITS MCA MEAT LOAF BAT OUT OF HELL II VIRGIN	6	8	ANYTHING CULTURE BEAT SONY			STYLE
6	9	GET ALONG TOGETHER AIWO OKURITAIKARA YASUHIRO YAMANE PANAM/NIPPON CROWN	8	10	MICHAEL JACKSON DANGEROUS SONY	7	7	CRYIN' AEROSMITH GEFFEN ALLES NUR GEKLAUT PRINZEN ARIOLA	5	8	PLEASE FORGIVE ME BRYAN ADAMS A&M STAY U2 ISLAND
7	NEW	KIMIRO OMOI SMAP VICTOR	9 10	NEW 8	MARIAH CAREY.MUSIC BOX SONY GUNS N' ROSES THE SPAGHETTI INCIDENT?	9	9	SLAVE TO THE MUSIC TWENTY 4 SEVEN ZYX	7	4	YOUR LOVE FARGETTA DBM MOVEMENT
°	4	IMAWO DAKISHIMETE NOA FUN HOUSE-MYCAL HUMMING BIRD			GEFFEN	10	11 10	SCHREI NACH LIEBE ARZTE METRONOME WIR ZWEI ALLEIN DAVID HASSELHOFF ARIOLA	8	9 NEW	LA PASTILLA DEL FUEGO MORATTO EXPANDED/DFC U GOT 2 LET THE MUSIC CAPELLA MEDIA
9 10	6 NEW	TRY BOY, TRY GIRL NOBUTERU MAEDA SONY KORORO KOURASETE GEN TAKAYAMA PAX MUSICA/				12	14	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE			ETERNITY DATURA TRANCE
		POLYSTAR				13	13	INTERCORD BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH	1	1	ALBUMS BRYAN ADAMS SO FAR SO GOOD A&M
1	1	ALBUMS DREAMS COME TRUE MAGIC EPIC SONY	CA	NAC	(The Record) 1/3/94			PRINCE JIVE/ARIOLA	2	2	REMIXES FREDDIE MERCURY PARLOPHONE
2	4	ERI HIRAMATSU HITOYO HITOYONI		LAST	SINGLES	14	NEW	IS IT LOVE TWENTY 4 SEVEN FEAT. STAY ZYX UNSER LIED CINEMATIC FEAT, RUHMANN ARIOLA	3	3	NAPOLI, DUE PUNTI E A CAPO RENZO ARBORE E L'ORCHESTRA ITALIANA FONIT CETRA
3	9	YUMEMICORO PONY CANYON KOUMI HIROSE SUCCESS STORY VICTOR	1	2	HOW DO YOU TALK TO AN ANGEL THE HEIGHTS	16	12	LIVING ON MY OWN FREDDIE MERCURY EMI	4	4	DUETS ELTON JOHN ROCKET/POLYGRAM
4	NEW	VARIOUS ARTISTS NOW 1 VIRGIN/TOSHIBIA EMI	2	5	CAPITOLICEMA SLOW & SEXY SHABBA RANKS EPIC/SONY	17	16	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT	5	6 5	VARIOUS MIXING IN ACTION EMI PHIL COLLINS BOTH SIDES WEA
5 6	5 6	YUMI MATSUTOYA U-MIZ EXPRESS/TOSHIBA EMI T BOLAN LOOZ ZAIN	3	NEW	DEEPER AND DEEPER MADONNA SIRE/WEA	18 19	20 NEW	MAXIMUM OVERDRIVE 2 UNLIMITED ZYX	7	7	LUCIO DALLA HENNA PRESSING
7	NEW	CHAGE & ASKA RED HILL AARDVARK/PONY CANYON	4	9	GANGSTA BELL BIV DEVOE MCAUNI	20	17	ANYTIME AND ANYWHERE STEPHAN MASSIMO	8	10	FRANK SINATRA DUETS CAPITOL GUNS N' ROSES THE SPAGHETTI INCIDENT?
8	NEW NEW	UNICORN THE VERY BEST OF UNICORN SONY MARIAH CAREY MUSIC BOX COLUMBIASONY	5		TO LOVE SOMEBODY MICHAEL BOLTON COLUMBIA/ SONY			ELECTROLA ALBUMS			GEFFEN
10	2	PRINCESS PRINCESS MAJESTIC SONY	6	8	LAYLA ERIC CLAPTON REPRISE/WEA	1	1	PHIL COLLINS BOTH SIDES WEA	10	INEWI	FIORELLO KARAOKE COMPILATION FRI
			8	6	KEEP THE FAITH BON JOVI MERCURWPGD END OF THE ROAD BOYZ II MEN MOTOWN/PGD	2	23	SO FAR SO GOOD BRYAN ADAMS A&M	CE	AIN	(TVE/AFYVE) 1/1/94
	STR/	(Australian Record Industry Assn.) 1/16/94	9	4	WOULD I LIE TO YOU? CHARLES & EDDIE CAPITOL/	4	6	MEAT LOAF BAT OUT OF HELL II VIRGIN ACE OF BASE HAPPY NATION METRONOME			
THIS			10	10	CEMA	5	4	PRINZEN ALLES NUR GEKLAUT ARIOLA	WEEP	LAST WEEK	SINGLES
WEEK	WEEK				SONY		7	ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME	1 2	1 4	SATURDAY NIGHT WHIGFIELD GINGER MUSIC BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH
1	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG		3	ALBUMS SOUNDTRACK THE BODYGUARD ARISTA/BMG	7	9	MEAT LOAF THE VERY BEST OF MEAT LOAF SONY			PRINCE JIVE/RCA
2	1 5	PLEASE FORGIVE ME BRYAN ADAMS A&M	2	1	ERIC CLAPTON UNPLUGGED REPRISE/WEA	9	11	PET SHOP BOYS VERY EM: DIE TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN	3	5	MAXIMUM OVERDRIVE 2 UNLIMITED BLANCO Y NEGRO
3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING POLYDOR/POLYGRAM	3	2	THE TRAGICALLY HIP FULLY COMPLETELY MCAV	10	5	PETER MAFFAY TABALUGA UND LILLI ARIOLA	4	2	TE INFORMO SANDALO ARIOLA
4	4	SHOOP SALT-N-PEPA POLYDOR/POLYGRAM ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG	4	7	UNI BARENAKED LADIES GORDON RCA/BMG	11	10	GUNS N' ROSES THE SPAGHETTI INCIDENT?	5	NEW 6	EL EXORCISTA V.2 DJ SATANIC MAX MUSIC GOT TO GET IT CULTURE BEAT SONY
6	9	MOVING ON UP M-PEOPLE BMG	5	4	VARIOUS ARTISTS DANCE MIX 92 QUALITY	12 13	20 13	ENIGMA THE CROSS OF CHANGES VIRGIN SEILTANZERTRAUM PUR INTERCORD	7	NEW	HERE'S JOHNNIE H. POCLLS MAX MUSIC
7	10 7	HERO MARIAH CAREY COLUMBIA CREEP RADIOHEAD EMI	6	5	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	14	12	ELTON JOHN DUETS ROCKET	8	3 NEW	DUM DA DUM MELODIE MC VIRGIN GO WEST PET SHOP BOYS EMI
9	8	GOT TO GET IT CULTURE BEAT COLUMBIA	7	6	QUEEN GREATEST HITS HOLLYWOOD/WEA	15	14 NEW	AEROSMITH GET A GRIP GEFFEN TAKE THAT EVERYTHING CHANGES RCA	10	NEW	POEM WITHOUT WORDS TERMINAL MAX MUSIC
10 11	19 12	GIVE IT UP CUT 'N' MOVE EMI NO RAIN BLIND MELON EMI	8	8	MICHAEL BOLTON TIMELESS (THE CLASSICS) COLUMBIA/SONY	17	15	MEAT LOAF BAT OUT OF HELL EPIC	1	1	ALBUMS
12	6	THE WEIGHT JIMMY BARNES AND THE	9	NEW	TEN PEARL JAM EPIC ASSOCIATED/SONY	18	19	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE	1		CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS EM/ODEON
13	14	BADLOVES MUSHROOM/FESTIVAL WHAT IS LOVE HADDAWAY BMG	10	INEW	HOUSE OF PAIN HOUSE OF PAIN ATTIC/TOMMY BOY	19	NEW	ROLLING STONES JUMP BACK '71-'93 VIRGIN	2	2	GLORIA ESTEFAN MI TIERRA EPIC BEATLES 1962-1966 EMI
14	NEW	SLAVE TO THE MUSIC TWENTY 4 SEVEN POSSUM	-			20	NEW	HADDAWAY THE ALBUM ARIOLA		3	FRANK SINATRA DUETS HISPAVOX
15	11	BMG THE KEY: THE SECRET URBAN COOKIE			ITS OF TH				5	5	BEATLES 1967-1970 EMI SERGIO DALMA SOLO PARA TI HORUS
		COLLECTIVE LIBERATION FESTIVAL							7	6	ELTON JOHN DUETS POLYGRAM
16 17	15 15	DREAMS GABRIELLE POLYDOR/POLYGRAM SOMEONE DANCE WITH ME DJ BOBO POSSUM/BMG							8	8 NEW	UB40 PROMISES & LIES VIRGIN JAZZY JEFF & FRESH PRINCE CODE RED RCA
18	16	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA LET'S GET IT ON/DO YOU WANNA DANCE PETER		1	© 1994, Billboard/BPI Communications (Mu				10		PHIL COLLINS BOTH SIDES WARNER
19	17	ANDRE MELODIAN/FESTIVAL	WEEK	LAST WEEK	SINGLES		LAST WEEK				
20	NEW	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE LIBERATION/FESTIVAL	1	1 10	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO THINGS CAN ONLY GET BETTER D:REAM FXU/	1 2	3	BRYAN ADAMS SO FAR SO GOOD A&M DINA CARROLL SO CLOSE A&M			
		ALBUMS			MAGNET	3	1	TAKE THAT EVERYTHING CHANGES RCA	NË	THE	RLANDS (Stichting Mega Top 50) 1/10/94
1 2	1 2	BRYAN ADAMS SO FAR SO GOOD A&M JIMMY BARNES FLESH & BLOOD MUSHROOM	3	4	IT'S ALRIGHT EAST 17 LONDON COME BABY COME K7 TOMMY BOY/BIG LIFE	4	5	M PEOPLE ELEGANT SLUMMING deconstruction BJORK DEBUT ONE LITTLE INDIAN	THIS	LAST	SINGLES
		FESTIVAL	5	NEW	ANYTHING CULTURE BEAT EPIC	6	6	DIANA ROSS ONE WOMAN-THE ULTIMATE	WEEN 1	WEEK	INGLES
3	4	MARIAH CAREY MUSIC BOX COLUMBIA FRANK SINATRA DUETS EMI	6	5 NEW	THE PERFECT YEAR DINA CARROLL A&M ALL FOR LOVE BRYAN ADAMS/ROD STEWART/	7	4	COLLECTION EMI MEAT LOAF BAT OUT OF HELL II VIRGIN	2	2	VARAGRAM/SONY
5	6	THE BLACK SORROWS THE CHOSEN ONES	8	6	STING A&M FOR WHOM THE BELL TOLLS BEE GEES POLYDOR	8	10	PHIL COLLINS BOTH SIDES VIRGIN	3	3	HET PIZZA-LIED ANDRE VAN DUIN CNR/INDISC
6	3	COLUMBIA MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE	9	3	MR BLOBBY MR BLOBBY DESTINY MUSIC	9	9	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS	4	5	NEVER ALONE 2 BROS. ON THE 4TH FLOOR INDISC/CNR
7	8	NIGHT WARNER BILLY JOEL RIVER OF DREAMS COLUMBIA	10 11	2 15	BABE TAKE THAT RCA	10	7	MARIAH CAREY MUSIC BOX COLUMBIA ELTON JOHN DUETS ROCKET/PHONOGRAM	5	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
8	7	JOHN FARNHAM THEN AGAIN RCA	12	NEW	I MISS YOU HADDAWAY LOGIC/ARISTA SAVE OUR LOVE ETERNAL EMI	11 12	12 15	MEAT LOAF BAT OUT OF HELL EPIC	6 7	8	IS IT LOVE TWENTY 4 SEVEN CNR/INDISC I'D DO ANYTHING FOR LOVE (BUT I WON'T DO
9	11	GUNS N' ROSES THE SPAGHETTI INCIDENT?	13	8	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN	13 14	14 11	UB40 PROMISES & LIES DEP INTERNATIONAL MICHAEL BOLTON THE ONE THING COLUMBIA	8	9	THAT) MEAT LOAF VIRGIN
10	9	MEAT LOAF BAT OUT OF HELL II VIRGIN	14	13	A WHOLE NEW WORLD (ALADDIN'S THEME)	15	17	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER		1 1	WHAT'S MY NAME SNOOP DOGGY DOGG DEATH ROW/WARNER
11 12	14 13	ZOOROPA U2 ISLAND PEARL JAM VS EPIC	15	22	PEABO BRYSON & REGINA BELLE COLUMBIA BLOW YOUR WHISTLE DJ DUKE ffrr	16	28	CYPRESS HILL BLACK SUNDAY RUFFHOUSE/	9	10 7	U GOT 2 LET THE MUSIC CAPPELLA AXIS/RED BULLET GAIA VALENSIA MERCURY
13	16	THE SEEKERS 25 YEAR REUNION CELEBRATION-	16 17	NEW	I'M IN THE MOOD CE CE PENISTON A&M	17	18	EAST 17 WALTHAMSTOW LONDON	10		ALBUMS
14	10	ROLLING STONES JUMP BACK-THE BEST OF '71-	18	NEW 18	DIS-INFECTED THE THE EPIC FAMILY AFFAIR SHABBA RANKS POLYDOR	18	13	GUNS N' ROSES THE SPAGHETTI INCIDENT?	1 2	1 2	BRYAN ADAMS SO FAR SO GOOD A&M
15	18	'93 VIRGIN/EMI MICHAEL BOLTON THE ONE THING COLUMBIA	19	9 23	BAT OUT OF HELL MEAT LOAF EPIC	19	19	PET SHOP BOYS VERY PARLOPHONE	3	5	PAUL DE LEEUW PLUGGED SONY LAURA PAUSINI LAURA PAUSINI CGD/WARNER
16	20	TOM PETTY & THE HEARTBREAKERS GREATEST	20 21	23 NEW	COLD COLD HEART WET WET WET WET PRECIOUS ORG. HERE I STAND BITTY MCLEAN BRILLIANT RECORDING	20	23 16	KATE BUSH THE RED SHOES EMI LISA STANSFIELD SO NATURAL ARISTA	4	3	RENE FROGER THE POWER OF PASSION DINO
17	15	HITS MCA THE BEATLES THE BEATLES 1967-1970 EMI	22	NEW	ACTION DEF LEPPARD BLUDGEON RIFFOLA	22	21	PRINCE THE HITS 2 PAISLEY PARK	5	9	BJORK DEBUT MOTHER/POLYDOR
18	17	MADONNA THE IMMACULATE COLLECTION	23 24	14 16	HERO MARIAH CAREY COLUMBIA FEELIN' ALRIGHT EYC MCA	23 24	27 25	PEARL JAM VS EPIC ETERNAL ALWAYS & FOREVER EMI	6 7	67	PHIL COLLINS BOTH SIDES WARNER MEAT LOAF BAT OUT OF HELL II VIRGIN
19	12	WARNER THE BEATLES THE BEATLES 1962-1966 EMI	25	11 NEW	PLEASE FORGIVE ME BRYAN ADAMS A&M	25	20	SOUL II SOUL VOLUME IV THE CLASSIC SINGLES 88-93 VIRGIN	8	NEW	ANDRE VAN DUIN EFFE WACHE CNR/CNR IN DISC
20		M-PEOPLE ELEGANT SLUMMING BMG	26 27	17	BREATHE AGAIN TONI BRAXTON LAFACE/ARISTA DON'T LOOK ANY FURTHER M PEOPLE	26	24	GABRIELLE FIND YOUR WAY GO BEAT	9	NEW NEW	MARIAH CAREY MUSIC BOX COLUMBIA VICKY BROWN THE COLLECTION RCA
	A		28	NEW	deconstruction EVERYDAY PHIL COLLINS VIRGIN	27 28	22 31	JANET JACKSON JANET. VIRGIN FRANKIE GOES TO HOLLYWOOD BANG!		- 13 L ¥¥ I	THE ODELECTION REA
		CALAND (RIANZ) 12/22/93	29	34	MY HOUSE TERRORVISION TOTAL VEGAS			GREATEST HITS OF ZTT	HO	NG I	KONG (IFP! Hong Kong Group) 1/2/94
THIS	LAST	SINGLES	30 31	NEW 19	WHY DON'T YOU TAKE ME? ONE DOVE BOY'S OWN DAUGHTER PEARL JAM EPIC	29	29 30	DAVID BOWIE THE SINGLES COLLECTION EMI ROLLING STONES JUMP BACK-BEST OF '71-'93	THIS	LAST	
1	1	IT KEEPS RAININ' BITTY MCLEAN FESTIVAL	32	NEW	WHO LET IN THE RAIN CYNDI LAUPER EPIC		1	VIRGIN		WEEK	ALBUMS ANDY LAU FALLING IN LOVE WARNER MUSIC & NEW
23	2 4	HERO MARIAH CAREY SONY ALL THAT SHE WANTS ACE OF BASE BMG	33 34	12 39	AGAIN JANET JACKSON VIRGIN WHOOMP! (THERE IT IS) TAG TEAM CLUB TOOLS	31 32	39 32	U2 ZOOROPA ISLAND SPIN DOCTORS POCKET FULL OF KRYPTONITE			MELODY
4	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH	35	33	TOWER OF STRENGTH THE MISSION VERTIGO	33	26	EPIC BETTE MIDLER EXPERIENCE THE DIVINE-	2	23	LEON LAI CHATEAU DE REVE POLYGRAM VIVIAN CHOW GREATEST HIT & NEW SONGS
5	5	PRINCE JIVE/BMG SWEAT (A LA LA LA LA LONG) INNER CIRCLE	36 37	38 NEW	TIME OF OUR LIVES ALISON LIMERICK ARISTA STOP LOVING ME, STOP LOVING YOU DARYL			GREATEST HITS ATLANTIC			POLYGRAM
	NEW	WARNER ROCK N ROLL DREAMS COME THROUGH MEAT			HALL EPIC	34 35	NEW 35	SIMPLY RED STARS EAST WEST PRINCE THE HITS 1 PAISLEY PARK	4	4	SAMMI CHENG REVENGE CAPITAL ARTISTS JACKY CHEUNG WAIT FOR U UNTIL MY
		LOAF VIRGIN	38	20	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD 2TT	36	33	BEE GEES SIZE ISN'T EVERYTHING POLYDOR	6	9	ANDY HUI NEVER FALL IN LOVE LIKE THIS
7	8	WHY DO FOOLS FALL IN LOVE THEORY SONY PLEASE FORGIVE ME BRYAN ADAMS A&M	39 40	NEW NEW	YOU AND ME LISA B ## I GOT YOU BABE CHER WITH BEAVIS & BUTT-	37	34 36	FRANK SINATRA DUETS CAPITOL CROWDED HOUSE TOGETHER ALONE CAPITOL	-		BEFORE CAPITAL ARTISTS
9	9	BREATHE AGAIN TONI BRAXTON BMG	40		HEAD GEFFEN	39	NEW	STING TEN SUMMONER'S TALES A&M	7	8	CHARLIE YEUNG FEELING OF LOVE EMI JACKY CHEUNG BLESSING POLYGRAM
10	6	LEMON U2 ISLAND				40	40	THE BEATLES THE BEATLES 1967-1970 PARLOPHONE	9	7	AARON KWOK MERRY CHRISTMAS CAPITAL ARTISTS
									10	NEW	VARIOUS PEARL OF ORIENT V - THE ONE IN LOVE ROCK
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Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Clair Chambers. Contact 71-323-6686, fax 71-323-2314/2316

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	EU	ROC	HART HOT 100 1/15/94 MUSIC & MEDIA	IR	ELAN	(IFPI Ireland) 1/6/94
1 1 1 1 1 2 1 3 3 5 6 6 1			SINGLES			SINGLES
2 2 PLEASE FORCING IN EIGHAN ADAMS AND 3 3 THE SEAR FORCING IN EIGHAN ADAMS AND 4 3 3 THE SEAR ADLO BASS AN INCOMENT ADAMS AND 5 3 3 THE SEAR ADLO BASS AND 5 4 6 CARELLA U. COT DEL THE MASC INSIGN IN CARENEL AD LOD DEL THE MASC INSIGN IN 5 1 1			I'D DO ANYTHING FOR LOVE (BUT I WON'T DO	1	1	BABE TAKE THAT RCA
3 3 3 THE SIGN AGE DRASE WEA 4 6 6 FILE NAME DUDY LET MASS INTERNET DUDY 5 6 7 C C C 7 7 CENT ARDSMITE GUDY PASSWI 5 5 7 8 10 THE SIGN AGE DUBY ARDERS AVERS	2	2				
5 6 jake Trace hard zoo. 6 9 Met Booger Met Booger Josson V 7 7 7 7 7 7 7 7 7 7 7 7 7 10 17 7 7 7 11 17 7 7 7 7 11 17 10 17 7 7 11 11 15 10	3	3	THE SIGN ACE OF BASE MEGA	4	-	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/
6 9 NM BLOBBY MSHLOBY MSHM 7 CYM ARCMSMIT GUILLS SUMM 9 10 17 CYM MONTHE BELL DOWNEL SUMM 11 17 CYM MONTHE BELL DOWNEL SUMM 11 17 CYM MONTHE BELL DOWNEL SUMMED WITH UZERANK 11 17 CYM MONTHE BELL DOWNEL SUMMED WITH UZERANK 12 CARY WORD THE BELL DOWNEL DOWNEL UZERANK 13 NEW MITH SALADION COME ONLE DOWNEL DOWNEL UZERANK 14 10 DOWNE MARK DOWNEL DOWNEL UZERANK 15 10 DOWNE MARK DOWNEL DOW					4	
B B TWIST & SHOULD CALLAG DEMULS PARUERS MANOR FIRST VERTES THE TS-OP DEMULS INCLUS INCLU	6	9		6	8	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
9 0 00 WEST ECT Surg DOD Surg Dog Dog Dog Dog Dog Dog Dog Dog Dog Do					6	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
11 14 TUDE LOVE EDITON LOW & ANNO TERE ALCONT 12 12 12 12 13 11 12 12 14 11 12 12 15 NEW TTS ALRIGHT LAST 17 CONCIN 15 NEW ALL POR LOVE BRYAN ADAMSROD STEWARY 16 10 LUMING DW MOWN FREDDE MERCURY 18 NEW ALL POR LOVE BRYAN ADAMSROD STEWARY 18 NEW ALL POR LOVE BRYAN ADAMSROD STEWARY 19 NEW ALL POR LOVE BRYAN ADAMSROD STEWARY 10 NEW ALL POR LOVE BRYAN ADAMSROD STEWARY 10 NEW ALL POR LOVE BRYAN ADAMSROD STEWARY 10 NEW NEWS VOL HADDAWY ECONOL 11 NEWS VOL HADDAWY ECONOL COLLECTION IN MARSHELT CALL 12 12 NEWS VOL HADDAWY ECONOL COLLECTION IN MARSHELT CALL 10 10 NEWS VOL HADDAWY ECONOL COLLECTION IN MARSHELT CALL 11 11 NEWS VOL HADDAWY ECONOL COLLECTION IN MARSHELT CALL 12 12 13 RETERMALT SHALL CALL COLLECTION IN MARSHELT CALL 14 10 14 NEWS VOL HADDAWAY ECONOL COLLECTION IN MARSHELT CALL 14 10 14 NEWS VOL HADDAWAY ECONOL <				8		THE PERFECT YEAR DINA CARROLL A&M
12 12 13 14 11 14 11 14 11 14 11 12 13 14 11 15 16 16 16 16 16 16 16 16 16 16 16 17 16 16 12 17 16 17 16 17 16 17 16 16 16 16 16 16 16 16 16 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17 16 17<				· 1 -		PLEASE FORGIVE ME BRYAN ADAMS A&M
14 11 STATIVE GOT DU UNDER MY SIN UZ/FANK BLL DRI, LOC BURNA ADMASINGO STEWARY BLL DRI, LOC BURNA URBAN COOME COLLECTIVE INSE NOL HADDAWAY COCIMUM BLD NEW FERENCE VAR INDUCARROLL AM BOOMS SIMER FLAXING URBAN COOME COLLECTIVE INSE NOL HADDAWAY COCIMUM BLD NEW FERENCE VAR INDUCARROLL AM BOOMS SIMER FLAXING CARGOL AMARDS STEWARDS AND STEWARTS INSE NOL HADDAWAY COCIMUM BLD NEW FERENCE VAR INDUCARROLL AM BOOMS SIMER FLAXING CARGOL AMARDS STEWARDS AND STEWARTS INTERVIEWE ALL ROLE DIVERSITY HIE GOT AND GREATEST HIS SIME HEAVING CARGOL AMARDS STEWARDS AND STEWARDS INTERVIEWE ALL ROLE DIVERSITY HIE GOT AND GREATEST HIS SIME HEAVING CARGOL AMARDS STEWARDS AND STEWARDS INTERVIEWE ALL ROLE DIVERSITY HIE GOT AND GREATEST HIS SIME HEAVING CARGOL AMARDS STEWARDS AND STATIVE COLLEGE COMERCIA VARIA INTERVIEWE ALL ROLE DIVERSITY HIE GOT AND GREATEST HIS SIME ADDITIS SIME INTERVIEWE ALL SIME SIME SIME SIME SIME INTERVIEWE AND SIME SIME SIME INTERVIEWE ALL SIME SIME SIME INTERVIEWE ALL SIME SIME SIME SIME INTERVIEWE ALL SIME SIME INTERVIEWE ALL SIME INTERVIEWE ALL SIME SIME SIME SIME INTERVIEWE ALL SIME SIME SIME SIME INTERVIEWE ALL SIME SIME SIME INTERVIEWE ALL SIME SIME SIME SIME INTERVIEWE ALL SIME SIME SIME INTERVIEWE ALL SIME SIME SIME SIME INTERVIEWE AND SIME SIME SIME S		I : I		10	10	
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Iso LUNK ON MY OWN FREDDIE MERCUPY Since Comparing the contrast runs of the co	15	NEW			NEW	
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19 NEW THE PERFECT VAR. DIANA CARROLL AMO ALLEVILLE AL			PULSE 8			DIANA ROSS ONE WOMAN - THE ULTIMATE
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d 5 ELTON JOHN DUETS ROACHT INCIDENT GENERAL 3 GUINNEQ, ROSS, CARRERAS CHRISTMAS IN DERMINGD, ROSS, CARRERAS CHRISTMAS IN THE SIGN ACE OF BASE MEAS SMOULES PERMINS MARA DUETS GAMED SIGE S 7 6 14 DORMIGO, ROSS, CARRERAS CHRISTMAS IN THE SIGN ACE OF BASE MEAS SMOULES PERMINS MARA DUETS GAMED 2 2 THE SIGN ACE OF BASE MEAS SMOULE CREATE THE SIGN ACE OF BASE MEAS SMOULE STAVINE GOTOR MARALE, A QUE FOR MARA ROSS ONE WORAN - THE ULTIMATE COLLECTION THE ONE THING CAUMARA ROLLING STORES JUMP BACK-REST OF 71-93 2 C FILE STAVE SOUND AND THE ULTIMATE COLLECTION THE ONE THING CAUMARA ROLLING STORES JUMP BACK-REST OF 71-93 13 9 DEPRIZEN ALLES OF SOURD BACK-REST OF 71-93 7 NOW MARE ME FEEL INE DEADCIN SOUND STAVING CUTTURE BAT Som NOT MARA ACE OF BASE MARA MARA SAM IS 10 <td></td> <td></td> <td></td> <td>DE</td> <td></td> <td>DK</td>				DE		DK
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THIS LAST Date 1 <t< td=""><td></td><td></td><td>JIVI (IFPI Beigium/SABAM) 12/31/93</td><td></td><td>2</td><td>PHIL COLLINS BOTH SIDES WARNER</td></t<>			JIVI (IFPI Beigium/SABAM) 12/31/93		2	PHIL COLLINS BOTH SIDES WARNER
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2 3 PLEASE FORGIVE ME BRYAN ADAMS A&M GEFFEN 3 2 FORMIDABELE KERSTMIS XAVIER DE BAERE EMI 9 12 4 4 I'LL ALWAYS BE THERE ROCH VOISINE RCA 9 12 5 5 U GOT Z LET THE MUSIC CAPELLA RED BULLET 6 7 TRUE LOVE ELTON JOHN ROCKET 7 10 SENSUALITE AXELLE RED VINGIN 8 NEW CRYIN' AEROSMITH GEFFEN 9 NEW BONZAI CHANNEL ONE THUNDERBALL BONZAI 10 NEW BONZAI CHANNEL ONE THUNDERBALL BONZAI 11 BRYAN ADAMS SO FAR SO GOOD A&M 2 2 DOMINGO ROSS CARRERAS CHRISTMAS IN 1 VIENNA SONY 1 NEW 3 3 THE ROLLING STONES JUMP BACK-BEST OF '71- '93 VIEGIN 5 4 8 FREDERICKS GOLDMAN JON ROUGE COLUMBIA 5 RCH VOISINE I'LL ALWAYS BE THERE RCA 6 9 DANA WINNER REGENBOGEN ASSEKREM 7 7 NEW 8 6 9 7 9 7			I'D DO ANYTHING FOR LOVE (BUT I WON'T DO			VIENNA SONY
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EDITED BY THOM DUFFY

FRANCE: MC Solaar's new album promises to be a milestone in French rap, combining a rich and coherent musical environment and some of the most brilliant and inventive lyrics heard in recent years in France. With his two faithful producers, DJ Jimmy Jay and Hubert Blanc-Francard, Solaar has spent the second half of 1993 composing and recording 15 new songs in Paris. Polydor A&R director Didier Varrod recently offered Global Music Pulse a preview of MC Solaar's sophomore album, tentatively titled "Prose Combat"-his follow-up to "Qui Seme Le Vent Recolte Le Tempo," his debut disc, which sold 400,000 units in France alone. The new album is set for release Feb. 1 on Polydor in France, and will be issued by Talkin' Loud in the U.K. Musically, there is a dominant acid-jazz mood, with most of the tunes cut in a midtempo groove, but with complex rhythmic structures built by Jimmy Jay. Solaar's rapping style also has improved, with more rapid delivery than before. His lyrics show an impressive writing technique, especially in the search for phonetic combinations of words with multiple meanings (the kind of lyrics which give his international fans good reason to learn French!). Topics covered are more ambitious than before, including the limits of stardom in the hilarious "Temps Mort," day-to-day violence in the masterful "La Concubine De l'Hemoglobine," and the meaning of writing in the title track. In all, 1994 is going to be Solaar's year.

SPAIN: Santiago Auseron was arguably Spain's most influential pop performer of the



1980s. As the singer and brain behind Radio Futura, Auseron (who was educated at the Sorbonne University in Paris) wrote some of the most intelligent pop of the decade. But before breaking up Radio Futura in 1992, Auseron was already moving closer to Caribbean, and in particular Cuban, influences. He was behind the launch of a "Semilla del son" collection of Cuban music released here. Now Auseron has begun a new musical phase with a recent low-key Christmas concert at a Madrid flamenco temple called Casa Patas. An acoustic set with drums, percussion, double bass and flamenco guitar produced an outflow of Caribbean-influenced music-cumbia, habanera, reggae, bolero, salsa, and, of course, the Cuban son, as well as Spanish pop. Before an invited audience, he saluted the work of Cuban composer Manuel Corona "to acknowledge the debt that Spanish rockers have coming

to Cuban son." Another example of the coming together of Spanish and Latin music. HOWELL LLEWELLYN

NEW ZEALAND: When the ripples of punk reached the far side of the world back in the late 1970s, it struck an immediate chord with both art-school wanna-be rockers and disaf-fected suburban youth who felt, in the words of a local song, "stranded in paradise." Here, as everywhere, the music had softened during the mid-'70s, so the time was ripe for an explosion of noise-and it came in bands such as the Scavengers. Terrorways, Toy Love (whose lineup included Chris Knox and Alec Bathgate of today's Tall Dwarfs), and the Suburban Reptiles. And as always, in a country that boasts a fierce and proud tradition of indie labels, there were those prepared to record it. The classic New Zealand punk compilation album "AK79" came about when DJ Bryan Staff approached half a dozen bands for two songs apiece for his Ripper label, which he founded in the heady optimism of the period. Copies of that original album have fetched astonishingly high prices of late, but now Flying Nun has picked up the album, added another 13 tracks from the period, and put out the expanded version on CD with help from Staff, Simon Grigg of Propeller Records, and Roger Shepherd of Flying Nun. This now-definitive-and very rowdy-collection showcases the blend of pop song structure and punk energy that was unique in New Zealand, a country with a rich history of pop songcraft. With extensive liner notes by writer Kerry Buchanan, band profiles, and period poster artwork, the album has reminded listeners here of the depth of talent of New Zealand's punk bands. As Staff writes in the liner notes, "Some of these musicians went on to greater things, others just went to the grater. But in 1979, they were all briefly heroes.

GRAHAM REID

EMMANUEL LEGRAND

JAPAN: From the southeastern Japanese city of Fukuoka, on the island of Kyushu, comes a fascinating album called "geography" by the aptly named group culturemix (which prefers the lower-case typography in both its album and song titles and its group name). The "geography" album dispenses with the boundaries between musical genres to come up with something very new and very interesting. The 11 musicians featured on the album, released by the independent Voice Records label, play a varied assortment of instruments, including the koto or Japanese harp, the three-stringed, guitar-like instrument called the shamisen, saxophones, drums, guitars, violin, and kokyu, a four-stringed instrument resembling a violin. The main creative force is classically trained composer and pianist Yuko Morioka, who has penned hits for Japanese pop stars and studied various musical styles from around the

world. Former Be Bop Deluxe member Bill Nelson plays all guitars on "geography," and he also supervised the final mix. The material ranges from the ethereal piece "immigrant," with its plaintive, Oriental-sounding vocal, to the appropriately Chinese style of "chinese gate," to an unclassifiable number titled "housewives on drugs. STEVE McCLURE



STIM SUES SWEDEN'S TV3

(Continued from page 51)

two points of disagreement: one surrounding the amount of royalties, and the other concerning the basis for calculating royalties.

In the first case, TV3 took the position that STIM discriminated against commercial television stations by applying one royalty fee for commercial television and another for state-owned Swedish Television (SVT). As for the calculation of royalties, TV3 wanted to base the royalty fee on actual use, while STIM's position was that the original agreement, based on a percentage of total advertising income, should continue.

Gunnar Petri, managing director of STIM, says the problems began when TV3 moved into profit. "Everything was fine until they started to make money," he says. "They wanted to tie payments to actual use as determined by Gallup surveys, but this is contrary to authors' rights. They want to base fees on usage, but it's the availability which is the relevant fact from the music point of view."

When negotiations were finally completed on the renewal in December 1990, it was agreed that the percentage rate of 4% would continue to be valid until further notice.

In 1991, TV3 went to the Swedish Fair Trade Commission, charging

SACEM (Continued from page 51)

courts by SACEM. However, a 1989 decision by the European Court of Justice stated that SACEM was

abusing its "dominant position" in the market when it compared rates with other countries. In addition, the French Competition Council said that rates in France were higher, compared to other countries.

When Monnet started mediation, two matters had to be cleared up. The question of the rate was resolved quite quickly. The issue of back payments took more time, and eventually it was agreed that all discos in conflict with SACEM would receive a 30% rebate. Those establishments that had paid at the higher rate currently in force will be given compensation via a 30% rebate over the next three years.

SACEM calculates its losses from the deal to be approximately 120 million francs (\$20.1 million) but, says Tournier, "It will be compensated for by the income we will recieve from all discos which weren't paying rights."

Tournier says he is bitter that European authorities dropped the issue. "We have been the victims of Europe's craziness to harmonize everything and the continual lack of support for intellectual property. [EC President] Jacques Delors once said you can't treat works from the spirit like any other goods. That's wonderful, but it remained a theory. I think we would have been treated better by the European authorities if we were a car manufacturer."

Response from the music industry has been diverse. One angry publisher says, "It's a good way out for SACEM, but I want to understand why it took 15 years to reach a result. Tournier went on his own with this fight with discotheques, and now we're paying the price." STIM with discrimination. Says Petri, "In 1991, TV3 attacked the agreement. They claimed that we applied different tariffs to them from [those charged] to public television, but you can't charge a public service station the same as a commercial one."

The Commission, which since has been replaced by the Competition Authority, handed down guidelines in the hope of clarifying the situation—guidelines with which neither STIM nor TV3 was content, says Petri.

For the period up to January 1991, TV3 paid a portion of the agreed royalty fee. According to STIM, in 1992 TV3 presented only an estimate of ad income for that year and has not presented anything for 1993. The claim for 30 million kroner represents the 4% so far unpaid, according to Petri.

At the same time that STIM started legal proceedings against TV3, a new competition law came into effect July 1, 1993. STIM has written to the Competition Authority asking for a decision on the royalty fees charged to the station against the background of the new law.

"We asked the Competition Authority if it is wrong to ask for the tariffs that we have put forth. European levels differ between 2% and 5%, and STIM is only applying a standard European tariff," says Petri.

STIM's ultimate goal is to reach an agreement with all broadcasters. Petri adds, "We aim to reach a reasonable agreement with the three acting commercial television broadcasters on a European level."

STIM also says it has struck an ad revenue-based deal with private commercial radio stations in Sweden for 1994, based on "European principles and tariff levels."

Canada's Retailers Revel In Gains *Domestic, International Acts See High Sales*

BY LARRY LeBLANC

TORONTO—At the mention of the last quarter of 1993, or even of the year itself, Canadian music retailers and recording companies alike are apt to smile widely and start listing high-selling titles.

Major national retailers, generally citing seasonal sales gains of 15%-20% over 1992, say that a lot more titles sold in more even quantities than in previous years. Views on boxed sets were mixed, however.

Among the leading sellers in the Christmas sales blitz were albums by such international acts as Michael Bolton, Garth Brooks, Lenny Kravitz, Pearl Jam, Nirvana, Snoopy Doggy Dogg, Eric Clapton, Smashing Pumpkins, Mariah Carey, Meat Loaf. Metallica, Billy Joel, Frank Sinatra, and Dwight Yoakam, as well as titles by such domestic artists as Bryan Adams, Celine Dion, Anne Murray, Colin James, Moxy Fruvous, Loreena McKennitt, Sarah McLachlan, and the Rankin Family. Additionally, there was Quality Special Product's compiliation "X-Tendamix Dance Mix '93.'

"We've just had three good months, and a number of companies seem to have had record quarters or record years," says Brian Robertson, president of the Canadian Recording Industry Assn. CRIA figures through the end of November indicate that units shipped in 1993 were up 6% (to 50.1 million units from 47.5 million) from the same period in 1992, and net sales during the same period grew 12%, to \$424.4 million from \$423 million in 1992.

"It's been a good year for almost everybody," says Doug Chappell, president of Virgin Records Canada. "Those with the hits sold a lot all throughout the year. The Christmas sell was absolutely incredible, and so have been post-Christmas sales. I'm over 80,000 units on Colin James, Smashing Pumpkins is at 106,000, Lenny Kravitz is at 410,000, and Janet [Jackson] is up to 330,000."

"Business had been good all year, and then all of a sudden we hit mid-November and it really picked up," says Tim Baker, buyer with Sunrise Records & Tapes, which operate 30 stores. "[Sales] just rocketed the week before Christmas."

'AMAZING' CHRISTMAS 🏾

"Christmas was certainly amazing, but 1993 was one for the record books," says Rick Camilleri, president of Sony Music Canada. "From January through December, we're up 35% to 45%. Superstar product certainly did well. Celine Dion and Pearl Jam are now at five times platinum [500,000]; Mariah Carey is at three times platinum; Leonard Cohen, Soul Asylum, Billy Joel, and Michael Bolton are each over double platinum; and Cypress Hill is platinum."

"The last calender quarter was stunning for us," says Deane Cameron, president of EMI Canada. "It wasn't one or two records, it was eight or nine projects all kicking in. Garth Brooks' album ["In Pieces"] did even bigger than we had anticipated, and the Anne Murray ["Croonin'"] did over 65,000 units in November and December and is now over 176,000 units. The Rankin Family is well over double platinum, and Sarah McLachlan is at 115,000 units."

"Last week we did 10,000 of the Eric Clapton, which is now approaching 1.2 million units for us," says Stan Kulin, president of Warner Music Canada. "Rod Stewart is about to cross 400,000. Moxy Fruvous just went platinum, and Snoopy Doggy Dogg is close. R.E.M. is taking off again, and Loreena McKennitt's entire catalog is doing great. On the country side, Clay Walker and Dwight Yoakam are doing well."

"Sales were spread pretty evenly across the board," says Jason Sniderman, VP of Roblan Distributors, which operates the 121-store Sam The Record Man retail chain. "We also sold a lot more catalog than we have in past years. Classical boxes did very well, but the whole idea of boxed sets as cash cows is... well, the bloom is off the rose."

"A pretty broad range of stuff sold," says Paul Alofs, president of 60-store HMV Canada chain. "There was a lot more new releases and [top titles] 'Top Con' [selling] and less catalog this year. Adams was the top seller at most stores, which wasn't a surprise, but 'X-Tendamix Dance Mix '93' was on the top of the [sales] lists at many of the Toronto stores for a good part of December, which was a surprise. I'm also surprised at the younger kids starting to buy Sinatra."

"Celine Dion and Snoop Doggy Dogg sold bigtime, and Garth Brooks turned really strong numbers across the country," adds Alofs. "In Pieces' was our major [country] seller, but Brooks' entire catalog continued to do really well. Also, k.d. lang, Dwight Yoakam, the Rankin Family, Sarah McLachlan, Loreena McKennitt, and Anne Murray did really well for us."

"Christmas was spectacular," says Vito Ierullo, president of R.O.W. Entertainment, a one-stop and record chain servicing firm that handles over 60 outlets nationally. "Even after Christmas into the New Year, we had excellent fill. Sony's been really hot for us the last few months, with about 10 titles doing good for us, including Soul Asylum and 'Judgment Night.' We did fairly well with boxed sets, particularly with Metallica, but they died right after Christmas."

Despite such dismal Canadian economic indicators as high unemployment and bankruptcy figures, low job growth, and flat gross domestic product growth, Canadian music industry figures are optimistic about 1994 sales.

"If you listen to the economists, it's still pretty bad," concedes Camilleri, "but after two or three really tough years, people now want to start feeling good again. Music is a good way to do it. Plus, there's still a lot of life left in a lot of these records. We, for example, haven't yet had tours from people like Pearl Jam, Mariah Carey, Billy Joel, Celine Dion, or Michael Bolton, who released albums in the last quarter."

"[Canadian] album unit sales from 1986 until 1992 were up about 17%," notes Kulin. "With 1993 [figures], it'll likely be 21%-22%. Considering Canada has been in a pretty serious recession for three years, that's pretty spectacular growth. The value of a recording has never been greater, which is one of the reasons why we're doing so well."



SONY MUSIC CANADA is working on a Neil Young tribute album featuring more than 30 Canadian artists, including Mae Moore, Jann Arden, Junkhouse, 54:40, Barenaked Ladies, Colin Linden, Randy Bachman, and Gowan. Originally planned as a single set, the tribute may now be issued as a three-album series.

newsline...

EMI IS TO BUY a majority share in Czech record company Monitor, Billboard learned at press time. Monitor has been EMI's licensee in the Czech Republic for the last two years. EMI has a controlling stake in Hungary's EMI-Quint and a Polish full catalog licensee, Pomaton.

POLAND PASSED its long-awaited new copyright law Jan. 7, bringing a much-needed review of the Communist-drafted law of 1952. New laws give audio copyright owners rights to take action against pirates, with maximum penalties for infringement running at five years imprisonment.

IFPI AND PHILIPS will be holding a seminar on the Source Identification (SID) code for CD manufacturers at MIDEM, in Cannes. Details of the code and technical results will be announced and discussed at the seminar/ conference. It will be held at 12:30 Feb. 1 in the Palais des Festivals press conference room.

WEA MUSIC in Germany is reactivating its alternative rock label Koenigs haus, which will operate out of Berlin, rather than its old home, Hamburg. Heading up Koenigshaus will be Fritz Braum, former A&R chief of Sony Music, and Conny Konzack, former artist manager. The label has a green light to break new acts, says WEA Music MD Gerd Gebhardt.

SONY MUSIC'S U.K. and European affiliates moved into new premises in London's Great Marlborough Street, Jan 10, brings together 260 staff members previously based in separate premises at Soho Square and at Red Place. Sony U.K. and CBS U.K. were in Soho Square for 18 years.

CASTLE COMMUNICATIONS Germany will be distributed by Edel Company from April 1, bringing 800 titles and 20 million marks (\$11.5 million) to the fledgling indie. At the same time, Castle's MD Chris Georgi and sales chief Dieter Schumacher will join Edel. Georgi will join as co-managing director of Edel, working with founder Michael Haentjes.

Retail

Spec's Celebrates Opening Of Prototype Store

BY DON JEFFREY

NEW YORK—Spec's Music has opened its new prototype store—a 7,000-square-foot outlet in Tallahassee, Fla.—and is trumpeting the debut with more than 10 days of promotional activities.

David Hainline, senior VP marketing and merchandising for the Miamibased chain, says Spec's plans to "take this prototype forward, test it for customers, and then make changes if needed."

He describes some of the ways in which this store differs from the older prototype. One big change is the presence of more listening posts, at which customers can hear CDs before buying them. The Tallahassee unit will have about 12 of these electronic posts. Another modification is the merchandising of the cassette of an album along with its CD. "That will make it easier for customers," he says. The store also boasts Kids' Club, a section devoted to children's audio and video product.

The look of the outlet represents a new direction as well. Inside are colorful murals that were commissioned for each of the store's sections and are located above the listening posts. The store's exterior will display a new logo and signage.

To promote the opening, Spec's was planning at press time a Jan. 20-30 series of events including a ribbon-cutting, live musical performances, radio remotes, and product sales. Located in a strip center, the new freestanding unit is "the largest record store in Tallahassee," according to Hainline.

The industry and the investment communities are excited about the potential of the prototype, but Wall Street tends to focus on stores that have been open for at least a year as a barometer of how retail chains measure up against each other. Although Spec's is unlikely to report the sizable gain in same-store sales for this quarter that it did for the last one, executives indicate that they will certainly not be embarrassed by the numbers.

CFO Peter Blei declines to reveal sales figures for the Thanksgiving-to-Christmas period, but he says, "The holiday was real good. We're very pleased. We think we did better than our competitors."

Two competing chains have already released their holiday results. Trans World Music Corp. says its comp sales declined 2% in the nine-week period. But Musicland Corp., the biggest U.S. music retailer, reports a 4% comp rise.

Asked what is responsible for his optimistic prediction, Blei says, "We did a good job marketing and merchandising. And we did a lot of promoting."

Hainline adds,

"We were much more aggressive in terms of advertising and promotion, making sure the product was up front and in stock, and that it was advertised."

Many U.S. retailers have reported that same-store sales were strong dur-

ing the holiday weeks but that they had to resort to promotional pricing, which squeezes margins and often results in less-than-spectacular profits.

> Hainline says, "We didn't do a lot of deep discounting, but we priced sharp. We got the sales and the margin dollars up."

For the first fiscal quarter, which

ended Oct. 30, Spec's says it booked a 20% rise in same-store sales, which made net profit soar 182% to \$274,000 from \$97,000 in the same period the year before. Operating income (before taxes and interest) was \$428,000, compared with a loss of \$70,000 in the

year-earlier period.

In the first quarter, total revenues climbed 14.3% to \$16.8 million from \$14.7 million the year before.

In August 1992, Hurricane Andrew struck South Florida, destroying some of Spec's stores and sharply curtailing sales in others. But Blei points out that there will be no hurricane effect on the current quarter.

The spike in comp sales also helped keep expenses under control during the first quarter. Selling, general, and administrative expenses—many of which are fixed—fell to 34.9% of sales from 37.1% in the same period last year. Blei says he expects the favorable SG&A trend to continue, at least through the current quarter.

Meanwhile, the 58-unit chain contin-

ues its \$23 million expansion program. After Tallahassee, the next big project is preparation for the fall opening of the 25,000-square-foot superstore in Coconut Grove, in Miami. Hainline says that outlet will follow the new prototype.

As for growth through acquisitions of smaller chains, which Spec's has done in the past, Blei says, "We're interested, but there's not a whole lot to pick and choose from."

Though music is Spec's biggest product category, the stores continue to sell home video. Video rental, however, is gradually being phased out. In the first quarter of the current fiscal year, rental accounted for 7% of total revenues; the year before, it was 11%.

Business Takes Upturn At Books, Strings & Things

BY JON CUMMINGS

BLACKSBURG, Va.—After perhaps the most difficult year in the nearly 30year history of Books, Strings & Things, owner Richard Walters was thrilled to see 1993 end with an "encouraging" Christmas selling season for his pair of book and music outlets.

Last winter was particularly tough for the BS&T stores—both the original outlet, which opened its doors in 1965 in Blacksburg, Va., and its second store, opened in 1986 in Roanoke.

The Roanoke store's earnings had dipped due to the city's faltering economy, and the problem was compounded by a massive blizzard that kept consumers in their homes (and out of the stores) for most of a week.

By spring, BS&T found itself low on



Books, Strings & Things opened its second outlet in Roanoke, Va.'s historic city market in 1986. (Billboard photo)



cash, burdened with too many employees, and creaking under the weight of the debt Walters had taken on when he opened the second outlet.

Something had to give, and it turned out to be the inventories of both stores. With little money on hand to pay suppliers during the spring and summer, "we couldn't get all the product we needed," Walters says. "By June, inventory was pitsville, and we had lost a lot of momentum."

"Things were really slow this summer," adds Randall Horst, manager of the Blacksburg store (Walters manages the Roanoke outlet himself). "When the Roanoke store dropped, we dropped too, and we lost a lot of our repeat business when people saw that there wasn't much product in the store."

Walters quickly implemented a plan to get the stores back on their feet. First, he cut the employee rosters of both stores in half, primarily through attrition; then he began negotiating with suppliers to replenish the stores' stocks. "We had never been terribly savvy with wholesalers," he says, "but when I started cutting deals, I found out which suppliers were the good ones and which ones weren't so good. Eventually, I got them to cooperate enough so that things began to turn around by August, and by September we had really picked back up."

During the holiday season, BS&T still was unable to afford advertising, but sales were good enough to keep Walters in an optimistic mood. "I think we're in a good position now," he says. "We got a good crowd of people in here over Christmas, and we did it without having to drop \$20,000 on advertising. Every time folks come in here and see that we're full"—both of people and of merchandise—"that's repeat business for January and February. So while this certainly wasn't our best Christmas, it was efficient, and we'll take it."

Now that BS&T has weathered its '93 storms, Walters and his employees once again can take pride in the fact that the stores have served as beacons for the region's book and music lovers for nearly 30 years. For much of that time, the outlet in downtown Blacksburg, at 2,000 square feet, was the *only* fair-sized independent seller of either records or books in a 100-mile radius of the town, which is home to Virginia Tech, the state's largest university.

BS&T also was one of the first stores anywhere—at least, to Walters' knowledge—to specialize in both music and



Although the product mix at both Books, Strings & Things outlets favors books over music, CDs and cassettes take center stage at the stores. (Billboard photo)

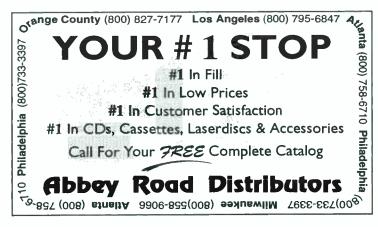
books. "We were doing this long before [the large music chains] even thought of it," he says. "To me, it just seemed natural to put them together, to be sort of a full-service entertainment store.

"I mean, what do you do when you read a book? You sure don't watch TV ...you listen to music. And on the business end, music sales can bail out books during a slow period, and vice versa. To me, books and music belong together; it's about time other people figured that out."

Walters opened the Blacksburg Books, Strings & Things in January 1965 after "building it all by hand," he says. "I got the idea to open the store just a couple weeks before I was due to graduate from Tech, and I was so overwhelmed by this new sense of pur-(Continued on page 78)







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Rose Records Retrenches: Capitol Shuffles Regionals

NEW BLOOM: In an attempt to revive its sagging fortunes, Rose Records/Stirling Ventures is lopping off some overhead. The 49-unit chain has let seven people go and plans to close 11 outlets, according to Dave Roger, CEO for the Bellwood, Ill.-based chain.

Rose Records has experienced eroding margins and sales since Best Buy and Circuit City began going head-to-head in the Chicago market. The two electronic merchants are known for their aggressive music pricing strategies, and their introduction to the market about 18 months ago helped to push the Flipside chain into bankruptcy. That chain, which had 21 stores, is now down to six outlets.

Rose, which bought five of the Flip-

side outlets, first acknowledged that it, too, was feeling the heat during the National Assn. of Recording Merchandisers Wholesalers Conference, held

in October in Phoenix. There, Jack Rose, executive VP with the chain, privately told the majors that the fourth quarter was crucial for the chain and would determine future strategies, according to sources.

Rose suffered a comparable-store decrease during the holiday selling season, which apparently prompted the latest moves by the chain. Of the 11 stores the chain is plan-

ning to shutter, four record stores have leases coming due between now and March, which will not be renewed. Of those four stores, two are in Milwaukee, leaving the chain with five outlets there.

Another four outlets that will be eliminated are leased departments inside Montgomery Ward stores, on which Rose will let the contracts run out. In addition, the chain is trying "to explore the possibility of closing [three other] stores and then subleasing the space," Roger says.

Sources within the branch system say they are working with Rose Records and are confident that the chain can accomplish a turnaround.

SHUFFLING THE DECK: In a move to enhance its ability to micro-market, Capitol Records has expanded the responsibilities of its regional sales staff and has shifted that staff to the marketing department. Explaining the move, GM/senior VP Bruce Kirkland says, "Everybody in the music business is talking about micro-marketing, but that is only a term that has relevance when you are sitting here in the [Capitol] tower. It doesn't mean anything to our people out there in the field, who are doing it every day as the natural course of their jobs."

As part of the move, Capitol Records is returning to a strategy begun by senior VP of sales Lou Mann: It will hire regionals in San Francisco and Washington, D.C., so that there is a regional marketing representative in

www.americanradiohistory.com

every branch.

"Capitol Records wants to work records from the ground up, not the top down," Kirkland adds. In order to do that, Capitol is empowering its regionals, making them kind of like the "presidents" of the label in their regions and giving them the ability to draw on whatever resources they need from the various departments to do the job, he explains. That is why the regionals have been taken out from under the sales department and moved under the broader marketing umbrella, he explains.

Mann will retain all of his current responsibilities, including overseeing advertising dollars, setting pricing policies, and managing the label's catalog. "I will still be working with the

regionals, but we have expanded their power base at the street by diversifying their functions. says. "This move will benefit Capitol in the long run.

Mann says the move will allow him to get more involved in new delivery systems, i.e., direct marketing.

PRICE BITE: For the first time in a few years, the new year didn't bring an onslaught of price increases. This year things were quiet, with only WEA doing an increase across the board. Effective Jan, 3, it increased the box-lot price of \$11.98, \$13.98, and \$15.98 CD series by 10 cents, bringing new wholesale costs to \$7.85, \$9.13, and \$10.28, respectively; it also increased wholesale cost on the \$16.98 CD series by five cents, to \$10.72.

WEA president Dave Mount defends the increase, saying, "Our costs are going up like everybody else's. Accounts are never excited about price increases, but should understand that market conditions led to this. We are still competitively priced."

WEA is still competitively priced because right after the refixturing rebate went away, WEA announced a 12cent decrease in price. In effect, WEA and its labels split the savings with accounts for the elimination of the longbox. But that move was said to have caused unhappiness in the upper echelons at Warner Music-unhappiness that grew when the other majors weren't as generous when their rebates ended

In the same policy letter, WEA announced that it was revising its CD return policy, reducing its credit to 0.7% from 0.8% while keeping its return charge at 5%. For cassettes, it has increased the credit to 1.2% from 0.8% and has increased the return charge to 7.5% from 5%.

JUST SO YOU KNOW: Last month Navarre Corp. successfully completed its public offering, selling 1 million shares for \$5.625 each. The proceeds were used to repay short-term borrowings and to increase working capital





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THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG, LIST PRICE)	WKS. ON CHART
		★ ★ ★ NO. 1 ★ ★ ★ MEAT LOAF ▲ ° BAT OUT OF HELL	
1	1	CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98) 13 weeks at No. 1 THE EAGLES ▲ 14 GREATEST HITS 1971-1975	140
2	2_	ELEKTRA 105* (7.98/11.98) JOURNEY ▲ 4 JOURNEY'S GREATEST HITS	140
3	9	COLUMBIA 44493 (9.98 EQ/15.98) BOB MARLEY AND THE WAILERS ▲ 4 LEGEND	140
4	5	TUFF GONG/ISLAND 846210*/PLG (10.98/16.98) PINK FLOYD ▲ 12 DARK SIDE OF THE MOON	129
5 6	7	CAPITOL 46001* (9.98/15.98) WATERMARK ENYA ▲ 2 WATERMARK	140 117
7	12 8	REPRISE 26774/WARNER BROS. (10.98/15.98) AEROSMITH & 6 GREATEST HITS COLUMDA SCREE (5.05 EV(0.89)) GREATEST HITS	137
8	10	COLUMBIA 36865 (5.98 EQ/9.98) ERIC CLAPTON ▲3 TIME PIECES - THE BEST OF ERIC CLAPTON POLVDOR 825382* (7.98 EQ/11.98)	140
9	4	METALLICA ▲ 3 LIEATRA 60812 (9.98/15.98)AND JUSTICE FOR ALL	131
10	16	JIMMY BUFFETT ▲ 2 MCA 5633* (7 98/11.98) SONGS YOU KNOW BY HEART	139
11	19	JANIS JOPLIN ▲ 2 COLUMBIA 32168 (5,98 EQ/9,98)	94
12	6	STEVE MILLER BAND ▲ 6 CAPITOL 46101 (7.98/11.98)	138
13	11	METALLICA ▲ 2 MEGAFORCE 60396/ELEKTRA (9.98/13.98) RIDE THE LIGHTNING	123
14	15	THE EAGLES GREATEST HITS VOL. 2 ELEKTRA 60205 (7.98/11.98)	138
15	17	PINK FLOYD ▲ 8 COLUMBIA 36183* (15.98 EQ/31.98)	140
16	13	JAMES TAYLOR ▲ 4 GREATEST HITS WARNER BROS. 3113* (7.98/11.98)	140
17	3	GARTH BROOKS ▲ 2 BEYOND THE SEASON LIBERTY 98742 (10.98/15.98)	10
18	28	CREEDENCE CLEARWATER REVIVAL ▲ 2 CHRONICLES VOL. 1 FANTASY 2* (10.98/17.98)	49
19	23	BILLY JOEL ▲ 4 GREATEST HITS VOL. I & II COLUMBIA 40121 (11.98 EQ/28.98)	140
20	14	THE BEATLES ▲ 5 1967-1970 CAPITOL 97039 (14.98/31.98)	14
21	18	METALLICA ▲ ² MASTER OF PUPPETS ELEKTRA 60439 (9.98/15.98)	122
22	26	THE DOORS ▲ ² BEST OF THE DOORS ELEKTRA 60345 (12.98/19.98) ELEKTA 60345 (12.98/19.98)	126
23	21	THE BEATLES ▲ 5 1962-1966 CAPITOL 97036 (14.98/31.98) 1000000000000000000000000000000000000	14
24	20_	BEASTIE BOYS ▲ 4 LICENSED TO ILL DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	72
25	29	ELTON JOHN A 10 GREATEST HITS POLYDOR 512532*/PLG (7.98/11.98)	130
26	34	SOUNDTRACK ▲ 5 TOP GUN COLUMBIA 40323 (7.98 EQ/11.98) FLEETWOOD MAC ▲ 2 FLEETWOOD MAC ▲ 2 GREATEST HITS	42
27	44	VARNER BROS. 25801 (9.98/15.98) GREATEST HTS U2 ▲ 5 THE JOSHUA TREE	113
_28	33	02 ▲ 523104 (10.98/16.98) ISLAND 842298*/PLG (10.98/16.98) GREATEST HITS 1982-1989 CHICAGO ▲ GREATEST HITS 1982-1989	104
29	32	PATSY CLINE 4 4 GREATEST HITS	126
30	_46	ORIGINAL LONDON CAST ▲ 2 PHANTOM OF THE OPERA	136
31	38	POLYDOR 83173/PLG (17.98 EQ33.98) MICHAEL BOLTON ▲ 4 SOUL PROVIDER	17
32	47	COLUMBIA 45612* (9.98 EQ/15.98) GUNS N' ROSES ▲ 10 APPETITE FOR DESTRUCTION	5
33	25	GEFFEN 24148 (9.98/15.98)	136
34	30	COLUMBIA 45202* (10.98 EQ/15.98) SADE 4 2 DIAMOND LIFE	8
35		EPIC 39581 (7.98 EQ/11.98) RIGHTEOUS BROTHERS ▲ BEST OF THE RIGHTEOUS BROTHERS	24 120
<u>36</u> 37		CUR8 77381 (6.98/10.98) GEORGE JONES SUPERHITS End r0.12 (6.98 EV0 08) SUPERHITS	8
37		CONWAY TWITTY THE VERY BEST OF CONWAY TWITTY MCA 31238 (4,98/11.98) THE VERY BEST OF CONWAY TWITTY	。 11
39	37	MCA 31238 (4.98/11.98) LED ZEPPELIN ▲ ¹⁰ ATLANTC 19129/AG (7.98/11.98)	130
40	39	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98) FACELIFT	19
41	45	SIMON & GARFUNKEL ▲ 5 GREATEST HITS COLUMBIA 31350 (9.98 E0/15.98) GREATEST HITS	23
42		SOUNDTRACK ▲ 7 COLUMBIA 39242 (5.98 EQ/9 98)	17
43	_	DANZIG DANZIG DANZIG DANZIG	1
44	31	METALLICA KILL 'EM ALL MEGAFORCE 60766/ELEKTRA (9.98/13.98)	77
45	42	THE EAGLES A 9 HOTEL CALIFORNIA ELEKTRA 103 (7.98/11.98)	47
46	_	ELVIS PRESLEY A GOLDEN RECORDS	_26
47		DOUG STONE ● I THOUGHT IT WAS YOU EPIC 47357 (5.98EQ/9.98)	1
48		BILLY JOEL ▲ 7 THE STRANGER COLUMBIA 34987 (5.98 EQ/9.98)	11
49	_	LYNYRD SKYNYRD▲ MCA 42293* (7.98/12.98) BEST - SKYNYRD'S INNYRDS	38
50		DEF LEPPARD ▲ ¹¹ HYSTERIA MERCURY 830675 (10.98 EQ/15.98) s are older titles which have previously appeared on The Billboard 200 Top Album	122
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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 a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices © 1994, Billboard/BPI Communications, and SoundScan Inc

D-III Retail **Tower Promotion Builds Sales For** Kids' Audio On L.I. OWERING ACHIEVEMENT: Despite the ever-growing profile of the children's music industry, sales of children's audio remain largely a bookstore, boutique, and mass-merchant affair. For traditional record stores, kids' music can be a tough sell due to lack of exposure, widely varying packaging, and other factors, but more record retailers who do make the effort are hitting on creative solutions to the merchandising problem. In the case of a pair of Tower Records outlets on Long Island (in Carle Place and Massapequa), a partnership between a local family-oriented publication and the stores has resulted in increased sales for children's product. Arie Nadboy, publisher of the Long Island Parenting News, based in Long Beach, says he approached Tower with a co-promotion idea. "We review a lot of children's audio and video titles in every issue, and we get a lot of calls by Moira McCormick from readers wanting to know where they can get the product," says Nadbov

Since few record stores-or any stores, for that matter-carry any real breadth in children's music, there was no store in Long Island where parents could be assured of finding the prod-ucts reviewed in LIPN. So Nadboy got together with the manager of the Carle Place Tower Records outlet, Eric Feidner, and suggested a mutually beneficial arrangement. The magazine would run a free house ad in each issue urging parents to visit Tower Records, where they would find all the titles reviewed and/or advertised in the issue; Tower Records would provide a special bin tagged with a sign reading "As featured in Long Island Parenting News."

Both Tower outlets began promoting the LIPN list in-store in November, and Feidner says, "We do seem to be selling a lot of children's product." Feidner says nearly 30 titles are displayed in a custom-built stand-up end rack, which holds audio (CDs and cassettes) and video. The display is designed to accommodate a wide variety of packaging, such as hanging blister packs.

"We've always carried a lot of chil-dren's product," notes Feidner. "What's good about the arrangement is we're reaching new customers who'd never had reason to come in here before, through the LIPN." Recent featured titles include Joanie Bartels' "Jump For Joy" and **Bethie**'s "Really Silly Songs About Numbers" (Discovery Music/BMG Kidz), Gary Rosen's "Tot Rock" (Lightyear Entertainment/ BMG Kidz), Marcia and Max Naff's 'Songs For Peacemakers" (Educa-(Continued on page 78)

Billk				K ENDING JANUARY 22, 199			
		p	Adult Alter	native			
THIS WEEK	WKS. AGO	ON CHART	Compiled from a national sample of	·			
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4	4	17	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER			
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6	6	27	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO			
7	10	39	IN MY TIME O PRIVATE MUSIC 82106	YANNI			
8	8	138	DECEMBER A ³ WINDHAM HILL 1025*	GEORGE WINSTON			
9	7	13	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS			
10	5	9	A WINTER'S SOLSTICE IV WINDHAM HILL 11134	VARIOUS ARTISTS			
11	11	9	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON			
12	12	9	WINE, WOMEN & WALTZ RELATIVITY 1210	ADRIAN LEGG			
13	14	242	WATERMARK A2 REPRISE 26774/WARNER BROS.	ENYA			
14	13	5	EOLIAN MINSTREL SBK 27897/ERG	ANDREAS VOLLENWEIDER			
15	15	9	CHRONOLOGIE DISQUES DREYFUS 36152	JEAN MICHEL JARRE			
16	17	7	WINTER SONG GTS 34572	JOHN TESH			
17	18	35	NARADA DECADE NARADA 63911	VARIOUS ARTISTS			
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21	NE	WÞ	THE HIGHER OCTAVE COLLECTION HIGHER OCTAVE 7052	VARIOUS ARTISTS			
22	20	9	A PERFECT MATCH ACCESS 100	TADAMITSU SAITO			
23	19	13	EARTH SONGS NARADA 63913	VARIOUS ARTISTS			
24	24	13	JOURNEY TO ZIPANGU HIGHER OCTAVE 7053	HIMEKAMI			
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3	7	5	THE STORY OF JAMAICAN MUSIC MANGO 399/ISLAND	VARIOUS ARTISTS			
4			STILL ON THE JOURNEY	SWEET HONEY IN THE ROCK			

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5	3	23	GLOBAL CELEBRATIONS ELLIPSIS ARTS 2320/ELLIPSIS	VARIOUS ARTISTS
6	5	29	BANBA ATLANTIC 82503	CLANNAD
7	10	3	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
8	6	23	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
9	11	41	ANAM ATLANTIC 82409/AG	CLANNAD
10	9	11	ISLAND ANGEL GREEN LINNET 1137	ALTAN
11	12	9	GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN
12	8	43	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
13	14	3	SPIRIT OF THE FOREST HANNIBAL 1377/RYKODISC	BAKA BEYOND
14	13	17	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
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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.

Growth Forces ADA To Seek New CEO; Sage In Seattle

ROOM AT THE TOP: Sources indicate that the Alternative Distribution Alliance is looking for a top executive to run the company. **Clark Staub**, who has helmed ADA since its inception last year, reportedly will stay with the company, heading up the sales efforts.

Some insiders suggest that the move to bring in a new point man for the company, who would hold the title of CEO, is not predicated by any dissatisfaction with the job Staub has done, but is a reflection of the rapid growth experienced by ADA.

"The projections for the company were outstripped very early, and the company is growing so [rapidly] with regard to revenue that there's no way one person can oversee it," says one source.

"Structurally, they need another person to do the corporate liaison stuff that Clark doesn't have the time to do," he says.

The source adds that Staub, who came to ADA from the top sales slot at Restless Records (a linchpin of ADA's group of distributed labels), is valued by the company. "He understands what the labels are all about," says that executive.

ADA was formed last spring by Restless and the Warner Music Group, and since then Sub Pop and Beggars Banquet have come aboard, boosting growth. Sources indicate that the Warner Music Group has a 50% stake in the distribution company, while the rest of the equity was split among Restless, Sub Pop, and possibly Beggars Banquet, with some likely held in reserve for possible future label signings.

The strain of putting together a company in just three weeks and then completing it while overseeing rapid growth proved too much for its infrastructure, resulting in operating systems that now need to be overhauled, sources say.

In order to bring the systems up to snuff, **Adam Somers**, senior VP of Warner Bros., has moved over to ADA as acting head of the company. Somers is said to be one of three people in the running for the CEO position. But before someone is chosen, the intra-company dynamics of the Warner Music Group, and then the inter-company dynamics of the ADA board, must be played out. Stay tuned . . .

QUICK HITS: Valley Record Distributors Inc. in Woodland, Calif., has appointed Bill Gerstein director of independent accounts. Gerstein is an industry yet who most recently served as director of advertising at Albany, N.Y.based Trans World Music; he previously served as VP/GM of Boston's Good Vibrations chain ... Relativity Entertainment Distribution has made a change in its Chicago branch, promoting sales rep Jolene Nixon Bowling to branch manager, replacing Lou Musumecki, who has left the company New York's Dutch East India Trading Co. is distributing Albany, N.Y.based rock label Paint Chip Records.

FLAG WAVING: No—not another band from Seattle?!

Well, yes. But **Sage**—like the best of the current crop of bands emanating from the Pacific Northwest—stubbornly eschews the grunge'n'flannel cliché that persists as the media's prevalent take on the "Puget sound."

Guitarist Mark Olsen favors hollowbody guitars and a lyrical playing style that mates the sounds of Mark Knopfler and Tom Verlaine, his two avowed influences, and plays slide in a decidedly non-bluesy manner. Bassist Guy Davis thwacks out thick, elegant lines on a five-string bass. Drummer Mike Williamson plays hard-yetjazzy accompaniment on a drum kit set up to face the stage's wings. And the band's music, heard on its debut album "Forked" on Seattle's Will Records



by Chris Morris

(operated by Williamson's brother Skip) mates free-flowing improvisation with tightly wrought, melodic song

constructions. "What makes me feel good about the band is, we had no concept of the music scene or the record industry," Mike Williamson says of the four-year-old group. "The sound just evolved naturally. And our personalities are all different."

The group has always had the same lineup, although it started up as a nameless unit with an additional guitar player, with Olsen just singing. When the original guitar player left, Olsen took up those chores and the band picked up the Sage moniker.

"Our first show was an open mike in Portland," Davis recalls. "We didn't know anybody, or even how to start." In fact, both Davis and Williamson have never played in any band besides Sage.

The group's unusual style essentially developed from doing what comes naturally. Davis, who picked up the fivestring bass just a little over a year ago, says simply, "I just wanted another string. I was playing this half-fretless Ibanez, but it just didn't have the low end."

The resultant sound is refreshingly different from the grungoid sonic attack most people associate with Seattle. "Everybody has that stereotype of bands like **Soundgarden** or **Mudhoney** or **Nirvana,**" Davis says. "That stuff all went national, and then they left town. The rest of the country is just getting aware of it. It's three or four years after the fact now."

On the basis of a couple of shows the group played in L.A. last November, the trio has matured extraordinarily since it recorded "Forked" in late 1992. "Our sound is definitely a lot different, and we're really excited to record again," Williamson says.

Sage is set for shows in San Francisco Next Friday and Saturday (22-23). In March, the group will undertake a monthlong tour through California, Arizona, New Mexico, Texas, and Colorado; the trek will include a stop at the South By Southwest Music & Media Conference in Austin.

Assistance in preparing this column provided by Ed Christman.





bum Reviews EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► K7

Swing Batta Swing PRODUCERS: Joev Gardner & K7. Tony Moran, Frankie Cutlass Tommy Boy 1071

Recent release from urban pop outfit with strong hip-hop, dance, and reggae leanings shows considerable staying power on The Billboard 200 and the R&B albums chart, largely on the strength of gold cross-format single "Come Baby Come." Among the record's other genre-straddling hits are reggae caper "Move It Like This," houseflavored "I'll Make You Feel Good," and flavored "I'll Make You Feel Good, supremely catchy, upbeat pop tracks "Let's Bang," "Hi De Ho," "Beep Me," and current single "Zunga Zeng." In fact, there's not a cut on this formidably deep album that should be ruled out as a potential single.

★ M.I.R.V.

Cosmodrome PRODUCERS: M.I.R.V. Haggard & Les Claypool Mammoth/Prawn Song 65

One of two initial releases on Primus bassist Claypool's label is a futuristic rock opera teeming with great material and happily lacking in concept-album pretense. Peppered with spoken vignettes and sound effects that advance the story line, the album's high points are quirky, alternative-rock gems like "The Walk Back Home," "Jumpin' Bones," and "Hocus Pocus Ding Dong," plus irresistible instrumentals "Surfin" Soviet" and "Cantina." A must for college and alternative outlets. Label's product licensed to Mammoth.

COWBOY MOUTH Mouthing Off (Live + More) PRODUCER: Gene Holder Viceroy 8011

Raucous Crescent City rockers' mostly live set does as much roof raisin' and floor shakin' as can be expected of four mortals. In the live portion, the foursome (which features former Dash Rip Rock maniac Fred LeBlanc) treats a French crowd to pumped-up versions of tunes from its brilliant but sorely overlooked debut, "Word Of Mouth," plus new cuts and covers. Also, two new studio tracks are included: the original "Listen To What I Say" and the Loretta Lynn-Peggy Wells classic "Don't Come Home A-Drinkin' (With Lovin' On Your Mind)." Contact: 212-465-2357.

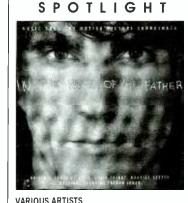
DASH RIP ROCK

Tiger Town PRODUCER: Michael E. Hutchinson Doctor Dream 9376

Latest from New Orleans' high-octane saloon-burners finds the trio in good, if not exceptional form. Tunes of carousing and lunacy predominate here, although writer/singer/guitarist Bill Davis shows a more delicate side to the Rippers' hellraising group persona on "Livin' Breathin'." For in-the-blood fans, bellyup numbers like "Loosen Up Your Wig," "True Drunk Love," and "All Liquored Up" will be just what the bartender ordered.

MIKI HOWARD Miki Sings Billie—A Tribute To Billie Holiday PRODUCERS: David Foster, LeMel Humes Giant 24521

Accomplished R&B vocalist extends her identification with Lady Day from the screen (she played Holiday in Spike Lee's "Malcolm X") to the studio, offering soulful readings of Holiday Standards like "What A Little Moonlight Can Do," " 'Tain't Nobody's Bizness If I Do," the bouncy "I Want To Be Your Mother's Son-In-Law," and-of particular interest to jazz programmers-Ellington's plaintive "Solitude." Contemporary yet respectful



Music From The Original Motion Picture Soundtrack In The Name Of The Father Island 314 518 841

Thanks to high-caliber performances by Bono and Sinead O'Connor, soundtrack from latest Jim Sheridan vehicle won't need to ride on the promise of the film's buzz. The three new cuts—all written by Bono, Gavin Friday, and Maurice Seezer—are sure to perk up alternative and album-rock playlists. The title track and "Billy Boola" are sung by Bono and Friday, while "You Made Me The Thief Of Your Heart" features O'Connor's electrifying vocal. As if that weren't enough, the record also contains Jimi

Hendrix, the Kinks, Bob Marley, and Thin Lizzy classics, plus eerie mood music by score composer Trevor Jones.

arrangements by Foster and Humes enhance album's commercial prospects.

BEN VAUGHN

Mono U·S·A PRODUCER: Ben Vaughn Bar/None 39

Offbeat, prolific singer/songwriter plays all instruments on this 18-cut album of obscure covers, recorded in mono on his home 8-track. Among a trivia maven's grab-bag of tunes, outstanding ones include the chugging revival of Dion's "Daddy Rollin' In Your Arms," the neorockabilly groove of Alan Vega's "Magdalena," and the majestic changes of Lee Hazlewood and Nancy Sinatra's "Sundown Sundown," with guest vocalist Jezebel. Also includes fine instrumentals like Link Wray's "Cross Ties," Johnny & the Hurricanes' "Sheba," the Ventures' 'Exploration In Fear," and the Crossfires' "Out Of Control."

MICHAEL FEINSTEIN The Jerry Herman Songbook PRODUCER: Michael Feinstein Elektra Nonesuch 79315

Feinstein's composer series keeps rolling along in typical effervescent style, with Herman the well-deserved recipient this time. As on several other tribute occasions, the songwriter is around for vocal and piano support. Of the 22 selections, nothing does Feinstein or Herman greater justice than "I Won't Send Roses," the beautiful I'm-incapable-of-expressing-how-much-I-love-you ballad from "Mack & Mabel."

R & B

FREDDIE JACKSON Here It Is PRODUCERS: Various RCA 66318

Signed to a new label, the crooner hopes to regain the same excitement that once positioned him on the brink of R&B superstardom. Jackson remains within his vocal envelope on most tracks, performing to the level of material provided. The set's catchy first single, "Make Love Easy," was produced by longtime collaborator Paul Laurence. "I

Love" and "My Family," both paced by encouraging production, offer inspiring glimpses into Jackson's untapped vocal potential.

RAP

HOEZ WITH ATTITUDE Az Much Ass Azz U Want PRODUCERS: Various Ruthless 88561

One track here makes mention of the 'great taste" the beer ads speak of, but that commodity is in exceptionally short supply on salacious EP offering by the female rap trio. Produced by such worthies as Cold 187um of Compton's Most Wanted and ex-N.W.A member Yella (and executive produced by Eazy-E), group has little to offer beyond sex-sex-sex and plenty of it. Semi-hardcore offerings are verboten airplay-wise, but lubricious goings-on could arouse some sophomoric interest among lessdemanding rap addicts.

VARIOUS ARTISTS House Party 3 Soundtrack PRODUCERS: Various Select 21647

Like the film, album has its moments but never really flows; it just moves through G-fonk, mack tunes, and party-time tracks. MOP's previously released "How About Some Hardcore," Silk Smoov's "Drop Down," AMG's "Butt Booty Naked," and Kid N' Play's "Two Fingers" are among the set's most notable and commercially viable shots.

JAZZ

► TOM SCOTT Reed My Lips PRODUCER: Tom Scott & Lynne Scott GRP 9752

Fusing jazz with R&B on his latest set, Scott turns in an easy listener, beginning with guest Grover Washington grooving soprano sax to Scott's tenor on the album's hip-hop-inspired title track. Employing funk-laden rhythms on the brassy "Upbeat '90s," the axeman briefly indulges himself on "Saxappella," blowing a variety of saxes, before pulling blowing a variety of sakes, before pulling back to understatement on tracks like the Jonathan Butler cover "Sarah Sarah" and "Jungle Wave." Other players include guitarists Eric Gale and Paul Jackson Jr., drummer Luis Conte, and Duvid Withem on Lours David Witham on keys.

★ MINGUS BIG BAND '93

Nostalgia In Times Square PRODUCER: Sue Mingus Dreyfus Jazz 36559 The late bassist Charles Mingus gets a

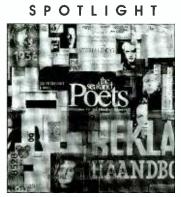
VITAL REISSUES

THE JELLY ROLL KINGS Rockin' The Juke Joint Down PRODUCER: Michael Robert Frank Earwig 4901

BIG JACK JOHNSON

The Oil Man PRODUCERS: Michael Robert Frank & Jack Johnso Earwig 4910

Clarksville, Miss.-based bluesmen who have been smokin' the jukes since the '50s are spotlighted on two funky reissues. Vocalist/keyboardist/harp player Frank Frost, guitarist Johnson, and drummer Sam Carr comprise the Jelly Roll Kings, and group's 1979 set is a compelling document of its raw, down-home fervor. Johnson, backed by Frost and brothers Ernest and Walter Roy, made his solo debut with his 1986 album (which drew its title from leader's work as a heating-oil delivery man); it was a first glimpse of a powerful vocalist and high-energy guitar player. Exemplary



THE SEALAND POETS Welcome To The Heathen Reserve PRODUCER: none listed Reprise 45264

Danish alternative rock sextet with some notoriety in Europe debuts stateside with an eve-opening album that merges up-to-date alternative strains with industrial elements. Although the group's sound, featuring male and female voices, is fresh enough to stimulate the most demanding of listeners, the real story here is the superb songwriting of Troels Bech and Lars Andersen (the latter shares vocal duties with Same Gottlieb. Highlight cuts are "Somebody," "Periscope," "Tripping Coldly," and first single "Shooting Star," all of which wear their modern rock credentials boldly on their sleeves. A record that threatens to make considerable noise.

fitting salute in well-orchestrated big band session produced by his widow. Large unit includes former Mingus combo member Jack Walrath on trumpet, plus such notables as Randy Brecker, Ryan Kisor, Lew Soloff, John Stubblefield, Kenny Drew Jr., and Marvin Smith. Well-selected program includes versions of title track, "Duke Ellington's Sound Of Love," "Open Letter To Duke," "Weird Nightmare," and other Mingus compositions that receive respectful but never tepid readings, remaining true to their author's tempestuous orchestral inclinations.

BATIMCO PRODUCERS: Jorge Sylvester, David Frazier, and Marti Cuevas JaN 1001

Led by saxophonists/composers Cuevas and Sylvester, this U.S.-based, six-piece

recordings in the raucous Deep South blues style.

UNREST Fuck Pussy Galore (& All Her Friends) PRODUCERS: Various Matador/TeenBeat 024

Modern rockers who were enticed by Washington, D.C., group's '93 major-label album "Perfect Teeth" will be intrigued by this very welcome compilation of hard-tofind material, issued on three EPs and an album between 1985 and 1989 on band's indie TeenBeat imprint. Unrest's earlier style was considerably more abrasive than its gauzier approach of today; roofrattling originals bawled by leader Mark Robinson are complemented by rabid covers like "So You Want To Be A Rock 'n' Roll Star," "Wild Thing," and "21st Century Schizoid Man." Rarity and forcefulness of this material should make this a welcome alternative-rock item.

tropical jazz combo hits on some potent Latin/Caribbean grooves. Highlights of a pleasurable set include the bright, frenetic "Zabaleta 23," the elaborately arranged, cookin' "One For Ahmad," and the oddly shaped, progressive Latinisms of "King's Hwy."

CHARLIE HUNTER TRIO

PRODUCERS: Charlie Hunter Trio & Les Claypool Mammoth/Prawn Song 66

Among the first two Mammothdistributed sets from Primus frontman Claypool's imprint is a session that will sit better with modern rock-skewed dilettantes than with everyday jazz devotees. Guitarist Hunter spins some interesting lines on his seven-string axe, ably abetted by tenorist Dave Ellis and original Primus drummer Jay Lane; big problem is unambitious, post-boppish writing, which doesn't really go anywhere. Probably a better bet for rock stations spinning Morphine than straight-ahead jazzers.

ORIGINAL SOUNDTRACK

Romeo Is Bleeding PRODUCER: Mark Isham Verve 314 521 231

Trumpeter Isham is the main solo voice on soundtrack to the hard-boiled new Peter Medak film, and his ever-lyrical, Miles Davis-derived style conjures a suitable noir backdrop. Original score is augmented by excellent, previously released numbers by Abbey Lincoln (with Stan Getz) and pianist A.J. Croce, whose vocals sound uncannily like those of a sixtysomething blueswoman (!). Evocative stuff that could find a home at contemporary jazz outlets.

LATIN

RUDY PRODUCER: Rudy Perez EMI Latin 27515

Long regarded as top-flight songwriter/ producer in Latino market. Pérez finally gets chance to show off spectacular rangy baritone on his first Spanish-language album—a sleek pop effort steeped in the hyper-urgent romantic confessionals that U.S. Latin radio loves to rotate. Lush leadoff single, "Mi Manera De Querer," will click at radio, but more inviting tracks await, like sumptuous ballads "Hoy Y Siempre Para Ti" (a gorgeous duet with label mate Daniela Romo), "Qué Será De Mi," and faithful cover of Go West's 1990 smash "King Of Wishful Thinking," translated as "Voy A Sacarte De Mi Mente."

ESTADOS ALTERADOS Cuarto Acto PRODUCER: Various Vedisco 1038

First major U.S. release from Colombian trio sports a rhythmic, atmospheric rock bent that often resembles an appealing Latino hybrid of Nine Inch Nails, Kraftwerk, and Talk Talk. Locomotive entries "Quemando Las Cortinas" and entries Quemando Las Cortinas and "Infecto" possess wondrous menace, but alas, U.S. Latino radio likely will eschew band's material, save possibly fluffy, techno-pop entry "Me Partirás En Dos."

CLASSICAL

GRIEG-LYRIC PIECES Andre Gavrilov, Piano Deutsche Grammophon 437 522 Gavrilov has chosen wisely in this collection of 24 pieces taken from the composer's large catalog of incidental piano pieces. Short and ingratiating, these miniature tone poems are treated without condescension, and with just enough drama to make their musical points. The disc stands high among the many issued over the past year in celebration of Grieg's sesquicentennial year.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Bivd., Los Angeles, Calit. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

POP

► JANET JACKSON Because Of Love (4:12) PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson WRITERS: J. Jackson, J. Harris III, T. Lewis PUBLISHERS: Black Ice. BMI; Fryte Tyme, ASCAP REMIXERS: David Morales, Frankie Knuckles, David Anthony, Darryl James, DJ Muggs Virgin 14111 (c/o Cema) (cassette single)

Jackson is at her most playful on this adorable pop/funk ditty. Though it does not have the lyrical depth or musical range of past hits, tune has an instantly memorable hook and several fun singalong passages that renders it simply irresistable. Myriad remixes are included to ensure maximum impact at numerous radio formats, as well as at club level. Most notable are the lovely disco/house version by Frankie Knuckles and David Morales, and DJ Muggs' aggressive hip-hop rendering.

MEAT LOAf Rock & Roll Dreams Come Through

(4:00) PRODUCER: Jim Steinman

WRITER: J. Steinman PUBLISHER: not listed MCA 2884 (c/o Uni) (cassette single)

There were moments when it seemed like "I'd Do Anything For Love" would never cool off. Its follow-up from the massive comeback set, "Bat Out Of Hell 2: Back Into Hell," is an appropriately grand and cinematic rocker that places Mr. Loaf's aching tenor amid rushes of choir vocals, tinkling piano lines, and chugging rhythm guitars. Diehards undoubtedly will draw comparisons to producer Jim Steinman's own rendition of the tune, while novice fans will happily snarf down this hit-bound version

► RICHARD MARX Now & Forever (3:32)

PRODUCER: Richard Marx WRITER: R. Marx PUBLISHER: not listed Capitol 79309 (c/o Cema) (cassette single) First single from Marx's new "Paid Vacation" album is a sugary but incredibly romantic acoustic-pop ballad. Warmed by the unmistakable guitarwork of Lee Ritenour, tune is likely to meet with ardent top 40 approval—especially given the active play it has begun to receive at AC level. Marx is in excellent voice here, bringing a matured depth to the song's lyric. Also, listen for track in the new Alec Baldwin/Kim Basinger film, "The Getaway."

GUNS N' ROSES Since | Don't Have You (4:18) PRODUCERS: Guns N' Roses WRITERS: J. Rock, J. Beaumont, the Skyliners PUBLISHER: Bonnyview, ASCAP Geffen 4610 (c/o Uni) (cassette single)

Here to compete with the successful

"Estranged" (taken from the "Use Your Illusion" opus) is this swaying cover of the Skyliners' pop classic. Guns N' Roses, with its own inimitable slash'n'burn delivery, leaves its marks all over it. All would be fine if only Axl could just once refrain from launching his voice into earsplitting, upperoctave shrilling. But hey, that's what makes 'em Guns N' Roses, right?

MR. BIG Ain't Seen Love Like That (3:31)

WR. DIG AM SEEI LOVE LIVE THAT (331) PRODUCER: Kevin Elson WRITERS: E. Martin, M. Spiro, A. Pessis PUBLISHERS: Eric Martin Songs/Endless Frogs/Bob-A-Lew, ASCAP, Dinger & Olite/Mark Spiro, BMI Atlantic 5422 (cassette single)

Band dips into its sadly underappreciated "Bump Ahead" set and pulls out this spare, acoustic ditty. Cast from a mold similar to its massive "To Be With You," track lays an appealing, Romeo-like vocal over nicely lavered harmonies. Give this one a couple of spins, and you'll be singing the chorus for davs.

BRUCE HORNSBY Rainbow's Cadillac (3:56)

PRODUCER: Bruce Hornsby WRITER: B.R. Hornsby PUBLISHERS: WB/Basically Zappo, ASCAP RCA 62724 (c/o BMG) (cassette single) Woefully rigid electronic beat undermines loose, organic elegance and simplicity of interplay among piano, organ, and gospeltinted vocals, but those elements still carry the track, a memorable, singable affair.

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However, jazz-leaning musical interlude may lose some listeners.

HMMY CLIFF WITH SOULDA POP (Your Love Keeps Liftin' Me) Higher And Higher (3:59) PRODUCERS: Sly Dunbar, Robbie Shakespeare, Matthew

PRODUCERS: 01, 00.02 Wilder WRITERS: G. Jackson, C. Smith, R. Milner PUBLISHERS: Chevis, ASCAP; Warner Tamerlane/ Unichappell, BMI Interscope 5457 (c/o Atlantic) (cassette single)

Rich mix of percussion and melody puts a new twist on well-known tune, giving radio a world beat-style version to work with. Appropriately uplifting and energetic, cut comes from "The Air Up There" soundtrack.

NYASIA Don't Waste My Time (4:15) PRODUCERS: Mauro P. DeSantis, Jerry Melillio WRITERS: M.P. DeSantis, J. Melillio, L. Enea PUBLISHERS: MicMac Entertainment/Panta Leo/In House/ Aeneas, ASCAP MicMac 593 (12-inch single)

Veteran freestyle chippy returns with an old-school twirler that is undercut by subtle hip-hop rhythms. Nyasia's untrained voice is padded by thick and pillowy synths that also add a little depth to the song's chorus. With several solid remixes, track is ready to connect with young female audiences and crossover formats.

ED FARROW The Brady Bunch Medley (3:55)

PRODUCER: Ed Farrow WRITERS: S. Schwartz, F. DeVol, S.R. McCarthy, R. Biodworth, C. Welch, B. Meshel PUBLISHER: not listed Aries 1201 (12-inch single)

Farrow dabbles in Bradymania by weaving a medley of songs from the classic TV sitcom into an uneven dance beat. Purely a novelty item for top 40 programmers. Contact: 516-623-0736

R & B

ERICK SERMON Safe Sex (3:45)

PRODUCER: Erick Sermon WRITERS: E. Sermon, R. Troulman PUBLISHERS: Erick Sermon Enterprises, ASCAP: Saja/ Troulman, BMI Chaos/RAL/Def Jam/Columbia 5644 (c/o Sony) (cassette single)

Latest entry from Sermon's recent "No Pressure" epic holds few lyrical punches, laying down the politically correct ground rules for playing the horizontal boogie. He is given proper support by a slinky. midtempo groove bolstered by a few choice samples. A formidable radio contender that leaves you wishing more street-hip rappers would take the issue of AIDS a little more seriously.

SHIRLEY BROWN Hearts Are Made To Be Loved

(4.27)(4:27) PRODUCERS: Frederick Knight, Shirley Brown, Winston Stewart, Bobby Manuel WRITER: F. Knight PUBLISHERS: Malaco/Alfred Avenue/Key Of Life, BMI Malaco 2196 (CD single)

The venerable Ms. Brown turns it out as only she can on this nifty, old-fashioned blues ballad. Crisp production, which is spiced by reedy horns and swooping rhythms, is a fine showcase for the singer, who educates a wayward lover on a few matters of the heart. Song builds to a spine-tingling climax that makes you hanker for the days when urban radio would actually take a record like this as seriously as it does the last "freak," "lick," or "gansta" anthem.

COUNTRY

SAMMY KERSHAW I Can't Reach Her Anymore (3:22)

(3:22) PRODUCERS: Buddy Cannon, Norro Wilson WRITERS: M. Petersen, B. Theien PUBLISHERS: Ray Stevens/Grand Avenue; BMI/ASCAP Mercury 959 (c/o PolyGram) (CD promo)

A dark, doleful tale of an emotional connection now broken—and a perfect showcase for Kershaw's Jones-grim vocals.

MARTY STUART Kiss Me, I'm Gone (3:02) PRODUCERS: Tony Brown, Marty Stuart WRITERS: M. Stuart, B. DiPiero PUBLISHERS: Songs Of PolyGram/Tubb's Bus/Little Big Town/American Made, BMI MCA 54777 (c/o Uni) (7-inch single)

To a down-and-dirty beat and an easy

loping rhythm, the rockabilly regent surrenders to love. Good hook.

DALE DANIEL You Gave Her Your Name (3:52) PRODUCER: Jerry Crutchfield WRITERS: D. Daniel, N. Martin, D. Pfrimmer PUBLISHERS: Hannah's Eyes/Bro N Sis, BMI; G.I.D., BNA 62734 (c/o BMG) (7-inch single)

Daniel is graced by a tender, ingratiating voice, which nicely counterpoints this midtempo lament about being fooled, scorned, and abandoned.

MIKE HENDERSON Hillbilly Jitters (3:39)

PRODUCERS: Mike Henderson, Blake Chancey WRITERS: M. Henderson, W. Wilson PUBLISHER: Coigems-EMI/Michael Henderson, ASCAP; Sony Tree, BMI RCA 62730 (c/o BMG) (7-inch single) Henderson's debut single has an infectious

dance beat and plain, terse lyrics, Backed by some alluring and inventive guitar licks.

DANCE

PET SHOP BOYS I Wouldn't Normally Do This Kind Of Thing (no timing listed) PRODUCERS: Pet Shop Boys WRITERS: Pet Shop Boys PUBLISHER: not listed REMIXER: Stephen Hague EMI/ERG 54432 (c/o Cema) (12-inch single) PSB's lauded "Very" project spawns another club winner as they combine their patented pop/disco electro-grooves with sharp, clever lyrics. The hook is quite memorable, while a plethora of trance-ish remixes is right in the pocket of current dance trends. Lively album version also is a total joy, and deserves more than a just cursory push from EMI's pop promotion department. For added fun, check out the solid Sasha revamping of the classic "West

WITH IT GUYS FEATURING BEVERLY You & Me

End Girls.'

(B:00) PRODUCER: not listed WRITERS: A. Puntillo, M. Picotto, G. Bortolotti, D. Leoni PUBLISHER: Mhara Sri/B. Mikulski ZYX 7146 (12-inch single)

Italian disco/house production team dresses Beverly's sultry vocal in blooping keyboards à la "Show Me Love" by Robin S. and kicky hi-NRG beats. Track gets its edge over the pack by laying Gregorian chants similar to Enigma's "Sadeness," which rise over the arrangement when you least expect it. Respectable import activity bodes well for its domestic run. particularly given its range of interesting remixes

BACK TO THE RHYTHM FEATURING ALVA McGILL What Can You Do For Me (no timing listed)

PRODUCER: R. Lenoir WRITERS: Big Ed, R. Carroll, R. Lenoir PUBLISHERS: Blak Beatniks, ASCAP; Cool Breeze, BMI House'n'Effect 9309 (12-inch single) Deep, bass-heavy, Chicago-styled houser is fueled by McGill's lively performance. Underground punters likely will indulge in the dark and trippy "Trackwork" dub, which oozes with ear-catching vocal and house of context, 212, 202, 6002

UNDERGROUND MOVEMENT FEATURING

MARCELLA BAY Need To Fly (6:00) PRODUCERS: Underground Movement WRITER: D. Nessana PUBLISHER: 6 Bad Boyz, ASCAP REMIXERS: Ruben D. Martinez, Robert "Razor" Kellman International Bad Boyz 66 (12-inch single)

keyboard effects. Contact: 312-226-8092.

Well-structured house excursion has a smooth and sweeping quality that renders it useful to both mainstream and underground programmers. Bay's lovely vocal is offset by a throaty male incantation, giving it a nice, dark edge. Be sure to check out the "Religion Club Style" mix. Contact: 212-685-6161.

THE BEAT CLUB It's Over (6:17) PRODUCERS: The Beat Club WRITER: not listed PUBLISHER: Rodri, ASCAP REMIXERS: The Beat Club Electro-Beat 013 (12-inch single) Deliciously sexy downtempo jam employs the kind of easy ambient keyboards that are quite popular overseas right now. Very breathy and hypnotic . . . perfect for early-

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.

www.americanradiohistory.com

a.m. chillin'. For more energy, go for "Trans America," with its fast'n'furious tribal intensity on the flipside. Contact: 305-652-6491.

AC

► BARBRA STREISAND Speak Low (4:08)

PRODUCER: David Foster WRITERS: K. Weili, O, Nash PUBLISHERS: TRO-Hampshire/Chappell & Co., ASCAP Columbia 5580 (c/o Sony) (CD promo)

Release of single from Streisand's lovely "Back To Broadway" opus could not be timed better, given the recent spate of media attention the pop diva has garnered recent weeks. Tune from "One Touch Of Venus" has a seductive, shuffling rhythm that blends well with Johnny Mandel's lush orchestration. As always, Streisand is in exemplary vocal form, and this track will prove a total joy to her devoted legion of fans.

KARLA BONOFF Standing Right Next To Me

(3:13) PRODUCER: Keith Thomas WRITERS: K. Bonoff, W. Waldman PUBLISHERS: Seagrape/Spirit Line/Longitude/New Line/ Screen Gems-EMI, BMI MCA 2858 (c/o Uni) (cassette single) Inspiring ballad is drawn from the soundtrack to Luke Perry's new "Eight Seconds" movie. Veteran songwriter proves here she is still a delightful vocalist (it has been eons since her last release), holding her own extremely well against Keith Thomas' booming, melodramatic production. An easy bet for acceptance among AC tastemakers.

FLOYD MALONE You Are The One (3:58)

PRODUCER: Jeannine O'Neal WRITER: Z. Morrison PUBLISHER: Mikezal, ASCAP; Teenie Deanie, BMI Rowena 936 (cassette single)

Seasoned stage performer brings his pleasant tenor into the pop/AC radio arena with this swaying love song, framed by a seductive sax solo and a pretty chorus. Strictly for older audiences, single is backed with the equally noteworthy "Lonely People Of The Night" and a cover of Holly Near's "The Great Peace March." Contact: 408-723-9460.

ROCKTRACKS

► THE LEMONHEADS The Great Big No (2:48)

PRODUCERS: The Robb Brothers, Evan Dando WRITERS: E, Dando, T. Morgan PUBLISHERS: EMI-Virgin Songs/Jon Bing/Bug/Dave & Darlene/Moo Chewns/PolyGram International, ASCAP Atlantic 5421 (CD promo)

Given the fact that band front man Evan Dando has been heralded as the best thing since sliced bread, is there any doubt this jangly ditty will meet with instant rock radio support? Track does have a pleasing quality and brazen lyrics. Best of all, tune has a sweet, pure-pop melody that makes it all worthwhile. Maybe there's a good reason critics are tripping over themselves to serve acclaim.

► TORI AMOS God (3:55) PRODUCERS: Eric Rosse, Tori Amos WRITER: T. Amos PUBLISHER: Sword & Stone, ASCAP Atlantic 5398 (CD promo)

First single from the upcoming "Under The Pink" lays her distinctive soprano, which will likely continue to draw comparisons to Kate Bush, over a textured pop shuffle beat. Easily Amos' most radio friendly single to date, look for initial activity at alternative and open-minded album rock radio stations. Given the right amount of promotional TLC, track could make the big cross into top 40 territory.

DONALD FAGEN Snowbound (4:50)

PRODUCER: Walter Becker WRITERS: W. Becker, D. Fagen PUBLISHERS: Zeon Music/Freejunket Music, ASCAP Reprise 6592 (c/o Warner Bros.) (CD promo) Slick and laid-back, this tune will connect with the right listeners with the aid of sophisticated AC stations, Leans more toward mood music than a standard song set-up, what with its snow- and ice-like sound effects, but Fagen sneaks a hook in anyway.

EVE'S PLUM | Want It All (no timing listed)

PRODUCER: Roger Greenawall WRITERS: Eve's Plum PUBLISHER: Dinger & Ollie/Itchy Putschy, BMI 550 Music/Epic 5560 (c/o Sony) (CD promo) Engaging vocal, borrowing wisely from Deborah Harry, handles sweet pop and snarly punk with equal aplomb. Less-thaninventive guitar detracts somewhat from overall effect, but subtle, chiming keyboards help carry the tune from one verse to the next.

CRACKER Get Off This (3:35)

VRODUCER: Don Smith WRITERS: D. Lowrey, D. Faragher, J. Hickman PUBLISHER: Biscuits & Gravy, Warner-Tamerlane, BMI Virgin 14199 (c/o Cerna) (CD promo)

Cracker successfully merges its considerable senses of humor and rock melody, and the result is a tune worth many listens—album rock radio should get much mileage out of it. Recalls Lowrey's ex-band Camper Van Beethoven's wonderful "Eye Of Fatima" track.

MUTHA'S DAY OUT Locked (3:54)

PRODUCER: Eli Ball WRITERS: M. Moore, R. Moffitt PUBLISHER: Timmy Roach Musii Chrysalis ERG 4616 (CD promo) . Isic. BMI

Borderline metal/funk setup relies on thick, thrash-style guitar for a hook, and tops it with muscular belting and rhythmic, spoken vocal approaching rap. Outlets with hard-rock leanings should take note.

MANIC STREET PREACHERS Sleepflower (4:04)

PRODUCER: Dave Eringa WRITERS: N. Wire, R. James, J.D. Bradfield, S. Moore PUBLISHER: Sony U.K., ASCAP Columbia 5546 (c/o Sony) (CD promo)

Glossy, heavy tune is weighed down with its pop intentions. Vocal tends to fade into overworked song. Immediately more enticing is second track, "Wrote For Luck," which is less like what you know and more like something you haven't heard before. Modern rock radio may be interested.

RAP

TWICE THE HYPE Flowin' (4:02) PRODUCERS: P.K., Milton Moneyr WRITERS: Twice The Hype PUBLISHER: not listed HIPnotic 0018 ((cassette single)

Spurred on by a guitar sample from "These Eyes" by the Guess Who, male duo chats about chatting. Okay, so there's nothing new goin' on here, just an amusing, laidback li'l jam that is easy on the ears. It'll also sound good on pop and urban radio stations. Give it a shot Contact: 202-319-1997.

NASTY WIL Pump Da Sure Shot (3:42) PRODUCER: DJ Ant WRITER: W. Ortiz PUBLISHERS: Xilef/Ant Rhythm, BMI Beachball 5001 (12-inch single)

Single aims to prove that the bass movment is alive and well in New York. Rapper goes on and on about his rhyming and romance abilities to moderate effect. Real juice of this jam is in the air-punching gang chants at the chorus, as well as skittling scratches during the breaks. Flip the record over for the more explicit "Pump Da Cho-Cha." Contact: 212-765-8326.

CONDITION RED Don't Get Caught Slippin' (3:45) PRODUCERS: Wall Productions, Red & Black Productions WRITERS: W. Henderson, M. Cobb PUBLISHER: Clarkiay, BMI "O" Town 5302 (CD single)

Quartet kicks serious rhymes about the dangers of unprotected sex. Like Erick Sermon's "Safe Sex," single brings the issue to the street in language that is direct without being corny. Track's only failing is its threadbare musical back-up, which is basically just a syncopated beat. Still, act derserves heavy props for stepping out to spread this important message. Contact: 407-294-8905.

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The Enter*Active File Acts Itching To Play On EA's 'Road Rash'

BY MARILYN A. GILLEN

LAS VEGAS-With the Grammy nominations just out, here's a new category to consider: best music for a video game. Far-fetched? Not according to San Mateo, Calif.-based Electronic Arts, which this spring will launch a video game boasting music and videoclips from an impressive slate of A&M Records' alternative artists.

Included on the motorcycle-racing 3DO game "Road Rash," previously released as a Sega Genesis title and now newly revised and enhanced for the 3DO platform, are two songs off Soundgarden's just-minted album, "Superunknown," which also bows this spring (see story, page 14), as well as tunes by Paw, Hammerbox, Therapy?, Monster Magnet, and Swervedriver. Two complete music videos-Swervedriver's "Duel" and Paw's "Jessie"-also are featured in the action

Further cementing the music/game union, a limited-run audio CD sampler featuring the music from the six bands will be packaged with the 3DO video game, which carries a suggested list of \$69.95. Both the label and the games publisher plan extensive cross-promotions for the title, according to Brad Pollak, a director of product development for A&M.

"We have always known that the audiences that play video games and the audiences that listen to alternative music are very much one and the same," Pollak says. "But the people listening to some of our music don't necessarily know of the existence of some of these video games, and vice versa: People playing video games don't necessarily know that there's a new Paw record out. And not only do they not know that there's a new Paw record out, they don't know that they would actually like the Paw record. So



The new 3DO version of "Road Rash" from Electronic Arts features Hollywoodstyle production techniques. Live-action video sequences were shot and integrated into the motorcycle-racing game.

we saw this as a chance to expose our bands to a new audience.

And it didn't hurt that a number of the people at A&M-executives and artists alike-readily 'fess up to being

video-game junkies. Swervedriver, for instance, whose Adam Franklin describes himself as a

"Road Rash" fanatic and expert. A&M and EA previously had worked together on cross-marketing the Sega version of "Road Rash" and Swervedriver during that band's U.S. tour. Game contests in clubs the band played and radio giveaways were part

(Continued on page 69)

Paramount Plots CD-ROM Growth

2 Multimedia Arms Developing Software BY CHRIS McGOWAN

LAS VEGAS-Paramount's two multimedia publishing divisions expect to expand their CD-ROM distribution from 4,500 stores to 12,000 in the next 12 months, according to Keith Schaefer, president of the Paramount Technology Group. "We are going to see it explode this year in traditional video stores," Schaefer said during a break in the Consumer Electronics Show here Jan. 6-9. "We participated in the Blockbuster test, and it's going so well that we are con-fident they will choose to expand it."

Paramount hopes to boost public interest in 1994 with a full slate of new CD-ROM titles, including "Vi-

per: Assault On The Outfit," "Star Trek, Deep Space Nine: The Hunt,' and "Star Trek: Interactive Technical Manual" (all based on the respective TV series); the children's titles "Lenny's Time Machine" and "Richard Scarry's How Things Work"; the literary game "Macbeth"; the film guide "Movie Select: Second Edition"; the electronic guide "Places Rated Almanac"; the "Frommer's Multimedia Travel Guides" series; the sports game "Five On Five"; the music game "Rock, Rap 'N Roll: The Music Factory"; and the animated adventure "Jump Raven." The latter title, along with the aforementioned "Viper," are produced by CyberFlix,

(Continued on page 68)

News From The Floor Of CES

RETAIL-TECH MEDIA

The following is a roundup of news and noteworthy announcements from the Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas. For additional show news from the Enter*Active realm, see separate news stories starting on page 11.

COMPTON'S NEWMEDIA revealed in Vegas that it is working with IBM to incorporate speech-recognition technologies into multimedia titles, including upcoming versions of "Compton's Interactive Encyclopedia" and "The Sporting News Pro Football Guide." Users will be able to interact with the titles by voice, calling up different screens, requesting information, and even dictating notes.

AND SPEAKING OF SPEECH, five major video game manufacturers demonstrated games for the new Edge 16 device by AT&T that lets far-flung users of Sega Genesis systems play games together while simultaneously talking to each other over standard phone lines. GameTek, The Imagi-Nation Network, P.F. Magic, Sega, and US Gold are the first to show games that take advantage of the Edge 16 modem, which plugs into the Genesis game slot. Edge 16 is due out this fall and will retail for less than \$150, according to AT&T. "EdgeCard," memory cards that allow players to individualize their characters or add new game statistics, will cost \$15-\$20. A network kit, including keyboard, will allow players to connect to online entertainment services; cost is less than \$30.

ONE TITLE SURE TO BE HOT for the CD-I platform is "The Joy Of Sex," based on the latest version of the best-selling book. The disc, due out later this year and not yet priced, requires the CD-I system's optional full-motion video adaptor cartridge.

VIRGIN INTERACTIVE Entertainment and Walt Disney Computer Software are teaming up for the second time, to collaborate on a video game edition of "The Lion King," an animated (Continued on page 67)



CINEMANIA '94 **Microsoft Home** MPC CD-ROM, \$79.95

The new edition of "Cinemania," which updates the original 1992 CD-ROM, is the state of the art in multimedia movie guides. The 1994 version mixes a wealth of written information with 20 film clips, 100 musical soundtrack excerpts, 900 movie stills, and 100 famous lines of dialog.

Through simple icons, users can browse through their areas of interest, typing in the name of a film to find it quickly or scanning through a vast alphabetical list. Once a movie is selected, there is information on year, genre, director, cast, awards, video availability, and reviews.

"Cinemania '94" also includes the complete text of "Leonard Maltin's Movie And Video Guide 1994," with more than 19,000 reviews, plus 1,300

from "Roger Ebert's Video Companion," 800 from Baseline's "Motion Picture Guide," and 2,500 more from Pauline Kael's "5001 Nights At The Movies." There also are com-plete lists of Academy Award nominees and winners, plus biographies and articles from Ephraim Katz's The Film Encyclopedia.

But users probably will be most intrigued by the gallery of film and audio clips. For "2001: A Space Odyssey," for instance, you can listen to the memorable conversation between the Hal computer and astronaut David Bowman, hear Richard Strauss' opening music, or view a clip of the rotating space station and a shuttle departing for the moon. Film fans and video retailers alike will find "Cinemania '94" a marvelous and endlessly entertaining resource.

CHRIS McGOWAN

Coming soon! More than music, it's multimedia! Heart: 20 Years of Rock & Roll A multimedia book that tells the life story of Ann and Nancy Wilson, leaders of the

rock group Heart. Their story comes alive with hundreds of pictures, video footage including interviews, text, and graphics. Plus five hours of high quality audio-CD music from all thirteen of Heart's albums.

Heart It's a front-row seat and a backstage pass in one. To see the show, pick one up at a dealer near you.

Published by New CD Show \$49.95 SRP • MPC format

> COMPTON'S NEWMEDIA A Tribune Publishing Company

For more information on this and other music titles: **Compton's NewMedia** 2320 Camino Vida Roble Carlsbad • CA • 92009 619/929-2500 or FAX 619/929-2511



BILLBOARD'S VIDEO NEWSWEEKLY



PUMP UP THE VOLUME: Supermarket chains got their first look at the New York-based Promotional Concepts Group's "In Concert Against Hunger" campaign during the annual Housewares Show, held in Chicago Jan. 15-16. Stores should begin stocking the music video titles, aimed at adult buyers, in March.

"In Concert" was supposed to have debuted months ago (Billboard, July 31, 1993), but PCG president **Barry** Grieff admits he hadn't realized the difficulty in getting selections from producers who "frankly aren't familiar with the video end of things." Supermarket customers can buy the tapes for \$6.99 apiece with a \$5 in-store purchase; 75 cents from each sale will go to the Center on Hunger, Poverty, and Nutrition Policy, and to Second Harvest.

Grieff jacked up the original \$5.99 price to cover the cost of standard-play duplication and the donation. PCG expects to sell at least 1 million units during the yearlong program handled by Excel, which has replaced Simon Marketing as PCG's supermarket wholesaler.

NO, VIRGINIA: The Blockbuster suit against Sight & Sound and 14 former Best Video employees is not dead, contrary to at least one trade press report. As noted in the Jan. 8 issue, Blockbuster still had the option to proceed against the Salt Lake City defendants after U.S. District Court Judge **David Winder** denied the chain's request for a preliminary injunction that could have put S&S's branch on hold.

Blockbuster will move ahead, says local attorney **Jeffrey Shields**. He's conducting discovery while mulling an appeal of Judge Winder's decision, which must be filed by Jan. 27. Blockbuster has accused S&S of instigating the theft of proprietary Best files that were used to solicit customers. S&S says the data was publicly available.

BREAKTHROUGH: Don't tell Central Park Media that video stores are dead. CPM, strong in the comic book trade, aspires to reach those outlets this year with its Japanimation titles. Specialty stores are being offered three starter kits (Continued on page 66)

Direct-Response Vid Sales Streaking Stevens' Success Has Suppliers Scrambling

BY JIM BESSMAN

NEW YORK—The phenomenal direct-marketing success of "Ray Stevens—Comedy Video Classics" has given music suppliers everywhere plenty of reason to wonder whether direct-to-the-consumer isn't the right route to take.

Stevens says the \$19.95 tape, released on his own Clyde Records Inc. label, has sold well over 2 million copies, says Stevens, since he first put it out some 20 months ago with a TV campaign that's a textbook case in direct response. Now there's a second Stevens title, "Ray Stevens Live!" introduced last April, and Kinky Friedman's "Kinky Friedman & Friends?" also being sold direct. Other artists and labels are gearing up for their own video efforts.

"[The Stevens title] is just amazing, and I think everybody in the industry is looking at how to duplicate it," says Paul Freehauf, senior director of sell-through marketing at PolyGram Video. "We're intrigued by his success, and we've thought about doing it, absolutely, and have a couple of ideas for '94 which hopefully will show similar results."

Freehauf says the best directmarketing video projects, like the Stevens tapes, will be those that appeal to older audiences. His theory is supported by the frontrunner himself. "People remember these songs if they're older," says Stevens, whose "Comedy Video Classics" included clips for his older hits "The Streak" and "Everything Is Beautiful." "They're not on anybody's chart, but I've gotten a big reaction to them at concerts for years. People were ready to see them come to life."

Stevens' hilarious commercial for the tape, which was programmed heavily on the TNN and CMT country cable channels as well as the Turner networks, breathed enough life into his songs to spark video charttopping sales. "The most important window is the commercial," he says now. "If you don't have a good one, you're not going to sell product. We spent megabucks and time editing together the best parts of the clips, and it really paid off."

The commercial, and the cassette, developed out of Stevens' earlier direct-response marketing of his "Get The Best Of Ray Stevens" audio hits package. A TV campaign sold over 500,000 copies of the two-album set and prompted Stevens to consider giving video the same shot. Warner Special Products now sees similar potential for its Pinkard & Bowden audio collection, "Gettin' Stupid," which contains songs by the country comedy act and is being marketed on TV.

"When everybody in-house saw the commercial, they said, "This is great! Can I have the video?" says label president Anthony Pipitone. "It's exactly like Ray Stevens, who went with audio first and then got such a good reaction that he made videos to fit the songs. We hope the same scenario applies to Pinkard & Bowden, but it has to work audiowise in order for us to go to Warner Bros. to do a video, because no one knows who they are."

Pipitone voices doubts about the viability of music video in the direct marketplace. "Something like Ray Stevens has proven successful, but otherwise only exercise videos and wrestling tapes seem to work, or comedy and instructional programs, especially country line dancing. More and more indie companies are approaching record companies to license songs for instructional videos, but usually the first guy in does best."

Among the leaders is Time-Life Video, which moved carloads of series programming like "The Civil War" and "Trials Of Life" via TV. In conjunction with Warner Television, TLV is now producing the 10-hour "Time-Life Presents The History Of Rock & Roll" to be aired on the Primetime Entertainment Network, then sold on TV via direct-response.

Noting that only 10%-15% of U.S. consumers who see a direct-response commercial will phone in to order the product, TLV video enterprises VP Dan Markim says that "to maximize sales, do direct-response first, then go to retail"—much in the manner of Stevens' "Comedy Video Classics." It went to retail through CEMA a year after its initial directmarketing promotion.

"Since everyone else sees the spots, those who don't call in will go, 'Ray Stevens? Maybe that's a cool thing to own!' the next time they're in a record store," says Markim.

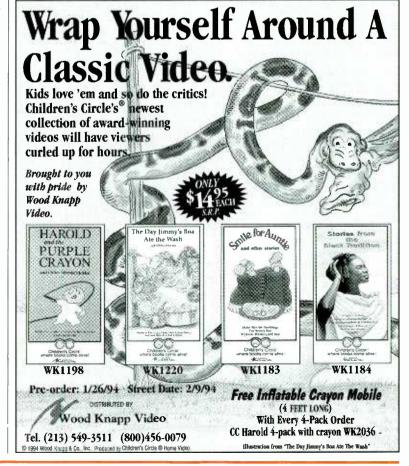
But Len Edwards, GM of Avon Home Entertainment, feels that the music home video genre is receding. "There are a few exceptions, like 'Billy Ray Cyrus,' which we sold well in excess of 120,000 of, but it's a very performance-specific genre," says (Continued on page 72)

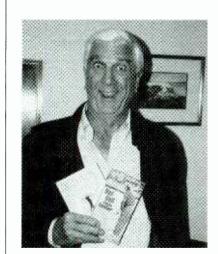
'Jungle Book' Takes Title As Top-Selling Vid ■ BY PETER DEAN

LONDON—Disney's "The Jungle Book" has become the No. 1 bestselling international video cassette, taking those honors from the studio's own "Beauty And The Beast," which held the record for just two months. The sales book on "Book" showed deliveries of 14.8 million units to date, propelled by spectacular results in the U.S. (4.9 million) and Germany (4.3 million).

In most European territories, the title has become the biggestselling release ever. France led the way with 1.2 million cassettes, followed by Italy at 900,000, Benelux at 908,000, and Scandinavia and Spain at 700,000 each. Some 80%-85% of all copies have sold through.

"Even before the last-minute Christmas shopping frenzy, over 9 million units of 'The Jungle Book' had already found their way into (Continued on page 66)





Naked Fun. Actor Leslie Nielsen mugs for the camera on behalf of his new, nontheatrical title distributed by ABC Video, "Bad Golf Made Easier." Nielsen's been a tireless promoter at retail of this small-screen version of "Mulligan's Law" by humorist Henry Beard, who also produced the tape. In fact, Nielsen barely has had time to stop at the bank: ABC claims his antics have achieved "overwhelming sales success." by Eileen Fitzpatrick

PASS THE AMMO: The battle of "Gettysburg" will be fought all over again, but this time distributor sales reps will lead the charge.

Turner Home Entertainment has put together an elaborate incentive contest that should push sales of the title to the 100.000 unit mark, says senior VP and GM Stuart Snyder. The four-hour rental title is set for release March 16. It will have a 100day retail exclusive, then will be shown on Turner Network Television-with no pay-per-view airing, he adds.

As part of the contest, 10 distributors will their divide sales forces into North and South "armies." Turner has

planned three ĥattles

throughout solicitation, giving rivals a chance to win gift certificates from American Express and catalog clothiers Lands' End and Eddie Bauer. The "conflicts" are two-week sales periods, and those accumulating the most volume win the certificates. When the smoke clears, the winners choose one of four prizes.

Turner is so high on the title that it sent out Civil War re-enactors to wholesalers all over the country to announce the title. They staged minibattles at the branches, to the amazement of stunned telemarketers and sales reps, Snyder says.

"Gettysburg" also will be backed by a \$2.5 million campaign including eight weeks of post-street-date advertising, says marketing VP Russell Kelban.

The title is expected to be repriced for sell-through by summer. A gift set, including a coffee table book from Turner Publishing and/or a soundtrack CD, is a strong possibility, according to Snyder.

Turner also will institute a 60-day, no-fault returns policy for all titles, starting with "Gettysburg."

At a Los Angeles press conference, Snyder paid tribute to his sales staff, which doubled rental deliveries last year. "Where Turner used to average 10,000 to 15,000 units, we are now averaging 25,000 to 30,000 units" for titles such as "Sea Wolf" and "Frankenstein." He expects a 15% gain in 1994.

GAME PLAN: If new technology was the Video Software Dealers Assn.'s hot topic last year, everyone is now buzzing about video games.

The subject is on the minds of most regional chapter leaders heading to their annual get-together in San Francisco Jan. 23-25.

"I'd really like to find out whether or not we're going to have to go on fighting with Nintendo for rental product," says Gary Duncan, president of VSDA's Kansas City, Mo., chapter. "I'd just like to know if we can live together."

Attendees also are looking for an

update on game ratings, which were discussed at the Consumer Electronics Show Jan 4-8 in Las Vegas.

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THE BODYGUARD

COP AND A HALF O

THE DARK HALF

HOUSE OF CARDS

SPLITTING HEIRS

INDECENT BEHAVIOR

ALADDIN

EQUINOX

WARLOCK 2: THE ARMAGEDDON

THE MUPPET CHRISTMAS CAROL

NATIONAL LAMPOON'S LOADED WEAPON 1

THE NIGHT WE NEVER MET

ALIVE

Games and multimedia products will be the topic of at least two presentations, including the opening-day keynote speech by Eric Doctorow, president of Paramount Home Video. The departure of VSDA executive VP Don Rosenberg doubtless will be the topic of many backroom discussions

Most attendees learned of the board's decision not to renew Rosenberg's contract from their weekly

trades. Reac tion ranged from shock to "I don't really care.

"Things go on, even with the absence of a major representative," says

Tom Harold, VP of the New York/ New Jersey chapter. "But I'm curious to hear what [board members] have to say about what happened.

Others want to move on. "Don's leaving will not have a major impact on the organization," says Tom Forbes, past president of the South Florida chapter. "When a major change happens in any organization, it's not a major setback.

Rosenberg is scheduled to give a "Goals For 1994" address, but whether he will even attend is a question mark.

KIDING A TREND: Cincinnatibased Gemstone Video is the latest retailer to try a "games only" store with its first Techno Games outlet.

The seven-store chain should open Techno Games this month, according to Jackie Menrath, Gemstone VP of operations. Techno Games, at 5,000 square feet, will carry about 2,000 titles for rental and sale plus CD-I, CD-ROM, 3DO, interactive laserdiscs, and virtual reality.

Not everything will be new, though. "We want to model the store after retailers who buy and sell used CDs," says Menrath. "And there's a big demand for used games.'

REVIVING LIVE: Newly appointed LIVE Entertainment Inc. president Roger Burlage says he'd like the company to become "a fullservice distributor" and wants to add theatrical and international units to its core home video business.

Burlage will attempt to model LIVE after his old company, Trimark Holdings Inc., which went from releasing videos to producing and distributing theatrical movies and tapes. At LIVE, Burlage will concentrate

on distributing movies. "A production company doesn't want to sell movies to a company which can only distribute the domestic home video," says Burlage. "I want LIVE to have the flexibility of offering both theatrical and international distribution.

LIVE has a small international division, which likely will be expanded.

Bill	boo	ard	B	FOR WEEF	(ENDING JANUAR)	Y 22,	1994
			o Video	Rentals	тм		
HIS WEEK	AST WEEK	KS. ON CHART	COMPILED FROM A NA	TIONAL SAMPLE OF RETAIL STORE RENTAL REPO	Principal	Year of Release	Rating
Ξ	AS	XX		Manufacturer, Catalog Number	Performers	> "	£
1	1	7	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
2	2	5	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
3	4	3	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
4	6	2	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
5	3	8	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
6	5	6	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
7	8	12	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
8	9	3	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
9	14	2	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
10	10	3	GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
11	7	8	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
12	12	6	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
13	11	10	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
14	15	11	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
15	13	10	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
16	18	19	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
17	19	23	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
18	16	10	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
19	17	3	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
20	23	19	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
21	22	21	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
22	20	11	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
23	28	2	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz Bridget Fonda	1993	R
24	21	8	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
25	25	6	THE ADVENTURES OF HUCK FINN	Walt Disney Home Video 1896	Elijah Wood Courtney Vance	1993	PG
26	24	7	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
27	29	5	AMERICAN HEART	Live Home Video 69044	Jeff Bridges Edward Furlong	1993	R

Touchstone Home Video 1596

Vidmark Entertainment 5514

Walt Disney Home Video 1729

Warner Bros. Inc. Warner Home Video 12591

Universal City Studios MCA/Universal Home Video 81432

Columbia TriStar Home Video 77353

New Line Home Video Columbia TriStar Home Video 52363

MCA/Universal Home Video 81494

A*Vision Entertainment 50458-3

Walt Disney Home Video 1662

Orion Home Video 10225

Live Home Video 69040

Universal City Studios

Atlantic Group Films

Miramax Films HBO Video

◆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.

Orion Pictures

Touchstone Pictures

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Ethan Hawke

Vincent Spane

Julian Sands

Michael Caine The Muppets

Kevin Costner

Burt Reynolds

Timothy Hutton

Kathleen Turner

Tommy Lee Jones

Matthew Modine

Samuel L. Jackson

Matthew Broderick

Annabella Sciorra

Shannon Tweed

Marisa Tomei

Emilio Estevez

John Cleese

Rick Moranis

Amy Madigan

Animated

Whitney Houston

Norman D. Golden III

Turner Readies Rollout Of '93 'Life' Titles

BY JIM BESSMAN

NEW YORK-The end of 1993 at Turner Home Entertainment was marked by plans to rush-release a video commemorating the lives of many notables who died during the year.

"Life Remembers," which was pro-duced by THE in conjunction with Tur-ner cable network TNT and Life magazine, aired Dec. 19 on the channel. The hourlong special, hosted by actress Blair Brown, brought to video the "Passages" section of Life's annual "Year In Review" issue through biographies of the departed luminaries and interviews from celebrities who were inspired by them.

Under the format, Billie Jean King and Andrew Young remembered Arthur Ashe; Tony Bennett spoke of Dizzy Gillespie, Billy Eckstine, and Sammy Cahn; Clint Black eulogized Conway Twitty; and Tommy Lasorda praised Don Drysdale and Roy Campanella. Other memorials were offered in behalf of Audrey Hepburn, Helen Hayes, Cesar Chavez, Lillian Gish, Rudolph Nureyev, Deke Slayton, and Thurgood Marshall.

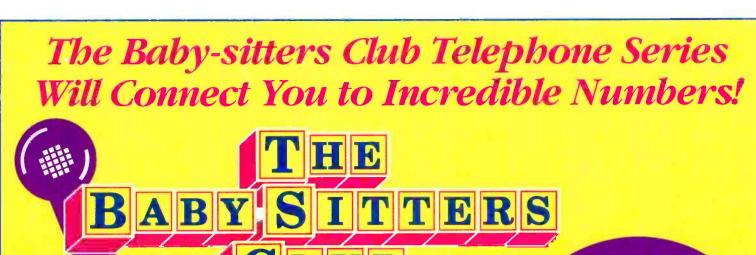
The \$14.98 video, which prebooks Feb. 1 for Feb. 16 release, is being promoted with an extensive marketing campaign, including a full-page ad in December's Life and two pages each in sister magazines Time, Sports Illus-trated, Entertainment Weekly, and People. Additionally, THE is advertis-ing on the Turner networks CNN, CNN International, TNT, TBS, Headline News, and Turner Classic Movies. Noting the marketing synergy between the parent companies of THE and Life, THE senior VP/GM Stuart Snyder says THE is now busy contacting retailers in advance of the consumer campaign. "It's a little atypical," he says of the title and the "aggres-

sive" trade promotion. "The nature of the product is different-it's not a film with a built-in audience, but a niche product, which requires more work. But the \$14.98 pricing makes it a no-risk proposition, right for an impulse sell-through purchase as well as for availability at rental."

The program, Snyder notes, origi-nated at TNT. "We saw something different and unique about it that people would be interested in, and wanted to get it out in a timely manner. You may see some cross-promotion opportunities between the magazine companies as well as package goods companies."

Snyder adds that "Life Remembers" fits in with THE's increased involvement in "instant [video] publishing," especially in news. Also on Feb. 16, the company is releasing "CNN Year In Review: 1993," "A General's General: The Story Of Colin Powell," "The Pope In America: John Paul II Celebrates World Youth Day," and "A Chance For Peace," documenting the Arab-Israeli peace process. The CNN Video titles, which are also priced at \$14.98 and will exploit the Turner networks as promotional outlets, will be produced by CNN Special Reports and marketed in packaging highlighting the CNN logo.

THE plans to release at least eight to 10 CNN Video titles in 1994.



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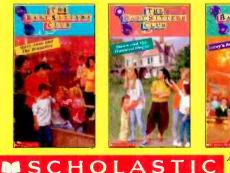
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assive national advertising campaign to commence around street date. videos advertised in BABY-SITTERS CLUB books.

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Dinosaurs Go Direct To Sell-Thru We're Back' To Get P-O-P, TV Promos

LOS ANGELES—No surprise here: MCA/Universal will release the animated feature "We're Back! A Dino-saur's Story" March 15, priced at \$24.98 (Billboard, Jan. 8).

The title will be packed with a reusable sticker sheet featuring five "We're Back" characters and a coupon book containing more than \$20 worth of discounts and rebates from Nestle, Hertz, First Alert, Hi Tech Expressions, Carl Buddig Meats, and Universal Studios in Hollywood and Florida, among others.

Two waves of TV ads, including an Easter promotion, will run from March 15-April 21 on the Cartoon Network, Nickelodeon, TBS, TNT,

Lifetime, VH-1, CNN, USA Network, and the Family Channel.

The "We're Back" dinosaur character Rex will be featured on all in-store P-O-P materials. Displays of 48, 36, and 16 cassettes are available, as well as shelf-talkers and counter cards.

The movie, produced by Steven Spielberg, Kathleen Kennedy, and Frank Marshall, has earned \$7 million at the box office since its Dec. 3 release.

"We're Back" joins a crowded slate of March sell-through titles that includes Disney's "The Fox And The Hound" and Warner's "The Fugitive" and "The Secret Garden."

EILEEN FITZPATRICK

'JUNGLE BOOK' IS TOP-SELLING INT'L VIDEO

(Continued from page 63)

consumer homes," says Michael Johnson, president of Disney's Buena Vista Home Video International.

The video has been shipped to Australia, but not to Asia and Latin America, where it's scheduled for release in the first half of 1994.

In the U.K., sales of "The Jungle Book" and "Beauty And The Beast' helped propel Disney into the top spots on most of 1993's retail video categories, according to the Gallup surveys. Disney had the largest market share of any label in terms of units, 15.2%, and value, 18.3%.

As might be expected, Buena Vista did even better in the sell-through sector last year, registering 16.6% and 19.6%, respectively. It was trailed by BBC at 11.4%, PolyGram at 11.1%, Warner at 9.6%, and VCI at 6.9%.

PICTURE THIS (Continued from page 63)

of 12, 15, and 18 cassettes, priced at \$30-\$40 and due in June. "An investment of \$250-\$400 can get you into the business very nicely," says sales and marketing senior director Jules Abramson, who thinks the new customers will help CPM double sales in 1994. Volume for best-selling titles could jump from 10,000 to 20,000 tapes.

Kit content ranges from PG-equivalent titles to hardcore sex-and-violence releases like "Legend Of The Overfiend." Multimedia retail chains like Blockbuster, Tower, and Musicland "are doing a tremendous business," Abramson notes, but until now video distributors haven't paid "the kind of attention we want.'

The sheer volume of Disney units also helped Technicolor, its duplicator and distributor, achieve the top spot in wholesaler market share with 36.5%. PolyGram (14.5%), VCI Distribution (12.9%), Sony Music (12.8%), and Warner Music (10.4%) accounted for most of the remainder. Retail trade in the U.K. picked up in

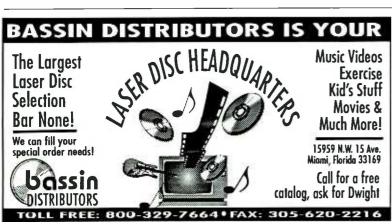
the run-up to Christmas, with sales of nearly 5 million pounds (approximately \$7.5 million), up 23% from the same month in 1992. Only two of the year's top 10 best-selling titles, "Peter Pan" and "Lethal Weapon 3," were released before the final quarter.

The others were, in order, "The Jungle Book," "Beauty And The Beast," "Peter Pan" (Disney), "The Muppet Christmas Carol" (Henson, distributed by Disney), "The Bodyguard" (Warner), "Home Alone 2" (FoxVideo), "Sister Act" (Touchstone, a Disney la-bel), "Lethal Weapon 3" (Warner), 'Take That Live" (BMG), and "Bottom Live" (VVL).

The charts had some oddities, including Manchester United Football Club, which placed as the 24th-largest sell-through supplier after taking control of its own video operations. Manga Video, the label set up to release Japanese animation, placed 35th.

The top 10 rental titles for the year were "Sister Act" (Touchstone), "The Bodyguard" (Warner), "Universal Soldier" (Guild), "Under Siege" (Warner), "Lethal Weapon 3" (Warner), "Single White Female" (Columbia TriStar), "Home Alone 2" (FoxVideo), "Patriot Games" (CIC), "A Few Good Men" (Columbia), and "Last Of The Mohicans" (Warner).

		HART	COMPILED FROM A NATI	ONAL SAMPLE OF RETAIL STORE SALES REP	ORTS.			
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	15	ALADDIN	★ ★ NO. 1 ★ ★ ★ Walt Disney Home Video 1662	Animated	1992	G	24.9
2	2	7	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.9
3	3	9	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist, Corp. PBV0739	Dian Parkinson	1993	NR	19.
4	5	6		Warner Bros. Inc.	Kevin Costner	1992	R	19.
5	7	10	DENNIS THE MENACE	Warner Home Video 12591 Warner Bros. Inc.	Whitney Houston Mason Gamble	1993	PG	24.
6	4	9	THE MUPPET CHRISTMAS CAROL	Warner Home Video 17000 Walt Disney Home Video 1729	Walter Matthau Michael Caine	1992	G	22.
7	6	21	HOMEWARD BOUND: THE	Walt Disney Home Video 1801	The Muppets Michael J. Fox	1993	G	22
B	11	8	INCREDIBLE JOURNEY PLAYBOY 1994 VIDEO PLAYMATE	Playboy Home Video	Don Ameche Various Artists	1993	NR	19.
9	9	24	CALENDAR HOME ALONE 2	Uni Dist. Corp. PBV0744	Macaulay Culkin	1992		\vdash
	-			FoxVideo 1989	Joe Pesci		PG	24.
0	13	63	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.
1	10	187	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24
2	8	9	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.
3	16	10	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24
4	20	6	MICHAEL JACKSON: DANGEROUS- THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19
5	24	18	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14
6	19	17	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24
7	12	35	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14
8	14	11	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14
9	17	18	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14
0	25	15	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24
1	28	8	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14
2	23	5	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19
3	29	21	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19
4	21	3	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19
5	27	61	AMADEUS	Lumiere Pictures Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14
6	RE-E	NTRY	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19
7	15	29	RUDOLPH THE RED NOSED	Family Home Entertainment 27309	Animated	1989	NR	12
8	RE-E	I	REINDEER PANTERA: VULGAR VIDEO	A*Vision Entertainment 50345-3	Pantera	1993	NR	16
9	33	17	REN & STIMPY: THE STINKIEST STORIES ◇	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14
0	RE-E	INTRY	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	Cindy Crawford	1993	NR	19
1	RE-E	INTRY	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	19
2	30	8	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29
3	18	16	IT'S A WONDERFUL LIFE: 45TH ANNIVERSARY EDITION	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19
4	RE-E	INTRY	PENTHOUSE: PET OF THE YEAR	Penthouse Video	Various Artists	1993	NR	19
5	RE-E	NTRY	PLAYOFF 1993 UNDER SIEGE	A*Vision Entertainment 50425-3 Warner Bros. Inc.	Steven Seagal	1992	R	19
6	31	5	A CHRISTMAS STORY	Warner Home Video 12569 MGM/UA Home Video 104599	Darren McGavin	1984	PG	14
7	22	41	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Peter Billingsley Diane Horner	1992	NR	9
38	34	41	PLAYBOY CELEBRITY CENTERFOLD:	Playboy Home Video				-
9 		<u> </u>		Uni Dist. Corp. PBV0729 Universal City Studios	Jessica Hahn Charles Grodin	1993	NR DC 12	19
	26	33	BEETHOVEN STAR TREK VI: THE UNDISCOVERED	MCA/Universal Home Video 81222 Paramount Pictures	Bonnie Hunt William Shatner	1991	PG-13	19 14
0	32	34	COUNTRY	Paramount Home Video 32301	Leonard Nimoy	1991	PG	



● 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. ◇ 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.

CES NEWS (Continued from page 62)

movie that will launch this summer. The "Lion King" cartridge game will follow the storyline of the movie. Virgin and Disney teamed previously, along with Sega, on the successful 1993 Sega Genesis 16-bit game "Aladdin," based on the movie.

IN ANOTHER COLLABORATION with a movie theme, Warner Bros. Consumer Products and Virgin Interactive Entertainment have joined forces to develop an interactive 3DO game based on Warner Bros.' theat-rical release "Demolition Man," which stars Sylvester Stallone and Wesley Snipes. For the new game, the actors were filmed against a green screen background, and the footage will be digitized into the game and combined with action sequences and scenes from the movie. The game is due this summer

VIACOM NEW MEDIA will unleash the notorious "Beavis And Butt-head" on Sega Genesis and S-NES in June. "It's pretty true to the spirit and sen-sibility of the characters," says Betsy Vorce, a Viacom spokeswoman. One feature of the game that will endear Viacom to parents across America is that players will be able to make the obnoxious teen duo utter their trademark moronic laughs at any time by touching a button on the controller. The title will be preceded by "Rocko's Modern Life: Spunky's Dangerous Day," an S-NES interactive cartoon that is based on the Nickelodeon series and will ship this spring.

APPLE COMPUTER'S StarCore software group has announced agreements with InterOptica Publishing and Time Warner Interactive Group to distribute more than 40 CD-ROM titles from the two firms on a nonexclusive basis worldwide. Apple now distributes Macintosh and Windows CD-ROM software both as a publisher and as a distributor of affiliate labels, according to Kenneth R. Wirt, director of marketing for the Personal Interactive Electronics Division, StarCore will introduce 20 new CD-ROM titles during the first quarter of 1994, and is "working actively to add distribution channels. We're talking to software superstores and mass merchants. And we're not opposed to rental," says Wirt. He also hopes that new ScriptX programming language will enable the next genera-tion of desktop CD-ROM software to be compatible with both Mac and Windows systems. "Our goal is to have one box [on the retail shelf] work for both formats. If we have to put two CD-ROMs in a box we'd consider it, but the best would be to have it all on one disk," adds Wirt.

In addition, StarCore is distributing a brand-new variety of software PCMICA cards that slide into Apple's Newton handheld communications device. The titles are also available on floppy diskette for the Newton. Among the programs now available for Newton are "Columbo's Mystery Capers" (\$79.95), "Dell Crossword Puzzles & Other Games" (\$79.95), and "Fodor's '94 Travel Manager: Top U.S. Cities' (\$119.95)

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Art & Design ©1994 Hemdala Home Video, Inc. Art & Design by Barsky & Assoc. Design-O-Rama

PARAMOUNT CD-ROM

(Continued from page 62) the maker of the hit 1993 title "Lunicus." The latter CD-ROM also has been picked up by Paramount for U.S. distribution this year. Most of the above CD-ROMs are available in both Macintosh and PC versions, and several 3DO editions also are in the works.

Paramount Technology Group oversees Paramount Interactive and Paramount Publishing New Media. The former division is based in Palo Alto, Calif., and is dedicated to developing interactive products from Paramount's motion picture, television, and sports properties. The latter arm is based in New York and is devoted to electronic publishing, focusing on material from the various book companies owned by Paramount Communications. "They are two different divisions, but they come together in marketing, advertising, promotion, distribution, and packaging," said Schaefer. "They have publishing autonomy, but then everything else is coordinated through the technology group."

For example, the CD-ROM titles of both Paramount Interactive and Paramount Publishing New Media will be distributed to computer specialty retailers by Prentice Hall Computer Publishing and to video stores by Paramount Home Video.

Schaefer, like many in the industry, believes that format standardization is essential to help the industry grow. "Can software developers afford to place bets on nine different platforms?" he asked. "In the music business, if you had to record on nine different formats at once, it would seriously limit growth of the industry. Paramount is a content provider and is platform-neutral, but we believe that it must be sorted out. So we're working with Kaleida [the Apple-IBM joint venture that is developing the ScriptX cross-platform programming language] and other Silicon Valley companies to look at it and resolve it."

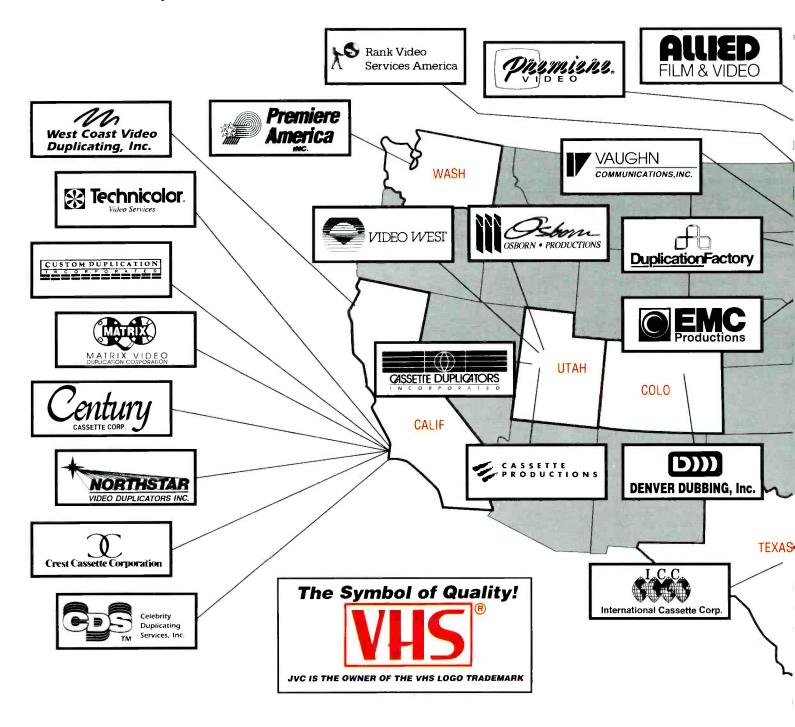
He also notes that Paramount Technology Group, through its Media Kitchen division, is working with AT&T on an interface design for a set-top unit for interactive TV. Paramount will be involved in interactive TV tests this year, and is developing programs such as "Paramount Backlot," a type of interactive television guide based on its 'Entertainment Tonight" series. Schaefer says his division is working on interactive sports and shopping programs. The latter area has interesting applications for music fans. "You'll be able to look at Janet Jackson's concert schedule, look inside the arena where she's going to play, see the view of the stage from different seats, find out ticket availability, then finally purchase your ticket," he predicts.

About interactive TV in general, Schaefer said, "I think we'll see a lot of trials toward the end of 1994, then it will proliferate in 1995, but it won't be a business until 1996, and it will become profitable in 1997 or 1998. And at that point, it will become a multibilliondollar business."

Schaefer added that developing products for CD-ROM is an important precursor of providing content for 500channel systems. "The same interactivity looks like the genesis of interactive TV programs," he says. "The people doing it for CD-ROM will be best positioned for interactive television. It's not separate." MAKE SURE YOUR VIDEOS ARE



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EA's 'ROAD RASH (Continued from page 62)

of the cross-marketing process.

"That kind of evolved into this," says EA's Randy Breen, who produced "Road Rash." The fusion of topquality music videos and video games was a natural concept just awaiting a technological green light, he adds.

"The CD format was what we were waiting for. We had wanted to do this previously, but there just wasn't the capacity with existing technology. But with games on CD, and now with the 3DO system, we can offer CD audio quality as well as incorporate actual videos. The music video format adds a unique atmosphere and energy that heightens the action and experience of the game."

Murray Allen, director of audio for Electronic Arts, draws a movie comparison to the new role he foresees music playing in video games. "The one thing that has been missing from games is a really good soundtrack," he says. "As an audio person, I know that sound can add a whole other level of enjoyment to an experience. I use the example of 'The Fugitive.' If you saw that picture with sound just in mono, you would lose 50 or 60% of the impact of the film. With CD sound quality now in games, we can add that extra element of a first-rate musical soundtrack

"'Road Rash' uses real musicians," he adds, "not synthesizers—real, live musicians whose music is recorded and digitized. And I think that's an area you will see growing rapidly in the future. The number of musicians already coming to us to ask how they can get involved is truly amazing."

Breen seconds the forecast. "Previously the musicians had to be part programmer to be involved with something like this," he says. "But as time goes on, the advancing technology is allowing musicians to work in more traditional ways. It's only going to get more complex from the technological point of view and, in conjunction with that, more invisible to the traditional musician who wants to work in this format."

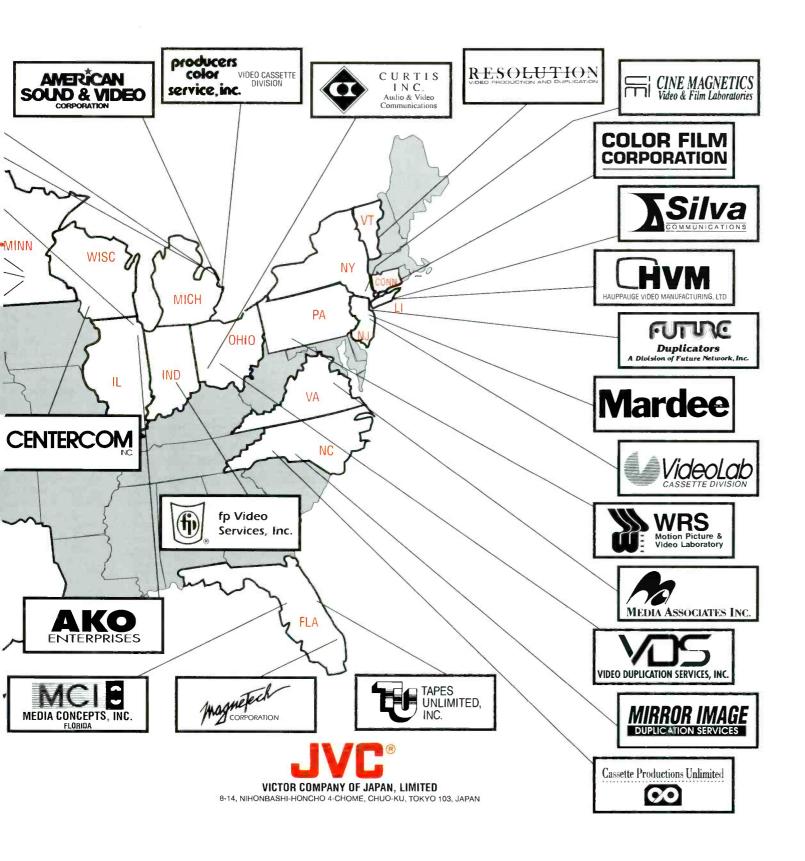
Taking the Hollywood analogy into the visual realm, the new 3DO version of "Road Rash" also employed filmstyle production techniques, including the integration of live-action motorcycle sequences shot using stuntmen, as well as sophisticated graphics. "We kind of think of ourselves as the New Hollywood," says Allen. "And so you will see a restructuring of the way we do business to a more Hollywood-type style, where there are arrangers and composers for the music and effects editors, stuntmen, cinematographers, and directors for the visuals."

And speaking of visibility, this New Hollywood offers a new level of it to recording artists featured on games, notes A&M's Pollak. "The basic deal is, let's expand our horizons," he says. "Let's try and charter new territory and give these bands opportunities to be seen and heard in more than just the traditional venues of touring, radio, and music videos. We have to face up to the fact that we have to be part of this whole 'wired' generation. We can't just set it aside anymore."

And as for that eventual Grammy category? Well, says Allen, "They laughed at us a long time ago when we suggested they start giving awards for best music video."



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Video Previews

MUSIC

Willie Nelson, "The Big Six-O—An All-Star Birthday Celebration," CBS Video, 96 minutes. Modest superstar Nelson hosts

a version of "Duets" to rival Sinatra's at this concert in celebration of his 60th birthday. An impressive guest list of musical talents are on hand to pay tribute, including Bob Dylan, Paul Simon, Bonnie Raitt, Neil Young, Waylon Jennings, and Ray Charles (who breaks into a spontaneous "Happy Birthday" at one point). The artists are backed by a superb band assembled by Don Was, and songs are peppered by interviews and salutations from well-wishers ranging from Garth Brooks to Jane Seymour to Clint Black to Nelson's daughter. A gracious host, Nelson shares plenty of kind words and fond memories about his friends as well. A testament to the multiple genres and generations Nelson's music has touched, "The Big Six-O" is a standout among tribute projects.

CHILDREN'S

"Thumbelina," Starmaker Entertainment (212-757-1101), 80 minutes, \$9.99. Starmaker's entry into the "Thumbelina" sweepstakes, not surprisingly timed to precede Warner Bros.' national theatrical run, offers a different twist on the traditional Hans Christian Andersen fairy tale. The story follows an ornery little girl named Mia who one day, while reading "Thumbelina" with her mother, gets magically sucked into the pages of her storybook and shrinks to the size of its lead character. Although the video is called "Thumbelina," Mia's adventures along the winding path home bear more than a little resemblance to those of a heroine named Dorothy. There's a good witch, a bad witch, a journey to find the one prince who can help return her to her mother, and even a pair of ruby-red slippers. There also are several unique characters, such as a fairy named Noble and the lovable Hoppy the frog, and lots of sing-along music and bright animation that bring the story to life.



HEALTH/FITNESS

"Jane Fonda's Yoga Exercise Workout," A* Vision Entertainment (212-275-2900), approximately 60 minutes, \$19.98. The once esoteric art of yoga has steadily been gaining

ground in the mainstream, so it's not surprising to find it being whisked to the height of commerciality by one of the fitness heavyweights. And in this video, viewers definitely are seeing the softer side of Jane. A milder, more quietly delivered narrative, soft hues, and mood-inducing music mark Fonda's yoga debut, which she conducts herself and bases around the classic Sun Salutation series of stretches. The routine contains three complementary segments that can be completed individually or together. Goal is for participants at home eventually to be able to complete the routine by just listening to Fonda's voice without watching the television, and therefore eliminate the additional

"Triathlon Training & Racing," ECI-Erlcom Communications Inc. (613-546-9118), 65 minutes, \$29.95. The beauty of this video. created to instruct as well as motivate potential triathletes, is that it's as entertaining as it is informative. Which means that viewers are likely to sit through the whole tape and therefore reap maximum benefits. One reason for its success is the program's diverse blend of interview subjects, from a variety of athletes to physicians to experts on equipment. Another

distraction.



strong point is the liberal use of scene-enhancing music and quick camera cuts that keep viewers on their toes. The program follows protagonists Melissa Mantek and Mark Bates, both professional triathletes, as they prepare for the main event. Aside from exploring such germane topics as the proper training techniques, safety, and best bets for equipment, the video addresses ancillary issues such as ways to stay motivated and proper nutrition.

DOCUMENTARY

"The Nature Of Sex," Shanachie Video (201-579-7763), 60 minutes each, \$19.95 each or 99.95 for six-volume cot

The birds and the bees are just a few of the splendid array of supporting characters who play a part in this fun and

informative six-title series. The program, which first saw life as a PBS miniseries, contains brilliant photography and witty narrative that makes the dirty

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave. NW, Washington, D.C. 20008.

deed good clean fun. Individual titles include "The Primal Instinct," "The Sex Contract," and "Sex And The Human Animal," and each sheds light on a different and fascinating aspect of procreation. In some species, for example, safe sex means male members escape before being killed by their partners after they've served their purpose; for some creatures, it is the male who gets pregnant; and some organisms possess both male and female organs to get the iob done on their own. This is one sex show worth paying for. Handsome boxed set will draw plenty of lookers at retail.

industrvites interviewed for

is its up-to-the-minute

currency, with frequent

this video dwell in the town of

Tinsel. Program's biggest plus

mentions of popular TV shows and films and a tag-along with

a woman on an actual audition for the TV show "Roommates."

Oversize package will require a bit of finagling on retail

softcover guide that includes

the names and addresses of

casting agencies across the U.S. and Canada.

"Video Scriptwriting For

Success & Profit," Quest

3612), 47 minutes, \$39.95. This how-to video is somewhat

Video Productions (303-224-

cyclical in nature because its

title might give away, videos.

Presented by 30-year TV and

video writing veteran Stewart

basics of breaking into video

development to copyrights. In addition, four short videos—in

the documentary, travel, and

shown in full so the viewer can see how it all comes together in the end. Production values are

instructional genres-are

bare-bones, but Jacoby's

straightforward "dos" and

"don'ts" manage to come

through loud and clear. A

helpful tool for those who want

to get scriptwriting experience

but don't have the resumé or

desire to broach television or

PERFORMANCE

"Alien Dreamtime," City of

Tribes Communication Inc. (415-641-8023), 60 minutes,

film work.

\$19.98

scriptwriting, from client

interaction to script

Jacoby, the program covers the

topic is scriptwriting for, as the

Also helpful is its fast pace.

shelves, but it contains a



TRAVEL

"Thailand: An Exotic Paradise," Video International (800-868-5454), 56 minutes, \$39.95.

This video plays much like the home movies of a friend who wants to share the highlights of a recent trip to Thailand. There's no "Lifestyles Of The Rich And Famous" glitz and glitter here. Instead, viewers are treated to a pastiche of true lifestyle scenes covering the whole country, shot and edited by the narrator during an eight-week sojourn. Thus, viewers get a close-up of a Thai cab driver waving hello to America, the narrator and friends on a not-always-smooth elephant ride-even a shot of convicts doing time in the salt fields. "Thailand" is Video International's premiere release. If interest proves sufficient, the company plans a series about Southeast Asia.

INSTRUCTIONAL

"How To Break Into Movies, Television & Commercials," Future Publications Productions (1-800-290-1010),

60 minutes, \$29.95. Just as some of the professionals interviewed in this video warn viewers against agents who promise too much from the get-go, red flags may wave when actress Kim Fields promises in her introductory segment that by using the information conveyed here, *anyone* can begin a successful acting career. Contrary to the suggestion of many how-tos about the acting profession, this video alleges that interested parties need never move to L.A. or New York to take acting seriously. While that may be the case, it seems contradictory that all of the

to those who are just plain living form the thesis of this performance video, which was filmed before an audience in San Francisco. Leading viewers on the so-called magical mystery tour is a sniveling little man who throws out empty sound bites as quickly and seamlessly as he changes inflection. Here are some favorites: "The three evils of society are hegemony, monogamy, and monotony. and "Going through life without having a psychedelic experience to going to the grave without having sex. Maybe so, but this guy's delivery is enough to scare Timothy Leary straight. Those going on a trip are advised to leave this pretentious piece of

The fragile realm of the psychedelic experience and the

suffocating threat of exposure



A biweekly guide to lesser-known rental-priced video titles.

"Strictly Ballroom" (1992), PG, Touchstone Home Video, prebooks Feb. 7.

The flashy world of Australian ballroom dancing is the sequin-bedecked setting for this story of top-ranked dancer Scott Hastings (Paul Mercurio), whose passion for innovative steps puts him at odds with ballroom dance orthodoxy. Also threatening Scott's championship crown is his partner Fran (Tara Morice), a sweet but easily flustered beginner. The clash of a creative young hoofer and a stodgy dance establishment is hilariously played as high drama. First-time director Baz Luhrmann uses documentary techniques, along with innumerable struggling-young-talent movie clichés, now put in service of these delightfully batty dancers. Although deliberately stagey and even cartoonish at times, "Strictly Ballroom" still treats its characters—and their personal obsessions with dancing—seriously enough for their stories to have a real impact. A dance film, an art film, and an oldmovie spoof all in one, it will benefit from the word of mouth that turned it into a theatrical cult hit.

"Needful Things" (1993), R, New Line Home Video, prebooks Jan. 31.

The small town of Castle Rock, seat of Maine's Stephen King County, has seen so many vampires, aliens, killer clowns, and the like that you'd think one of its residents would be suspicious (Continued on page 72)

	∞	ara	B FOR WEEK ENDING JANUAR	Y 22,	19	
	DĮ		Kid Video.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested	
			* * * No. 1 * * *			
1	1 1 15 ALADDIN Walt Disney Home Video 1662					
2	2	220	PINOCCHIO	1940	24.9	
3	4	63	Walt Disney Home Video 239 BEAUTY AND THE BEAST	1991	24.9	
4	3	9	Walt Disney Home Video 1325 TOM AND JERRY: THE MOVIE	1993	24.9	
5	5	15	Family Home Entertainment 27416 ONCE UPON A FOREST	1993	24.9	
6	6	15	FoxVideo 8501 REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	1993	14.9	
7	10	17	Sony Wonder LV49209 REN & STIMPY: THE CLASSICS	1993	14.9	
8	8	13	Nickelodeon/Sony Wonder LV49200 HAPPILY EVER AFTER For the Effect of the set	1993	24.9	
9	7	57	First National Film Corp./Worldvision Home Video 8045 HOW THE GRINCH STOLE CHRISTMAS!	1966	14.9	
10	11	50	MGM/UA Home Video M201011 RUDOLPH THE RED NOSED REINDEER		12.9	
11	9	7	Family Home Entertainment 27309 DISNEY'S SING ALONG SONGS: 12 DAYS OF CHRISTMAS Walt Disney Home Video 1525	1993	12.9	
12	17	17	REN & STIMPY: THE STINKIEST STORIES ◊ Nickelodeon/Sony Wonder LV49202	1993	14.9	
13	13	19	BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993	14.9	
14	16	31	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993	14.9	
15	15	26	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	12.9	
16	RE-E	NTRY	BARNEY IN CONCERT The Lyons Group 98071	1992	14.9	
17	14	32	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	12.9	
18	22	17	REN & STIMPY: THE STUPIDEST STORIES ◊	1993	14.9	
19	RE-E	INTRY	Nickelodeon/Sony Wonder LV49201 DISNEY'S SING ALONG SONGS: BE OUR GUEST	1992	12.9	
20	12	7	Walt Disney Home Video 311 THE SNOWMAN Columbia TriStar Home Video 0141	1982	19.9	
21	RE-E	NTRY	FANTASIA	1940	24.9	
22	20	43	Walt Disney Home Video 1132 BARNEY'S MAGICAL MUSICAL ADVENTURE The Lives Group 98001	1992	14.9	
23	23	91	The Lyons Group 98091 101 DALMATIANS Wolt Dispus Home Video 1263	1961	24.9	
24	24	7	Walt Disney Home Video 1263 CHILDREN'S CIRCLE: REALLY ROSIE Wood Kenney Video WKI 130	1993	14.9	
25	25	9	Wood Knapp Video WK1179 OPUS N' BILL: A WISH FOR WINGS THAT WORK	1991	12.9	

◆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.

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MARQUEE VALUES (Continued from page 70)

of an antique shop called Needful Things. One reason they suspect nothing is its owner, Leland Gaunt (Max Von Sydow). A wise, worldly, utterly sympathetic merchant, Gaunt presents his customers with enchanted goods that satisfy their deepest desires. Viewers will take no time recognizing the avuncular Mr. Gaunt as the Devilor at least somebody well-placed in the satanic hierarchy-even before he entices the townsfolk to repay him by sabotaging each other. Although a trifle long for an unambitious story, it still outshines most King adaptations with its ghoulish-vet-lighthearted musical score and an uncharacteristically subtle sense of humor. Jaded horror fans should find this breezy, stylishly executed shocker a welcome diversion.

"Samurai Cowboy" (1993), Film Advisory Board rating: parental discretion, Monarch Home Video, prebooks Feb. 9.

Yutaka Sato (Hiromi Go) is a successful Japanese businessman who loves movie westerns and all things cowboy. After watching his best friend die from overwork, Yutaka moves to Running Moose, Mont., where he's bought a cattle ranch. With the help of tough-as-nails ranch boss Gabe McBride (Robert Conrad), Yutaka begins to reconcile his idealized notions of the West with ranching realities. Yet Yutaka holds fast to the moral certainties he learned from westerns-and why shouldn't he? This story is as predictable as any standard-issue horse opera. Will Yutaka and his multiracial cowboy crew get the cattle to market in time? Will he win the heart of veterinarian Jessie Collins (Catherine Mary Stewart) and fend off the attacks of avaricious land baron Colt Wingate (Matt McCoy)? While holding no surprises, strong performances from Go and Conrad make this culture-clash comedy an inoffensive exercise.

"Fortress" (1993), R, LIVE Home Video, prebooks Feb. 8.

Somewhere in America's hazy dystopian future, a young couple (Christopher Lambert and Lorvn Locklin) try to cross the border because they've conceived a second child-a serious offense in a militantly one-child society. They're captured and sent to the Fortress, a hi-tech Devil's Island buried 33 stories beneath the desert, where the prisoners have "intestinators" implanted in their stomachs so they can be tortured by remote control. To insure that convicts find no solace even in their sleep, their dreams are probed by the cold, possibly not-quite-human Prison Director Poe (Kurtwood Smith, who's fast becoming one of the most loathed villains on screen). While employing standard beasts-behind-bars prison movie clichés, director Stuart Gordon keeps things humming with convincing effects, energetic stuntwork, some well-placed shocks, and a goodly dollop of violence. Science-fiction fans should enjoy this brisk, small-scale effort while they're waiting for the next big genre epic.

"Boxing Helena" (1993), R, Orion Home Video, prebooks Feb. 7.

This grand guignol love story is best known as the film that Kim Basinger paid a seven-figure sum to get out of making. Viewers may conclude that Basinger's money was well spent. Julian Sands-who usually plays a hit man, psychopath, or vampire—seems gravely miscast as a leading surgeon who's really an awkward, sexually inexperienced nerd. He's obsessed with the lovely Helena (Sherilyn Fenn), who reacts to his feeble romantic overtures with either indifference or open hostility. And Helena becomes no more receptive after Sands kidnaps her and amputates her limbs. Although fairly free of gore, this film is weighed down by hamfisted symbolism (the Venus De Milo figures prominently) and a ludicrous plot without the slightest sense of humor. Its ranking among the worst films of 1993, along with Basinger's much-publicized penalty, has given this film a sort of cult status that may result in curiosity-driven rentals

	Hollywood	REPORT	'ER•	Ic	P10
W	EEKLY	MOVIE	G R	0	SSES
THIS WEEK	PICTURE/ <i>(STUDIO)</i>	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Mrs. Doubtfire (20th Century Fox)	11,536,024	2,345 <i>4,919</i>	6	138,317,167
2	The Pelican Brief (Warner Bros.)	8,569,419	2,022 <i>4,238</i>	3	75,502,364
3	Grumpy Old Men (Warner Bros.)	6,413,992	1,439 <i>4,457</i>	2	25,722,304
4	Tombstone (Buena Vista)	6,361,187	1,955 <i>3,254</i>	2	32,719,116
5	The Air Up There (Buena Vista)	5,240,859	1,507 <i>3,478</i>	_	5,240,859
6	Shadowlands (Savoy)	4,006,417	546 <i>7,338</i>	1	4,190,660
7	Sister Act 2 (Buena Vista)	3,885,429	2,002 1, <i>941</i>	4	46,442,354
8	Beethoven's 2nd (Universal)	3,556,005	2,032 <i>1,750</i>	3	36,623,520
9	Schindler's List <i>(Universal)</i>	2,603,636	172 <i>15137</i>	3	9,861,441
10	Wayne's World 2 (Paramount)	2,151,760	1,703 <i>1,264</i>	4	43,434,218

DIRECT-RESPONSE VIDEO SALES ARE STREAKING

(Continued from page 63)

Edwards. "One can die, and the next be a hit.'

Avon, which issues 15 million catalogs of audio, video, and book prod-uct biweekly, has successfully used direct marketing with licensed music videos starring Neil Diamond, Genesis, and Elton John. Observing the success of a competitor's Victor Borge program, Edwards says, "You can pick up an eclectic product and push it through Parade and other nontraditional channels and catch on with it. If you put our Billy Ray on the rack it wouldn't have sold, but now it would because we've created consumer pull. But unless you've got a really hot performance or tremendous consumer pull, we've found that the genre as a rule fades in favor of audio sales.'

Still, music artists themselves have felt a consumer pull and are beginning to capitalize on it by making their own videos and selling them both at shows and through direct response. Jane Siberry, whose Reprise Records album "When I Was A Boy" has garnered great critical acclaim, has been selling "Boy Collect One" at her performances and via her "sib-LINE" newsletter. The tape includes self-produced videos for the album tracks "An Angel Stepped Down" and "Sail Across The Water," as well as two short album "trailers" and an insert photo booklet.

"Video is very important to me, because people have been unsure about me from my records," says Siberry, who earlier produced and similarly marketed a video for her song "The Bird In The Gravel." She expects to do the same with two videos from her new album, "Temple" and "Love Is Everything," if her record company doesn't use them. While "Boy Collect One" is steeply priced at \$40, Siberry notes that the profits allow funding of future videos and are shared with an earth-care organization.

The Elvis Brothers are selling a videocassette companion, "Now See This," to their "Now Dig This" album on Recession Records, at gigs and through their itinerary and merchandise mailer. The tape-which also is distributed to retail by Dutch East India Trading-contains documentary footage and four videos from the new album directed by engineer/video producer Jack LeTourneau, together with an old MTV interview and the unedited version of the "Fire In The City" clip from the band's 1983 Portrait album "Movin' Up." The latter was cleared by Epic Records.

"So many people have followed the band over the years that we're tak-ing it to the streets," says the band's Graham Elvis of the cassette, which has sold hundreds so far at \$17. "We still owe \$296,000 from our major-label deal, but we're actually profiting now. The 'Fire In The City' clip cost \$60,000, while 'Now Dig This' cost 15 times less! By going into this little microworld, we managed to turn our careers around."

Bill	bo	arc	J						FOR WEEK ENDING JANUARY 22,	199
			Special Int	B	n (B	S	t	Video Sales	[M
THIS WEEK	WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	Suggested List Price		THIS WEEK	0	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	Suggested
Ē	2 W	WK: CH/	Program Supplier, Catalog Number	Sug List		IHI	2 M	¥Ð	Program Supplier, Catalog Number	Sug
		RE	CREATIONAL SPORTS					HE	ALTH AND FITNESS	
,	1	45	* * NO. 1 * *			1	2	11	★ ★ NO.1 ★ ★ CINDY CRAWFORD/THE NEXT CHALLENGE	
1	1	45	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98		1	2	11	GoodTimes Home Video 05-7100	19.
2	3	9	THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95		2	1	13	SUSAN POWTER: LEAN, STRONG & HEALTHY A*Vision Entertainment 50466-3	19.
3	2	25	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98		3	4	13	TONY LITTLE: HIPS, BUTTOCKS & THIGHS Parade Video 93	12.
4	5	147	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98		4	6	15	KATHY SMITH'S GREAT BUNS AND THIGHS A*Vision Entertainment 50446-3	19.
5	4	218	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98		5	5	19	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.
6	19	3	CNN SPORTS: PLAY OF THE DAY FAVORITES Turner Home Entertainment 3111	12. 9 8		6	10	11	MARKY MARK WORKOUT: FORM, FITNESS, FOCUS GoodTimes Home Video 05-79319	19.
7	7	9	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95		7	7	5	ABS OF STEEL 2000 The Maier Group TMG227	14.
8	11	28	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	9.98		8	8	15	JANE FONDA'S FAVORITE FAT BURNERS A*Vision Entertainment 55008-3	19.
9	6	3	PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98		9	3	25	TONY LITTLE: TOTAL BODY SHAPE UP Parade Video 94	12.
10	16	5	BAD GOLF MADE EASIER ABC Video 45003	19.98		10	12	65	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.
11	13	106	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98		11	15	3	BUNS OF STEEL STEP 2000 The Maier Group TMG1142	14.
12	15	81	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98		12	NE	wÞ	KARI ANDERSON: FITNESS FORMULA A*Vision Entertainment 50525-3	19.
13	14	111	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98		13	16	3	NIKE: ADVANCED STEP & SCULPTURE A*Vision Entertainment 50532-3	19.
14	RE-E	NTRY	NBA AWESOME ENDINGS FoxVideo (CBS/Fox) 2422	9.98		14	17	3	KATHY SMITH'S SECRETS-VOL. 1 A*Vision Entertainment 50457-3	19.
15	8	13	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95		15	18	73	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.
16	9	31	LT PolyGram Video 4400863893	19.95		16	13	13	TONY LITTLE: ABDOMINAL MUSCLE TONING & Parade Video 92	12.
17	NE	wÞ	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95		17	14	91	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.9
18	12	35	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98		18	9	91	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.9
19	RE-E	NTRY	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95		19	20	9	FIT OR FAT: THE TARGET DIET Pacific Arts Video PBS1096	14.9
20	RE-E	NTRY	HOCKEY'S GREATEST HITS Simitar Ent. Inc.	9.95		20	NE	wÞ	KATHY SMITH'S SECRETS-VOL. 2 A*Vision Entertainment 50456-3	19.9

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ◎ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ◎ I 994 Billboard/BPI Communications.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANIJARY

Jan. 15-18, MILIA '94, international multimedia convention, presented by MIDEM, Palais des Festivals, Cannes, France. Diana Butler, 212-689-4220

Ian 19 Rock And Roll Hall Of Fame Induction Ceremony, Waldorf-Astoria, New York. Jan. 18-19, Second Annual LIVE! Show, conference for concert production services and

technology, Royal Horticultural Hall, London. Jay Green, 011-44-675-442-963. Jan. 19-21, Billboard Dance Music Summit, Pan Pacific Hotel, San Francisco. Melissa

Subatch, 212-536-5018. Jan. 21-24, National Assn. of Music Mer-

chants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

lan 24. "Independent Labels in The 1990s: An Alternate Route To The Top," panel discussion presented by the New York charter of NARAS, Merkin Hall, New York. 212-245-5440.

Jan. 25, Deadline For Entries For The 1994 Billie Awards. Maureen Ryan, 212-536-5002.

Jan. 25, "Copyrights And Trademarks-How To Protect Your Creative Work," seminar presented by Entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500

Jan. 27, Los Angeles Chapter of NARAS Luncheon, featuring discussion of authorship vs. artists' rights with film composers Danny Elfman and Jerry Goldsmith, Hotel Sofitel/Ma Maison, Los Angeles. 818-843-8253. Jan. 28-30, "Digital Sampling: A Compre-

hensive Seminar For Musicians," presented by the Music Technology Division of Berklee College of Music, Boston. Lynette Hladky, 617-266-1400 x408.

Jan. 29, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504

Jan. 29, "How To Organize A Fan Club," Everywoman's Village, Van Nuys, Calif. Dan Sonenberg, 818-787-5100.

Jan. 29, "Agenda '94," regional meeting of the Atlanta chapter of the Women In Music Business Assn., Decatur Holiday Inn, Decatur, Ga. 404-294-4229.

Jan. 29-Feb. 1, 51st Annual National Religious Broadcasters Convention, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, MIDEM Convention, including International Retailer and Manufacturers Conference Jan. 31 and New Technologies, Music and the Music Industry conference Feb. 1, Palais des Festivals, Cannes. 212-689-4220

FEBRUARY

Feb. 1, "The Music Business: Contracts, Managers & Copyrights," seminar presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, the Learning Annex, New York. 212-570-6500.

Feb. 2, International Managers Forum Meeting, ASCAP Building, New York. Barry Bergman, 718-332-8500.

Feb. 3, "The Electronic Superhighway: How To Get From The On-Ramp To The Fast Lane," presented by IRTS, Time-Life Building, New York. Lyvann Oum, 212-867-6650.

Feb. 3-6, Performance Magazine's Summit Conference, Hotel Sofitel/Ma Maison, Los Angeles. Shelly Watkins, 817-338-9444. 7. 21st Annual American Music Feh

213-655-5960

Feb. 9-13, Urban Network Power-Jam, Los Angeles Airport Marriott, Los Angeles. 818-843-5800

Feb 14 BRIT Awards, Alexandra Palace London. 011-44-71-287-4422.

Feb 17. American Latin Music Assn. (ALMA) Third Annual Membership Meeting, Los Angeles Airport Marriott, Los Angeles. Olga Cardona 212-957-7945

Feb. 17-20, The Radio Advertising Bureau's RAB '94: Managing Sales Conference And Executive Symposium, Loews Anatole Hotel, Dallas. Gail Steffens, 800-722-7355.

Feb. 17-19, Gavin Seminar, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 24-26, Southeast Music Inc. Ninth Annual Milton "Butterball" Scholarship Conference (Theme: "Black Radio-Going, Going, Gone?"), Don Shula's Hotel, Miami Lakes, Fla. Cecil Barnhart, 305-623-7711

LIFELINES

GOOD WORKS

BIRTHS

Boy, Cody Brandon, to John Luongo and Joy Winter, Nov. 24 in New Milford, Conn. He is a record producer and president of The Office Inc. She is a former Epic Records recording artist and star of an upcoming children's TV show.

Boy. Jesse, to Richard Marx and Cynthia Rhodes, Jan. 4 in Los Angeles. He is a Capitol Records recording artist. She is an actress and dancer.

MARRIAGES

Dennis Oppenheimer to Laura

DESIGNATED DRIVER SONG:

Recording Artists Against Drunk

Driving (R.A.D.D.) has adopted the

John Lennon/Paul McCartney song

"Drive My Car" as the global desig-nated driver anthem. R.A.D.D. is re-

cording the song and producing a

video featuring an all-star cast of mu-

sicians, including Ringo Starr, Tri-

sha Yearwood, Melissa Etheridge,

Patty Smyth, Clint Black, Harry

Nilsson, and Katey Sagal. Video will

premiere on the ABC telecast of the

American Music Awards Feb. 7. For

more info, call Eileen Thompson at

RHOADS FUND BENEFIT: The

third annual Benefit for the Randy

Rhoads Charitable Trust Fund will

take place Jan. 19 at the Palace in

Hollywood, co-sponsored by Guitar

for the Practicing Musician and radio

station KNAC; the evening is being

funded in part by Morley Pedals and

Nady Systems. The fund was founded

by **Dolores Rhoads**, mother of the

late guitarist, to serve aspiring artists

who lack the necessary finances to

pursue their musical dreams. Rhoads

died in a plane crash while on tour

with Ozzy Osbourne more than a

decade ago. The fund has raised about \$20,000 to date. Confirmed per-

310-201-8800 or fax 310-552-0412.

Feb. 26-March 1, Audio Engineering Society Convention, RAI Conference And Exhibition Center, Amsterdam. 212-661-8528

Feb. 27, MusiCares "Person Of The Year" Tribute Dinner, honoring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria. New York. 310-392-3777 x203.

MARCH

March 1, Grammy Awards, Radio City Music Hall. New York. 212-245-5440. March 2. R&B Foundation Pioneer Awards.

Roseland, New York, 202-357-1654 March 10, 1994 Billie Awards, The Puck

Building, New York. Maureen Ryan, 212-536-5002

March 16-20, Eighth Annual South By Southwest Music And Media Conference, Austin Convention Center and the Hyatt Regency Hotel, Austin, Texas. 512-467-7979.

March 19-22, 36th Annual NARM Convention, San Francisco Marriott, San Francisco. 609-596-2221

Powell Claridge, Dec. 23 in Washington, D.C. He is president of the Performance Group and personal manager for Sire/Warner Bros. recording artists the JudyBats and Columbia recording artist Patricia Kaas.

Billy Ray Cyrus to Leticia Finley, Dec. 28 near Nashville. He is a Mercurv Nashville recording artist.

Robert John "Mutt" Lange to Shania Twain, Dec. 28 in Northern Ontario, Canada. He is a producer who has produced recordings for Def Leppard, Michael Bolton, Bryan Adams, the Cars, Billy Ocean, and

formers for the benefit include Phil

Collen, Vivian Campbell, Glenn

Foreigner, among others. She is a Mercury Nashville recording artist.

Ralph F. Compagnone to Linda Todd, Dec. 31 in New York. She is associate director of A&R administration for Sony Music International in New York.

DEATHS

Bruce Jay Paskow, 36, of unspecified cause, Jan. 5 in Seattle. Paskow was a singer, songwriter, and lead guitarist for the Washington Squares, the late-'80s, Greenwich Village-based folk-rock group made up of Paskow, Tom Goodkind, and Lauren Agnelli. The trio released two albums on Gold Castle/CEMA: its eponymous debut, which was nominated for a Grammy, and "Fair And Square." The group toured throughout the U.S. and Europe, performing on bills with such acts as the Beach Boys, 10,000 Maniacs. Peter, Paul & Mary, Joan Jett, and Joan Baez. In 1989, Paskow moved to Seattle and became a producer, forming the production company Band Together Inc. with musician Barry Gruber. Early in his career, Paskow had been part of New York's '70s punk rock scene, playing CBGB's with his rockabilly group, the Invaders. He is survived by his wife, Shary Flenniken, a screenwriter and creator of the comic strip "Trots And Bonnie": his parents. Alan and Betty: and two sisters, Rachel and Avril.

Jay Blackton, 84, of heart failure, Jan. 7 in Granada Hills, Calif. Blackton was the musical director/conductor of 12 Broadway musicals, starting with "Oklahoma!" when it debuted on Broadway in 1943. During the course of the show's run Blackton changed his name from Jacob Schwartzdorz. Other major shows under his baton included "Annie Get Your Gun," "Guys & Dolls," "Inside USA," "Miss Liberty," "Call Me Madam," and "Wish You Were Here." Blackton won an Oscar for his work on the film version of "Oklahoma!" and was nominated for the film version of "Guys & Dolls." He also conducted operas and symphonic works. Blackton joined ASCAP in 1958. He is survived by his wife, Louise; a daughter, Jennie Lou; a son, William; and a grandson.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

A new Grammy category was inadvertently omitted from last week's list of Grammy nominees. Here are the nominations for Best Spoken Word Album For Children: "Aladdin Sound & Story Theater" (various artists), Ted Kryczko, producer, Walt Disney Records; "Audrey Hepburn's Enchanted Tales" (Audrey Hepburn), Deborah Raffin, producer, Dove Audio: "Brer Rabbit And Boss Lion" (Danny Glover & Dr. John), Dr. John, Ken Hoin & Doris Wilhousky, producers, Rabbit Ears; "Did I Ever Tell You How Lucky You Are?" (by Dr. Seuss), (John Cleese), Sharon Lerner, producer, Random House Audio Publishing; "The Muppet Christmas Carol Story Album" (the Muppets with Michael Caine & others), Ed Mitchell, producer, Jim Henson Productions.

Due to an error by NARAS, the recording academy, David Foster failed to get credit in last week's Billboard as the leading contender for this year's Grammy Awards. Foster received seven nominations.

Among the Grammy nominations for best instrumental arrangement accompanying vocal(s) are "Luck Be A Lady," arranged by Jeremy Lubbock, and "Some Enchanted Evening," which was arranged by Johnny Mandel and David Foster. Both are tracks from Barbra Streisand's "Back To Broadway" on Columbia. Incomplete information was given in the Jan. 15 issue.

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Hughes, Adrian Vandenburg, Brad Gillis, Gary Moon, Myron Grunbacker, Greg and Matt Bissonette, The Jennifer Batten Band, Alex Skolnik, Rudy Sarzo, Carmine Appice, John Christ, Tommy Aldridge, Johnny Bale, Fred Coury, Jeff Watson, Ron Young, Mark Wood, Ricky Phillips, Andy West, Phantom Blue, and T.M. Stevens. Tickets are \$15 and can be acquired through TicketMaster at 213-489-3232. For more information. call Tresa Redburn or Todd Brodginski at 310-659-6400 or fax 310-659-1309. **KEE**PING THE FLAME ALIVE:

Jerry Leiber and Mike Stoller, the songwriting team/publishers, say they will help a 30-year-old Los Angeles blues club, Babe's and Ricky's Inn, stay in business by paying the club's ASCAP performing rights fees as long as the club stays in business, the Los Angeles Times reported Jan. 10. The club, owned by Laura Mae Gross, 73, was threatened with closure after failing to pay ASCAP fees of \$9,000. "It's the roots of our beginning-not only the music but the neighborhood," Stoller told the newspaper after visiting the club.

www.americanradiohistory.com



Platinum Boys. Capitol Records president/CEO Gary Gersh, right, presents the Beastie Boys with a platinum plaque commemorating sales of the album "Check Your Head." The presentation took place at the recent charity golf tournament hosted by Capitol and Grand Royal, at which a team consisting of Billboard's Craig Rosen, Jon Guynn, and MJI Broadcasting's Dave Schulps took first place. Capitol recently entered a distribution agreement with Grand Royal. Shown, from left, are Beastie Boys Ad-Rock, MCA, and Mike D, and Gersh.

Pro Audio

Pioneer Addresses Digital Debate Says Listeners Often Need Analog 'Energy'

BY DANIEL LEVITIN

EUGENE, Ore.—Thirty-two years ago, a young electrical engineering professor at M.I.T. dropped by one of his old student labs to see what they were up to. The professor was Tom Stockham, and what he saw there for the first time was a demonstration of something we all now take for granted: digital recording.

By 1976, Stockham had made the first commercial digital recording in the world and had founded Soundstream, the first company to manufacture and sell digital tape recorders.

Like it or not, praise it or criticize it, digital recording is an undeniable reality. Scores of pages in audio magazines and journals have been converted to battlegrounds; various possessors of "golden ears" have argued vehemently-and in approximately equal numbers-for the vast superiority or inferiority of digital over analog. Digital: Neil Young wrote an impassioned plea in Guitar Player condemning it: Neil Dorfsman, without saying a word, has made what is perhaps the best case to date in favor of it—the expansive, multidimensional "Brothers In Arms.'

Stockham has managed to stay out of this public debate for the most part, but he holds strong opinions about the technology and why the debate may continue for some time to come. In Stockham's mind, the issue of digital's theoretical superiority was never in question. Although digital is a more accurate representation of the original music, he says, this isn't always what people want to hear. Analog adds harmonic distortion that muddles things up-a sound many listeners find pleasing. "I think it is that smearing that some people like," he says.

"I restored some of the old Caruso recordings for RCA," Stockham says. "After I restored [them], we played them back for some collectors and compared it with the originals. Now, the originals had lots of surface noise, lots of energy above 8K or so, and the restoration didn't because there was no energy in that part of the spectrum in the original recording. And you know what? Many of the collectors liked the sound of the originals better... The only reasonable explanation is that their ears needed to hear energy in this range."

A similar pattern emerged after Stockham's lab began to do some listening experiments with DBX noise reduction, a system that incidentally had much in common, he says, with the homomorphic compander he invented.

"When we first were using the DBX, we did some experiments where we recorded one tape with DBX and the other without," Stockham recalls. "We had it set up so you could switch between them for playback. When you turned on the normal one, everyone would be happy. But when you got rid of all that noise and the hiss went away, [people said] it was dull and uninteresting. Then, when I said, "Let's compare the companded one with the original," and I threw the switch, they couldn't tell the difference!

"This is a matter of 'fidelity' versus 'what you like' . . . I have no feelings of any type that people shouldn't like what they like. But I do get upset when people don't understand that what you like might not be exactly like the original you were trying to put back together in the recording process. There's nothing wrong with not putting it back together the same as it was; it might even be a lot more fun. But if you're talking about fidelity, you shouldn't say that you don't have it when you do. It is important to distinguish between whether what you're talking about is coherent or not.'

Digital recording detractors argue that the very process of digitizing the signal alters it. Can't there be artifacts from anti-aliasing and dithering algorithms? "No," Stockham maintains. "If things have been done right by the people who build the equipment, that's not going to happen. And unbelievable amounts of diligence have been put in to make sure that's not a problem." What about cheap converters built into budget DAT players, for example? "Well, obviously you can make something bad if you want to,' Stockham concedes, but he says that is not a problem with digital—it is a problem with economics, and is not likely to show up in high-end machines.

.FROM 0 TO 50,000

The first digital recorder Stockham saw at M.I.T. in 1962 bore little resemblance to the machines of today. The "recorder" was actually a set of outboard converters, a speaker, and a microphone hooked up to a TX-0 computer that took up the better part of a large room. Recording took place at a sampling rate of 10,000, with a resolution of between 6 and 11 bits.

Even Soundstream's first recordings weren't high-fidelity in terms of sampling rate. "When we first put the converters together," Stockham explains, "we thought that our market would be radio, that people at radio stations would want to broadcast digital recordings." The first few recordings thus were made with a sampling rate of 37,500 to fit into FM's narrow 15K bandwidth. Nevertheless, reactions to the recording of the Santa Fe Opera were exuberant, and soon 50KHz converters were stock on all Soundstream machines.

Jack Renner, a 13-time Grammy nominee and CEO of the audiophile record label Telarc, provided the next landmark in digital's history. Using the Soundstream machine, Telarc's LP recording of Frederick Fennell and the Cleveland Symphonic Winds became the first commercially released digital recording in the world. "The thing became afire then," Stockham recalls. "People who had never talked to me before started calling me on the phone and saying, 'Why didn't you tell us it could be this good?' "Within three years, Soundstream had more than 500 digital masters in its vaults.

Today, Stockham is still an audio consultant, running Stockham Technologies in Salt Lake City. A recent project found him designing new proprietary 20-bit converters for Telarc. In addition to his audio projects, he is working with geneticists to create a reader to speed up sequencing, and is applying some of his sonic deblurring techniques to visual image enhancement.



SSL's Reign In Spain. The Duy Sonido studio complex in Spain has installed a second SSL ScreenSound to provide a digital audio editing capability in its new Studio 4. The Barcelona facility, established in 1986, already uses one ScreenSound for postproduction; with the addition of the new system and SoundNet, projects in each studio can now be shared or combined.

AUDIO TRACK

NEW YORK

UHUNG KING STUDIOS recently played host to **Elton John**, who was in recording a remake of "Don't Go Breaking My Heart" with none other than **RuPaul**. **Roger Sanchez** produced the sessions, with **Doug DeAngelis** engineering behind the 64-input SSL G-Plus with Ultimation and Total Recall. John Wydryca assisted, and Studer A827 multitrack recorders were used.

At Quad Recording Studios, EastWest recording artist **Tony Cary** has been in working on an upcoming project with engineer/producer **Ben Wisch**. Assisting on the sessions was **Scott Ansel**. John Alberts of John Alberts Sound Design recently completed a Surround Sound remix of "The Rippingtons Live In L.A." for GRP Records. Mike Landy of GRP and Rippington Russ Freeman assisted.

LOS ANGELES

PRODUCER JOHN PORTER has been working at Red Zone Studios with Ian McNab, formerly of Icicle Works, on an upcoming solo project for This Way Up Records. Engineer Joe McGrath sat behind the Neve VIII, with Rich Veltrop assisting.

Former Bangles singer Susannah Hoffs recently was spotted working at Master Control, recording her next project for Sony. D.L. Herring produced the sessions with engineer Chris Furman.

Producer George Drakoulias has been in Sound City Studios with the Free Wheelers, recording their upcoming release for American Records. Working at the Neve 8028 was engineer Mark Linett, with Jeff Sheehan assisting. Producer Andy Byrd and engineer Chris Lord-Alge have been in Image Recording, mixing tracks for Victoria Shaw's upcoming album on Warner Bros. Lord-Alge sat behind the SSL 4056E console. Ben Wallach assisted on the sessions.

At Aire LA Studios, engineer Donnell Sullivan recently remixed the song "It's For You" by Shanice Wilson for Portrait Productions.

NASHVILLE

At the sound emporium,



Luna See. Elektra Entertainment act Luna has been in New York's RPM Studios recording songs for its new album, "Bewitched," due in February. Pictured during a break in recording are Luna front man Dean Wareham, left, and Sterling Morrison, who contributes guitar tracks on "Friendly Advice" and "Great Jones Street."

recording continues amid construction of the facility's new offices. Producers **Bruce Bouton** and **Monty Powell** were recently in cutting tracks with Arista recording artists **Lee Roy Parnell**, **Diamond Rio**, and **Steve Wariner** for an upcoming tribute album to **Merle Haggard**. Working at the Neve console were engineers **Mike Clute** and **Herb Tassin**.

Epic's Indigo Girls have been at Woodland Digital working on an upcoming project with producer Peter Collins and engineer David Leonard.

OTHER CITIES

AT MUSCLE SHOALS SOUND Studios in Sheffield, Ala., Chrysalis recording act Follow For Now has been in tracking on the Neve 8068 console with the Studer A-820 24track analog recorder. Overseeing the project is producer/engineer Joe Blaney. Kent Bruce assisted on the sessions.

Watch recording artists the Morganfields have been working on an upcoming release at Toronto's 1:2:1 Recording. Mitch Edison pro-duced the sessions, and Ed Stone engineered.

At Miami's Criteria Recording Studios, Jon Secada recently completed several club mixes for his upcoming SBK release. The production/engineering team of Pablo Flores and Javier Garza worked on the SSL console with the assistance of Steve Robillard. Sonic Solution digital editing was handled by Andrew Roshberg, and the entire project was overseen by Emilio Estefan. Epic recording artist Trey Lorenz recently was spotted at Reel Tyme Recording in Floral Park, N.Y. The singer was cuttting tracks with producer Gerard Parker.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Pro Audio

Top Consultants Launch New Cutting Edge Venture

BY DANIEL LEVITIN

SAN FRANCISCO—Four of the top pro audio sales consultants in Northern California have announced the formation of a new venture, the Cutting Edge Audio Group. Formerly with San Francisco's Audio Images Corp., Brian Botel, Jeff Briss, Sig Knapstad, and Tom Richardson bring more than a half-century of audio experience to the new business.

Cutting Edge will focus on equipment sales to a wide range of facilities, including audio, video, postproduction, and broadcast studios, as well as multimedia and game developers. "One of our specialties will be sales of digital audio workstations," says Briss. The group sold six Digidesign multitrack systems in its first month of operation.

The Group's high level of expertise has earned the respect of many of the industry's most discriminating engineers. "We've been dealing with them for years," says Dennis Leonard, sound designer at Lucas-Film/Skywalker Sound. "Their technical knowledge is far more than what you expect from salesmen." Steve Young, chief engineer for rap star Hammer and his Bust It Productions, agrees. "I designed Hammer's studio with them, and they've given excellent support throughout... any time we need anything—not just equipment, but even technical information or hardto-find manual pages—they are there."

Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) is another committed client. "Jeff Briss has

dealt with us honestly and knowledgeably for over a decade-and I've found those two qualities hard to come by in this business," notes chief engineer Jay Kadis. "I always trust him about price, because he never goes for the jugular. Whatever price I get first is better than what I'd get after haggling with another salesman for an hour." Kadis praises the personal service as well. "When we bought our monitors, Jeff brought down a whole carload of speakers and left them here for a week for us to audition. I'd never seen so many speakers crammed into a Saab!"

Other clients have included Fantasy Studios/Saul Zaentz Film Center, the Grateful Dead, Walter Afanasieff, the Plant, Different Fur, Russian Hill, 2-Tuff-E-Nuff (producers Denzil Foster and Thomas McElroy), Sega, the University of California at Berkeley, KTVU Channel 2, and Music Annex.

Recent installations by members of the group include studio upgrades for Skywalker Sound and the Saul Zaentz film center, with Otari Premier film consoles and Otari MTR90 recorders; for the Grateful Dead, the Sonic Solutions CD premastering system; and for game manufacturer Electronic Arts, an eight-channel Pro Tools workstation, 3 Alesis ADATs, a Mackie Console, Genelec monitors, and various Drawmer, Eventide, and Aphex outboard gear.

Cutting Edge's current product line includes Digidesign, Opcode, Mark Of The Unicorn, KRK, Meyer, Genelec, Aphex, Drawmer, Amek, Studio Technologies, Sennheiser, MTG, Sony, and Eventide.

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 15, 1994)

CATEGORY	HOT 100	HOT 100 R&B COUNTRY MODERN ROCK		DANCE-SALES	
TITLE Artist/ Producer (Label)	HERO Mariah Carey/ W. Afanasieff M. Carey (Columbia)	CRY FOR YOU Jodeci/ D. Swing (Uptown)	WILD ONE Faith Hill/ S. Hendricks (Warner Bros.)	FOUND OUT ABOUT YOU Gin Blossoms/ J. Hampton Gin Blossoms (A&M)	GETTO JAM Domino/ Domino, DJ Battlecat (Outburst)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	HIT FACTORY (New York) Charles Alexander	WOODLAND (Nashville) John Kelton	ARDENT (Memphis,TN) John Hampton	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	SSL 4064	SSL 4064G with Ultimation	Neve 8068	Neve VR with Flying Faders	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A-800 MKIII Sony PCM-3348	Mitsubishi X-850	Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Tannoy	Boxer Custom	Westlake	JBL Custom	Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 467/499	Ampex 467	Ampex 467	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Mick Guzauski	HIT FACTORY (New York) Charles Alexander	THE CASTLE (Franklin, TN) Scott Hendricks	ARDENT (Memphis,TN) John Hampton	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	SSL 4080	SSL 4096E	SSL 4000G	SSL 6056	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A800 MKIII/ Sony PCM-3348	Sony 3348	Mitsubishi X-850	Studer A800
STUDIO MONITOR(S)	Genelec	Boxer Custom	UREI 813A B&W	Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499/467	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Chris Gehringer	GEORGETOW MASTERS Denny Purcell	STERLING George Marino	CAPITOL MASTERING Wally T.
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Uni Manufacturing	WEA Manufacturing	DADC	Sony Manufacuring
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Uni Manufacturing	WEA Manufacturing	Sonopress	Sony Manufacturing

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Sony Enters Instrument Arena *Processors Geared To Project Studios*

BY MARILYN A. GILLEN

NEW YORK—Sony Electronics will step into the musical-instrument arena this week with the unveiling of a guitar processor and a multi-effects processor Friday (21) at the National Assn. of Music Merchants convention in California. The new products are the first that the company—renowned for its product lines geared toward professional recording studios—has targeted squarely at the burgeoning project-studio marketplace.

The guitar and multi-effects processors—the HR-GP5 and HR-MP5, respectively—are being touted by Sony as a "breakthrough in the affordability of high-quality studio effects geared to the ergonomics of the project studio." Both are half-rack devices, and they will carry suggested retail prices of less than \$700 each when they are introduced later this year, according to the company.

Says Courtney Spencer, VP of professional audio products for

Sony's Business and Professional Products Group, "Project-studio production has increased dramatically over the last few years, and the HR-GP5 and HR-MP5 address Sony's interest in catering to this market. Sony continues to service the world-class recording studio market and now expands its line to address the needs of the working musician."

The guitar processor combines a fully digital 48kHz sampling rate with twin analog-to-digital inputs. The MP5 boasts 100 factory preset effects and 100 user-definable settings. Both are billed as being MIDI-capable.

In conjunction with these introductions, Sony also will bow a footpedal remote controller designed to simplify operation of the processors and able to work in tandem with a standard foot pedal. The suggested price is less than \$300.

A slate of Sony Music recording artists is expected to be on hand at NAMM to demonstrate the new processors during the unveiling.

Ampex Recording Media Corporation

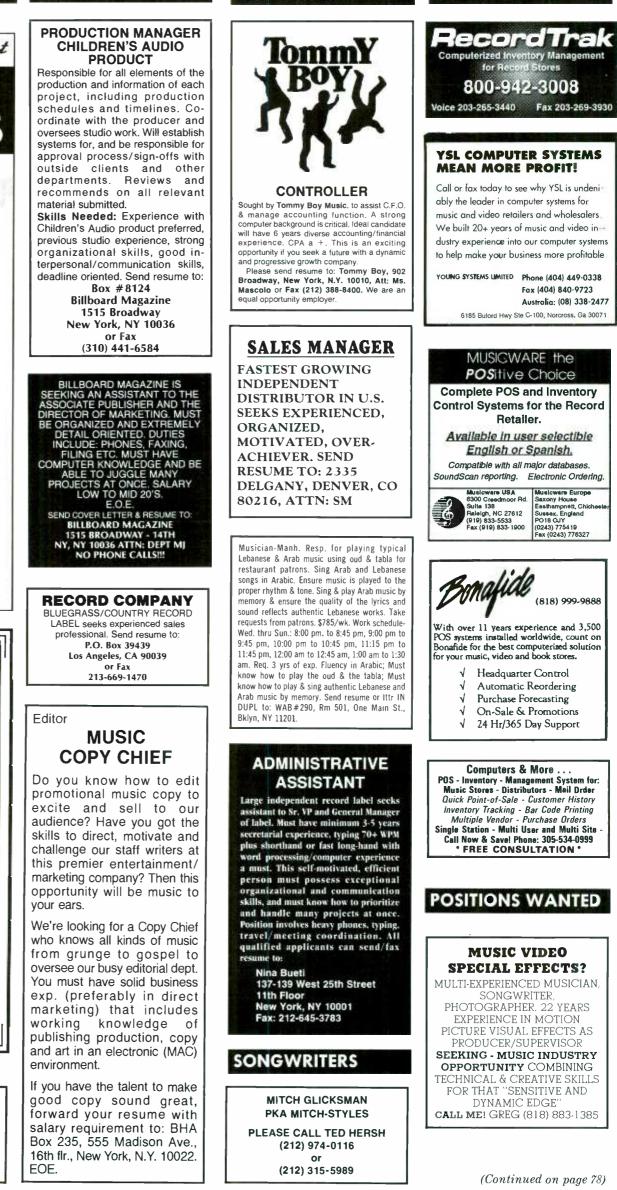


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BOOKS, STRINGS & THINGS

(Continued from page 55)

pose that I dropped out of school." (He finished a year later, after the store was up and running.)

Located just two blocks from the Virginia Tech campus, BS&T always has reflected its times, as well as the moods and tastes of Tech's students and the Blacksburg community. Walters maintained a coffeehouse in the back of the store for two years in the '60s, and the store was a center of activity toward the end of that decade "when everybody was a revolution-ary," he says. "We were all going around without underwear, waving our fists ... the whole thing.

"That store has always been a symbol of the community. Now that the market has fractured somewhat, and we're not the only game in town, our store's personality has shifted and we've become less of a grunge outlet, more of an upscale environment.'

The Blacksburg store's current product mix, like that of its Roanoke counterpart, is about 60% books and 40% music, but music is at the (literal) center of each store. Handmade, dark wooden bins (recently retooled for the post-longbox era) in the middle of the stores hold CDs, and those bins are surrounded by a maze configuration of bookshelves along the stores' walls. The Blacksburg store has a separate room devoted to classical discs and also sells large numbers of jazz and world music recordings; the Roanoke store skews more toward pop, jazz, new age, and R&B.

On classical music, especially, we have more selection than every other store in the area combined," Horst says. "We don't sell pop titles in the same volume as we used to, simply because there are more stores around here than there used to be, but we sell an awful lot on titles like the Gorecki [Symphony No. 3] and on people like Arvo Pärt."

The Blacksburg store's emphasis changed in the mid- to late '80s as new music and book stores opened in the area. An outlet of the Charlotte, N.C.-based Record Exchange of Roanoke opened two blocks away in 1984, and that store, with its used-product sales and concentration on heavy metal and modern rock, has attracted a loyal student following. Four years later, the New River Valley Mall opened with a Mother's (now owned by The Wall) and a Disc Jockey, and those stores-despite their higher prices (BS&T's top-line CD price is \$13.88, with weekly specials)—have siphoned off some of BS&T's pop, R&B, and country business.

The mall's biggest impact on the store was not the new competition, but the multiplex cinemas that opened along with it. The new theaters forced downtown Blacksburg's three screens to go dark, taking away the nightly influx of students and town residents that provided BS&T and other downtown merchants with steady evening traffic.

"Those closings have hurt every body," Horst says. "We used to be able to count on those rushes at 5 p.m., 7, and 9 when the movies let out [BS&T stays open until 10 p.m. Monday through Saturday]. Now the people just aren't there, and the students either stay on campus or go out to the mall to see movies."

Books, Strings & Things has fared much better than some of its Blacksburg neighbors, in no small measure due to the customer loyalty built up over three decades and the community's recognition of Walters' longstanding support for the town. During the '70s and early '80s, Walters led a downtown merchants' group that spearheaded redevelopment of the town's center, resulting in touches as small as brick sidewalks and as large as an annual summer festival, Steppin' Out, that draws tens of thousands of area residents at a time when the university is not in session.

Unfortunately, Horst says, those efforts have slowed in recent years. 'Now, too many merchants are just trying to survive.

Walters' decision to open a store in Roanoke, on the city's historic downtown market square, was based in part on a similar redevelopment mission. "The city had been asking me to open a store there for many years, and the time finally seemed right in 1986," he says. "It wasn't a hard business decision, but since I had been open in Blacksburg for 22 years by that time, I didn't think I was jumping the gun. I found a landlord who was willing to do just about anything to get me to move in, except give me free rent, and the city of Roanoke was almost begging me to come in to help them reestablish their down-

CHILD'S PLAY

(Continued from page 58)

tional Activities), and Janice Buckner's "Learn-Along Songs (Moonlight Rose Publication). ۲Ľ' works out well for all parties," says Feidner of the co-promotions. "We're reaching people we otherwise wouldn't, and independents who didn't have a retail outlet now do."

"The stores are happy, the labels are happy, we're happy," echoes Nadboy, adding, "This could easily work elsewhere. Maybe other parenting publications in other cities could tie in with their local stores.'

GRAMMY TIME: Congratulations to this year's Grammy Awards nominees, and cheers to NARAS for adding the new children's spoken word category (as Child's Play and many kidbiz folks had been urging). Walt Disney Records received an all-timehigh nine nominations, including song of the year, record of the year, and best pop performance for Regina Belle and Peabo Bryson's "Aladdin" theme, "A Whole New World" (those nominations are shared with Columbia Records), and best children's musical recording for the soundtracks to 'Aladdin" and "Tim Burton's The Nightmare Before Christmas." Other nominees in that category are "Barney's Favorites Vol. 1" (ŠBK/ERG), 'Peter, Paul And Mommy, Too' (Warner Bros.), and the soundtrack to "The Muppet Christmas Carol' (Jim Henson Records).

Jim Henson Records received a second nomination, in the children's spoken word category, for "The Muppet Christmas Carol Story Album. Other nominees are Walt Disney Records' "Aladdin Sound And Story Theater," the Danny Glover-narrated "Br'er Rabbit And Boss Lion" (Rabbit Ears), "Audrey Hepburn's Enchanted Tales" (Dove Audio), and the John Cleese-narrated "Did I Ever Tell You How Lucky You Are?" (Random House).

Good start, NARAS-but you've still got a ways to go. Where, oh where, are the children's recording artists? In case you hadn't heard, the king of them all, Raffi, released his first children's album in several

town area commercially."

He has immersed himself in Roanoke's development group, as he did in Blacksburg. "It's a completely dif-ferent scene," says Walters, who has never bothered to cut his nowgraying hair from its late '60s length. 'Here, it's a bunch of lawyers with suits and ties, and I'm their token weirdo. But that's OK with me."

The Roanoke store is now a centerpiece of the city's downtown, and Walters has no regrets about opening there despite the fact that his debt burden continues to loom over the fortunes of both outlets. "It's been tough, that's for sure, and it has reminded me why the Germans lost World War II: Because they were fighting on two fronts," he says. "But I've never run this business in a rational way, and I've never made a "For me, it's the mission, it's the

people, it's the goal of saving souls through books and music. I never thought I'd still be doing this after 29 years, but once you're committed to it, and once you've seen your mission being accomplished in some small way, it sticks with you."

years, the immensely enjoyable "Raffi On Broadway" (MCA). (Incredible as it seems, Raffi has never won a kids' Grammy.) The children's industry's first gold female artist, Joanie Bartels, put out an exuberant new disc, the aforementioned "Jump For Joy." First-rate recordings were released by Bill Shontz, Gary Rosen, Bill Harley, Bill Wellington, Si Kahn, and many others. None of them were as high-profile as the nominated recordings-which are, to be sure, all deserving of accolades themselves. But as we said last year, the nominees are still wildly divergent. How can a trio of hit movie soundtracks be considered fair competition for a preschool songfest performed by a dinosaur and a live folk album? Seems to us that NARAS's next task is to break out soundtracks into a separate category, or else the people who spend their entire working lives creating and performing music for children will never be recognized by the Grammys. Better yet, leave the nominating up to those in the children's business.

KIDBITS: Mel Gibson will host a new weekly family radio program, Rabbit Ears Radio, which will debut in June. The two-year series will be distributed by American Public Radio. Based on the top-notch Rabbit Ears audio and video series, in which well-known actors and musicians present classic tales from around the world, the half-hour series will consist of Rabbit Ears recordings introduced by Gibson ... Music For Little People/Warner Bros. releases its first bilingual album for kids, Emilio Delgado's "Fiesta Musical-A Musical Adventure Through Latin America In English And Spanish," March 6. Delgado is better known as Luis on "Sesame Street"... BMG Kidz Cana-da has released "The Child's Play Collection" six half-hour plays for children by Canadian authors.

Please address all correspondence, review copies, etc. to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

Newsmakers



Making The Cut. MCA Music Publishing Nashville proudly presents two of its songwriters with gold and platinum awards. Gary Burr received a platinum record for "One Last Good Hand," a track on the Reba McEntire album "It's Your Call," and a gold record for the title cut from Lorrie Morgan's album "Watch Me." Austin Cunningham was awarded two platinum records, one for "Why Can't We," from Dolly Parton's "Slow Dancing With The Moon," and the other for "In My Dreams," from the Judds' "Love Can Build A Bridge." Shown, from left, are Steve Day, VP of business affairs, MCA Music Publishing Nashville; Burr; Jerry Crutchfield, president, MCA Music Publishing Nashville; John McKellen, president, MCA Music Publishing; and Cunningham.





Behind Closed Doors. The Dentists recently celebrated the upcoming release of their EastWest album "Behind The Door I Keep The Universe." Shown, from left, are band member Mark Mathews; John Hancock, Westwood One; band member Rob Grigg; Jerry Rubino of WFDU and Radioactive Records; band member Mick Murphy; Joel Klaiman, EastWest Records; band member Bob Collins; and Pete Rosenblum, EastWest Records.



Team Work. Bob Sherwood, right, Sony's VP of sound technology marketing, presents Ken Krafi, athletic director, Northwestern Univ., with a certificate good for Sony sound equipment to be used at the stadium in Evanston, III. The presentation was part of Sony's "MiniDisc At The Big Ten" campaign.



But Seriously. Phil Collins stopped by the New York office of Atlantic Records recently to discuss plans in support of his new solo album, "Both Sides." Pictured with Collins is Atlantic senior VP Andrea Ganis.

Saxmen Arista recording artist Kenny G was invited by fellow sax player Bill Clinton to a presidential dinner recently in Washington, D.C. Pictured, from left, are Kenny G's manager, Dennis Turner, and his companion, Daphne Lubick; the artist's wife, Lyndie Benson; Kenny G; President Clinton; and Hillary Rodham Clinton.



Happy Birthday, Pardners. Roy Rogers and Dale Evans, center, celebrate birthdays 82 and 81, respectively, with a specially decorated birthday cake from Rhino Records and "Entertainment Tonight." The couple also was celebrating the release of the "Songs Of The West" boxed set, which includes almost two dozen of their tunes. Flanking the pair are Stephen K. Peeples, left, national publicity director, Rhino Records, and "Entertainment Tonight" correspondent Leonard Maltin.



On A Technical Note. Executives from the U.K.'s Performing Right Society (PRS) were among those attending a recent briefing in Nashville on SESAC's planned "per play" licensing system. Alternative collection opportunities for performance rights also were discussed. Pictured, from left, are William Velez, senior VP/international, SESAC; Chris Gardner, head of repertoire, PRS; David Bamber, head of development, PRS; and Vincent Candilora, president, SESAC.



On A First-Name Basis. Mercury Records artist and Zomba Music Publishing writer Joe is keeping his fingers crossed after a recent performance in New York. Shown, from left, are David Renzer, senior VP/GM, Zomba Music Publishing; Joe; and David McPherson, manager of A&R, Mercury Records.

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PDs' Content Calls Make Job Tougher *Closer Listens Become Key To Airplay*

BY PHYLLIS STARK

NEW YORK—The recent decisions made by programmers at many urban and top 40/rhythm stations to ban or edit rap songs with explicit, violent, or derogatory lyrics (Billboard, Dec. 18, 1993) has made their jobs harder. Programmers at those stations say they must now evaluate new singles not only on their musical merits, but also on content, language, and even the reputation of the artist.

Based on those judgments, some records are being left off the air or edited to fit the more stringent criteria now imposed by stations, often in response to community pressure.

Although programmers have always done custom edits of songs, until recently they had been primarily for the purposes of length or musical style (e.g., an AC station might remove a dance break from a top 40 crossover record). Today, programmers are deleting or masking words and phrases, in some cases even from the already cleaned-up "radio edit" versions of records supplied by the labels.

They also are spending a great deal of time carefully listening to records to determine if they fit the stations' new content rules. Lee Cadena, PD at urban WKWM Grand Rapids, Mich., says he listens to questionable records several different ways to emulate how a listener might be hearing them.

"I listen in the car, office, and home, sometimes loud, sometimes low to see how it feels," he says. "If it's a questionable record, I give it five or six different listens."

Cadena is among the programmers who say that the increased emphasis on content, although valid, has made programming more complicated. "I feel as though it has become more difficult to do for those who care because we're coming to another level of conscious-ness," he says. "It's an issue that was not an issue six or seven months ago. Now some programmers have to look at whether they want to play music that's made by people who are [allegedly] breaking the law like 2Pac and Snoop [Doggy] Dogg," who both face criminal charges

Although Cadena says he has always been careful due to the conservative nature of the market, he is even more wary now, even going so far as to determine whether a potentially offensive word is audible. "My market isn't one where I can get away with 'bitch' or 'ass.' If it's a detectable 'ass,' it won't get played or it will get bleeped," he says. But Domino's "Getto Jam," for example, did get played at WKWM even though the artist uses the word "ass" a few times, because Cadena determined that it was "not detectable."

At top 40/rhythm WLUM (Hot 102) Milwaukee, PD Jamie Hyatt tries to think like his target 18-34year-old female listener when evaluating records, and he automatically weeds out anything that endorses or glorifies violence.

Urban WRKS New York PD Vinny Brown uses a different standard. "If I can't play it with my mother in the room or my daughter listening in the car, that's the barometer," he says. "If I can't justify it being on the air then perhaps it shouldn't be. "As a programmer I have to eval-

"As a programmer I have to evaluate the standards or threshold of tolerance of the audience," adds Brown. "It's the responsibility of any PD or MD to screen for profanity as well as content or message. Even if a song has no profanity, it may have some content we don't think is appropriate.

"If it straddles the fence I may put it in a different pile and monitor its popularity," Brown continues. "If it receives overwhelming popularity by the audience, I might reconsider it later. But I'm not going to contribute to its [initial] popularity."

Programmers at top 40/rhythm WPGC-FM Washington, D.C., frequently ask labels for lyric sheets on songs they are unsure of. In fact, OM Jay Stevens says they make that request to a label an average of once a week, including recently for "Sound Boy Killing" by VP Records artist Mega Bon Ton, simply because of the song title.

"We're 100% female driven and if it's objectionable in any way to women [we won't play it]," says Stevens, who says screening for content is "a lot of work. It is a pain in the ass, but that's just the way it's done."

Urban consultant Dean Landsman of Suffern, N.Y.-based Landsman Media says he has been encouraging his clients lately to "consider whether it's wise to play tame, edited versions of records that, when bought in the stores, will be the raw version ... It's been my counsel to clients not to play music that will come back to haunt them [through] listener complaints."

But the bottom line, programmers say, is to be responsive to what listeners want to hear while still being socially responsible. To that end, Mark Shands, PD at top 40/rhythm WHJX (Hot 101.5) Jacksonville, Fla., went to great lengths to play Snoop Doggy Dogg's "Lodi Dodi," which Shands says is "real heavy on the bitch word."

After editing the song, the station (Continued on page 85)



High Honors. WJMK Chicago night jock Dick Biondi receives a commendation award for media awareness from Illinois Governor Jim Edgar for Biondi's ongoing battle against drunk driving.

Fla. Listeners Can Take Ten On Brevard's New Format

BY CARRIE BORZILLO

Another attempt to give the AM band something innovative is being made on WRFB Titusville, Fla. Owner Brevard Broadcasting Inc. is calling it "Take Ten Radio," a 10minute format geared toward in-car listening with an emphasis on community affairs.

"We're targeting listeners in their cars," says Brevard Broadcasting president Will Standley, who debuted "Take Ten Radio" in December. "The format is based on a 10-minute concept taking into consideration the realization that with in-car listening people tend to listen, then punch [to another station]. So we deliver what they need in 10-minute intervals."

Although each 10-minute segment is different throughout the day, each one includes 15 features, in addition to commercials. Those features are world/national news,

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state news, local news, opinion/ commentary, "wild card" (which can spotlight any topic), community/public service, entertainment news, a "Take Ten Radio" promo, community calendar, "for sale by owner," weather, tourist/visitor information, business news, "light and personal," and sports. Also, the time is given every minute.

time is given every minute. Opinion/commentary, "for sale by owner," and "light and personal" are among the interactive features that listeners can call in and speak out about. For instance, on "light and personal" listeners can give birthday greetings, send regards to a loved one, tell a joke, or say almost anything else they want. On the opinion/commentary feature, listeners can offer opinions on politics or anything else on their minds.

The audio classified ad "for sale by owner" feature has been the most popular part of the format so far, according to Standley.

"The mission of the station is to be community-service oriented," he says. "We do more than any other station in the area. The calendar lets people know about meetings and lectures and the community service announcements can let people know about organizations in town."

The station is funded by advertising dollars alone; the "for sale by owner" segment is free to listeners. However, dealers are not allowed to participate in that feature.

"Most of the commercials are ten seconds, too," Standley continues. "I don't think that people want to hear long commercials. They tend to punch out when they hear them."

Standley says he may launch the format nationally and has developed the software and hardware to do so.

"So far the listener response has been greater than expected and our grand opening isn't [for] another 60 days," says Standley, who plans to "officially" launch the format in the next two months.

Standley worked in broadcasting for several years in the '60s and now publishes a monthly called the Brevard Technical Journal.

Katz Study Says Country Outlets Expand Market

NEW YORK—The phenomenal growth of country music in recent years has resulted in the debuts of several hundred new country outlets. But rather than detracting from audience shares of older country stations, the new outlets actually increase country's share of the market's listening audience, according to a new study from Katz Radio Group.

The Katz study also reveals interesting characteristics of the AC and top 40 listening audiences as well.

Typically, when a station enters a new format, it draws the bulk of its new audience from the other stations in the same format, the study points out. However, this is not the case with country.

"In markets where a second country station enters the format, the total country format share increases dramatically," the study says.

In its first ratings period, the new country station does tend to draw from the existing country stations, but "ultimately receives only a minor amount of audience from its format competitor," the study says. Instead, the entire country format in the market grows as the new competitor begins to take the bulk of its audience from other formats. As a result, the original country station's ratings are affected to only a minor degree, and "more often than not, the original country station remains a market leader," according to the study.

The Katz report illustrates this point by showing statistics on markets such as Columbus, Ohio; Charlotte, N.C.; Cincinnati; and Kansas City, Mo.—where country's audience share has increased dramatically with the ad-(Continued on page 85)



Morning Jazz. Island Records artist Ronny Jordan stops by KCRW Los Angeles for an on-air performance. Pictured, clockwise from top left, are James Lewis of James Lewis Marketing; Jordan; KCWR's Chris Douridas; and keyboardist Joel Campbell.

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KOME afourn 1.3 1.6 1.0 1.2 1.3 KCEO N/T 4 .9 .6 .8 1. KSRI/KSRR AC .4 .4 .9 .1.2 1.3 KCEO N/T .4 .9 .6 .8 1. KOPY Spanish 1.6 1.1 1.3 .9 1.1 ORANGE COUNTY, CALIF(16) KUFX cls rock .7 1.1 1.2 1.0 1.1 KI N/T .3 6.3 5.9 6.7 7. KUFX cls rock .7 1.1 1.2 1.0 1.1 KI N/T .3 6.3 5.9 6.7 7. KRTY country .8 1.1 1.0 1.0 KR00 modern 4.1 3.9 4.7 4.0 5 KSF0 N/T 1.7 1.3 1.2 1.3 1.0 KL0X Spanish 4.1 5.2 3.5 <	A SAN JOSE, CALIF(31) .4 K60 N/T 11.4 8.9 8.2 7.4 7.3 .1 KBAY AC 6.0 6.2 6.9 5.4 5.9 .4 KSJO album 5.2 4.2 4.4 4.9 5.7 .4 KNQT top 40/rhythm 4.7 5.1 5.0 41 5.5	XETRA-AM sports 1.7 1.9 2.1 1.6 2.8 KSPA adult std 1.6 1.4 1.0 2.1 2.7 KCEO N/T 1.1 2.4 1.2 2.2 2.6 KFMB-FM AC 6.5 6.4 5.1 3.6 2.5 KOWF country 2.3 3.4 3.2 1.2 2.3 KIFM adult att 3.9 3.1 3.1 2.3 2.2 KCBQ-FM oldies 1.5 .5 5.6 8 2.0	WGUL-AM-FM adult std 1.6 - 1.5 - 1.3 NEW BEDFORD, WHJY album 6.0 - 8.3 - 6.3 WHB oldies 3.1 - 3.3 - 6.3 WFN top 40 5.2 - 7.5 - 5.4 WFRO-FM top 40 5.7 - 5.6 - 5.2 WCTK country 7.9 - 5.9 - 5.1
KYW N/T 7.0 8.1 7.1 7.0 6.9 KOST AC 5.1 5.3 4.6 3.0 4.1 WMMR album 5.1 4.1 6.6 6.7 6.0 KLOS album 4.3 5.9 6.2 5.8 4.1 WYSP cls rock 7.7 6.0 5.8 5.8 KRTH oldies 5.4 4.3 3.8 3.3 4. WWOB N/T 4.3 7.0 5.0 5.7 5.4 KBIG AC 5.1 3.3 4.4 4.9 3.3 4.4 3.9 3.3 4. WWOB N/T 4.3 7.0 5.0 5.7 5.4 KBIG AC 5.1 3.3 4.4 4.9 3.7 3. WPEN aduit std 4.8 4.8 4.4 4.1 5.2 KIIS-AM-FM top 40 4.5 4.3 4.8 4.0 3. WOGEL-FM oldi	I.1 KLOK Spanish 2.3 4.1 3.4 3.5 4.3 .0 KMBR N/T 3.8 4.0 7.0 6.4 4.3 .0 KMBR N/T 3.8 4.0 7.0 6.4 4.3 .0 KMBR country 3.0 3.6 3.9 3.9 3.9 .7 KUFX cls rock 1.7 3.4 3.3 2.2 3.7 .7 KEZR AC 3.7 4.3 3.6 3.8 3.2 .7 KEZR AC 3.7 4.3 3.6 3.8 3.2 .1 KSOL top 40/rhythm 1.3 2.1 2.6 2.7 3.1	KNX N/T 2.3 2.6 1.1 1.4 2.0 KGMG adultstd 1.1 1.4 1.7 X.8 1.7 XHTZ top 40/rhythm 3.1 2.3 3.5 3.3 1.7 XHRM modern 1.3 .4 1.4 2.3 1.5 KKOS AC 3.3 1.0 1.3 1.7 2.3 1.4 KPOP adultstd .5 8 1.7 2.3 1.4 KPRZ religious 1.0 1.3 4 1.4 2.3 1.5	WSNE AC 4.2 — 4.8 — 4.9 WWLI AC 4.4 — 3.1 — 4.5 WBZ N/T 1.7 — 3.1 — 4.3 WPLM-AM-FM adult std 6.1 — 4.7 — 3.6
WIP sports 4.1 3.5 2.8 3.3 4.6 KKGO classical 2.5 1 9 1.3 1.6 2. WXTU country 5.2 4.1 5.1 4.7 4.4 KZLA country 1.7 2.5 2.4 2.5 1 9 1.3 1.6 2. WYXR AC 4.6 5.8 5.1 4.7 4.4 KZLA country 1.7 2.5 2.4 2.5 2.2 2. WYXR AC 4.6 5.8 5.1 4.5 4.1 KIKF country 1.7 2.5 2.4 2.5 2.2 2. WDAS-FM AC 3.3 3.2 3.6 4.7 4.0 KTWV adult alt 2.4 2.3 3.5 3.0 2.2 WDAS-FM AC 4.3 3.0 3.1 3.3 KWIZ-AW Spanish 1.5 1.4 1.3 1.6 2 <td>8 KIO1 AC 1.7 2.8 2.8 2.4 2.4 8 KKSF adult att 1.7 2.3 2.2 2.5 2.4 7 KYA oldies 1.3 1.0 7 2.3 2.4 0 KARA oldies 3.3 3.1 2.3 3.6 2.3 0 KDFC-AM-FM classical 2.8 2.5 1.7 1.4 2.3 9 KITS modern 2.3 2.4 2.4 2.3</td> <td>ALLENTOWN, PA. (64) WZZ0 album 11.4 8.8 10.9 11.9 WLEV AC 11.0 13.1 11.2 11.9 11.8 WAEB-FM top 40 8.9 10.0 10.4 9.3 11.4 WOBE-FM oldies 7.9 8.1 6.9 7.4 8.4 WFMZ easy 11.7 12.2 9.2 10.6 8.3 WAEB-NN N/T 4.3 4.9 5.0 6.1 4.3</td> <td>WBSM N/T 3.8 4.5 3.3 WWXX-FM abum 3.1 3.9 2.9 WWRX-FM abum 3.1 3.9 2.8 WODS oldres 2.7 1.7 2.4 WBRU modern 1.6 1.4 2.3 WBRU modern 1.6 1.4 2.3 WBRU nodern 1.3 2.8 1.4 2.3 WBRU nodern 1.3 2.8 1.3 WJMN top 40/rhythm 2.1 1.2 1.9 WHJ N/T 1.6 5 1.7 1.9 WHJ N/T 1.6 5 1.7 1.9 WMJX AC</td>	8 KIO1 AC 1.7 2.8 2.8 2.4 2.4 8 KKSF adult att 1.7 2.3 2.2 2.5 2.4 7 KYA oldies 1.3 1.0 7 2.3 2.4 0 KARA oldies 3.3 3.1 2.3 3.6 2.3 0 KDFC-AM-FM classical 2.8 2.5 1.7 1.4 2.3 9 KITS modern 2.3 2.4 2.4 2.3	ALLENTOWN, PA. (64) WZZ0 album 11.4 8.8 10.9 11.9 WLEV AC 11.0 13.1 11.2 11.9 11.8 WAEB-FM top 40 8.9 10.0 10.4 9.3 11.4 WOBE-FM oldies 7.9 8.1 6.9 7.4 8.4 WFMZ easy 11.7 12.2 9.2 10.6 8.3 WAEB-NN N/T 4.3 4.9 5.0 6.1 4.3	WBSM N/T 3.8 4.5 3.3 WWXX-FM abum 3.1 3.9 2.9 WWRX-FM abum 3.1 3.9 2.8 WODS oldres 2.7 1.7 2.4 WBRU modern 1.6 1.4 2.3 WBRU modern 1.6 1.4 2.3 WBRU nodern 1.3 2.8 1.4 2.3 WBRU nodern 1.3 2.8 1.3 WJMN top 40/rhythm 2.1 1.2 1.9 WHJ N/T 1.6 5 1.7 1.9 WHJ N/T 1.6 5 1.7 1.9 WMJX AC
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DETROIT (6) Str. LOUIS (18) (13) (14) (17) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (13) (16) (16) (16) (16) (16) (16) (16) (16) (16) (16) (16)	O PROVIDENCE, R.I. (32) 0 WPR0-FM top 40 10.0 9.3 7.7 7.9 8.7 8 WHIY album 6.7 6.7 7.8 8.0 8.6 9 WWL1 AC 6.8 8.8 7.5 8.0 7.6 8 WWBB oldifies 4.5 4.8 5.1 4.9 6.0	WYXR AC 5 7 7 6 1.2 WBYN religious .6 .9 1.2 .5 1.1 AKRON, OHIO—-(68) WMJI oldies 4.8 6.7 6.3 6.4 6.8 WOAR AC 6.6 6.6 5.5 5.9 3.8 6.7 8.4 4.3 5.6 WKDD KC 9.2 8.7 8.4 4.3 5.6 WKDD top 40 5.9 3.8 6.9 5.5 5.5	BAKERSFIELD, CALIF
WILTI AC 3.3 4.6 4.0 2.8 4.3 KYKY AC 5.0 5.3 5.9 4.6 5.4 WKQI AC 4.2 4.0 4.4 4.2 KSD cls rock 5.0 5.4 4.4 4.5 4.4 WXYT N/T 5.5 5.2 4.3 5.1 4.1 KASP/WKBQ top 40 4.0 5.4 4.9 4.1 4.4 WYCD country 2.0 1.2 1.2 2.9 4.1 KLOU oldies 3.3 3.5 4.4 4.5 4.1 WYCD country 2.0 1.2 1.2 2.9 4.1 KLOU oldies 3.3 3.5 4.4 4.5 4.1 WYCD country 2.0 3.2 4.2 2.9 MKK country 3.7 3.2 4.2 2.2 3.1 WJZZ adult att 3.8 3.2 3.2 3.7 KFUO-FM <td>7 WHJ N/T 6.3 4.6 5.2 5.6 4.8 6 WWRX-FM album 3.5 3.6 4.1 4.5 4.8 5 WWKX top 40/rhythm 3.5 3.5 3.5 3.5 4.6 0 WPRO N/T 5.9 5.5 3.5 3.7 4.6 7 WBRU modern 2.4 2.1 2.6 3.7 4.0 4 WCTK country 4.7 3.7 5.0 3.3 4.0</td> <td>WQMX country 3.5 2.4 3.7 4.1 5.5 WORE-FM album 5.6 6.1 6.2 6.5 5.4 WRMR adult std 2.3 3.5 4.6 4.4 5.3 WMMS album 4.7 5.0 3.4 4.9 4.6 WNCK cls rock 5.6 3.8 3.3 3.9 4.5 WNIR N/T 5.3 7.5 6.3 0.0 4.1 WAKR N/T 5.4 6.2 5.0 5.7 3.8</td> <td>KGFM AC 3.2 5.8 5.2 4.7 5.2 KERN-FM oldies 3.3 3.6 4.6 4.6 4.9 KKBB cls rock 2.4 2.7 3.2 5.4 1.4 KLLY AC 3.8 3.9 3.6 4.1 4.1 KULY AC 3.8 3.9 3.3 3.3 KBOS top 40/rhythm 1.9 1.0 1.5 7 2.5 KWAC Spanish 4.9 - 3.0 2.8 1.7</td>	7 WHJ N/T 6.3 4.6 5.2 5.6 4.8 6 WWRX-FM album 3.5 3.6 4.1 4.5 4.8 5 WWKX top 40/rhythm 3.5 3.5 3.5 3.5 4.6 0 WPRO N/T 5.9 5.5 3.5 3.7 4.6 7 WBRU modern 2.4 2.1 2.6 3.7 4.0 4 WCTK country 4.7 3.7 5.0 3.3 4.0	WQMX country 3.5 2.4 3.7 4.1 5.5 WORE-FM album 5.6 6.1 6.2 6.5 5.4 WRMR adult std 2.3 3.5 4.6 4.4 5.3 WMMS album 4.7 5.0 3.4 4.9 4.6 WNCK cls rock 5.6 3.8 3.3 3.9 4.5 WNIR N/T 5.3 7.5 6.3 0.0 4.1 WAKR N/T 5.4 6.2 5.0 5.7 3.8	KGFM AC 3.2 5.8 5.2 4.7 5.2 KERN-FM oldies 3.3 3.6 4.6 4.6 4.9 KKBB cls rock 2.4 2.7 3.2 5.4 1.4 KLLY AC 3.8 3.9 3.6 4.1 4.1 KULY AC 3.8 3.9 3.3 3.3 KBOS top 40/rhythm 1.9 1.0 1.5 7 2.5 KWAC Spanish 4.9 - 3.0 2.8 1.7
WONC oldies 4.6 3.5 4.1 3.5 3.2 KRJY oldies 2.1 1.7 1.4 1.3 2. WRIF album 2.7 2.9 3.2 2.3 3.2 KATZ-AM urban AC 1.8 1.6 1.8 1.2 2.3 2.4 1.8 2.0 2.3 2.4 1.8 2.0 2.3 2.4 1.8 2.0 2.3 2.4 1.8 2.0 2.3 2.4 2.8 KXOK-FM urban AC 1.6 8.2 0.2 3.2 CKWW adult std	3 WPLM-AM-FM adult std 4,5 3,8 4,0 3,0 2,1 2 WBZ N/T 1,0 1,7 1,3 1,8 1,9 1 WFN top 40 1,9 2,2 2,6 1,6 1,8 7 WAAF album 1,2 1,5 1,5 1,2 1,2 4 WCRB classical 8 2,0 9 1,4 1,2	WZAK urban 3.0 2.6 3.1 2.9 3.4 WQAL AC 3.4 3.4 3.1 1.5 3.1 WLTF AC 3.4 3.4 3.1 1.5 3.1 WENT modern 2.8 2.4 1.7 3.6 2.3 WEWZ modern 2.8 2.4 1.7 3.6 2.3 WWWE N/T 1.8 2.7 1.7 2.0 2.3 WKNR sports 2.3 1.7 1.4 2.0 1.6 WHWW adult att 1.8 1.1 1.5 2.0 1.3	KCHT AC 1.7 1.6 1.1 2.5 1.6 KCWR country 2.4 2.7 2.3 4.1 1.6 KMZR N/T 1.7 2.9 2.4 1.6 1.4 1.3 KBID adult std .8 1.3 1.1 .4 1.3 KFIT N/T 1.7 .4 1.2 .4 1.3 KFT N/T 1.7 .4 1.2 .4 1.3 KMYX-FM album 2.1 .7 1.2 2.9 1.3
WQBH urban .9 1.2 .8 1.4 1.1 WASHINGTON, D.C.—(8) WP0C W0C WP0C W0C	WZLX cls rock .8 .9 .5 .3 1.1 WBCM album .8 1.3 1.3 .9 1.0 9 WBSM N/T 1.3 1.1 1.6 1.0 1.0 6 WHIM country 1.0 .8 1.1 .7 1.0 8 WJMM top 40/rhythm 1.0 .6 .7 1.3 1.0 7 WXKS-FM top 40 .8 .6 .9 .6 1.0	WHBC-FM AC .5 1.0 .8 1.2 1.1 WSLR country 2.1 2.0 1.6 2.0 1.1 WRQK album .7 .7 .7 .7 1.0 SPRINGFIELD, MASS(76) WRV Country .12 .11	NEW HAVEN, CONN(92) WPLR alburn 9.6 - 9.1 - 10.8 WELI AC 10.7 - 7.0 - 9.2 WEZN AC 8.3 - 7.3 - 7.8 WKCI top 40 7.1 - 8.2 - 7.3 WDRC-FM oldies 4.3 - 2.8 - 5.2 WEBE AC 3.4 - 2.8 - 4.8
WHUR urban AC 3.0 3.4 3.6 3.9 4.5 WWMX AC 5.5 5.3 5.4 3.7 4.4 WJFK-FM N/T 4.1 4.0 4.2 3.5 4.5 WERQ-FM top 40/rhythm 4.9 4.0 5.2 4.6 4.4 WGAY AC 3.9 4.3 4.7 3.7 4.4 WCBM N/T 3.2 5.1 4.8 3.4 4. WKTS urban 5.2 2.4.1 4.7 4.9 4.4 WLIF AC 7.1 7.2 5.6 5.7 4.3 4.3 4.7 4.9 WIF WCBM 7.1 7.2 5.6 5.7 4.1 4.9 4.4 WLIF AC 7.1 7.2 5.6 5.7 4.1 4.9 4.4 WLIF AC 3.4 3.1 2.2 3.6 3.1 WIMIN WDa AC 3.4 3.4 3.4 3.4 3.4 <td>8 BUFFALO, N.Y(40) 5 WBN N/T 8.2 8.7 7.1 10.0 9.9 4 WYRK country 10.5 9.8 11.5 9.7 9.7 2 WYR AC 8.7 6.6 7.3 8.1 8.2 7 WGR N/T 7.5 9.3 7.0 7.2 7.3 2 WBLK urban 6.7 6.4 6.2 6.7 7.1 0 WHT-TM oldies 8.2 7.1 8.8 7.1 7.0</td> <td>WHYH-FM AC 10.3 9.0 7.5 9.1 7.3 WTIC-FM top 40 4.7 5.8 6.6 5.3 6.4 WHYH-AM AC 9.7 9.0 8.4 8.3 6.3 WMAS-FM AC 8.8 8.6 7.8 8.7 6.2 WMAS-FM AC 8.8 8.6 7.8 8.7 6.2 WMAS-AM aduit std 4.5 7.2 4.7 4.7 6.1</td> <td>WEAN Sports 4.9 </td>	8 BUFFALO, N.Y(40) 5 WBN N/T 8.2 8.7 7.1 10.0 9.9 4 WYRK country 10.5 9.8 11.5 9.7 9.7 2 WYR AC 8.7 6.6 7.3 8.1 8.2 7 WGR N/T 7.5 9.3 7.0 7.2 7.3 2 WBLK urban 6.7 6.4 6.2 6.7 7.1 0 WHT-TM oldies 8.2 7.1 8.8 7.1 7.0	WHYH-FM AC 10.3 9.0 7.5 9.1 7.3 WTIC-FM top 40 4.7 5.8 6.6 5.3 6.4 WHYH-AM AC 9.7 9.0 8.4 8.3 6.3 WMAS-FM AC 8.8 8.6 7.8 8.7 6.2 WMAS-FM AC 8.8 8.6 7.8 8.7 6.2 WMAS-AM aduit std 4.5 7.2 4.7 4.7 6.1	WEAN Sports 4.9
WWDC-FM album 3.9 3.4 3.9 3.3 1 WCA0 religious 2.3 2.6 1.8 2.3 2.4 1.8 2.3 2.4 1.8 2.3 2.4 1.8 2.3 2.4 1.3 1.7 2.0 1.9 1. WASH AC 3.4 2.8 2.7 3.1 2.4 WITH aduit std 3.0 2.8 2.3 2.4 1. WARW oldies 2.1 2.6 2.2 2.0 WRS religious 1.6 1.8 2.0 1.9 1. WARW oldies 3.1 2.6 2.2 2.0 WRS religious 1.6 1.8 2.0 1.9 1. WXTR oldies 3.5 3.2 3.4 2.5 2.2 WRQX AC 8 .9 .9 .8 1. WCXR cls rock 2.4 2.1 2.6 2.5 1.9 WWDC-FM	6 WKSE top 40 6.8 6.7 7.7 5.8 6.5 5 WGRF cls rock 6.7 5.7 5.8 6.5 5.8 5.7 7 WHJQ AC 4.8 5.3 4.7 5.0 5.2 5 WUFX alburn 5.2 6.2 5.6 5.7 4.8 5 WEK adult std 3.9 5.2 5.0 3.6 4.2 3 WBUF AC 5.0 3.4 3.9 3.8 3.1 1 WMK& N/T .9 1.0 1.6 2.2 3.0	WCCC-FM album 16 2.6 3.6 2.4 2.9 WNNZ N/T 2.8 2.7 2.2 1.9 2.7 WDRC-FM oldies 1.8 1.8 1.9 2.0 2.1 WRNX alburn .6 .5 .5 1.1 2.0 WKSS top 40/rhythm 2.1 2.5 2.7 1.6 1.8 WHMP-FM top 40 1.7 1.5 1.1 1.8 1.5	WHCN album 1.1 — 2.8 — 1.9 WABC N/T .8 — 1.6 — 1.6 WFIF religious .3 — — — 1.4 WMW aduit std .8 — 1.0 — 1.4 WMX AC 1.9 … 1.5 … 1.4 WRCH AC 1.4 — 2.1 — 1.3 WTIC-FM top 40 .6 … 1.2 … 1.1
WWDC adult std 1.1 1.0 1.2 1.3 1.6 WWIN religious 1.2 .9 1.1 1.2 1. WYCB religious 1.4 1.9 1.8 1.7 1.4 WJFK-AM N/T .2 1.4 1.8 1.6 1.1	1 WNUC country 1.0 1.2 1.2 2.4 1.8 0 WDCX religious .9 1.0 .5 1.8 1.4	WHCN album 1.1 .7 1.1 .6 1.0 WTIC-AM AC 1.6 1.0 .5 .9 1.0	WYSR AC 1.5 — 1.9 — 1.1

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A YEARLONG EVOLUTION from full-service AC to N/T has resulted in some erratic ratings ups and downs for WOOD-AM Grand Rapids, Mich. Recently, however, the trend has been up for the station, which climbed from a 6.0 to a 7.6 12-plus share in the summer Arbitron after dipping from a 9.1 in the spring. The fall book is due out Wednesday (19).

OM Stan Atkinson, who also programs soft AC WOOD-FM (EZ105.7), credits the AM's recent success to a lot of "tinkering" and "the best lineup since I've been here." That lineup includes syndicated talkers G. Gordon Liddy, who was added in September, along with Rush Limbaugh, Jim Bohannon, and Bruce Williams. The station also has a strong stable of local personalities.

Gary Allen, who has been with the station for 14 years, hosts a news, talk, and information morning show. Since October, Allen has been paired from 9-10 a.m. with Lynne Jarman Johnson to host "Toast Of The Town," a show Atkinson describes as being "like the Grand Rapids [version of television's] 'Regis And Kathie Lee' show."

From 10 a.m.-noon, WOOD-AM airs Liddy live, then picks up his final hour on tape from 3-4 p.m. after Limbaugh's show. Atkinson says this unusual move is an attempt to recycle Limbaugh listeners, who tend to tune in just for his show, into other dayparts.

At 4 p.m., Rob Sanford hosts the "Afternoon Journal," which includes a 10-minute news block at the top and bottom of each hour and 20-minute local newsmaker interviews. On Mondays, the station airs a sports talk show from 6-7 p.m. The rest of the week, that slot is home to the "Electronic Town Meeting," an issue talk show hosted by Phil Tower. Syndicated hosts occupy the evening and overnight hours.

Atkinson blames the spring ratings dip on the weather, explaining, "You'll probably notice the trend every winter into spring . . . because we are a news and information station" and people tune in for winter weather updates. "Our winter numbers will always be the best." He says he is expecting good news in the fall book, not only because of the addition of Liddy, but also because "Mother Nature smiled on us in the first day of the book, and we got 10 inches of snow."

Atkinson joined WOOD in December 1991. His resumé includes APD/MD stints at the former KLRX Dallas and at the former KKWM Dallas. He also has been an air personality at the former KLDD Dallas, the former KZEW Dallas, WFBQ Indianapolis, WKBV Richmond, Ind., WNDE Indianapolis, the former WOKZ Muncie, Ind., and WERK-AM Muncie, where he began his broadcasting ca-



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to reer in 1984.

When he arrived at WOOD, the AM station was playing a lot of music. Today, the only music left is heard between 5-6 a.m., but Atkinson says he would like to phase that out, too. "There are some exceptions, but on the whole AM isn't going to win with music," he says.

"It was a hard decision," he adds. "This is an area that doesn't like change, and people have always heard music on WOOD along with the other features. That's why any kind of change here has to be done gradually."

But with no other N/T outlet in the area, it is a decision almost guaranteed to pay off. The station is taking its news commitment seriously and now has one of the largest radio news staffs in the state, according to Atkinson.

Although the station now targets the 25-54 demo, Atkinson says the staff had a lot of work to do in that area. "The median age [of the station's listeners] was 66 a few years ago; now it's down to 41," he notes. "It's not uncool to listen to AM anymore. Rush Limbaugh's got a lot to do with that. And with the addition of Liddy, we're seeing our younger numbers even increasing."

On-air, the station promotes its image as a news/ weather/sports station. The sports image is reinforced by the station's Michigan Wolverines and Detroit Lions broadcasts. It also airs CBS Radio Sports.

Other weekday features include the syndicated "Dr. Dobson's Focus On The Family," Leeza Gibbons' syndicated entertainment reports, Limbaugh's morning update, and Unistar's "Last Night On Tonight."

On weekends the station airs local versions of call-in shows, including an auto talk show, a home improvement show, and a garden show. Last week the station also launched a local real estate show.

Both the AM and FM are getting more active promotionally every year, Atkinson says, and the two stations often take the unusual step of co-promoting events. Last summer, for example, they promoted a fireworks event that drew an estimated 200,000 people. They also sponsor the annual First of America Classic Golf Tournament and a Friday night concert series called "Summer In the City."

The AM also was marketed with some outdoor and television throughout the summer and fall. In addition, the station acquired an instant cross-promotional opportunity when it pacted with local CBS-TV affiliate WOOD-TV (which is not co-owned) for weather updates last February.

Along with his "very talented and hard-working" airstaff, Atkinson credits assistant OM Robb Westaby, owner/GM Bruce Holberg, and the work of The Research Group for the station's success. PHYLLIS STARK



Holiday Giving. WQCD (CD101.9) New York's holiday benefit concert collected 25,000 pounds of food for the needy, including 22,000 pounds donated by Chef Boyardee.) Pictured backstage, from left, are City Harvest director of public relations John Mooney; WQCD host Maria von Dickersohn; performer Aaron Neville; WQCD GM Maureen Lesourd; and host Ian Karr. (Photo: Chuck Pulin)

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	PLEASE FORGIVE ME A&M 0422	13	3	3	3)
	ALL FOR LOVE A&M 0476	9	4	6	4)
	THE POWER OF LOVE	9	5	4	5)
	AGAIN VIRGIN 38404	13	7	7	6)
ABOUT SOUL + BILLY	ALL ABOUT SOUL COLUMBIA 77254	12	8	8	1)
E RIVER OF DREAMS BILLY	THE RIVER OF DREAMS	26	6	5	8
EATHE AGAIN	BREATHE AGAIN	7	14	14	9)
EAMLOVER MARIAH (DREAMLOVER COLUMBIA 77080	24	9	9	10
SSIE	JESSIE	26	11	11	11
ASON TO BELIEVE ROD STE	SBK 50429/ERG REASON TO BELIEVE	23	10	10	12
ERYDAY PHIL CO	EVERYDAY	4	20	16	13)
PELESSLY RICK A	ATLANTIC ALBUM CUT HOPELESSLY	21	12	12	14
	RCA 62597	8	17	17	15)
	CHAOS 77207 FIELDS OF GOLD	34	17	15	16
	A&M 0258			13	10
	MCA 54626	15	13		
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OTHER SAD LOVE SONG TONI BRA	ANOTHER SAD LOVE SOI LAFACE 2-4047/ARISTA	21	19	20	21
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CAUSE THE NIGHT	BECAUSE THE NIGHT	5	29	26	23)
S ALRIGHT HUEY LEWIS & THE	ELEKTRA 64595	26	23	22	24
UE LOVE	TRUE LOVE	10	21	21	25
LONG AS I CAN DREAM + EX	AS LONG AS I CAN DREA	14	27	25	26
IGER	ARISTA 1-2600	6	28	29	27)
LDS OF GRAY	FIELDS OF GRAY	17	24	27	28
NTIMENTAL + KEN	SENTIMENTAL	8	30	28	29
ALIVE	I'M ALIVE	11	33	33	30)
ARTBEATS ACCELERATING + LINDA RONS	ELEKTRA 61524	5	36	31	31)
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	CAPITOL 58041	3	35	37	-
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FOR WEEK ENDING JANUARY 22, 1994

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ose records which attain 500 detections for the first time.
Videoclip availability.
1994, Billboard/BPI Communication:

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1	1	1	3	I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER
2	2	2	10	DON'T TAKE AWAY MY HEAVEN A&M 0240	♦ AARON NEVILLE
3	5	4	28	DO YOU BELIEVE IN US SBK 50408/ERG	 JON SECADA
4	4	3	11	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
5	6	5	28	JUST ANOTHER DAY SBK 07383/ERG	JON SECADA
6	3	6	14	LOVE IS • VANESSA WILLI, GIANT 18630	AMS & BRIAN MCKNIGHT
7	7	10	27	WHEN SHE CRIES RCA 62412	♦ RESTLESS HEART
8	10	9	16	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
9	8	-	17	FAITHFUL EMI 50411/ERG	♦ GO WEST
10			22	WALKING ON BROKEN GLASS	♦ ANNIE LENNOX

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Tom Joyner & Co. Stand Up For Jackson; Saul Foos Fails To Show For Court Date

BELEAGUERED ENTERTAINER **Michael Jackson**, who has been hounded by the media ever since accusations that he sexually molested a child surfaced last year, has a new defender in syndicated morning man **Tom Joyner**.

After seeing a television interview with Jackson's mother, Joyner asked **Butch Stewart**, the leader of the Joyner show's house band, Uncle Butchie's Live House, to write a song responding to "complaints about the current media treatment of Michael Jackson and other African-American celebrities." The result was "We Believe In You," which Joyner first aired Jan. 7 as part of a tribute to Jackson and his family.

MCA recording artist J.T. Taylor contributed some of the vocals on the track, which has been forwarded to Jackson.

In other news, bankrupt talent agent Saul Foos failed to show up in court Jan. 10 to face his creditors; a doctor's note declared him "clinically depressed." The Chicago Sun-Times reports that more than 60 creditors were present at the 2½-hour hearing, during which Foos' attorney pegged his client's total debt at "safely under \$10 million."

Foos is now scheduled to face his creditors, which include many broadcasters and former clients (Billboard, Dec. 18, 1993), late next month. That appearance is required under U.S. bankruptcy law.

Foos' attorney also confirmed at the hearing that his client is being investigated by the U.S. Attorney's office for alleged investment scams.

Spanish **KTNQ** Los Angeles earned itself a page 5b ratings distortion notice in the fall Arbitron books for Los Angeles, Orange Country, Calif., Riverside, Calif., and Oxnard, Calif., by airing the following statement (in Spanish) in late September: "If you are told to write, write Ten-Q, 10-20, with [D.J.'s name] from 5 to 10 in the morning." Arbitron says this statement "may encourage diarykeepers to remember to write down their KTNQ listening times in their diaries."

Spanish **KTRB** Modesto, Calif., also was flagged with a page 5b notice for airing an announcement, also in Spanish, informing its audience about Arbitron and its methodology, and encouraging them to report KTRB listening.

BMI, the performing rights organization, has filed copyright infringement charges against KKIT Taos, N.M., for allegedly spinning records, such as **Eric Clapton's** "Layla," after failing to pay copyright fees.

In the wake of the National Assn. of Broadcasters' decision to team with nonradio groups to co-sponsor its fall convention, now dubbed the "World Media Expo," radio trade publications Inside Radio and Radio Only have announced they will be sponsoring an allradio convention May 13-15 at the Scanticon Conference Center in Princeton, N.J. The lineup includes an impressive list of interactive sessions focusing on duopoly, sales, programming, marketing, and ratings.

PROGRAMMING: WNEW SHUFFLE KLOL Houston PD Ted Edwards joins WNEW New York as PD. Former PD/midday host Pat St. John relinquishes his programming duties and shifts to mornings following the departure of previous morning host Pat "Paraquat" Kelley. Station veteran Dennis Elsas, who most recently was doing weekends, moves into middays.

WQXR New York PD Tom Bartunek and sister WQEW New York director of programming and operations Stan Martin have been upped to VPs of operations for their respective stations ... St. Louis-based River City



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

Broadcasting OM Ken Anthony joins KLSX Los Angeles as PD, replacing Andy Bloom.

KIIS Los Angeles APD Brian Bridgman exits for the PD post at WDCG Raleigh, N.C., where he replaces Bill Cahill ... WVRT Baltimore flips from mainstream to soft AC and reportedly has applied for the new calls WSSF.

Longtime **KEGL** Dallas acting PD **Duane Doherty** has been officially ramed PD. He replaces **Brian Krysz**. Doherty previously was APD/afternoon jock. He keeps the on-air duties and has not yet named a new APD.

Mainstream top 40 KPLZ Seattle shifts to adult top 40 as "Star 101.5." Afternoon jock Mark Allan comes off the air and is replaced by Randy Lundquist, who most recently was doing afternoons at crosstown KRWM (Warm 107). Night jock Greg Thunder exits and is replaced by weekender Wendy Christopher.

WTAE Pittsburgh PD Tom Clendening joins KIRO-AM-FM Seattle as PD/ND, replacing Andy Ludlum ... Former WSB Atlanta ND Lee Hall joins KOMO Seattle as ND.

KKFR (Power 92) Phoenix flips from top 40/rhythm to top 40/mainstream. No staff changes were involved ... KEX Portland, Ore., PD Duane Link is upped to OM.

Country KRAK-AM Sacramento, Calif., will flip to talk as KHTK in March and adds the syndicated Don Inus morning show...Former KYXY San Diego PD Art Schroeder joins KYMX Sacramento as PD, replacing Mike Shores.

Corinne Baldassano joins Unistar Radio Networks as VP/programming, replacing **Chris Kampmeier**, who exits. Baldassano previously held the same position at ABC Radio Networks.

Former KRBE Houston PD Steve Wyrostok and media consultant Jeff Scott join Zapoleon/Richards Media Strategies as associates. Scott previously was a partner in consultancy Harris & Scott. Most Harris & Scott clients move to Zapoleon/Richards.

KBER Salt Lake City PD Corey Draper will handle PD duties at local marketing agreement partner KZHT. He replaces Sue Kelly, now at crosstown KRSP. Newcomer Asia will take over Kelly's midday slot.

WJBT Jacksonville, Fla., picks up the **Tom Joyner** morning show. MD/ morning man **Nate Bell** moves to nights, replacing **Jay Bird**, who exits ... New Los Angeles adult standards outlet **KRCI** signs on at 92.7. It is licensed to Avalon, Calif.

WRAL Raleigh, N.C., MD/afternoon drive jock Dan Meyers adds interim PD duties in the wake of Corey Scott's move to WWMX Baltimore ... Country KQKE-AM-FM Monterey, Calif., flips to classical as KSUR-AM-FM.

Nick Koster leaves nights at KASE Austin, Texas, for the PD spot at KFRQ McAllen, Texas. Former KFRQ PD/MD Greg Rambin is doing production but will be exiting the station shortly. Also, afternoon jock Steve Sapo moves to middays and adds MD duties, while Roger Ribbit moves from middays to mornings, where he is paired with Jackie Jumpster. He replaces Tom T. Frogg, who exits.

New Columbia, S.C., black gospel outlet WFMV signs on at 95.3 ... Former California governor Jerry Brown will be hosting a two-hour show for the Talk America Radio Network beginning Jan. 31.

Former CKWF Peterborough, Ontario, PD Bob Harris joins CJAY Calgary, Alberta, as PD. He replaces Bob Mills, now at CFOX Vancouver, British Columbia ... Classic rock CHRX Vancouver flips to contemporary Christian as CKBD. It is Canada's first station in the format following a June revision of CRTC (Canada's FCC) rules allowing single-faith licenses.

WBSS Atlantic City, N.J., APD/MD Bob Burke is upped to PD following the departure of former PD/midday host Nick Giorno. Research director Alan Fox is upped to assistant MD. Production director Johnny "The Rebel" Treble adds night jock duties, and former night jock Christina Joyce moves to middays.

PEOPLE: STEELE JOINS WGCI-AM

Former WVAZ (V103) Chicago morning man Richard Steele moves to crosstown WGCI-AM for that shift, where he will be teamed with former WGCI night host Emilie McKendall. LaDonna Tittle moves from mornings to afternoons, replacing Armando Rivera, who shifts to evenings. Former morning newsman Lon Dyson now hosts late-nights.

Diane Finlayson is the new afternoon jock at WGMS Washington, D.C., replacing Renee Chaney, who exits. Finlayson arrives from WBJC Baltimore. Also, former WGMS weekender James Bartel moves to a full-time night position.

Harley Davidson is the new APD/ MD at KGGI Riverside, Calif. He replaces Mike Marino, now at KMEL San Francisco.

Stephanie Bromfield rejoins WINZ Miami as an editor. Ray Graham, who previously was news and public affairs director at sister WZTA (Zeta-4), joins

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newsline...

TIM MILEWSKI takes on COO stripes at Greater Media in addition to his executive VP title. Company president Frank Kabela, who used to handle the COO duties, is scaling back some of his activities.

JERRY SCHUBERT, chairman of the Torbet Radio Group, has exited the company after 3½ years there.

BENNETT ZIER, VP/GM of WTEM Washington, D.C., adds those duties at sister WBIG-FM. Catherine Melloy, who had been VP/GM of WBIG and WGMS, retains the WGMS duties and adds corporate duties at parent Colfax Communications. WTEM GSM Bob Snyder is upped to the new position of station manager.

DUSTY BLACK, GM of KODA Houston, adds those duties at sister KJQY San Diego, replacing Mike Kenney. Black will commute between the stations. Kenney will now consult KJQY and sister WSIX Nashville.

ALAN LINCOLN has been upped from GSM to GM at WYJZ/WAMO Pittsburgh, assuming duties previously handled by owner Ron Davenport.

SUZANNE MCDONALD, GM of WCMF-AM-FM/WRMM Rochester, N.Y., transfers to that position at co-owned WZMX/WRCH Hartford, Conn. Former WAQX Syracuse, N.Y., GM Bob Morgan replaces McDonald in Rochester.

JIM CHRISTIAN, chairman/CEO of Tapscan, adds the additional duties of president following the departure of Dave Carlisle from that position. Carlisle will remain a company stockholder and board member.

OLIVER SUTTON, VP co-counsel of WBLS New York, becomes acting GM of the station while current GM David Lampel attends business school.

 $\ensuremath{\mathsf{DAX}}$ TOBIN, GM at KEDG Las Vegas, has changed his mind about leaving the station.

RICK BETZEN, GM of KLLS Wichita, Kan., adds those duties at crosstown KYQQ, which was recently bought by KLLS parent Lesso Inc. He replaces Des Taylor, now at crosstown KICT/KFDI-AM-FM.

STATION SALES: KRJY St. Louis from Communications Fund Inc. to Heritage Media Corp., owner of crosstown WRTH/WIL, for an undisclosed price; WLQT Dayton, Ohio, from Liggett Broadcast Group to Terry Jacobs' Regent Communications, for \$5.5 million.

SALE CLOSINGS: KFBK/KGBY Sacramento, Calif., from Group W to Chancellor Communications, for \$48 million; KFMF Chico, Calif., from Nova Broadcasting to the Park Lane Group (KFMF GM Jeff Kragel adds those duties at Park Lane's crosstown KPPL).

GREG HOLCOMBE has been upped to VP/sales of Internet, a division of the Interep Radio Store. He previously was an Internet AE,

WINZ as news anchor/reporter ... Roger Cary joins WQSR Baltimore for afternoons, replacing Jack Scott. Cary was last at KYA San Francisco.

KKRZ (Z100) Portland, Ore., overnight jock Scott Landerd moves to nights, replacing Rich E. Cunningham. Former KIQY Corvalis, Ore., overnight jock Dave Lazano joins Z100 for overnights.

Former KIOI San Francisco midday jock Diane Cartwright and former KXEZ Los Angeles night jock Keli Garrett join KQBR Sacramento for middays and evenings, respectively. VP/PD/MD Lawrence Tanter will handle afternoons.

WSAI Cincinnati midday host Donn Burrows exits radio, according to the Cincinnati Post... WOVV West Palm Beach, Fla., overnight jock/morning show producer Russ Riba exits to become a reporter for Metro Traffic.

WRKA Louisville, Ky., production director Tracy Bond joins crosstown WVEZ for morning news ... KPOI Honolulu P/T jock Rick Kennedy is upped to overnights.

WALY Altoona, Pa., afternoon drive jock Nick Malloy joins KRRK Omaha, Neb., for nights ... Jodi Holt joins the promotion department at WGRL/ WFMS Indianapolis. She previously was an event coordinator with the city parks department.

WSM Nashville morning co-host Cathy Martindale joins "NASCAR Country" as co-host. Van Colley joins as producer. He is also media director for Morris International. "NASCAR Country" also signed its first international affiliate, BIG-FM Paris.

Pat Baker joins ABC Radio Networks as director of market development, Southwest advertising sales. She previously was senior consultant at Dallas-based management consulting firm Baker & Company.

WLLZ Detroit has an immediate opening for an off-air production director. Send T&Rs to PD Jon Robbins.

Mario Mazza, the PD at former classical outlet WNCN (now album rock WAXQ) New York, is available for that next hot gig. He can be reached at 914-965-6137 ... Former KZPS Dallas morning man Chuck Geiger, who is currently doing swing at crosstown KPLX, is looking for a new full-time opportunity. He can be reached at 214-394-5906. Billboard®

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LITTLE CRAZY

WOMAN

CANDLEBOX

BITTERSWEET

SENE HA ESTRANGED

FOR WEEK ENDING JANUARY 22, 1994

* * * NO. 1 * * *

MARY JANE'S LAST DANCE + TOM PETTY & HEARTBREAKERS

*** AIRPOWER/HOT SHOT DEBUT *** PINCUSHION •ZZ TOF

AIRPOWER

AIRPOWER

LIFE IS A LEMON AND I WANT MY MONEY BACK MEAT LOAF BAT OUT OF HELL II: BACK INTO HELI

HEAD EXPERIENCE

vice. 110 album rock station

LABEL/DISTRIBUTING LABE

CRY OF LOVE

GIN BLOSSOMS

♦ STONE TEMPLE PILOTS

8 weeks at No. 1 PEARL JAM

ARTIST

MRIA

RUSH

ZZ TOF

◆ AEROSMITH

BROTHER CANE

ERIC CLAPTON

GUNS N' ROSES

BLIND MELON

◆ COUNTING CROWS

◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.

JEFF BECK AND SEAL

BIG HEAD TODD & THE MONSTERS

GEORGE THOROGOOD & DESTROYERS

THE SCREAMIN' CHEETAH WHEELIES

♦ ALICE IN CHAINS

♦ NIRVANA

DGC/GEFFEN

CAPITOL

COLUMBIA

◆ U2 SLAND/PLG

DANZIG

TOOL

EMI/ERG

♦ FIGHT

SCORPIONS

OPEN SKYZ

◆ MEGADETH GEFFEN AEROSMITH GEFFEN

JOHN HIATT

NIRVANA DGC/GEFFEN

BODEANS SLASH/REPRISE

JOE SATRIANI

◆ CRY OF LOVE

LENNY KRAVITZ

BLIND MELON

BROTHER CANE

GIN BLOSSOMS

◆ RED HOT CHILI PEPPERS

AEROSMITH

GARY HOEY REPRISE

ARNER BROS

♦ AEROSMITH

GEFFEN

A&M

VIRGIN

◆ MELISSA ETHERIDGE

JOHN MELLENCAMP
 MERCURY

◆ SMASHING PUMPKINS

♦ STONE TEMPLE PILOTS

IAN MOORE

♦ CRACKER

GUNS N' ROSES

bum Rock Tracks

TRACK TITLE

DAUGHTER

BAD THING

COLD FIRE

CREEP

AMAZING

ALL APOLOGIES

HAIR OF THE DOG

TONES OF HOME

FOUND OUT ABOUT YOU

THAT DON'T SATISFY ME

MR. JONES AUGUST AND EVERYTHING AFTER

MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX DOWN IN A HOLE

STAY (FARAWAY, SO CLOSE!)

NONSWEATLIVE

GONE DEAD TRAIN

SHAKIN' THE BLUES

COME TO MY WINDOW

EVERY DAY OF MY LIFE

99 WAYS TO DIE

DEUCES ARE WILD

SOMETHING WILD

HUMAN WHEELS

HEART-SHAPED BOX

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. I Videoclip availability. © 1994, Billboard/BPI Communications.

ARE YOU GONNA GO MY WAY

ALBUM ROCK RECURRENT TRACKS

ANIMAL

TODAY

PLUSH CORE

NO RAIN

CRYIN'

PEACE PIPE

GOT NO SHAME

HEY JEALOUSY NEW MISERABLE EXPERIENCE

LIVIN' ON THE EDGE

SOUL TO SQUEEZE

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have

HOCUS POCUS

SIAMESE DREAM

ALL ALONE

FEED THE FIRE

STONE FREE: A TRIBUTE TO JIMI HENDRIX

Radio

Daniels & Gale Go National Via WW1

LOS ANGELES—They describe their talk show as a coffeehouse on speed. They won't stroke guests' egos; in fact, most of the time they won't even have guests. And while they say their show has the same "honesty" as Howard Stern's syndicated morning show, they insist they are not shock jocks with breasts.

They are Brooke Daniels and Roberta Gale, the dynamic duo from WKXW (New Jersey 101.5) Trenton, N.J., who will hit the airwaves nationwide via Westwood One Feb. 7 as hosts of "The Brooke Daniels And Roberta Gale Show.'

The three-hour midday talk show, which has aired on WKXW for the last



From left, Roberta Gale and Brooke Daniels

year, is WW1's first talk show geared specifically toward FM stations and entertainment-oriented AM outlets.

Gale says the show differs greatly from other talk programs, using Rush Limbaugh as an example. "I couldn't believe when Rush Limbaugh slept at the White House and people asked him what it was like, and he just said, 'Oh, it was very nice,' " she says. "I would want to know if they turned down the bed. Was there a mint on the pillow? Did they have the good toilet paper or the cheap stuff? And what would happen if I sleepwalked? The stuff that the average person wants to know."

(For the record, Gale's goal is to sleep at the White House, while Daniels says her goal is to sleep with President Clinton.)

One thing that is apparent with Daniels and Gale is that they have that unique ability to take a mundane happening and turn it into a hilarious talk session.

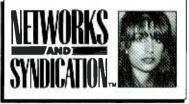
A case in point was when Gale brought back Mexican jumping beans from a trip for Daniels. The two spent an hour discussing the beans on-air before deciding to open them to find out if there is actually a worm inside.

Other topics with which the two have entertained audiences include underwire bras, Hanna-Barbera sound effects, lactation, the correct reward for returning lost money, and Mary Kay makeovers.

There are two things that definitely won't be a part of "The Brooke Daniels And Roberta Gale Show."

Gale explains, "We can't stand regulars or nicknames. And those callers that call up saying, 'I have no arms and no legs, and I live for you guys. You're great.' I hate that. And also, every time I punch up talk radio you hear those callers [saying], 'Back in '57 ...' Once, I want the host to say, 'Hey, no one knows what you're talking about.'

"We also don't like in-studio guests," adds Daniels. "There are the same 15 guests on the shows all the time. Our show is based on callers and real peo-



by Carrie Borzillo

ple. It's about our lives, being single women, but it's not a feminist show."

However, when Daniels and Gale do have guests, you can bet there will be no ego-stroking-unless it's the guest stroking the hosts' egos.

"About a year ago we read a really interesting book, so we decided to have the author on," says Gale. "We never get authors. This book was incredibly interesting, but as an interviewee, he sucked wind. Instead of coming off as [if] it was a great interview, we hung up and said, 'Look, that sucked' and

Billboard®

took calls to see what the listeners thought. You never hear hosts say an interview sucked.'

With Daniels having once been in a rock band and Gale having spent time as a stand-up comic, it's no wonder the show's content isn't what most people hear on the radio, let alone on a national show.

"It's not traditional talk, nor is it shock radio," says WW1 VP/broadcast operations Peggy Solomon. "It fills a void between the two. It's the entertainment alternative for music stations. Listener appeal is broad-based because it's not gender-specific; women relate and men aren't alienated. Everybody likes to be entertained."

As for any worries about going na-tional, Daniels says, "With 50 minutes of talk an hour, I just wonder when I'll be able to pee or eat." Gale quips, "We'll eat a lot of small meals instead of a few large ones."

FOR WEEK ENDING JANUARY 22, 1994

(Continued on next page)

N	10	d	9p	n Rock Trac	KS™
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of airplay supplied by I service. 30 modern rock stations are electronically moni Songs ranked by number of detections. TITLE	tored 24 hours a day, 7 days a week. ARTIST
				ALBUM TITLE (IF ANY) ★ ★ ★ NO. 1	LABEL/DISTRIBUTING LABEL
1	9	8	8	ALL APOLOGIES	1 week at No. 1 NIRVANA
2	7	1	13	DAUGHTER VS.	PEARL JAM
3	5	4	15	LAID	 JAMES MERCURY
4	8	13	9	MR. JONES AUGUST AND EVERYTHING AFTER	 COUNTING CROWS DGC/GEFFEN
5	2	5	9	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
6	6	7	13		SMASHING PUMPKINS
7	1	3	13	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS
(8)	10	11	5	LOCKED OUT TOGETHER ALONE	CROWDED HOUSE
9	11	12	20	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4AD/ELEKTRA
10	4	6	8	KITE	
11	3	2	14	FROM MONDAY TO SUNDAY	◆ THE LEMONHEADS
(12)	20	24	5		STONE TEMPLE PILOTS
$\underbrace{\overline{13}}$	15	22	5	CORE LOSER MELLOW GOLD	ATLANTIC BECK BONGLOAD/DGC/GEFFEN
		0.7		* * * AIRPOWE	and the second state of a second state of the
(14)	22	27	4	DEBUT STAY (FARAWAY, SO CLOSE!)	ELEKTRA
(15)	16	19	8	ZOOROPA	ISLAND/PLG
16	13	9	11		◆ THE CRANBERRIES
17	18	15	21	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? RUBBERBAND GIRL	◆ THE CRANDERNIES ISLAND/PLG ◆ KATE BUSH
18	12	10	10	THE RED SHOES	COLUMBIA
19	14	16	6	WHITE LOVE MORNING DOVE WHITE	
20)	RE-E	NTRY	12	TONES OF HOME BLIND MELON	BLIND MELON CAPITOL
21)	24	25	11	THE UBIQUITOUS MR. LOVEGROVE.	DEAD CAN DANCE 4AD/WARNER BROS
22	19	18	12	DEBONAIR GENTLEMEN	THE AFGHAN WIGS
(23)	NE\	NÞ	1	GET OFF THIS KEROSENE HAT	CRACKER
	23	17	20	LOW KEROSENE HAT	CRACKER VIRGIN
24		28	7	ВОНЕМІА	MAE MOORE TRISTAR
	28		14	BECAUSE THE NIGHT MTV UNPLUGGED	10,000 MANIACS ELEKTRA
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24 25 26	21	<u> </u>			ARISTA ◆ THE POGUES
24 25 26 (27)	21 NEV		1	GOD SHUFFLED HIS FEET TUESDAY MORNING	CRASH TEST DUMMIES ARISTA THE POGUES CHAMELEON/ELEKTRA TEENAGE FANCLUB DGC/GEFFEN

those records which attain 300 detections for the first time,
Videoclip availability.
1994, Billboard/BPI Communications



FCC Asks Appeals Court To Rehear 'Safe Harbor' Case

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC has filed a petition with the U.S. Court of Appeals for the District of Columbia to rehear the case involving the constitutionality of the FCC's extended, Congressionally mandated "safe harbor" hours of midnight to 6 a.m. for indecent broadcasts.

The District Court panel here last year found the new rule to be an abridgement of First Amendment rights and said it was not narrowly tailored enough, going beyond the government's "compelling" interest in protecting children.

dition of another country station in

the market. In the 11 markets with

new country competitors tracked by

the study, country's audience share

Country sales reps who are still

fighting advertiser and agency per-

ceptions that country listeners are

poor and rural have some new am-

munition in the Katz study, which

shows that 14.7% of country listen-

ers have average household in-

comes of \$40,000 or more. Surpris-

ingly, that figure is higher than

AC's 14.2%. Top 40's figure is 8.7%.

also are homeowners. Country's au-

dience includes 16.9% homeowners,

while the figure for AC is 14.2%,

Two-car homes constitute 17.6%

More country than AC listeners

(Continued from page 80)

rose an average of 31%

In its appeal, however, the commission says the court panel "thwarted Congress' attempt to promote that interest by channeling indecent programming to the hours of the day when children are less likely to be in the broadcast audience."

The FCC also argues that the decision "conflicts directly" with the landmark Pacifica case, which upheld, among other specifics, the FCC's regulation of indecent afternoon radio broadcasts to protect children and adults from "intrusion into the privacy of the home."

The FCC argues that the matter rests on "how much protection to pro-

of country households, compared to

13.2% of AC and 8.7% of top 40

homes. Not surprisingly, far more

country listeners own domestic than

AC does beat country in the per-

centage of listeners who are college

graduates. AC's total is 14.6%, com-

pared to country's 11.6%. Top 40's

Country listeners also tend to be

heavy radio users, according to the

study. Fifty-six percent of country

listeners fall into the heavy radio

user category. Just 39% of country

listeners are considered heavy tele-

vision users, and 41% are heavy

The new study is part of the ongo-

ing Katz Radio Group Focus On Ra-

dio seminar series. PHYLLIS STARK

foreign cars.

. total is 8.1%.

newspaper users.

vide children as opposed to how much access to give willing adults."

The successful challengers in the case, a coalition spearheaded by attorney Tim Dyk, have not been asked to file against the rehearing petition. According to Dyk, "these things are



rarely reheard and the court doesn't bother." If the court does decide to let the FCC reargue the case, Dyk says, then the coalition will file again.

FCC SHIFTS ON INFINITY REMARKS

An FCC spokesman says the commission has set a tentative deadline of the end of this month to reach a decision on how to proceed with indecency complaints, including those against Infinity Broadcasting.

The deadline, drawn up by new FCC general counsel Bill Kennard, underscores the major broadcast rule policy objective, outlined by new chairman Reed Hundt, to fine-tune FCC rules concerning the hours in which indecent programming can be broadcast (Billboard, Jan. 8).

The decision of the U.S. Appeals Court whether to rehear the extended "safe harbor" hours case will have a further bearing on developments.

The spokesman also says that the FCC does not plan to hold up the sales to Infinity of Beasley Broadcast Group's KRTH Los Angeles and Cook Inlet Radio Partners' WPCG-AM-FM Washington, D.C. Commissioner James Quello said recently that the sales were being delayed on the basis of outstanding and new indecency complaints against Infinity's syndicated Howard Stern show, and Infinity's decision to refuse to pay \$1.2 million in fines levied for earlier allegedly indecent broadcasts.

COURT SAYS PREFERENCES UNLAWFUL

In a case challenging the "integration factor" used by the FCC in awarding new broadcast licenses, the U.S. Appeals Court for the District of Columbia has ruled that the longused factor giving credits to owners who promise to operate their own stations does not provide lasting benefits to communities.

In its ruling, the court said the FCC had forwarded no evidence that the integration factor works.

PDs' TOUGH CALLS (Continued from page 80)

began airing it at night. When it became the No. 1 requested record, Shands wanted to move it into other dayparts, but thought further editing was required. After several unsuccessful tries that resulted in a choppy-sounding record, Shands finally decided to put Snoop's first single, the more-or-less inoffensive "What's My Name?," back into rotation to "make up for the lack of Snoop in daytime."

But the whole episode doesn't sit well with Shands, who would prefer not to have to edit songs on his own. "For me to take a medium-market jock and send them to the production room to edit a Snoop Dogg record sounds odd to me," he says. "That's kind of like repainting the Mona Lisa's dress so she matches the decor of the room ... I would prefer to have more help from [the artists] on that."

GOLDBERG NAMED ATLANTIC RECORDS PRESIDENT

STUDY SAYS COUNTRY OUTLETS EXPAND MARKET

(Continued from page 11)

and top 40 is 8.6%.

Three, Pavement, and Liz Phair. Among the other burgeoning acts with which the label has had great recent success are Stone Temple Pilots, the Lemonheads, and Intro.

Goldberg considers it paramount that the label continue to develop new acts in all genres. "There are a lot of artists that we've signed that we want to see get bigger. It's a roster devoted to that. That's exciting, but also very taxing," Goldberg says, adding that the label has its superstars, too. Goldberg says one of the biggest changes for him will be looking at the overall picture as opposed to individual endeavors. "I've been more project-oriented and more involved in some of the label deals," he says.

There will be no replacement named for Goldberg on the West Coast. While his presence there greatly beefed up the profile of the label in L.A., Goldberg says several staffers, including members of the A&R team, have come into their own over the past two years. Additionally, the label has added Ron Shapiro as West Coast VP of publicity, and Goldberg says there are plans to add a West Coast-based executive next month who will focus on soundtrack development for the label. Paul Cooper, senior VP/GM, West Coast, remains the highest-ranking official at the label there.

In Goldberg's previous position, the West Coast A&R and media staff-

ers, as well as his own support staff, reported to him. Now, all Atlantic Records staffers on both coasts will report to Goldberg, who will report to Morris, Atlantic Group co-CEO/ chairman Ahmet Ertegun, and Lewinter.

Goldberg, who has long been associated with political causes ranging from No Nukes to civil liberties (he is president of the Southern California ACLU Foundation), does not rule out Atlantic's involvement in benefit projects, although the label has tended to shy away from charity records. "I will continue to talk about the issues that I did; sometimes the issues intersect directly with the record company, [and] other times allowing the artists to express themselves can be the most uplifting action."

Prior to joining Atlantic, Goldberg was head of Gold Mountain Entertainment, a management company that is now owned partially by Atlantic, although Goldberg is no longer involved in running the management concern.

Before launching Gold Mountain, Goldberg and partner Paul Fishkin founded Modern Records, which is distributed through Atlantic Records. In the mid-'70s, he was the U.S.based VP of Led Zeppelin's label, Swan Song. He began his career in the late '60s as a music journalist for a variety of publications, including Billboard. **NETWORKS AND SYNDICATION**

(Continued from preceding page)

AROUND THE INDUSTRY

Jones Satellite Network will debut its seventh format, "The Team Sports Network," a 24-hour sports/talk format produced with similarly formatted WTEM (The Team) Washington, D.C., March 1. WTEM station manager Bob Snyder says the station's format will be modified a bit for the network, and the lineup will be announced in the next few weeks.

For those who have heard the rumors about MTV getting into the radio network business, here's the scoop. MTV is currently shopping two shows: "Weekend Revolution," hosted by **Lewis Largent**, and "MTV Jams: On The Radio" with **Bill Bellemy**. No takers yet. MTV's contract with Westwood One for its "Unplugged" series and MTV News is up in February 1995, and sources say WW1 passed on both new shows.

ABC/Watermark's engineer for "American Top 40" and "American Country Countdown," **Ray De La Garza**, moves to Dallas to produce "The Tom Joyner Morning Show" and Joyner's countdown show, "Movin' On." Also, former KIKK-FM Houston morning man **Barry Michaels** joins ABC/SMN's Hot AC format for mornings.

Billy Ray Cyrus will host Unistar

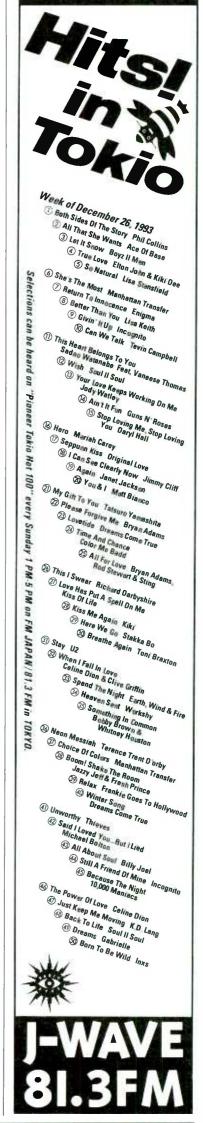
www.americanradiohistory.com

Radio Network's "Heart Of The Country" Valentine's Day special ... Tom Robin joins Children's Broadcasting Corporation and "Radio AAHS" as director of affiliate relations. He previously was PD and promotion director for KKDS Salt Lake City.

Catherine Gurbaxani and Tom Samoray have joined Ron Huntsman Entertainment Marketing as administrative coordinator and affiliates manager, respectively. Gurbaxani was with the public relations firm Gurley and Co., and Samoray worked as a line producer for RHEM's "Live from Nashville!" In addition, Henry Chassaignac has been upped from production coordinator/office manager to manager of creative services.

Sun Radio Networks will bow the hourlong sports show "Ed Berliner's Press Box" Feb. 7. Berliner has worked at WIOD Miami ... Cable Radio Network adds "Las Vegas Sights And Sounds," a one-hour show featuring celebrity interviews. National Public Radio president

National Public Radio president Delano E. Lewis has been appointed co-chair of the U.S. Advisory Council on the National Information Infrastructure ... St. Louis-based Post Modern Radio Network has landed Anheuser-Busch as a sponsor.



100

FRIEND'S PASSION DRAWS STARS TO WARNER'S MAYFIELD TRIBUTE

(Continued from page 1)

as VP of Buddah Records, the distributing label for Mayfield's own Curtom imprint, which released such classic sides as "Superfly."

Mayfield was left a quadriplegic after he was struck by a wind-blown lighting rig during a concert sound check Aug. 13, 1990.

Although Weisner-who manages John Mellencamp and Steve Winwood, among others-had not had a business relationship with Mayfield in two decades, the two kept in touch over the years.

Weisner recalls a specific phone call last spring. "Curtis was very down. I hung up the phone, and I was so depressed. I got in my car and just drove for hours. That night I couldn't sleep. I kept thinking about him ... Here's this amazing person, but because of circumstances he has been shut down in so many ways. I knew I had to do something."

What Weisner did was call Mayfield with the idea for a tribute album, with proceeds going to the Mayfield family and the Miami Project, which specializes in spinal injuries. (A similar tribute album, featuring Jerry Butler, Huey Lewis & the News, Bunny Wailer, and others, was already in the works at independent label Shanachie.)

Mayfield remembers the call. "Ron called me so nonchalant-like, and said, 'Curt, I want your permission to do this'... I told him, 'You don't have to do it,' but he said he wanted to."

Weisner had one condition-Mayfield had to be part of it. After Mayfield agreed, Weisner contacted artists for the project, as well as Warner Bros. Records chairman Mo Ostin and president Lenny Waronker.

Waronker's response: "Absolutely, we have to do it."

Eventually, Weisner signed on 21 artists to perform the 19 Mayfield songs. Others involved include Mellencamp, Winwood, Rod Stewart, the Isley Brothers, Gladys Knight, Lenny Kravitz, Elton John & Sounds Of Blackness, Tevin Campbell, Stevie Wonder, Narada Michael Walden, Branford Marsalis & the Impressions, and Aretha Franklin.

"I went out looking for, demographically, a pretty broad spectrum of people who were the best in their field and could really do justice to Curtis' material," Weisner says. "What we wound up with was just staggering... Part of the success is that every single artist, manager, and record company has been so incredibly cooperative. There have been no hassles. No complaining. It's so unlike what normally goes on in the recording process."

According to Weisner, several artists made personal sacrifices. Kravitz used his day off from touring to record his contribution, working in the studio for 11 hours, and Winwood interrupted his own recording sessions to contribute to the project.

Although Warner Bros. has yet to finalize an initial single release and other marketing plans, it's likely the label will promote the album at multiple formats.

"The thing that is really great about it is that it reaches out to all formats, based on the artists that are featured," Waronker says. But there is more to "All Men Are

But there is more to "All Men Are Brothers," Waronker adds. "Most albums that are successful do have a story of sorts. This definitely has a great story to it: Not only the Curtis Mayfield story as it relates to what happened to Curtis, but also the strong effect Curtis has had on so many different artists from so many different generations. On the album you have artists that have been doing this for 30 and 40 years, and artists that have been recording for two tofour years. Every one of them did something special, from Tevin Campbell to Eric Clapton."

That list of talent has retail anticipating the release. "It sounds impressive," says Bob Bell, new-release buyer for Wherehouse Entertainment. "We have done well with the Hendrix and Eagles tributes, and with that kind of lineup, we should do extremely well with this."

Mayfield, too, is optimistic. "I think

DANCE ACTS FRESHEN BRIT AWARD NOMS (Continued from page 1)

Carroll, and Stereo MC's are among the most-nominated acts for the awards show, which will be hosted by Elton John and RuPaul Feb. 14 at London's Alexandra Palace and broadcast by Carlton Television in the U.K. the following evening. It will be syndicated overseas by Poly-Gram Television. The nominations were announced Jan. 10 at the Hard Rock Cafe here.

Rage Against the Machine, PJ Harvey, Shara Nelson, M People, Suede, the Shamen, Bjork, Pearl Jam, and Nirvana were among the U.K. and international artist nominations, prompting even the skeptical British music weekly Melody Maker to write that the Brit show "for the first time, attempts to reflect what is happening in contemporary music." Also new this year is the addition of a category for best British dance act.

Organizers say the fresher crop of nominees is a direct result of changes in the Brit voting system. The change expanded the voting academy from the 125 member companies of the British Phonographic Industry to 500 voters, divided among BPI members, retailers from the British Assn. of Record Dealers, members of the media, and a mixed category including publishers, producers, concert promoters, and members of the Black Music Industry Association.

Listeners to BBC Radio 1 FM will vote for the best British single and viewers of MTV Europe will pick the best British music video among those nominated. The voting is independently monitored by the Electoral Reform Society.

"I think the winners, for the very first time, will be very unpredictable because of the way the voting has been done," says Rob Dickins, chairman of Warner Music U.K. and head of the Brit Awards committee.

The awards show is sponsored for the sixth consecutive year by Poly-Gram-owned Britannia Music Club, the U.K.'s largest music and video club.

Van Morrison will be honored for his outstanding contribution to the British music industry and will perform on the show. Asked whether the often taciturn artist would actually make an acceptance speech, Dickins responds, "I think his work speaks more than he's ever going to."

Although other artists who will perform at the show have not yet been announced, executive producer Lisa Anderson noted that organizers will look for unusual combinations of artists, such as last year's duet between k.d. lang and Andy Bell, to make a lively program. Also to that we're going to have a smash," he says. "What wipes me out is to hear my own work coming back at me. To hear these kids—I call 'em kids—these artists like Eric Clapton doing 'You Must Believe Me' and B.B. King singing 'Woman's Got Soul' is just wiping me out. You can hear that in their hearts they are truly into the music."

Yet the most important track on the album may be "Let's Do It Again" by new Warner Bros. rap act the Repercussions. The producer of that track, Gary Katz, telephoned Mayfield with a request. Recalls Mayfield, "He called and

Recalls Mayfield, "He called and said, 'Hey Curt, we did this song, but there is only one thing we need on this tune. We want you to sing on it.' "

Initially, Mayfield was taken aback; he had not recorded since his accident. Katz explained that he wanted Mayfield to sing the part Pops Staples had performed on the Staple Singers' version of the song.

Says Mayfield, "They sent me the track down and it was in my key. I sat up in my bed and was able to perform it fairly well, so I called up Gary and said, 'I'm willing to take a shot at it.'"

Three days later, Katz traveled to Atlanta to record Mayfield's vocal at the singer's studio. "I got in the wheelchair and went over there," Mayfield says. "I had to lay down to do it, just to get as much strength as I possibly could. When I heard the producer screaming and hollering and feeling great, I knew we had something."

Proceeds notwithstanding, the album has provided the singer with something money cannot buy—inspiration and hope. It pushed Mayfield back into making music, yet he is unsure whether recordings will follow.

"I will not say at this point in my life that I will be able to go back and begin singing again, knowing myself and my ability as a quad," says Mayfield. "But with the good Lord and all my friends pushing, I won't give up on the idea."

end, the front rows at the awards show will be occupied by young fans invited from the Brits School for Performing Arts and Technology, who promise to be more excitable than the industry execs who otherwise pack the crowd.

Anderson also noted that Elton John's decision to host the show will increase its chances of syndication in international markets, including the U.S. At press time, no international markets for the broadcast had yet been announced.

The nominees for the 1994 Brit Awards are as follows.

Best British male solo artist: Apache Indian, Paul Weller, Rod Stewart, Sting, Van Morrison. Best British female solo artist:

Best British female solo artist: Beverly Craven, Dina Carroll, Gabrielle, PJ Harvey, Shara Nelson.

Best British group: Jamiroquai, M People, Stereo MC's, Suede, Take That. Best British producer: Brian Eno,

Flood, M People, Nellee Hooper, Youth.

Best album by a British artist: "Connected" by Stereo MC's, "Emergency On Planet Earth" by Jamiroquai, "So Close" by Dina Carroll, "Suede" by Suede, "Ten Summoner's Tales," by Sting.

Best British dance act: Apache Indian, Jamiroquai, M People, Stereo MC's, the Shamen.

Best Britisn newcomer: Apache Indian, Gabrielle, Jamiroquai, Shara Nelson, Suede.

Best international male solo artist: Billy Joel, Lenny Kravitz, Meat Loaf, Neil Young, Terence Trent D'Arby.

Best international female solo artist: Bjork, Janet Jackson, Mariah Carey, Nanci Griffith, Tina Turner.

Best international group: Crowded House, Nirvana, Pearl Jam, Spin Doctors, U2.

Best international newcomer:

Bjork, Rage Against the Machine, Spin Doctors, SWV, 4 Non Blondes.

Best soundtrack/cast recording: "Reservoir Dogs," "Sleepless in Seattle," "The Bodyguard," "The Jungle Book," "What's Love Got To Do With It."

Best British single: "Boom Shak-A-Lak" by Apache Indian, "Don't Be A Stranger" by Dina Carroll, "Dreams" by Gabrielle, "Moving On Up" by M People, "Regret" by New Order, "Creep" by Radiohead, "Oh Carolina" by Shaggy, "Animal Nitrate" by Suede, "Pray" by Take That, "Wild Wood" by Paul Weller.

Best British music video: "Jump They Say" by David Bowie, "I Feel You" by Depeche Mode, "Steam" by Peter Gabriel, "Dreams" by Gabrielle, "Too Young to Die" by Jamiroquai, "Regret" by New Order, "Go West" by the Pet Shop Boys, "Fields Of Gold" by Sting, "Animal Nitrate" by Suede, "Pray" by Take That.

NEW EPIC STREET LABEL (Continued from page 13)

selected to run Epic Street because of his successful past experiences in the genre.

"I wanted an aggressive street person who worked with a smaller label, as opposed to one from a major, because of the nature of Epic Street, and O.J. fit the bill," says Caldwell.

Wedlaw previously was with Cold Chillin' as director of marketing and promotion, working acts such as Big Daddy Kane, Biz Markie, and Kool G-Rap. He worked there nearly four years before joining Epic.

Wedlaw says the immediate goal is to increase Epic's visibility at the street level. "[When promoting our acts] at radio, we'll go after mix shows and college stations; with retail, we'll keep them informed through flyers, records, tapes, and visits. We'll be especially targeting mom-and-pop stores, in addition to regular stops at the chains. After we reach a certain a level of success working 'underground,' Epic Records will take the project to the next level."

The key players on the staff are young. Genova, 23, formerly worked as national director of sales for Wild Pitch Records, while Brown (also in her 20s) previously worked as assistant to Warner Bros.' director of rap music. Wedlaw plans to hire promotion reps in the top 15 markets to work Epic Street acts.

Wedlaw adds that Epic Street will pay close attention to the pre-adolescent market. "Ten-, 11-, and 12-yearolds are setting the new trends and will determine how we will tailor our marketing strategies," he says.

Wedlaw says albums coming through the pipeline at Epic Street include Dis/N/Dat, March 8; Redd Alert, March 29; Grand Daddy, April 19; Freddie Foxxx, May 10; and Quo, May 31.

KIEDIS DROPPED FROM CONDOM PSA CAMPAIGN

(Continued from page 13)

"Ogilvy & Mather South, the advertising agency we used for the spot, said they asked [Kiedis'] agent if he had a criminal background or any convictions and they said no," says Zonana. According to Neill Cameron, president of Ogilvy & Mather South, based in Atlanta, "We didn't sit there and do a background check and ask to the degree we normally would," because Kiedis volunteered his services.

The PSA, which was designed to appeal to young adults, was scheduled to be released to radio stations Jan. 4. It was pulled Dec. 31, after Zonana learned of the conviction. According to Cameron, the Kiedis

PSA was pulled before shipping to

www.americanradiohistory.com

radio, but it had been played during a press conference in Washington, D.C. in December. At that time, the U.S. Dept. of Health & Human Services announced that the Kiedis ad would be one of 13 PSAs to be released in 1994.

According to Zonana, the Kiedis spot never aired as a PSA. However, it was featured on the Peter Tilden show on talk KABC Los Angeles, in a discussion about the PSAs, which aired before the controversy about Kiedis erupted. Cameron says the station likely taped the PSA at the press conference. Executives at KABC could not be reached for comment at press time.

The PSA simulates Kiedis disrob-

ing and putting on a latex condom. In the spot, Kiedis says, "A latex condom—I wear one whenever I have sex, not whenever it's convenient or whenever my partner thinks of it. Every time."

According to Zonana, "It was our judgment that he was not the appropriate spokesperson for this PSA."

According to a spokesperson for Ogilvy & Mather South, the agency usually includes clauses about public conduct and indemnification in its contracts for non-PSA commercials. The spokesperson says the contract between the firm and Kiedis did not include such clauses.

Kiedis and manager Lindy Goetz declined to comment.

LABELS PUTTING NEW SPIN ON INDIE PROMOTION

(Continued from page 1)

ing a song, the song must appear in a station's top 35 for four consecutive weeks, based on BDS information.

That combination "represents a real commitment from a station," Waugh told Billboard. RCA always has used the four-week standard; what's new is the top 35 spin count. The new policy "deal[s] with the realities of today's marketplace," Waugh wrote in the memo.

Waugh's plan sprang from RCA president Joe Galante's proclamation last June that label executives should not report to marketing meetings unless they are carrying information based on SoundScan point-of-sale data or BDS spin counts.

RCA is not alone. Promotion executives at EastWest, Epic, and Columbia, among other labels, are all inching toward new rotation-based policies in various formats.

However, the labels are far from unanimous about their indie payment policies. In fact, wary of restraint-oftrade accusations, executives go to great lengths to point out that they have not discussed policies with one another.

CHANGES IN OTHER FORMATS

Still, it is clear that urban, rock, and country independent promoters also face the possibility of being paid on a per-spin basis.

'It's definitely going to happen," says Matt Pollack, EastWest's VP of album rock promotion. Todd Bisson, Columbia's director of alternative promotion, reports that within the current quarter, his department will begin hiring indies on a per-spin basis.

Both say the name of the game for album and modern rock is quickly becoming spin counts. This development could be hastened by the introduction Friday (14) of a new BPI publication, Rock Airplay Monitor, which provides BDS information for modern and album rock stations. (See story, page 11.)

Kevin Carroll, EastWest's VP of promotion, says the company's soonto-be-unveiled spins policy will cover pop, urban, and rock. Says Carroll, This is the way business is going to be in 1994. Like everything else, we'll always go where radio goes. When radio tells us it's all about spins and rotations, that's where we'll be.'

A.D. Washington, senior VP of promotions and marketing for black mu-sic at MCA, disagrees. "I want to do what works," he says, referring to the labels' current flat-fee structure. "Once it's not working, we'll discuss ways to improve it. We've had good success. So there's no sense in changing it."

Country promotion executives contacted say they are in no rush to change to spins programs for their independents.

At Columbia, senior VP of promotion Burt Baumgartner confirms that the label is working toward a new program.

However, remaining quiet on the topic are Warner Bros., Atlantic, and Elektra. No promotion executives from those labels were available for

comment. But one independent promoter, familiar with the labels' game plans, says they intend to watch from the sidelines for now.

A YEAR OF TRANSITION

Barbara Seltzer, Epic's VP of promotion, predicts a vearlong transition before a firm spins policy between labels and independent promoters emerges as an industry standard in 1995. If that does occur, the effects will be far-reaching, particularly for promoters and programmers.

Jeff McClusky, who operates one of the country's largest record promotion companies, sees the move as an extension of what some labels began instituting last year: spin-based incentives. RCA and Atlantic both offered McClusky's staff cash bonuses of \$100 if singles by Bruce Hornsby and Mr. Big, respectively, reached a certain spin plateau during a given week.

Of the proposed new plans, McClusky says labels should be careful not to rely too heavily on spins in the top (or BDS monitored) markets, pointing out that many hits break in smaller regions that BDS does not yet monitor. The labels are still grappling with this issue.

Bill McGathy, president of album rock's McGathy Promotions, is a bit more chilly about possible changes. He says when someone at a label "comes back with a different set of rules, I will consider it and act on it.' McGathy argues that not only is album rock radio's rotation pattern different from top 40-adding fewer new songs and not spinning them nearly as often-but its whole approach to music in general is unique. 'Album rock's a whole different animal," he says. Therefore, the labels should not hold the two to the same standards.

EastWest's Carroll concedes that differences do exist, and that is one reasons why it is taking the labels so long to unveil new programs. "We're trying to figure out the fairest way to do it," he says.

The changes could result in new pressure on radio programmers to not only add records, but to play them a certain number of times a week. "I see a huge backlash from radio PDs," says Max Tolkoff, who heads his own modern rock promotions company, Mutant Promotion. He says PDs, who are used to dealing with pressure from record promoters, won't react well to new pleas to increase rotation on songs and play them in certain dayparts. "Don't tell me how to program my station" is a



Celebrating An Era. Era Records holds a reunion bash at Canter's Deli in Los Angeles for songwriters of the '60s who worked at New York's Brill Building. The party celebrated Era's four-CD boxed set "The Brill Building Sound-Singers And Songwriters Who Rocked The '60s,'' distributed by Ktel. Shown, from left, are songwriting team Barry Mann and Cynthia Weil; songwriter Jeff Barry; K-tel VP of A&R Owen Husney; Mike Stoller of songwriting duo Leiber & Stoller; and Era Records director Steve Wilson.

NEW LABEL FULFILLS EMILIO ESTEFAN'S DREAMS (Continued from page 12)

Florida."

But he adds, "I would like to create my own sound and see how it works. I've been lucky so far." And indisputably successful. Estefan manages his superstar wife, Gloria, as well as Grammy-winner Secada. He also owns a publishing company and a recording studio, which is the namesake for the new label.

Estefan says his fervent wish to head up his own label compelled him to spurn SME president/CEO Tommy Mottola's initial offer of becoming the company's A&R czar. But when Sony came back to the table with a proposal that called for Estefan to run his own label-backed by Sony's financial muscle and marketing expertise-Estefan could not re-

fuse. "I will sign people I feel strongly about, and I will work real closely with Tommy Mottola, because Tommy is a real music person," says Es-tefan. "I also am looking forward to working with Epic. Dave Glew has been great to Gloria and me-we have a super relationship."

Estefan will maintain a small roster of South Florida artists, balanced by recording projects originating from Sony, such as the soundtrack for Sylvester Stallone's forthcoming film "The Specialist."

'I'm not desperate to go and immediately record 20 artists," Estefan says. "I want to move slowly

like I did with Jon, who took me five years to develop.'

Initial artists signed to Crescent Moon/Sony Music are Miami Sound Machine, Gloria Estefan's back-up group, which is looking to do a jazz record without the singer; renowned Cuban bassist/composer Israel "Cachao" López, whose upcoming live record was produced by actor Andy Garcia; singer/songwriter Roberto Blades, brother of singer/actor Ruben Blades; South Florida R&B vocalist Legalia; and Cuban percussionist Juan "Cheito" Quiñones, now recording the label's debut release, due out in the early spring.

refrain Tolkoff thinks will soon be heard more and more at stations.

But Epic's Seltzer says that won't necessarily be the case. She says that Epic's promotion staffers have been pressing PDs about rotations since the advent of BDS, so PDs already know that sort of pitch.

The independent promotion business itself has grown in recent years. thanks in part to the influx of scores of radio professionals who have been squeezed out of a consolidating radio industry. Pollack at EastWest sees the new, more accountable label procedure as a way to weed out a crowded field. "If [the promoters'] relationships [with programmers] are strong. then they have nothing to worry about," he says.



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.

US3'S 'CANTALOOP' COMES TO FRUITION

(Continued from page 12)

the demand for "Cantaloop" is its presence on the adult-oriented VH-1, a network that rarely programs rap. "Cantaloop" first appeared on the "Soul Of VH-1" program about three weeks ago.

"The jazz element really makes it appealing to the adult audience," says Lois Ruben, VH-1's director of music programming. "There's a lot of heavy instrumentation in there. It's a greatlooking video, too, which helps."

And while generally there is little overlap for clips that air on such MTV programs as "Yo! MTV Raps" or "Alternative Nation" with the VH-1 playlist, "Cantaloop" proves the exception.

ception. "It's alternative and mainstream at the same time," Ruben says.

MTV, which has been programming the clip for 10 weeks, played the video in its initial release but threw its full support behind the clip in its second go-round.

"Certainly its jazz influence helps with the older demo, while the rap brings it to relevance in the '90s with a younger demo," says John Cannelli, MTV's senior VP of music and talent. "The clip even performs well with our rock-skewing dayparts in the afternoon."

On the radio side, during the week beginning Jan. 4, "Cantaloop" garnered airplay from 95 of the 112 Broadcast Data Systems-monitored top 40 stations; 16 of 30 monitored modern rock stations; and 28 of 80 monitored urban stations.

This week, the single stands at No. 38 with a bullet on the Hot 100 Singles chart, No. 57 with a bullet on the Hot R&B Singles chart, and No. 13 with a bullet on the Hot Rap Singles chart.

One format into which US3 hasn't crossed over is jazz. Fagot says jazz stations were not included in the marketing plan because jazz purists tend to view the fusion of jazz and rap as "bastardization."

While "Cantaloop" has significant airplay across the modern rock, urban, and top 40 spectrum, the single has not turned in the blockbuster sales numbers of a crossover hit. But the modest numbers don't surprise Fagot. "We weren't expecting this to blow up quickly," he says. "Our strategy is to obtain buyers from across several different formats and then, with the combination of listeners, slowly build sales."

According to SoundScan, "Cantaloop" has enjoyed five-figure sales over the past three weeks. The single sold 11,000 copies during the week ending Dec. 26; 13,000 the following week; and 10,000 last week. Album sales for the corresponding weeks were 20,000, 21,000, and 17,000.

The lifetime of "Cantaloop" has been extraordinarily long; the official release date for the record was Oct. 10, 1992.

"We serviced 'Cantaloop' three separate times since the original release," Fagot reports. "We stayed with 'Cantaloop' while it was moving slow because the song was a hit in London and because of the good feedback we were getting from musically creative people here."

Kurt St. Thomas, PD of modern rock WFNX Boston, says "Cantaloop" ranked No. 12 on the station's top 101 songs for 1993. "We first added that single back in September, and it became the No. 1 requested song," be says.

he says. "We felt we could play the song because we like to think of ourselves as an eclectic station, and even though it was a bit of a stretch for us, it had a hip feel and a jazzy sound that listeners liked." St. Thomas says his station now is playing the second single, "Tukka Yoot's Riddim."

Erik Bradley, PD at top 40 WBBM-FM Chicago, says, "US3 first came to our attention in November when the group played a date here and was first being played by modern rock stations."

Bradley says that by December, "Cantaloop" was added to the station's playlist and has performed "fairly well."

"'Cantaloop' is one of the first songs of this type that we've played," he says. "We're getting modest phones, both from teen-agers and adults. It's a good song for us because we're getting responses from across the board. I think it's doing well [in more than one format] because the climate with listeners is changing, and they want to hear more than just drum machines and programmed music. 'Cantaloop' gives them that."

Urban WBLK Buffalo PD Eric Faison says he has not been programming much rap since August 1993, but "Cantaloop" appeals to his adult audience. "In light of the gangsta side of rap, which we don't play, 'Cantaloop' offers an alternative that appeals to our 25-49 demos."

Faison says other tracks on the album are worthy of airplay. "During dayparts where we might have played Snoop Doggy Dogg in the past, we can play US3. The group's music gets a favorable response from our female core audience, 25-54."

HOME VIDEO TRADE WEIGHS IMPACT OF VIACOM/BLOCKBUSTER DEAL

(Continued from page 1)

tion that Blockbuster, with 15% of the cassette rental market, is deserting a moribund business for the greener, livelier pastures of 500-channel cable systems and video-on-demand.

Such speculation might also apply to home video executives. On the heels of the Viacom announcement, Patrick Campbell resigned as president of Columbia TriStar Home Video to join Ameritech in Chicago as executive VP of corporate strategy and business development. One of the regional phone companies, Chicago-based Ameritech says it hired Campbell to help develop, among other things, the video end of a "full-service communications company." He is the second Columbia executive to depart recently-marketing VP Bill Perrault is going to Compton's NewMedia.

Home video, of course, has plenty to tout, such as the approximately \$5 billion delivered to the studios last year, versus some \$1 billion from pay TV and pay-per-view. "Retailing will always have a cost advantage" over electronic delivery systems like videoon-demand, says Arthur D. Little consultant David Fishman, who estimates the savings at \$1-\$2.50 per transaction. "A store is a much better marketing environment" and will be for the next 25 years, he adds, a point made in his 1992 emerging-technologies investigation for Blockbuster.

Cambridge Associates' Dick Kelly estimates that no more than 10 million-12 million homes will be wired for video-on-demand by the end of the decade. "Is that going to destroy video stores? I don't think so. Will it hurt them? Yes."

Disney, which dominates sellthrough, "sees the possibilities [of video-on-demand] but they're not necessarily real," according to spokeswoman Tania Steele. "Home video is a concrete, multibillion-dollar industry."

'POTHOLE' ALERT

The VSDA has commissioned a study by Washington, D.C.-based consultant Gary Arlen, who will give an interim report on electronic entertainment at the association's annual Regional Leaders Conference, Jan. 22-25 in San Francisco. His topic is indicative of the association's slant: "Test Driving The Electronic Superhighway: Look Out For The Potholes."

VSDA, caught in the midst of major management changes, nevertheless is fighting an uphill image battle given recent coverage in the general and business press and on television. C-Span, the public affairs cable service, carried the Jan. 11 "superhighway" conference in Los Angeles, during which QVC chairman Barry Diller quipped in response to a question about the future of home video: "That will be a short conversation."

The same theme has been played on the pages of The Wall Street Journal, The New York Times, and the trade paper Variety, which described Blockbuster as "a home video dinosaur trapped in a dying industry." Says a veteran home video executive, "I don't think it's as bad as it looks, but it doesn't look good. [The Blockbuster move] is not a vote of confidence."

BLOCKBUSTER'S RETAIL COMMITMENT

Blockbuster is adamant that it will stay the course in home video, opening one video store a day. The U.S. accounts for a "significant number" of those stores, says spokesman Wally Knief, adding, "We just bought our two largest franchisees with 321 stores. We didn't just fall off the pumpkin truck. We know something."

However, the proposed Viacom merger, according to Knief, "speeds up strategic plans" to get Blockbuster into "every window" of program distribution.

Trade sources list one or more cable services among other possible distribution fronts for Blockbuster. Even without them, Blockbuster's domination of rental should give Viacom "added leverage" in its efforts to acquire pay TV rights for its Showtime service, according to PaineWebber analyst Craig Bibb. "Showtime may be renamed the Blockbuster channel" to take advantage of a much stronger brand name, he suggests.

Blockbuster has been building its

own program library for the past year, and sometime in 1994 will own 70% of a merged Republic Pictures-Spelling Entertainment, including Worldvision Home Video. The two TV and theatrical producers and Blockbuster management aren't expected to settle reorganization details until mid-February at the earliest. When completed, Blockbuster will have total control of Republic's 1,400 theatrical titles, made-for-TV movies, and TV series such as "Bonanza," "Car 54, Where Are You?," "The High Chapparal," and "Victory At Sea."

Spelling chips in dozens of telefeatures, the TV rights to Carolco movies, and series including "Beverly Hills 90210," "Dynasty," "The Fugitive," "Melrose Place," and "Barnaby Jones." Viacom has some features, but considerably more TV properties, among them "The Beverly Hillbillies," "The Cosby Show," "The Bob Newhart Show," "Matlock," and "Roseanne." Together, Blockbuster and Viacom would control 30,000 hours of programming, exclusive of the Paramount catalog.

Home video advocates can take heart knowing that much of the proposed merger involves retail. Viacom chairman Sumner Redstone told a Smith Barney Shearson media conference in Palm Springs, Calif., that access to Blockbuster's database of 40 million customers "can double the sales of Viacom's new-media interactive products." And Blockbuster could also provide retail access for Viacom franchises like MTV and Nickelodeon.

VSDA hopes to discuss the retail impact with Blockbuster executives, sources tell Billboard. At the same time, the association will try to put its spin on the "superhighway" implications.

"We're going to be responding to the stories as we have in the past," says VSDA PR head Bob Finlayson. "There is no question this is going to happen periodically. Some people believe the hype that's fed to them." Finlayson has already written to The Wall Street Journal, "excoriating them" for a Jan. 10 quote about the merger that had video rentals declining 10% a year beginning in 1996.

"It's a joke," he fumes. "It's not even speculation. It's a made-up number." KPMG Peat Marwick partner Roger Siboni, who made the statement, wasn't available at deadline to explain the estimate. A.D. Little consultant Fishman comments, "I don't see rental affected at all—until 2000, if even then."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

Merger Opens Doors For Two Giants

BY DON JEFFREY

NEW YORK—Although much has been said about the programming advantages of the Viacom-Blockbuster Entertainment merger, some say the strength of the proposed alliance lies in its prospects for the distribution of entertainment products.

As an entertainment distributor, Viacom covers most areas: It operates television and radio stations and cable TV systems across the U.S., and it is experimenting with the information superhighway in a joint venture with AT&T on a fiberoptic digital interactive cable system in Castro Valley, Calif. This test will include such programming as interactive games, video-on-demand, and music-on-demand.

Blockbuster is both a supplier and retailer of entertainment. Besides owning stakes in Spelling Entertainment and Republic Pictures, it is the world's biggest video chain (more than 3,500 stores) and is a large and fast-growing music retailer. Only 18 months ago, Blockbuster had no music stores; through acquisitions, it now has 515, making it the thirdlargest music retailer in the U.S.

Lee Isgur, analyst with Volpe, Welty, says, "Viacom wants to control and create software in all forms—interactive and noninteractive—and wants to control distribution. They have stations, the electronic highway. But one market they've been avoiding is retail. This is putting them into that."

Blockbuster announced last year it would rent CD-ROM hardware and software to customers, thus creating a market for the kinds of interactive programming that Viacom hopes to create.

Gerry Weber, Blockbuster's senior VP of domestic music and video, notes that his company and Viacom have already cooperated on many promotions for Viacom ventures such as MTV, VH-1, and Nickelodeon, and that the merger opens up new possibilities.

Financially, the Viacom-Blockbuster merger is structured as a cash-and-stock acquisition. Viacom is paying \$31 a share in Viacom securities for Blockbuster's stock, a deal valued at \$8.4 billion. Blockbuster will pay Viacom \$1.25 billion cash in exchange for 23 million Viacom nonvoting shares of stock at \$55 each. Analyst Raymond Katz of Shearson Lehman says the strength of the deal is "the balance sheet the synergies on the balance sheet." Viacom has strong cash flow, and Blockbuster has little debt and fastgrowing earnings.

Viacom also announced that it would use Blockbuster's cash to increase its bid for Paramount Communications. But at press time, Paramount's board rejected the Viacom bid in favor of one from QVC Network, which provides less cash but is worth more overall because of the value of the securities offered.

If Viacom raises its bid, as some analysts expect, and wins Paramount, Viacom-Blockbuster will control a media and entertainment conglomerate with film, TV, and home video units, book publishing concerns, cable programming interests, sports teams, and entertainment venues like Madison Square Garden.

son Square Garden. Isgur says, "Paramount is enough of a production entity, and there are enough Blockbuster stores around, that Viacom-Paramount could gain market share by putting its proprietary software into Blockbusters."

Blockbuster also is involved in the staging of live concerts through a joint venture with Sony Music Entertainment and Pace Entertainment Corp. to develop and operate amphitheaters.



by Kevin McCabe

BY A NOSE: "All For Love" by Bryan Adams/Rod Stewart/Sting (A&M) hits the top of the Hot 100, edging slightly ahead of "Hero" by Mariah Carey (Columbia) in points. "Love" maintains a sizable lead in sales (although the number of units sold is down about 35% this week), while "Hero" remains No. 1 in airplay, but when all points are totalled, "Love" comes out on top. Overall single sales were off sharply during the period used for the chart, resulting in a number of titles in the top 20 earning bullets based mainly on their performance in monitored airplay. Among the notable examples: Adams' previous single, "Please Forgive Me" (A&M) gains 5% and rebullets in the top 10 at No. 7; Celine Dion's "The Power Of Love" (550 Music) gains 27% in airplay points, fueling a big move on the chart 17-10; and "Because The Night" by 10,000 Maniacs (Elektra) is up 14% and leaps 21-14.

THE BIGGEST POINT-GAINER overall and winner of both Power Picks, Sales and Airplay, is "The Sign" by Ace Of Base (Arista). Its strong debut at No. 37 on the Hot 100 Singles Sales chart and its 33-19 leap on the Hot 100 Airplay chart combine to vault the single 17 places to No. 29. "The Sign" is No. 1 in airplay at KUTQ Salt Lake City, No. 2 at KRBE Houston, and No. 4 at Power 93 Tampa. The second-biggest gainer overall is "Stay" by Eternal (EMI/ERG) which moves 87-60 solely on a 59% increase in airplay points. The commercial single of "Stay" just arrived in retail stores. It's already top 10 at several top 40/mainstream and rhythm-crossover outlets, including KIIS Los Angeles (No. 9), Hot 102 Milwaukee (No. 8), and Z90 San Diego (No. 9).

AIRPLAY GAINERS: Several titles make big increases in monitored airplay points: "Amazing" by Aerosmith (Geffen) is up 53% and airplay points: "Amazing" by Aerosmith (Geffen) is up 53% and moves 54-36 on the airplay chart. It jumps 30-24 overall, and ranks No. 3 in airplay at Z100 New York, No. 2 at B97 New Orleans, and No. 5 at WAQQ Charlotte, N.C. "Amazing" also is the most-played video on MTV (see Video Monitor, page 47). "(Lay Your Head On My) Pillow" by Tony Toni Toné (Wing/Mercury) vaults 66-49 on the airplay chart on the strength of a 52% increase. "Pillow" is top 10 at rhythm-cross-over outlets FM 102 Sacramento, Calif. (No. 7), KBXX (The Box) Houston (No. 8), and KMEL San Francisco (No. 10).

QUICK CUTS: **NKOTB** enters at No. 75 with "Dirty Dawg" (Columbia). The abbreviation is for **New Kids On The Block**. "Dawg" is breaking at WHYT Detroit (No. 3 in airplay) and KLUC Las Vegas (No. 15) ... Three superstars will battle it out for the highest debut next week, when their commercial singles become available. Janet Jackson's "Because Of Love" (Virgin), "Everyday" by Phil Collins (Atlantic), and Mariah Carey's "Without You" (Columbia) all have received strong initial airplay as album cuts, and the radio race to determines next week's Hot Shot Debut is on.

MORGAN CREEK LABEL FOLDED INTO PARENT

(Continued from page 13)

erate out of the film company's Century City offices here; Morgan Creek's corporate staff will now supply support services.

The departure of former Capitol and EMI America president Mazza and promotion VP Lee from the label apparently wrote an end to Morgan Creek Records' history as a full-service label dedicated to promoting new and established pop music talent.

Besides the "Robin Hood" soundtrack, the label logged its biggest chart success with the 1992 soundtrack for "The Last Of The Mohicans," which peaked at No. 42 on The Billboard 200.

The company's only other chart presence came in 1991 with "Shake Me Up," an album by veteran rock act Little Feat. The record-which, according to one informed source, cost close to \$1 million to makepeaked at No. 126.

Otherwise, Morgan Creek enjoyed scant success with a roster of young, modern rock-skewed talent.

Many of its acts departed the company: L.A. band Mary's Danish dis-

solved after cutting two albums for the label; Australian group Cry Charity also broke up; and another L.A. band, Eleven, exited the company for Hollywood Records.

The roster also included Connecticut band Miracle Legion and San Francisco dance-alternative unit Voice Farm.

Things brightened somewhat for the label in 1993 with a pair of wellreceived albums: veteran singer/ songwriter Janis Ian's "Breaking Silence," which received a Grammy nomination for best contemporary folk album, and country vocalist Shelby Lynne's "Temptation," which has been a fixture on Billboard's Heatseekers chart for 16 weeks. Sources say that both albums have sold in the 80,000-unit range.

Barber says that Lynne and Ian will remain under contract to the label-with Lynne being promoted and marketed, as before, by Mercury Nashville, and Ian being promoted independently-but that the company will not sign any new pop talent.

Departed president Mazza notes

PROFILE'S FATE HINGES ON PARTNERS' ENDGAME (Continued from page 12)

like the offer from Tom Silverman, chairman of Tommy Boy, the two have spent the last few weeks arguing over how the proceeds will be divided. Sources say that Plotnicki wants about 75% of the funds from the sale of the label.

On Jan. 7, Tommy Boy supposedly gave Robbins and Plotnicki an ultimatum: accept the deal by Jan. 14, or the offer price goes down \$1 million. And as of Jan. 21, the offer would be withdrawn completely.

But upon receiving the Jan. 7 ultimatum, Plotnicki, in a move that some see as a bluff, exercised an option proposed by Robbins six months earlier, when the two first began trying to negotiate an end to their partnership. He offered to buy Robbins out for \$4 million, and supposedly made a deposit on that offer. However, Robbins appears to favor the Tommy Boy offer and is pushing for that deal.

Robbins declines to comment. Silverman says, "Tommy Boy made an offer a couple of weeks ago, and we are still waiting for a response." He declines to comment further.

Against the backdrop of those two deals hovers the threat of closing down the label if some kind of agreement can't be reached. But sources familiar with the talks believe that the threatened shutdown is a negotiating tactic being used by both parties.

Plotnicki insists that his turnaround on the Tommy Boy offer is not a bluff, adding that he genuinely wants to buy out Robbins. Plotnicki was scheduled to fly to France Jan. 13 for a trade confer-

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ence. If he left before resolving negotiations with Robbins, it increased the likelihood that the Tommy Boy deal would go down the tubes.

Plotnicki says, "There has been some meeting of the minds as to how we go forward with our respective business lives, concerning both the Tommy Boy scenario and a scenario of my buying him out. It will let us go forward, so the label won't be shut down." He predicted at press time that the two would reach an agreement in principal for him to buy out Robbins by the end of the day on the 13th.

If that turns out to be the case, Robbins, who is widely regarded for his A&R skills, will entertain a number of label deals he has been offered in recent months. Plotnicki is moving to launch two new labels and will reconfigure the Landmark operation, regardless of what happens with Profile.

Meanwhile, Profile is at a standstill. It is not shipping any product to Landmark, and its employees are not working any records. Employees are said to be aggressively working the job market.

Landmark, apparently anticipating that Profile might stop shipments, loaded up on the label's product during the holiday selling season and continues to ship titles to accounts.

pragmatically, "The real question is. should they be growing a new organic record company that requires a large cash infusion? I don't think so." Sources suggest that a series of

box-office failures by Morgan Creek pictures led to a tightening of the label's purse strings, staff attrition, and, finally, the decision to abandon the pop marketplace.

Says one source, "If the parent company had been successful in their film business, then the music company would have grown. The minute the core business needs attention, needs money, needs work, the record company's interests become secondary.

Since the '91 hit "Robin Hood." Morgan Creek Productions has had little success with its production slate. ("The Last Of The Mohicans," which grossed \$72 million in the U.S., was a 20th Century-Fox production that Morgan Creek helped fund.)

Observers note that since then, several Morgan Creek films have performed dismally in theaters; among them were "Freejack," "White Sands," "Stay Tuned," and "True Ro-mance."

The company is currently banking on its Feb. 4 release "Ace Ventura, Pet Detective," a comedy starring Jim Carrey. Five other completed pictures, including a sequel to the 1989 comedy "Major League," are due from Morgan Creek this year.

Sources say that Morgan Creek's waning film fortunes, combined with the parent company's lack of understanding of the music business and Morgan Creek chairman James Robinson's reluctance to deliver tour support and other music-related essentials, helped to derail the record operation.

"All of the money came from Robinson, out of Maryland," says one for-mer label signee. "If it was a \$20 reimbursement for a phone bill, it took, like, five signatures to get it ... He didn't realize that most of the acts he had, he had to put money into. He has no concept of the music business.

Robinson was unavailable to comment on his relationship with the label.

As the label's acts failed to catch fire and its parent's movie business slumped, Morgan Creek Recordswhich, at its peak, employed a staff of 27, including 10 field promotion -diminished in size; at the time repsof its absorption by the production company, it numbered a handful of executives and a small support staff.

Several key executives exited during the last year and a half: Founding co-president David Kershenbaum quit in mid-1992, followed by marketing VP Colin Stewart and publicity VP Cary Baker. None of the positions was filled.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	8	COME CLEAN JERU THE DAMAJA (PAYDAY/FFRR)	14	12	4	I'D LIKE TO HAVE THAT ONE BACK GEORGE STRAIT (MCA)
2		1	ZUNGA ZENG K7 (TOMMY BOY)	15	-	1	BIG TIME SENSUALITY BJORK (ELEKTRA)
3	13	4	RUNAWAY LOVE JOHNNY O (EXIT)	16	18	7	HEARTBEATS ACCELERATING LINDA RONSTADT (ELEKTRA)
4	14	4	OBSESSION FEM 2 FEM (AVENUE FOCH/CRITIQUE)	17	10	14	UP ON THE ROOF II D EXTREME (GASOLINE ALLEY/MCA)
5	-	1	ROCK AND ROLL DREAMS MEAT LOAF (MCA)	18	22	3	ROCK MY WORLD BROOKS & DUNN (ARISTA)
6	7	4	SKIP TO MY LU LISA LISA (PENDULUM/ERG)	19	24	3	HIGHT (ALRIGHT) DOUG E. FRESH (GEE STREET/ISLAND/PLG)
7	—	1	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	20	17	10	GO WEST PET SHOP BOYS (EMI/ERG)
8	1 6	12	BOOM SHAK A-TACK BORN JAMERICANS (EASTWEST)	21		3	FAMILY AFFAIR SHABBA RANKS (ATLAS/PLG)
9	15	2	SOUND OF DA POLICE KRS-ONE (JIVE)	22	23	2	KITE NICK HEYWARD (EPIC)
10	11	6	COUNTY LINE COOLIO (TOMMY BOY)	23	9	4	LIVE UNTIL I DIE CLAY WALKER (GIANT)
11	20	2	BITTERSWEET BIG HEAD TODD & THE MONSTERS (GIANT)	24	-	1	IF THAT'S YOUR BOYFRIEND ME'SHELL NDEGEOCELLO (MAVERICK)
12	6	5	STATE OF MIND CLINT BLACK (RCA)	25	-	4	THE MORNING AFTER MAZE FEATURING FRANKIE BEVERLY (WB)
13	8	6	SOMEBODY NEW BILLY RAY CYRUS (MERCURY)				r lists the top 25 singles under No. 100 yet charted.

BUBBLING UNDER HOT 100®



THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan

THE Bilboard 200

FOR WEEK ENDING JANUARY 22, 1994

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<u> </u>	~	S	NOL		TION	~		S	NON		
THIS	LAST WEEK	2 WKS AGO	WKS. (CHAR)	ARTIST	PEAK	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK
		144	20	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	taka taka					LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	-
	2	1	19	* * * No. 1 * * * MARIAH CAREY 4 ° COLUMBIA 53205* (10.98 E0/16.98) 4 weeks at No. 1 MUSIC BOX	1	56	56	79	25	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98) WHOOMP! (THERE IT IS)	39
	2	1			1	57	66	78	29	TONY! TON!! TONE! ▲ WING 514933/MERCURY (10.98/15.98) SONS OF SOUL	24
2	3	2	12		1	58	52	87	11	TOO SHORT ● JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	4
3	5	4	8	MICHAEL BOLTON COLUMBIA 53567 (10.98/16.98) THE ONE THING	3	59	59	50	11	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98) THE SONG REMEMBERS WHEN	40
4	1	3	7	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE	1	60	54	58	27	U2 ▲ 2 ISLAND 518047*/PLG (10.98/16.98) ZOOROPA	1
5	6	.6	17	MEAT LOAF ▲ ² MCA 10699 (10.98/15.98) BAT OUT OF HELL II: BACK INTO HELL	1	61	48	66	126	METALLICA ▲ 7 ELEKTRA 61113* (10.98/15.98) METALLICA	1
6	4	7	34	JANET JACKSON ▲ ⁵ virgin 87825 (10.98/16.98) JANET.	1	62	45	59	28	WHITE ZOMBIE ● GEFFEN 24460 (9.98/13.98) ■ LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
7	7	11	9	BRYAN ADAMS A&M 0157 (10.98/16.98) SO FAR SO GOOD	7	63	81	101	29	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98) IT WON'T BE THE LAST	3
8	8	27	3	JODECI UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND	8	64	63	53	35	WYNONNA▲ CURB 10822/MCA (10.98/15.98) TELL ME WHY	5
(9)	15	18	15	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	5	65	65	64	24	UB40 ▲ VIRGIN 88229 (9.98/15.98) PROMISES AND LIES	6
10	9	13	8	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98) GREATEST HITS	8	66	87	107	60		5
-				VARIOUS ARTISTS ▲ ² COMMON THREAD: THE SONGS OF THE EAGLES	2					ATLANTIC 82335/AG (9.98/15.98)	
11	11	9	13	GIANT 24531/WARNER BROS. (10.98/16.98)	3	67	70	91	29	MARK CHESNUTT • MCA 10851 (10.98/15.98) ALMOST GOODBYE	4
12	13	16	26	TONI BRAXTON A LAFACE 26007/ARISTA (9.98/15.98) TONI BRAXTON	10	68	67	103	28	TOOL ● 200 11052 (9.98/15.98) HS UNDERTOW	5
13	12	12	19	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98) IN PIECES	1	69	75	92	69	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	(
14	10	17	38	AEROSMITH ▲ ³ GEFFEN 24455 (10.98/16.98) GET A GRIP	1					**GREATEST GAINER/HEATSEEKER IMPACT **	
15	16	14	11	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98) MTV UNPLUGGED	13	(70)	116	159	4	COUNTING CROWS GEFFEN 24528 (10.98/15.98)	7
16	20	5	10	FRANK SINATRA ▲ 2 CAPITOL 89611 (11.98/17.98) DUETS	2	71	74	95	34	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) BIG TIME	7
17	22	10	22	BILLY JOEL ▲ 2 COLUMBIA 53003 (10.98 EQ/16.98) RIVER OF DREAMS	1	72	80	144	5	DOMINO RAL/CHAOS 57701*/COLUMBIA (9.98/15.98) DOMINO	7
18	24	24	60	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98) THE BODYGUARD	1	73	69	71	26	CLINT BLACK RCA 66239 (10.98/15.98) NO TIME TO KILL	1
_					5					***HOT SHOT DEBUT***	
19	18	26	5			(74)	NEV	NÞ	1	SOUNDTRACK EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98) PHILADELPHIA	7
20	17	22	24	SMASHING PUMPKINS▲ VIRGIN 88267 (9.98/15.98) SIAMESE DREAM	10	(75)	93	74	44		
21	21	25	28	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10.98 EQ/15 98)	18				-		-
(22)	32	43	9	R. KELLY JIVE 41527 (10.98/15.98) 12 PLAY	22	76	62	72	62	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98) IS GRAVE DANCERS UNION 4 NON BLONDES ▲	1
23	28	37	7	ACE OF BASE ARISTA 18740 (9.98/15.98) THE SIGN	23	1	91	93	43	INTERSCOPE 92112/AG (9.98/13.98)	1
24	19	21	16	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98) IN UTERO	1	78	76	69	38	AARON NEVILLE A&M 0086 (10.98/16.98) GRAND TOUR	3
	-		-	STONE TEMPLE PILOTS A 2 ATLANTIC 82418/AG (9.98/15.98)	3	79	83	123	5	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT	7
25	23	30	55			(80)	95	44	28	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98) BACK TO BROADWAY	
26	25	31	13	SALT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSARY	25		_	-		JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	2
27	26	23	66	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98) A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13	81	82	99	53		2
28	14	8	7	BEAVIS & BUTT-HEAD GEFFEN 24613 (10.98/16.98) THE BEAVIS & BUTT-HEAD EXPERIENCE	5	(82)	108	180	3	*** HEATSEEKER IMPACT ***	
29	31	28	29	SOUNDTRACK ▲ 2 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE	1	02	100	100	3	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98)	8
(30)	43	45	9	CELINE DION ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98) THE COLOUR OF MY LOVE	30	83	71	86	14	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 72392 (9.98/15.98) ALAPALOOZA	4
-		_				84	50	63	56	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	
31	37	29	33	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98) UNPLUGGED AND SEATED	2	(85)	94	109	35	JOE DIFFIE • EPIC 53002 (9.98 EQ/15.98) HONKY TONK ATTITUDE	8
32	33	41	39	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98)	32	86	88	61	72	ERIC CLAPTON ▲ ⁷ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED	
33	41	40	11	TEVIN CAMPBELL Quest 45388/WARNER BROS. (10.98/16.98) I'M READY	18	87	85	111	8	COLOR ME BADD GIANT/REPRISE 24524/WARNER BROS. (10.98/15.98) TIME AND CHANCE	5
34	30	32	27	BLIND MELON ▲ 2 CAPITOL 96585 (9.98/13.98)	3	88	103	120	8	DOUG STONE EPIC 57271 (9.98/15.98) MORE LOVE	8
35	27	20	7	GUNS N' ROSES GEFFEN 24617* (10.98/16.98) THE SPAGHETTI INCIDENT?	4	89	89	77	18	JOHN MELLENCAMP A MERCURY 518088 (10.98 EQ/16.98) HUMAN WHEELS	1
36	36	39	15	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98) EASY COME, EASY GO	5	90	78	110	4	SOUNDTRACK REPRISE 45485/WARNER BROS. (10.98/16.98) WAYNE'S WORLD 2	7
37	40	33	60	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98) BREATHLESS	2	91	90	147	31	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE	7
38	29	34	108	PEARL JAM ▲ ⁶ EPIC 47857 (10.98 EQ/16.98) HS TEN	2	92	102	147	43	EPIC 52959 (10.98 EQ/15.98)	5
39	35	48	19	THE BREEDERS 4AD 61508/ELEKTRA (7.98/11.98) LAST SPLASH	35					SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	-
(40)	44	38	9		13	93	86	81	12	RUSH © ATLANTIC 82528/AG (10.98/16.98) COUNTERPARTS	
-					_	(94)	112	106	62	SADE ▲ 3 EPIC 53178 (10.98 EQ/16.98) LOVE DELUXE	
41	39	42	13	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA	17	95	113	115	80	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98) COME ON COME ON	3
(42)	51	57	19	BARNEY ▲ ² SBK 27115/ERG (9.98/15.98) BARNEY'S FAVORITES VOL. 1	9	96	84	97	26	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) FREE WILLY	4
43	38	51	25	CYPRESS HILL & RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUNDAY	1.	97	73	82	44	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98) ARE YOU GONNA GO MY WAY?	1
44	34	47	12	EAZY-E▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA	5	98	132	100	10	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE HONKY TONK ANGELS	1
45	46	35	7	ELTON JOHN MCA 10926 (10.98/17.98) DUETS	25	99	97	89	175	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98) NO FENCES	
46	42	49	11	SHAQUILLE O'NEAL ● JIVE 41529* (10.98/15.98) SHAQ DIESEL	25	100	92	94	82	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98)	1
40	55	52	42	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98) THIS TIME	25	101	105	114	111	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) BRAND NEW MAN	
		-									
48	53	46	9	REPRISE 45438/WARNER BROS. (10.98/16.98) STONE FREE: A TRIBUTE TO JIMI HENDRIX	-28	102	109	96	16	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98) YES I AM ORIGINAL LONDON CAST ▲ 2 DUIANTONI OF THE OPERAL HOULD OF THE OPERAL HOUL	-
49	57	68	46	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	9	103	115	73	203	POLYDOR 831563*/PLG (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	1
50	64	56	71	VINCE GILL ▲ ² MCA 10630 (10.98/15.98) I STILL BELIEVE IN YOU	10	104	96	129	67	ALICE IN CHAINS A 2 COLUMBIA 52475 (10.98 EQ/15.98)	
51	49	70	9	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98) MIDNIGHT MARAUDERS	8	105	111	117	13	ALABAMA RCA 66296 (9.98/15.98) CHEAP SEATS	
	60	80	21	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98)	52	106	79	55	61	SOUNDTRACK A 2 WALT DISNEY 60846 (10.98/16.98) ALADDIN	
52		00		DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98) RETRO ACTIVE	9	107	110	108	12	TANYA TUCKER LIBERTY 89048 (10 98/15.98) SOON	8
52	-	76	14		1 M			1			T
53	58	76 62	14		8	108	124	146	152	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	
	-	76 62 67	14 53 21	SWV & 2 RCA 66074 (9.98/13.98) IS IT'S ABOUT TIME BABYFACE & EPIC 53558 (10.98 EQ/16.98) FOR THE COOL IN YOU	8 16	108 109	124 125	146 83	152 15	ENIGMA ▲ 2 CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D. MICHAEL CRAWFORD ATLANTIC 82531/AG (10.98/16.98) A TOUCH OF MUSIC IN THE NIGHT	3

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA certification for sales of 1 million units, with multimillion seliers 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. So or present Heatseeker title. Page Prices are equivalent prices, and SoundScan, Inc.

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				rd 200 continued FOR WEEK	
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
110	6 8	98	47	2PAC ● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z	24
111	101	116	8	SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98) THE THREE MUSKETEERS	101
112	77	102	10	DRS CAPITOL 81445 (9.98/13.98) GANGSTA LEAN	34
113)	139	138	8	HEART CAPITOL 99627 (10.98/15.98) DESIRE WALKS ON	48
114	123	88	112	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98) SHEPHERD MOONS	17
115	98	127	8	DAS EFX EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWASIDE	20
116	107	141	11	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	39
117	13 8	126	86	BILLY RAY CYRUS A 7 MERCURY 510635 (10.98 EQ/16.98) SOME GAVE ALL	1
118	128	177	9	WU-TANG CLAN LOUD 66336*/RCA (9.98/15/98) ENTER THE WU-TANG (36 CHAMBERS)	41
119	99	112	13	THE LEMONHEADS ATLANTIC 82537*/AG (10.98/15.98) COME ON FEEL THE LEMONHEADS	56
120	137	119	11	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98) I'M ALIVE	40
21	129	149	22	AARON TIPPIN ● RCA 66251 (9.98/15.98) CALL OF THE WILD	53
22	119	145	36	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) BAD BOYS	64
23	130	143	13	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98) COOL RUNNINGS	123
24)	162	176	6	GEORGE JONES MCA 10910 (9.98/15.98) HIGH-TECH REDNECK	124
25	122	135	69	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98) GREATEST HITS	11
26	118	167	13	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98) CODE RED	64
27	140	171	4	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98) RIGHT BACK AT CHA	127
28	131	105	40	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	80
29)	151	_	9	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98) HS CANDLEBOX	129
.30	133	163	37	TOBY KEITH A MERCURY 514421 (9.98 EQ/15.98)	99
31)	172	_	2	RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' DOWN	131
.32	120	134	37	JIMI HENDRIX ● MCA 10829 (10.98/16.98) THE ULTIMATE EXPERIENCE	72
.33	148	162	8	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98) BLACK REIGN	95
34)	170	118	29	GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98) MI TIERRA	27
35	145	168	43	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	118
36	146	145	22	SAWYER BROWN CURB 77626 (10.98/15.98) OUTSKIRTS OF TOWN	81
37	142	195	6	CRACKER VIRGIN 39012 (9,98/13 98) HS KEROSENE HAT	137
.38	117	179	8	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98) SHOCK OF THE HOUR	22
39	149	_	4	MARY J. BLIGE UPTOWN 10942/MCA (10.98/15.98) WHAT'S THE 411? REMIX	139
40	136	140	111	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/16.98) DANGEROUS	1
41	126	128	23	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98) DA BOMB	13
	107		2	***PACESETTER***	142
42)	187	150	_	HADDAWAY ARISTA 18743 (9.98/15.98)	
.43	104	150	17	SOUNDTRACK ● IMMORTAL 57144/EPIC (10.98 EQ/16.98) JUDGMENT NIGHT	17
.44	152	124	7	EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98) MORE SONGS FOR SLEEPLESS NIGHTS	124
.45	135	122	64	R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98) AUTOMATIC FOR THE PEOPLE	2
.46	141	130	194	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
47	153	172	24	DOUG SUPERNAW BNA 66133* (9.98/13.98)	147
.48)	179	142	7	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98) WINTER LIGHT	92
49)	177	131	10	K.D. LANG EVEN COWGIRLS GET THE BLUES (SOUNDTRACK) SIRE 45433/WARNER BROS. (10.98/16.98)	82
50	163	137	62	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98) GREATEST HITS	15
51)	NEV	VÞ	1	SOUNDTRACK VIRGIN 88774 (10.98/15.98) THE PIANO	151
		132	9	VARIOUS ARTISTS ARISTA 18737 (10.98/15.98) NO ALTERNATIVE	56
52	114	IUL			
-	114	139	122	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1

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THIS WFFK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
156	156	156	16	ABBA POLYDOR 517007/PLG (10.98/16.98) GOLI	63
157	175	199	17	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98) THE HITS 2	54
158	72	19	14	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98) CHRISTMAS INTERPRETATIONS	5 19
159	159	184	14	PET SHOP BOYS EMI 89721/ERG (10.98/16.98) VER	′ 20
160	178	153	136	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	5 1
161	168	170	17	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98) THE HITS	46
(162	189		8	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98) SOMETHING UP MY SLEEV	121
163	158	133	29	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98) EXPERIENCE THE DIVINE: GREATEST HIT	5 50
164	166	193	43	TRACY LAWRENCE A ATLANTIC 82483/AG (9.98/15.98) ALIB!	5 25
165	171	164	48	COLLIN RAYE • EPIC 48983 (9.98 EQ/13.98) IN THIS LIFE	42
166	1 8 3	183	7	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	166
167	155	174	64	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) THE CHASI	1
168	173	173	56	REBA MCENTIRE ▲ 2 MCA 10673 (10.98/15.98) IT'S YOUR CAL	. 8
169	106	65	7	METALLICA ELEKTRA 61594 (79.98/89.98) LIVE SHIT: BINGE & PURG	26
170	150	90	22	JAMES TAYLOR ▲ COLUMBIA 47056 (18.98 EQ/22.98)	20
171	161		24	VARIOUS ARTISTS O TOMMY BOY 1074 (10.98/15.98) MTV PARTY TO GO VOLUME	3 29
172	121	36	16	VINCE GILL MICA 10877 (10.98/15.98) LET THERE BE PEACE ON EARTH	14
173	184	178	65	LORRIE MORGAN A BNA 66047 (9.98/15.98) WATCH MI	65
174	180	154	191	VAN MORRISON ▲ THE BEST OF VAN MORRISON	41
175	181	_	19	POLYDOR 841970-/PLG (9 98 EQ/16.98) THE DEST OF VAR MORATOOT	61
176	186	196	45	DURAN DURAN & CAPITOL 98876 (9.98/13.98) DURAN DURAN	7
177	143		52	SHAI▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98) IF I EVER FALL IN LOVI	6
178	185	157	86	JON SECADA ▲ ² SBK 98845/ERG (9.98/15.98) HS JON SECAD/	15
(179) RE-E	NTRY	3	COWBOY JUNKIES PALE SUN CRESCENT MOON	152
180	196	161	10	RCA 66344 (9.98/15.98) FALL OON, ONEOCHT MOOT KATE BUSH columbia 53737 (10.98 EQ/16.98) THE RED SHOE	28
181	160	84	15	NEIL DIAMOND ● UP ON THE ROOF - SONGS FROM THE BRILL BUILDING COLUMBIA 57529 (10.98 EQ/16.98)	28
182	197		13	EN VOGUE EASTWEST 92296/AG (8.98/12.98) RUNAWAY LOVI	49
183	191	121	40	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98) IN MY TIMI	24
(184	RE-E	NTRY	3	VARIOUS ARTISTS K-TEL 6099 (9.98/14.98) TODAY'S TOP COUNTRY	184
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(186	RE-E	NTRY	18	MAZE FEATURING FRANKIE BEVERLY BACK TO BASICS WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS	37
187	165	85	12	ALAN JACKSON ARISTA 18736 (10.98/15.98) HONKY TONK CHRISTMAS	42
188	200		5	DANZIG AMERICAN 45286/WARNER BROS. (7.98/11.98) THRALL-DEMONSWEATLIVE	76
(189) RE-E	NTRY	20	SOUNDTRACK VIRGIN 88064 (10,98/15.98) SLIVER	23
190	195	175	59	SOUNDTRACK MORGAN CREEK 20015 (10.98/15.98) THE LAST OF THE MOHICANS	42
191	174	16 6	56	MARIAH CAREY ▲ 2 COLUMBIA 52758* (7.98 EQ/19.98) MTV UNPLUGGED EI	
(192	-	NTRY	86	K.D. LANG A SIRE 26840/WARNER BROS. (10.98/15.98) INGENUI	
(193		NTRY	31	BRIAN MCKNIGHT BRIAN MCKNIGHT BRIAN MCKNIGHT BRIAN MCKNIGHT	-
194	-	—	23	VARIOUS ARTISTS TOMMY BOY 1075 (10,98/15,98) MTV PARTY TO GO VOLUME 4	
195	157	136	133	BOYZ II MEN A 5 MOTOWN 6320 (9.98/15.98) COOLEYHIGHHARMON	
196	198	185	118	ALAN JACKSON ▲ 2 ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBO	
197	193	_	37	INTRO ATLANTIC 82463/AG (9.98/15.98) INTRO INTRO INTRO INTRO INTRO INTRO INTRO INTRO I	
198	190		65	JACKYL GEFFEN 24489 (9.98/13.98) IS JACKYL PDIMUS WITTPROOPS apport 40.000 RULE 08.000 POPK SODI POPK SODI	
199	167		34 27	PRIMUS • INTERSCOPE 92257*/AG (10.98/15.98) PORK SOD/ BELLY SUBGREADERSE 45187/MARNER PROS. (0.99/15.99) STAF	
200	182	-	27	BELLY SIRE/REPRISE 45187/WARNER BROS. (9.98/15.98)	28

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No Alternative 152 Stone Free: A Tribute To Jimi Hendrix 48 Today's Top Country 184 Clay Walker 52 White Zombie 62 Wu-Tang Clan 118 Wynonna 64. Xscape 41 "Weird A!* Yankovic 83 Yrisha Yearwood 59 Dwight Yoakam 47 Zapp & Roger 116

COUNTRY, R&B ACTS UNITE FOR MCA DUETS SET

(Continued from page 1)

The genre-blending collection gracefully bridges the gap between country and R&B with a series of duets that celebrate and elevate both styles.

Judging by the performances of the artists involved, most of whom had never met until the day of their particular sessions, the distance between the two forms isn't so wide. Reminiscent of the seamless country/soul amalgam of Ray Charles' 1962 classic, "Modern Sounds In Country And Western Music," "Rhythm, Country & Blues" delivers a timeless American soul music that transcends color and category.

Produced in Nashville, Los Angeles, and New Orleans by Don Was and MCA Nashville president Tony Brown, the album features duets between Vince Gill and Gladys Knight ("Ain't Nothing Like The Real Thing"), Al Green and Lyle Lovett ("Funny How Time Slips Away"), Aaron Neville and Trisha Yearwood ("I Fall To Pieces"), Little Richard and Tanva Tucker ("Somethin" Else"). Patti LaBelle and Travis Tritt ("When Something Is Wrong With My Baby"). Sam Moore and Conway Twitty ("Rainy Night In Georgia"), Clint Black and the Pointer Sisters ("Chain Of Fools"), Natalie Cole and Reba McEntire ("Since I Fell For You"), Chet Atkins and Allen Toussaint ("Southern Nights"), the Staple Singers and Marty Stuart ("The Weight"), and George Jones and B.B. King ("Patches").

No single has yet been chosen for radio.

"The underlying concept here is that these two forms of music are based on simple human emotion," Was says. "The musicologists can go through and point out the similarities between a Stax song and a Hank Williams song, but the reality is the common ground of that emotion."

Was and Brown produced the sessions live, capitalizing on emotion and playing on the tension involved in bringing legends like Atkins and Toussaint together for the first time.

"These are all first or second takes," Was says. "It's just further corroboration to me that you've got to get it on tape immediately, and the minute you start to think about a record, you begin to kill it."

Actually, given the busy schedules of the artists involved and the nightmarish logistics of getting them together within a tight time frame and a reasonable budget, a certain urgency and spontaneity was guaranteed on "Rhythm, Country & Blues." The job of pulling all those loose ends together fell to MCA senior VP/GM of soundtracks Kathy Nelson, one of the record's executive producers.

All involved agree that, once the various artists were brought together in the studio, the creative sparks flew. A camera crew filmed the proceedings for an upcoming PBS television special (scheduled to air at 9 p.m. EST March 2, the day after the record's release) and a planned long-form video.

"When these [R&B artists] walked in the room, it was like magic," says Brown. "We didn't do that on purpose. It just happened that way. And that was one of the things that made these sessions so fiery and intense."

Also, according to Brown, the musicians on the project were motivated by the fact that there would be no time after the session to "fix" things; the attitude, even among this seasoned group of studio pros, was "be good, and be good *now*." A late October session for "Rhythm, Country & Blues" at Nashville's Javelina West studios exemplified both the tightly scheduled pace and the musical breadth of the project. In the morning, Atkins and Toussaint, two stately Southern gentlemen of American music, met for the first time and joined the session players for a few tentative runthroughs, before settling into a groove and quickly nailing Toussaint's "Southern Nights."

The afternoon was full-throttle fire and brimstone, with LaBelle and Tritt duking it out in the vocal booth, delivering a blistering version of "When Something Is Wrong With My Baby" that had everyone in attendance shaking their heads in disbelief. "That Travis and Patti session could have gone on for three days," MCA Records chairman Al Teller says. "They were in a lovefest with each other."

With strong R&B and country rosters, MCA was uniquely qualified as a label to get a record like "Rhythm, Country & Blues" made. "It certainly reflects the company's two strengths," Teller says. "But country music and black music are really the same thing—they're American soul music. And this record is a celebration of that."

Teller says singles will be released to a variety of formats. "Ultimately, we hope this album will be represented on radio in as broad a way as possible," he says. No other marketing information was available.

Surprisingly, none of MCA's more contemporary R&B artists are featured on the record, an omission that Teller says was not intended as a slight to today's sound.

"It did turn out that way, but it was not intentional," Teller says. "We were just looking for the best vocal couplings we could find, and maybe in some way it is a tribute to some of these legendary artists who are still in incredible voice today."

For one of those legendary voices, the session for "Rhythm, Country & Blues" turned out to be his last; Twitty passed away last June, shortly after cutting his track (Billboard,

such as 2Pac and Snoop Doggy Dogg,

both recently accused of participating

in violent crimes, do present a moral

"We regroup on this constantly," McGrath says. "If convictions hap-

pen, we may have to reassess how we

treat these artists, but our audience

has told us they don't want us to com-

pletely go in there and make all these

choices for them. MTV is not going to

be the 'Partridge Family' all the time,

Instead, the MTV news depart-

ment will drive the network's focus

on violence, producing weekly stories

to showcase everything from the in-

ner workings of the justice system to

the realities facing prison inmates.

dilemma for the network.

and it shouldn't be.'

June 19, 1993). The artist perhaps best embodied the message behind the project, having worked both sides of the fence—as a pompadoured rockabilly cat in the '50s and as one of country music's biggest stars right into the '90s, when he reigned as one of Nashville's elder statesmen.

"The list of songs that Conway sent for the project showed a very keen awareness of R&B music, and, to me, that's the important underlying statement of this record," says Was. "We didn't have to sing 'We Are The World' to make a point, and if people can go to this common well of emotional experience, it just points out how similar we all are."

MTV CAMPAIGN TACKLES VIOLENCE

(Continued from page 1)

MTV's concern about violence in American culture was prompted by the results of an MTV poll, conducted by Garin-Hart Research Associates. The survey reveals that violence has replaced unemployment and the economy as the most significant problem facing young people today.

"This topic has been in the news and the culture for some time, but it wasn't until we did this poll that we could see how our viewers felt about violence," says Judy McGrath, president/creative director at MTV.

The December telephone survey represented a national sample of some 800 respondents between the ages of 16 and 29. Some 44% of men surveyed claimed to own a gun, while 48% of teenagers who did not own a gun are considering purchasing one in the next year. The survey also revealed that two of three high school students feel they could easily obtain a gun. Drugs are considered the leading cause of violence, followed by the economy/unemployment and a lack of moral values, the survey stated.

"This generation defines itself as the violent generation, but it's more complicated than that," says McGrath. "I would hate to see a scapegoat made of everyone under 25. This looked like a chance to show these people have a point of view."

In February, MTV will launch a news series that McGrath describes as "'Meet The Press' for twentysomethings." The weekend show, which likely will be packaged with "The Week In Rock," will feature artists such as Dr. Dre and Megadeth's Dave Mustaine, as well as young writers, thinkers, and opinion leaders discussing and debating the complexities of violence in our society.

The network also plans to reel a number of documentary-style public service announcements featuring actual people discussing real problems and solutions. Much of the footage in the PSAs will be culled from the 1993 MTV documentary, "A Generation Under The Gun," which generated some 10,000 phone calls after being shown on MTV.

"We found the documentary footage had a much greater impact than any commercial we could come up with," says McGrath. "This issue doesn't lend itself to a clever slogan. We need to hit the right tone."

Ironically, MTV has long been criticized for its programming of videos with violent imagery.

But McGrath notes the network's anti-violence campaign will not affect music programming decisions.

"For some time now, we've been

taking a very vigorous look at the videos," McGrath says. "The clips we play don't glorify gunplay or the stuff you see on reality television every day."

A ban on violent programming or clips featuring guns was too simplistic, McGrath says. "That would preclude us from showing 'A Generation Under The Gun' or Pearl Jam's 'Jeremy' video.

my' video. "We're never on the side of anyone who says that music causes anything but great things in our culture," McGrath continues. "MTV is responding to what's going on in the world, but will always remain true to the spirit of music."

However, she admits that artists

NARM BLASTS RIAA SOURCE-TAG TESTS (Continued from page 1)

ic system previously recommended by NARM for source-tagging was unacceptable because it was found to degrade the sound quality of audiocassettes, and because it might not meet pre-established criteria for online application (Billboard, Nov. 20, 1993).

NARM's counterattack—essentially a rejection of the RIAA's rejection—centers on inconsistencies and discrepancies in the RIAA-member companies' tests, according to NARM's January newsletter.

"Feeling that the testing done by the RIAA-member companies may not have been sufficiently controlled to support these conclusions [regarding sound degradation and on-line application], the EAS [committee] recommended the NARM board call for the creation of test standards," says the newsletter.

NARM commissioned the same independent lab that conducted its EAS test a year ago, Advanced Product Evaluation Laboratories, to review the RIAA data. Also, at the request of acousto-magnetic supplier Sensormatic Electronics Corp., the RIAA studies were evaluated by a lab at the University of Miami and by mastering studio Masterfonics, according to the newsletter.

What moved NARM to reject the RIAA's results, says NARM executive director Pam Horovitz, was the striking similarity in the three labs' findings.

According to NARM, all three labs found that standard test procedures "appear not to have been used [by the RIAA-member companies], since different companies tested for different variables using different procedures."

Furthermore, two of the six majors "did not specify what equipment was used to measure the tolerances they reported," says NARM. "This raises an issue concerning the accuracy and reliability of the data. We would like to know what equipment was used."

The retailers' association adds that control tapes were not used in the studies, making it impossible to "distinguish between effects on the tapes from the EAS system and other factors which may have come into play: elapsed time, tape types, packaging types, number of plays, etc."

NARM also found discrepancies in the majors' assessment of sound degradation. "We are uncertain as to why one company would regard one to two dBs as 'statistically insignificant' and another would term one dB as 'severe degradation,' " says the newsletter. "Standard measures of performance would eliminate these inconsistencies."

The RIAA rebuffs NARM's complaints as "irrelevant" to the sourcetagging initiative.

"It's simply irrelevant whether or not each of the [RIAA member] companies used the same tests or the same standards as other companies, because these companies made their own decisions based on their own standards," says RIAA executive VP Hilary Rosen, stressing that each of the six major-label groups conducted separate EAS experiments (the Warner Music Group in consultation with tape manufacturer BASF).

"NARM obviously has their agenda," continues Rosen, "but the individual record companies don't feel the need to create a new set of tests Plus, the news spotlight will shine on MTV viewers actively working to reduce violence in their communities.

A full-length follow-up to "A Generation Under The Gun" is in production. In addition, the MTV crew plans to organize community events in conjunction with the Rock The Vote organization to mobilize viewers around the country. Invitations to political leaders, including President Clinton, also will be a part of regular "forums" to address violence.

On the lighter side, the network also is commissioning animators to create promotional spots that "make it cool to walk away or resolve conflicts in a [nonviolent] way," says McGrath.

and standards."

Rosen adds that the record companies "have decided there is no acceptable level of degradation," and that they are capable of establishing standards for testing their own products.

"The idea that what [the record companies] put on their music is subject to somebody else's standards is anathema," says Rosen. "They make the product, and they're entitled to evaluate the sound quality how they choose."

But Horovitz says opponents of the NARM recommendation have exaggerated the severity of sound degradation, and that a distinction needs to be made between discernible deterioration of a tape's audio signal and imperceptible numerical deviations in magnetic readings.

"Obviously, NARM members don't want to tolerate any sound degradation either, but I think that term implies that people can hear it," she says.

Before the issue of sound degradation surfaced as a major obstacle, the U.S. recording industry appeared poised to become the first major retail sector to adopt universal sourcetagging.

Under any source-tagging system, active security stickers are concealed inside products at the point of manufacturing, making those products more difficult to steal once they reach stores. But because such systems need to be universal to be effective, standardization of technology is a sine qua non.

NARM made a giant leap toward implementing source-tagging early last year when it recommended Sen-(Continued on page 97)

Interactive Music Titles Strike A Chord With Software Publishers

BY MARILYN A. GILLEN and CHRIS McGOWAN

LAS VEGAS—Hardware is the medium, but "music" was the message delivered by a number of entertainment software publishers that showed off their '94 lineups during the Winter Consumer Electronics Show, Jan. 6-9 here.

In the midst of ever-muddier multimedia platform waters—filled with the often incompatible likes of PCs, Macs, CD-I, 3DO, Amiga, Atari, Nintendo, and Sega—interactive titles with a musical focus were in evidence across all delivery boundaries and genres.

Even video games displayed a rocking bent, with Electronic Arts' new 3DO version of the racing game "Road Rash" boasting a soundtrack and music videos from six A&M Records alternative bands (see story, page 62), and music figuring prominently in dozens more games from a variety of companies. The advent of video games on CD (as opposed to cartridges) has opened the door to this new phenomenon, and it promises only to grow as technology advances, say the games makers, labels, and recording artists involved.

Also on 3DO is the newest version of "Rock, Rap N' Roll," which now adds music videos to the create-yourown-music mix featured on previous PC and Mac versions. "Rock, Rap N' Roll 2," due from Paramount Interactive this spring, allows players to edit and mix songs in the "studio," develop their own music videos, and mix sounds and song loops in real time. The convention-floor demo featured the music of an in-house band, but the company says "a famous musician" also will be included in the final product. Details are pending.

CES REFLECTS INDUSTRY'S FORWARD FOCUS (Continued from page 11)

these first discs are not based on the White Book, a standard adopted for video CD, and, therefore, would not be playable on the new units.

That soon will change. "To prepare for the launch of White Book players, we will begin encoding in White Book in the spring of this year," John Hawkins, head of newly formed Philips Media Distribution revealed here. Hawkins also said Philips' CD-I players will have copy-protection in its players by the end of the year. Details on the protection system will not be available for several months.

Also new for CD-I: a carousel player that will allow playback of a twodisc video CD movie without the need for manual changeover during viewing; the units are due in the second half of the year at a still-unspecified price.

As for CD-I software, Philips has now made a pact with a second studio—MGM/UA—to make available 30 films in its catalog for release as 5inch video CDs. The deal is described only as being "very similar to the arrangement we have with Paramount," according to Hawkins. Titles in the catalog include the James Bond and "Rocky" films, and the first should be out within the next several months.

Philips says more than 300,000 CD-I players have thus far been sold worldwide, and Hawkins predicted that number will hit 1 million by the end of 1994.

MULTIMANIA

3DO, which made its debut with a Panasonic player at the Summer CES last June, has gained hardware supporters. Sanyo again showed what it termed a prototype of its version of the highly touted multiplayer at its booth, but said for the first time that it will market the unit in Japan this summer. As for the U.S. market, "Sanyo will consider the potential for introduction in the United States," said Isaac Levy, VP of marketing for Sanyo.

AT&T will deliver its own 3DO units this fall, according to a company spokesman, with some new extras. While it will market a standard 3DO unit, which was shown in prototype here, AT&T also plans to introduce one with built-in "VoiceSpan" capabilities that will let users play games together while talking over the telephone. A VoiceSpan peripheral that attaches to standard 3DO players also is on AT&T's schedule. Pricing has not been released.

Panasonic, which introduced the first 3DO player last fall, was showing off its latest upgrade—a full-motion-video adaptor that attaches to the unit for playback of White Book video CDs. Although Panasonic assistant GM Eugene Kelsey said the adaptor is targeted for a spring release at an unspecified price, he echoed Technics' Nelkin in noting, "We're watching the software market to see what happens with that. It doesn't make sense to put it out before the titles are available."

3DO also plans to go global this year, said company founder Trip Hawkins, who noted plans by Panasonic and Sanyo to enter the Japanese market this spring, as well as the establishment of a 3DO European office to support the growing number of European licensees.

In a separate announcement Jan. 11 in Tokyo, Matsushita president Yoichi Morishita said Matsushita Electric Industrial Co. will begin selling the 32-bit Panasonic FZ-1 REAL 3DO Interactive Multiplayer in Japan beginning March 20. Monthly production will be 50,000 units, which will sell for 79,800 yen (\$720) each.

New entries into the multiplayer marketplace at CES here included Commodore's Amiga CD32, due in February at \$399; an optional \$250 MPEG-1 full-motion-video cartridge also will be available to enable the console to play movies and music videos released in the White Book video CD format, according to Commodore VP of research and development Lew Eggebrecht. Also new: the Sega Genesis CDX, an integrated cartridge CD-ROM player that also functions as a portable audio CD player; it's due in March at \$399. And then there is JVC's X'Eve, a CD-ROM system capable of playing audio CDs, CD+Graphics Karaoke, CD-ROM software, electronic book titles (with an optional ROM cartridge), and Sega CD and Genesis cartridge games (the latter with the ROM addition); it's due in April at \$499.99. Pioneer's recent entry, LaserActive, was showing off add-ons that offered 3-D vision.

EAR CANDY

As expected, Sony rolled out its next-generation lineup of MiniDisc products, showing six new portable, auto, and home MD units. Attracting the most attention are the new portables—the player (due in April at \$549.95) and the recorder/player (due in March at \$749.95). The former is less than 3 by 4.25 by .75 inches and offers 7.5 hours of battery life when newly introduced lithium-ion batteries are used in conjunction with two AAs.

At the opposite extreme, Sony introduced a *bigger* home deck (\$995.95, February), as well as an MD in-dash four-disc changer (\$999.95 and \$1,299.95, April and February.) Sanyo, too, is introducing an in-dash changer for the car; the 3-MD unit is due in June. Other new MD products were on hand from Sharp and new entrants Sansui, Clarion, and Kenwood.

Digital compact cassette made news less for its new products—new generations were on hand from Technics and Marantz—than for its new prices. Technics' second-generation DCC home player/recorder, due in June, will have a suggested list of \$599.95 (as compared with the previous unit's \$999), and its first minicomponent system to incorporate a DCC player will carry a \$1,399.95 tag when it ships in April.

Marantz America, too, announced a new price structure for its DCC recorders. Suggested prices on its decks drop to S699 and \$599 from \$1,199 and \$1,099. "The new pricing structure is in line with prices of consumer DAT recorders and high-end analog cassette decks," said Ralph Cervantes, Marantz GM. "This means that DCC can now compete strongly with these formats among quality-conscious consumers."

Assistance in preparing this story was provided by Chris McGowan in Las Vegas and Steve McClure in Tokyo.

The majority of the music titles on display here, however, were en-hanced and expanded versions of more traditional music offerings taken into the interactive realm. For instance, RoundBook Publishing Group, in collaboration with Kardana Productions, will release an interactive edition of the rock opera "Tomfor the Macintosh and Windows mv" CD-ROM formats in September. Pete Townshend will participate in the making of the CD-ROM, which explores "Tommy" in all its forms. (Townshend previously tested the multimedia waters with "Pete Townshend Live," released as a CD-I title in December.)

"Pete's creative works and insights have been the driving force behind every version of 'Tommy,' and the CD-ROM will be no different," said Greg Smith, president of Round-Book, which is based in Scotts Valley, Calif. In addition, both Kardana and Townshend are to become equity investors in RoundBook, and Townshend has accepted an offer to be a consultant on a number of interactive titles. Compton's NewMedia will distribute "Tommy" to more than 5,000 retail outlets in the U.S. this fall, according to executive VP and GM Norm Bastin.

Compton's NewMedia announced a deal with Rhino Records to issue a series of multimedia titles based on jazz, R&B, and rock albums in the Rhino catalog. The first two CD-ROM releases under the agreement, Compton's first with a record label, will be R&B and jazz titles from the Roulette and Atlantic labels, respectively. Both are set to bow this spring and will retail for \$29.95 apiece. Each CD-ROM will contain 10-15 full song tracks accompanied by artist biographies, discographies, and news events from the years the songs were released.

Rock group Heart's first CD-ROM, due later this month at \$49.95, will mark the debut of the New CD Music Show label, a new Compton's New-Media affiliate headed by Bob Hamilton. In addition to being a multimedia biography, "Heart/20 Years Of Rock And Roll" contains a combined five hours of interviews with Ann and Nancy Wilson, as well as 60-second clips from the more than 125 songs on Heart's 13 albums to date, including the current "Desire Walks On" from Capitol.

An additional feature is new to this particular ROM, according to Hamilton. Via a technology called "the player," users can click onto a picture of any Heart album and then replace the CD-ROM with that audio CD from their collection. The computer reportedly then will display on the screen the history and lyrics of each song as it plays from the audio CD.

Several other New CD Music Show titles are in the early development stages, Hamilton says.

On the CD-I platform, music fans can look forward this spring to what is being billed as the "definitive biography" of Bob Marley. "Bob Marley: Every Song's A Sign," produced "in close association with the Bob Marley Foundation," according to Philips Media, contains 10 Marley tracks in fullscreen, full-motion digital video. Within each segment, the viewer can choose to watch the song as a music video or delve more deeply into the subject matter. Included are insights into the tracks, interviews with family, friends, and colleagues, and biographical details. Pricing has not been set.

Also due for CD-I, but still in the planning stages, are new discs from Peter Gabriel (in addition to "Xplora," just released as a CD-ROM from Interplay Productions), Townshend, and Todd Rundgren. "Music is going to be a key focus of our title development," promised Ann Kronen, president of Philips Media Home Entertainment, an arm of software developer and distributor Philips Media.

Creative Labs Inc., based in Milpitas, Calif., showed a clip from an interactive Prince CD-ROM. A spokesman said the firm is in "final negotiations" with the artist and hopes to release a title later in 1994.

CONVENTION CAPSULES

Following is a roundup of news and notes from the Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas, compiled by Marilyn A. Gillen and Chris McGowan.

AT A JAN. 8 MEETING, the Software Publishers Assn. outlined a video game ratings system combining manufacturer disclosure and limited review by a ratings board. On hand were the major games companies, Video Software Dealers Assn. representatives, and aides of Sens. **Joe Lieberman** and **Herb Kohl**, who chaired the Dec. 10 Senate subcommittee hearings on video game violence. The next Senate hearing is March 4.

Administration of an industry-run system is the sticking point; meetings were held the same day with the Motion Picture Assn. of America and the Better Business Bureau, both seen as possible administrators. "We're trying to keep an open mind," said Sega spokesman Richard Brudnik-Lindner. "Nothing has been decided."

Meanwhile, 3DO announced its own voluntary ratings system, to be implemented in March. 3DO says it will also support industry ratings.

KATING OR NO, the controversial game "Night Trap," focal point of the earlier Senate hearings, is being withdrawn by Sega, which has its own ratings system, pending a possible re-editing and reissue after the establishment of an industry ratings system. Meanwhile, a 3DO version of the game is due this year.

DON'T UNPACK THOSE suitcases. There's more CES than ever, with expansion into the two largest cities in

Latin America. CES Mexico is set for Oct. 4-6 in Mexico City, and CES South America is scheduled for Aug. 3-7 in Sao Paulo, Brazil. Summer CES, meanwhile, will go on as planned, June 23-25 in Chicago. Nintendo's **Minoru Arakawa**, president, and **Howard Lincoln**, senior VP, will deliver the keynote address.

For its part, this year's Winter CES will be hard to top in '95. The show set a record with more than 1 million square feet of exhibit space, and attendance of 91,270 (up from last year's 78,503).

THE EIA/CEG is putting its muscle behind the Radio Broadcast Data System, which allows radio broadcasters to transmit text along with their regular radio programming. Eighty-three FM stations now broadcast the RBDS signal, and EIA hopes to increase that number via a promotion in the top 10 radio markets. More than 50 broadcasters in those markets will be given an RBDS encoder from RE America to use for 30 days. After that, they can buy it or give it back.

S SILICON VALLEY the new Hollywood? It might have looked that way when director **Steven Spielberg** turned up at the **Panasonic booth to play**—what else?— "Jurassic **Park**" on a 3DO machine. "He wasn't very good," critiqued a bystander.

SEGA WILL launch "Saturn," its new 32-bit CD-based game system, in Japan this November. "It's fair to say that the U.S. introduction typically follows six months later," said **Steve Payne**, director of marketing for Sega of America.

SUCCESS COMES IN THREES FOR BASSIST ROB WASSERMAN

(Continued from page 12)

ferent band configurations and conglomerations, with me as the glue.' While each cut has a story that Wasserman outlines in the liner notes, "Fantasy Is Reality/Bells Of Madness," the Wilson track and likely first single, stands out, Produced by Don Was and written by Wilson, Wasserman, and Sam Phillips, it marks the first collaboration between Wilson and daughter Carnie Wilson.

Also of note is "Dustin' Off The Bass," the Willie Dixon entry, with Dixon's fellow Chuck Berry band member Al Duncan on drums.

"He took me under his wing in his last days and encouraged me to play the way I played, and treated me like a grandson/student," Wasserman says of Dixon. "The tune is about a dad and son

jamming, and he'd written it to jam with his own son, who also played bass-a Fender against his acoustic bass. It showed the differentiation of sounds and was always a showstopper, but he never recorded it, so it was an emotional song to begin with. He hadn't played bass in a long time and was really a great player, and he felt it was a lot of fun to jam with me on it. I suggested two basses, though he essentially conducted me.

Wasserman now hopes to recap-ture the magic of the "Trios" sessions in concert, "I'd like to do collaborative concerts with trios and duets and maybe create new groups on stage," he says, using the "Trios" cuts "Zillionaire" and "American Popsicle," with Garcia and Edie Brickell, as examples. "She made up lyrics and we made up music right on the spot, reacting to each other, and we decided to someday put on a one-shot group like that with others who just get up and play without any material, ust pure improvisation.'

Clare Wasserman also expects that forthcoming concerts will celebrate the entire trilogy, with a major-market tour likely to begin in March starring as many guests as possible. Noting that GRP has singles rights

to most of the "Trios" tracks, Wexler says he hopes to break the album at different formats. "Fantasy Is Reali-ty/Bells Of Madness," which will have a video and electronic press kit shot by Larry Jordan (Wilson Phil-lips, Mariah Carey, and Sting), is geared toward adult/pop radio, he says, while the Wasserman/Young/ Weir cut "Easy Answers" is more album rock-oriented.

"White-Wheeled Limousine," with

NARM BLASTS RIAA SOURCE-TAG TESTS (Continued from page 95)

KARPEL TAKES TEMPORARY HOLD OF VSDA REINS

observed."

would not comment.

Calif., in March.

the next six months."

sormatic's acousto-magnetic technology as the standard. However, that recommendation set off a wave of criticism from opponents of acoustomagnetics, who claim that those systems cause harm to the audio signals of most cassettes.

The RIAA later corroborated those charges in its own testing, which found sound degradation from magnetic systems and raised new concerns about the viability of acoustomagnetics. The two leading suppliers of EAS sormatic of Deerfield Beach, Fla., and Checkpoint Systems Inc. of Thorofare, N.J.-have been at war over this issue since early 1993, when a Checkpoint ad alleging sound degradation from acousto-magnetics sparked a false-advertising suit by Sensormatic. Checkpoint specializes in radio-frequency technology.

Bruce Hornsby and Branford Marsa-

lis, is the "remotely jazz track," adds

Press will be key factor, with help

from indie PR firm Shock Ink as well

as Grateful Dead publicist Dennis

McNally. Wexler says that the Dead

organization will publicize and merchandise "Trios" at concerts and oth-

er Dead activities, as the band won't

That the album is a "labor of love"

is reflected in the packaging, notes Clare Wasserman. "It's something

systems to the music industry-Sen-

have an album of its own this year.

Wexler.

The suit was settled, but tensions between the two companies have remained high and will probably only escalate as a result of the new devel-

etaries involved and they have to be

Sources say the board and Rosen-

berg are embroiled in a compensation

dispute, which may lead to a lawsuit.

VSDA spokesman Bob Finlayson

Karpel also will be responsible for

planning VSDA's Las Vegas confab,

scheduled for July 24-27, as well as

completing the organization's move

Finlayson says a lease was signed

Jan. 11, and VSDA expects to move

into the space, located in Encino,

"I realize there's a lot of work to do," says Karpel. "And I know I'm

not going to get a lot of sleep over

In addition to naming Karpel act-ing executive VP, the board also con-

firmed the creation of a search com-mittee to find Rosenberg's perma-

nent replacement. Search committee

members are Wiener, VP Gary Ross,

treasurer Tom Warren, and board

from Marlton, N.J., to Los Angeles.

opment.

Says Chris Brown, Sensormatic's director of corporate marketing, "I think a standard is necessary. It's been one of our frustrations in talking with the manufacturers trying to develop prototype [deactivators] that there's never been any standard. We know we can develop the right product to make everyone happy, but we need to know what our goals are."

you'd expect for a Billie Holiday or

Ray Charles-a 32-page art book

that's spot-varnished and lacquered

with incredible embossing and silver

pages, spiral binding, and the CD in a

slipcover," she says. "Larry said it was a great album that deserved

unique packaging, so that the whole spirit of the project would carry

As for a follow-up, Rob Wasser-

man says, "Whatever I do next will

be a whole different kind of thing. I

don't think I'll do 'Quartets!' '

through marketing."

Sensormatic has attempted to answer the labels' concerns with a new acousto-magnetic deactivator-referred to as a "toaster"-designed to avoid the damage to audiocassettes associated with its magnetic pad.

Dave Shoemaker, Checkpoint's director of business development, counters, "It's incredible that NARM [would consider] deactivation devices that no one is likely to use ... Will retailers stuff protected headphones, batteries, and consumer electronics into toasters? I don't think so.'

However, there is no evidence that NARM is married to any one system. In the newsletter, Horovitz proposes that NARM and the RIAA ' "work on a set of standards acceptable to both organizations which would include appropriate definitions and specifications for procedures, equipment, etc.'

Although the RIAA has yet to respond to NARM's invitation, Rosen tells Billboard that the RIAA companies "are willing to meet with NARM." However, she cautions that "if [NARM's] motivation is to convince the [RIAA] companies to come up with new standards, then I don't think we can agree on criteria.

The RIAA is also considering testing alternative technologies and limiting source-tagging to CDs only, but neither of those scenarios looms as "a great option," according to Rosen.



by Geoff Mayfield

SETTLING IN: This is another of those post-holidays, getting-back-tonormal weeks, with volume of units on The Billboard 200 dropping by 40% from last week's tally. Consequently, the new multi-artist sound-track from "Philadelphia" is the only album that does not show a decrease from the previous chart's total. All others, including the chart-debuting soundtrack from "The Piano," sold fewer units than they did the previous week. Based on our experience from the last two years, the minuses will far outnumber the pluses on most of our point-of-sale charts through at least the end of February.

CONTRIBUTING FACTOR: In addition to the passing of the gift-shopping season, another contributing factor to the soft sales picture is the extreme winter weather that has invaded much of the East and Midwest during the past few weeks. Apparently, when Mr. and/or Ms. America are pushing snow off the driveway or are huddled up trying to keep warm, making trips to the record store becomes a less urgent priority.

ADJUSTMENTS: As was true on last week's chart, the titles that reach higher ranks do so because their sales declines are smaller than those shown by other albums in the same vicinity ... Since this is a week in which he who loses least gains the most, we have made appropriate adjustments in bullet criteria, awarding bullets to the albums that post smaller-than-average declines. Likewise, Greatest Gainer Counting Crows (108-82) and Pacesetter Haddaway (187-142) win those chart awards because they show the smallest drops.

REWARDS OF RECOGNITION: Do the Grammy nominations affectsales? Mixed results on The Billboard 200 show that nomination publicity is not a can't-miss proposition. Considering the sales levels of titles at the top of the chart, it is hard to imagine that Mariah Carey's Grammy nod had much impact on her return to No. 1, and label mate Michael Bolton was able to make similar progress (5-3) despite the fact that his album came out too late to be nominated. Meanwhile, multiple-nominee Janet Jackson slides 4-6, and although Snoop Doggy Dogg (No. 4) was prominently featured on Dr. Dre's "The Chronic," neither he nor Dre (No. 84) seems to benefit from the latter's nominations. Still, some of the albums that move up do appear to benefit from the nomination announcements. Examples include Billy Joel (22-17), "The Bodyguard" soundtrack (24-18), Sting (93-75), and Mary-Chapin Carpenter (113-95).

NIGHT MUSIC: The first quarter's low sales volume means that latenight talk shows can have even more impact than usual on the album charts. Leaders of the talk-show scene are 4 Non Blondes, who parlay a stop on "The Late Show With David Letterman" into a 91-77 showing on The Billboard 200. Another "Late Show" guest, violinist Itzhak Perl-man, who is featured on the "Schindler's List" soundtrack, sees that album rise 8-2 with a 6% sales gain on The Billboard Classical 50. "Arsenio Hall Show" guest Keith Washington bullets on Top R&B Albums (67-53), and two "Tonight Show With Jay Leno" performers also climb, as Melissa Etheridge moves 109-102 on The Billboard 200 and Brother Phelps re-enters Heatseekers at No. 33. Curiosity of the week is country king Garth Brooks, who sees all five of his albums drop to lower spots on The Billboard 200, despite his Jan. 6 "Tonight" shot.

when Rosenberg's employment contract expires (Billboard, Jan. 15). The VSDA board of directors

(Continued from page 11)

placed Rosenberg on "administrative leave" pending a resolution of "the nonrenewal of his employment contract," according to a statement released Jan. 11.

Karpel's first order of business will be addressing chapter presidents and presiding over the Regional Leaders Conference in San Francisco Jan. 23-25. The topic of the address is "Exciting Challenges Ahead: VSDA's Plans for '94."

Even with Karpel's appointment, VSDA remains on the defensive about the events surrounding Rosen-

berg's departure. "I'd love to tell my version, which is the truth," says Karpel, "but as much as I'd like to, there are propri-

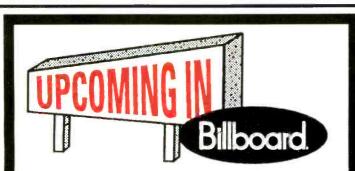
NEW SONY GROUPS (Continued from page 11)

with the entertainment law firm Manatt, Phelps, Rothenberg & Phillips before joining Sony in 1990, will now have a new role in Sony's international operations as well as serve as the parent company's liaison to its other units.

Ienner came to Columbia in 1989 from Arista Records. Before that he had been head of an artist-management and publishing firm, C.A.M.U.S.A., and co-founder of a label, Millennium Records. His start in the music business was in the Capitol Records mailroom in 1969. Dave Glew, who began as a salesman for Dot Records in the '60s, worked for Atlantic Records before joining Epic in 1988. Griffiths, who started out as a booking agent, spent several years at Virgin Music and Island Records before coming to Sony in 1990.

All the promoted officers report to Mottola, who in turn reports to Michael Schulhof, chairman/chief executive of Sony Music Entertainment.





A glance ahead at Billboard Specials

PRE-MIDEM ISSUE DATE: JANUARY 29 CLOSED

CANADA ISSUE DATE: FEBRUARY 5 *CLOSED*

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12 AD CLOSE: JANUARY 19

CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12 AD CLOSE: JANUARY 18

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19 AD CLOSE: JANUARY 25

LASERDISC

ISSUE DATE: FEBRUARY 26 AD CLOSE: FEBRUARY 1

ITA/PRO-TAPE

ISSUE DATE: MARCH 12 AD CLOSE: FEBRUARY 15

THE BILLIE AWARDS

ISSUE DATE: MARCH 12 AD CLOSE: FEBRUARY 15

INDIE LABELS

ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1

NARM SUPERSECTION

ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1

THE ECHO AWARDS

ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS: • OVER 1/3 BUY PRODUCTS • OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS • OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin....

EDITED BY IRV LICHTMAN

SONGWRITER HALL'S NEW HONOREES

The Songwriters Hall of Fame, now in its 25th year, has elected new members for for-



REDDING

June 1 at a dinner in New York. Newly elected are Carly Simon, Lionel Richie, the Bee Gees (international), and Otis Redding (posthumous).

mal induction

The Hall also is gearing up for the long-awaited 1994 opening of a museum in New York.

MULTIMEDIA PATENT REVIEWED

The U.S. Patent and Trademark Office has decided to re-examine a patent granted to Carlsbad, Calif., multimedia firm Compton's NewMedia, sparked by unspecified "new information" that has come to the agency's attention. The patent for a basic search-and-retrieval system used by almost every multimedia program brought immediate and heated reactions from the larger multimedia community. Compton's has said it intends to collect royalties on all multimedia titles affected by the patent (Billboard, Nov. 27, 1993).

SENSORMATIC SUED

Bayer J. Silver, a shareholder in anti-theft-equipment supplier Sensormatic Systems Inc., has filed a class-action suit against the company for making "false and misleading" statements intended "to artificially inflate the market price of [its] stock." The action, filed Nov. 22 in the U.S. District Court for the Southern District of Florida, stems from claims Sensormatic chief **Ronald G. Assaf** made in connection with the music industry's ongoing quest to implement a standard antitheft program for record stores (see story, page 1). Sensormatic COO **Mike Pardue** says Silver's "arguments are without merit, and the information we presented in our financial [disclosures] was accurate."

BMG MUSIC TIES WITH HIT WRITER TRIO

BMG Music Publishing in the U.K. has struck a global administration deal with songwriting trio Mike Stock, Matt Aitken, and Peter Waterman, dealing with future works and some 350 existing titles, including the recent Boy Krazy hit "That's What Love Can Do."

EMI U.K. RESTRUCTURES A&R

EMI Records U.K., reorganizing the department, has parted company with A&R chief Clive Black; EMI and Parlophone will have their own A&R units. Black is rumored to be joining the U.K. division of WEA.... David Gales, currently VP of artist development at RCA Records in New York, moves to the label's Nashville division Feb. 1 as VP of label operations, reporting to VP/GM Thom Schuyler... After more than 20 years in the CBS/Sony organization, Deborah Newman has left the company. Newman, who most recently served as VP of programming/electronic media for Sony Music, was instrumental in the development of longform and promotional music video for the company. She can be reached at 212-734-2240.

LIBERTY WILL SPIN OFF NEW LABEL

In keeping with the creation of associated labels by a host of other Nashville record companies—most recently MCA's revival of Decca— Liberty Records is on the verge of starting an allied imprint. Early rumors were that it would be called Imperial, but a label spokesperson says no name has been chosen.

CAMELOT BUYS HASTINGS MALL UNITS

Camelot Music, the North Canton, Ohio-based retail chain, has acquired 16 mall stores from Hastings Books, Music & Video. As a result of the deal, Camelot now has 390 stores, while Hastings has 91, all of which are either free-standing or are located in strip centers. Price was not disclosed.

ENQUIRER TO BOW COUNTRY WEEKLY

The Enquirer/Star Group of Lantana, Fla., plans to unveil its new Country Weekly in April, with an initial average press run of 750,000 copies. Devoted to country music, it will—like its sister publications—be sold at checkout counters in supermarkets, drug stores, and convenience stores. **Joe Policy** will serve as chief editor in Lantana, but there also will be a Nashville office with executive editors.

Three Guys, A Movie, And A No. 1 Hit

T'S ALL FOR ONE and one for all as the Three Musketeers of rock move into the No. 1 position on the Hot 100. "All For Love," from the soundtrack of Hollywood Pictures' "The Three Musketeers," takes the top spot from Mariah Carey's "Hero."

Bryan Adams, Rod Stewart, and Sting have all been at the summit before. This is Adams' third No. 1 single, all of which have been from motion picture soundtracks. "Heaven," in 1985, came from the soundtrack of the Christopher Atkins flick "A Night In Heaven." In 1991,

Adams' "(Everything I Do) I Do It For You," from the soundtrack of "Robin Hood: Prince Of Thieves," had a seven-week run at the top.

Stewart has had three No. 1 singles on his own, but it's been a while since he's been on top of the Hot 100. "All For Love" hits the top just three weeks shy of 15 years since "Da Ya Think I'm Sexy?" went to No. 1. "Maggie May" topped the chart in 1971, and

"Tonight's The Night (Gonna Be Alright)" had an eightweek stay at No. 1 in 1976.

It's been more than 10 years since Sting visited the apex. He was still one-third of the Police when "Every Breath You Take" hit No. 1 and stayed there for eight weeks in the summer of '83.

"All For Love" is A&M's 25th chart-topper of the rock era and the label's first No. 1 hit since Adams' "Robin Hood" song. It's also the first superstar trio teamup to hit No. 1 in the rock era. There have been many superstar duo pairings, like Paul McCartney & Stevie Wonder, John Travolta & Olivia Newton-John, and Barbra Streisand & Neil Diamond, but one-off trios are rather rare. "All For Love" is the second single of that title to reach No. 1. The first new No. 1 single of 1992 was "All 4 Love" by Color Me Badd.



by Fred Bronson

mont High" in 1982.

Bronson Much In Love," which was revived by Timothy B. Schmit for the soundtrack of "Fast Times At Ridge-

REMEMBER THE TYME: As

long ago as that first Beatles chart entry was, you'll have to go back

another seven months to find the

CHART RUNNINGS: Jimmy Cliff reverses direction and moves up to No. 20 on the Hot 100 with his remake of Johnny Nash's "I Can See Clearly Now." The Chaos recording is now Cliff's most successful single ever. It's from the soundtrack of "Cool Runnings," which moves up to No. 123 on The Billboard 200, solidifying its title as the most successful reggae soundtrack of all time. The previous record-holder was "The Harder They Come," which helped establish Cliff when he starred in the movie, released in the U.S. in 1975.

T WAS 30 YEARS AGO TODAY: No, Sgt. Pepper

didn't teach the band to play, but you're close. Drag out

your Hot 100 for the week ending Jan. 18, 1964, and you'll see that the highest debut was "I Want To Hold Your Hand" by the Beatles, at No. 45. From there it

moved to No. 3, and then to No. 1. And if you're too young to remember rushing to your local record store to buy a copy of "I Want To Hold Your Hand," ask your

parents about it. Your mother should know.

THE EVOLUTION OF DESIGN



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