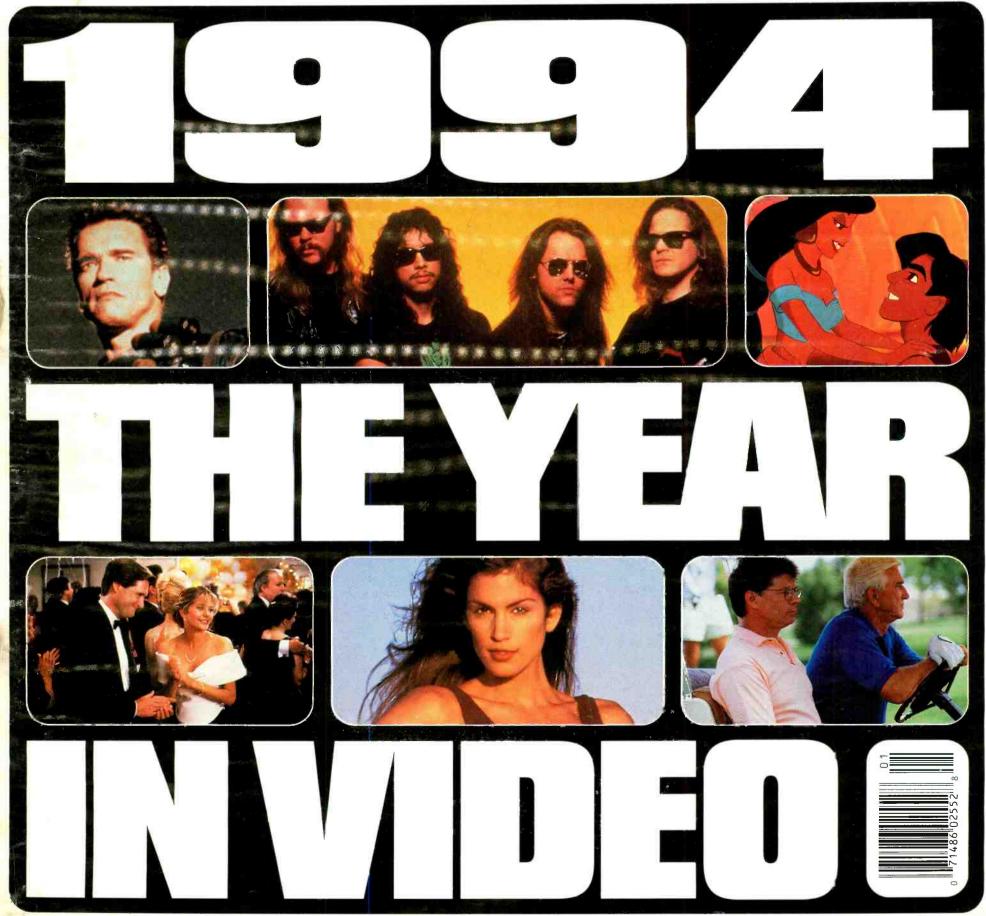
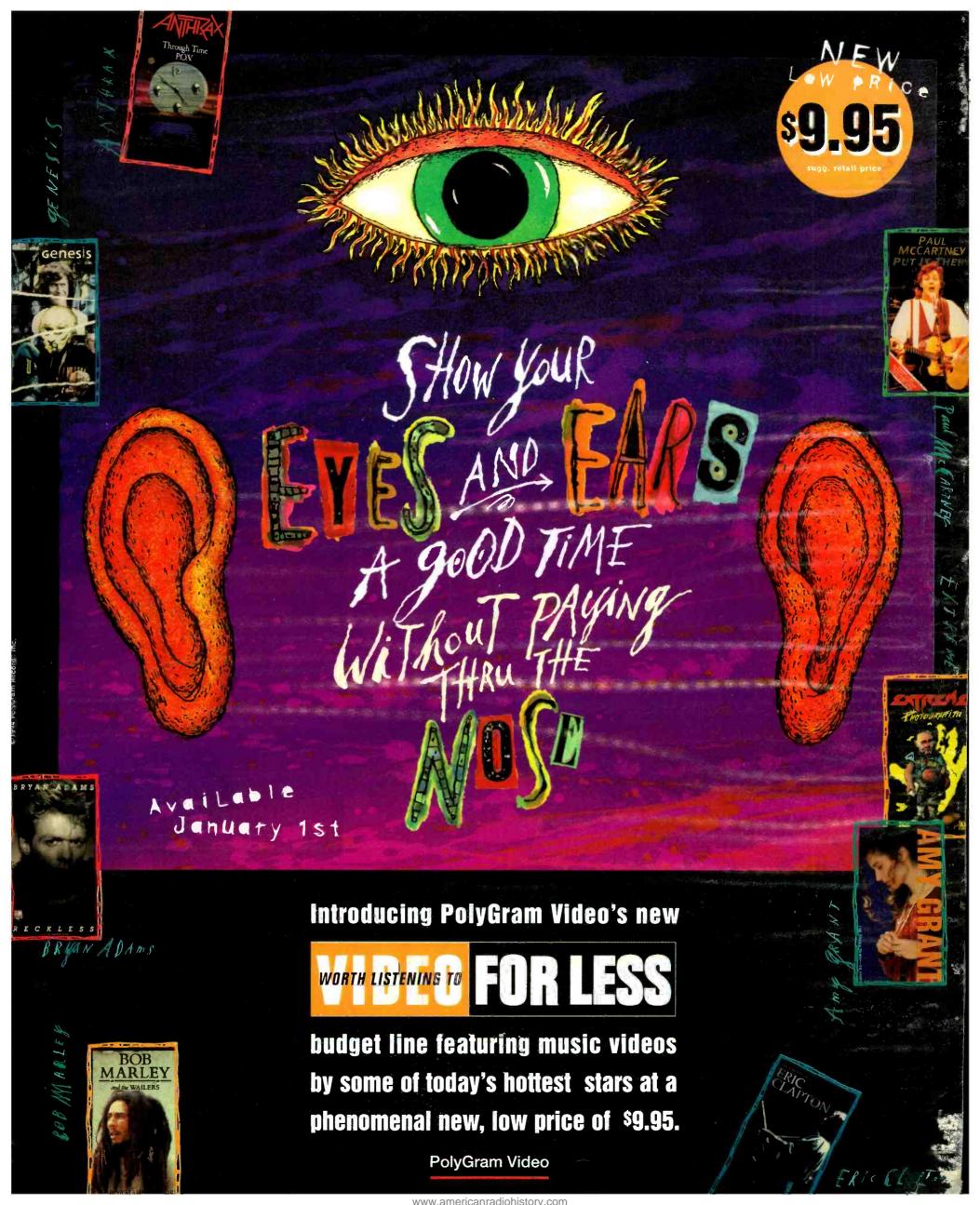
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • JANUARY 7, 1995



CLOCKWISE FROM TOP LEFT: TERMINATOR II, METALLICA, ALADDIN, LESLIE NIELSEN'S BAD GOLF MADE EASIER, CINDY CRAWFORD, SLEEPLESS IN SEATTLE



**Arista Texas Says** Viva La Diferenzia!

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 7, 1995

### **McBride Gets** To It With **Verve Debut**

■ BY JEFF LEVENSON

NEW YORK-Verve Records, which in recent years has been aggressive in its acquisition of fresh



eted prize: the debut album by Christian McBride, perhaps the most accomplished and versatile young bassist in jazz.

talent, is about

to unveil a cov-

McBride, whose "Gettin' To It" will be released Jan. 17, is a sharpshooting instrumentalist who, at age 22, has better than 70 albums as a sideman notched on his belt. His contributions to the record-(Continued on page 108)

### **GLAD YULE TIDINGS FOR RETAILERS**

### **Price War Spikes Music Stores' Eggnog**

This story was prepared by Ed Christman in New York, Edward Morris in Nashville, and Craig Rosen in Los Anacles.

Merchants say that music sales were strong enough to make it a merry Christmas, but most add that the ongoing price war brought a bitter taste to their holiday cheer.

Overall, most retailers surveyed say they posted positive comparablestore sales numbers. Some cite strong sales, while others say business was up only slightly, if at all.

According to SoundScan, music merchants and rackjobbers sold 120.6 million units from Nov. 21-Dec. 25, up 5.6% over the 114.2 million units sold in the corresponding period last year.

And as in past years, the week before Christmas made up for the soft performance experienced in the middle of the holiday selling season. For the week that ended Dec. 25, Sound-Scan projects that 39.2 million units were sold, up 12.3% over the units sold in the same week last year. But merchants say those numbers were diluted by lowball pricing and an increase in the number of stores opened in the last year

A plethora of hot hits boosted performance during the holidays. Ivan Lipton, president of 155-unit, Milford, Mass,-based Strawberries, says there are usually one or two huge albums during Christmas, but this year brought seven or eight, including albums from Kenny G, Pearl Jam, Garth Brooks, the Beatles, Boyz II Men, the Eagles, and Mariah Carey. Indeed, sales of Kenny G's album exceeded expectations. Similarly, the Beatles were such a big surprise that Cema had problems keeping it in stock.

Merchants report that album sales continued to shift toward CDs, which made up approximately 60% of sales in 1994, but they say there was no ac-(Continued on page 113)

### **Vid Catalog Booms**

■ BY SETH GOLDSTEIN

NEW YORK—Several strong titles made the holiday season a happy one for home video.

Wholesalers and retailers reported generally solid sales of the four hottest direct-to-sell-through releases—"Snow White, "Jurassic Park," 'Speed," and "The Flintstones"a booming catalog business that defied predictions. Most are not concerned about returns, always the bane of the post-holiday period, even though industry skeptics say many retailers are in for a rude awakening when they finally count the leftovers.

"Everything was above plan," says Kmart spokesman Dennis Wigent. He reports that the chain was ahead of same-store results for 1993, "The whole [sell-through] category has been strong throughout the year.

(Continued on page 113)

### **Atlantic Brings McCoy To Top** Of Hat Field

■ BY PETER CRONIN

NASHVILLE—Scoring that elusive hit record is quite an accomplishment for any country artist in today's competitive market,



est, the victory was particularly sweet. McCoy finally

but for Atlantic's

Neal McCoy, whose

first two albums

for the label gen-

erated little inter-

hit pay dirt in 1994 with "No Doubt About It," his third album for the label, which was certified gold by the Recording Industry Assn. of America and rose to No. 13 on Billboard's Top Country Albums chart. The project spawned two No. 1 singles and a third in the top five.

(Continued on page 107)

### **Music Monitor To Chart U.K. Biz** Billboard Starting London-Based Weekly

The Billboard Music Group is launching a weekly trade publication, Music Monitor, to serve the U.K.'s music and broadcast industries. The Lon-

don-based mag azine will debut officially with the issue dated Jan. 27, 1995.

Music Monitor will offer a new perspective on music and artists, with particular emphasis on how they reach and influence the consumer. There are more outlets for exposing music in the

U.K. than ever, and the consequences can be felt by record labels, broadcast companies, retailers, concert promoters, program syndicators, perfor-

mance right bodies, and, of course, 6 Music Monitor artists and their managers. The

new publication will report and interpret developments of interest to all of

Music Monitor will use radio airplay information from Broadcast Data Systems and retail data from Gallup to ensure accuracy in its charts. BDS was created in 1989 to monitor radio airplay electronically throughout the U.S. It is now operating in the U.K. (Continued on page 107)



ETHERIDGE

■ BY LARRY FLICK

NEW YORK--When Melissa Etheridge headlined New York's Madi-

son Square Garden Dec. 13, it was the crowning achievement in a banner year that saw her rise in popularity from critically acclaimed cult rocker to mainstream superstar. It also was the latest milestone in Island Records' hugely

successful campaign to break the singer/songwriter's fourth collection, "Yes I Am."

With a sales tally of 1.8 million

album firmly entrenches Etheridge among the leading women in rock, sparking a spree of raves from radio

programmers and industry observers that tout her as a "newgeneration Bruce Springsteen.'

"She brings a similar kind of honesty to her music," says Jeff Levine, program director at WBAB in Babylon, N.Y. "Her

songs connect with people in a way that speaks about their lives.

"Yes I Am" was launched during (Continued on page 32)

### **Alternative Acts Make An Impact**

■ BY CARRIE BORZILLO

LOS ANGELES—Album alternative and modern rock acts dominated the elite list of breakthrough artists that





MAZZY STAF

achieved Heatseekers Impact status

artists to reach that sta-(Continued on page 108)



**Rancid Sticks To Its** 'Roots' With Epitaph SEE PAGE 12

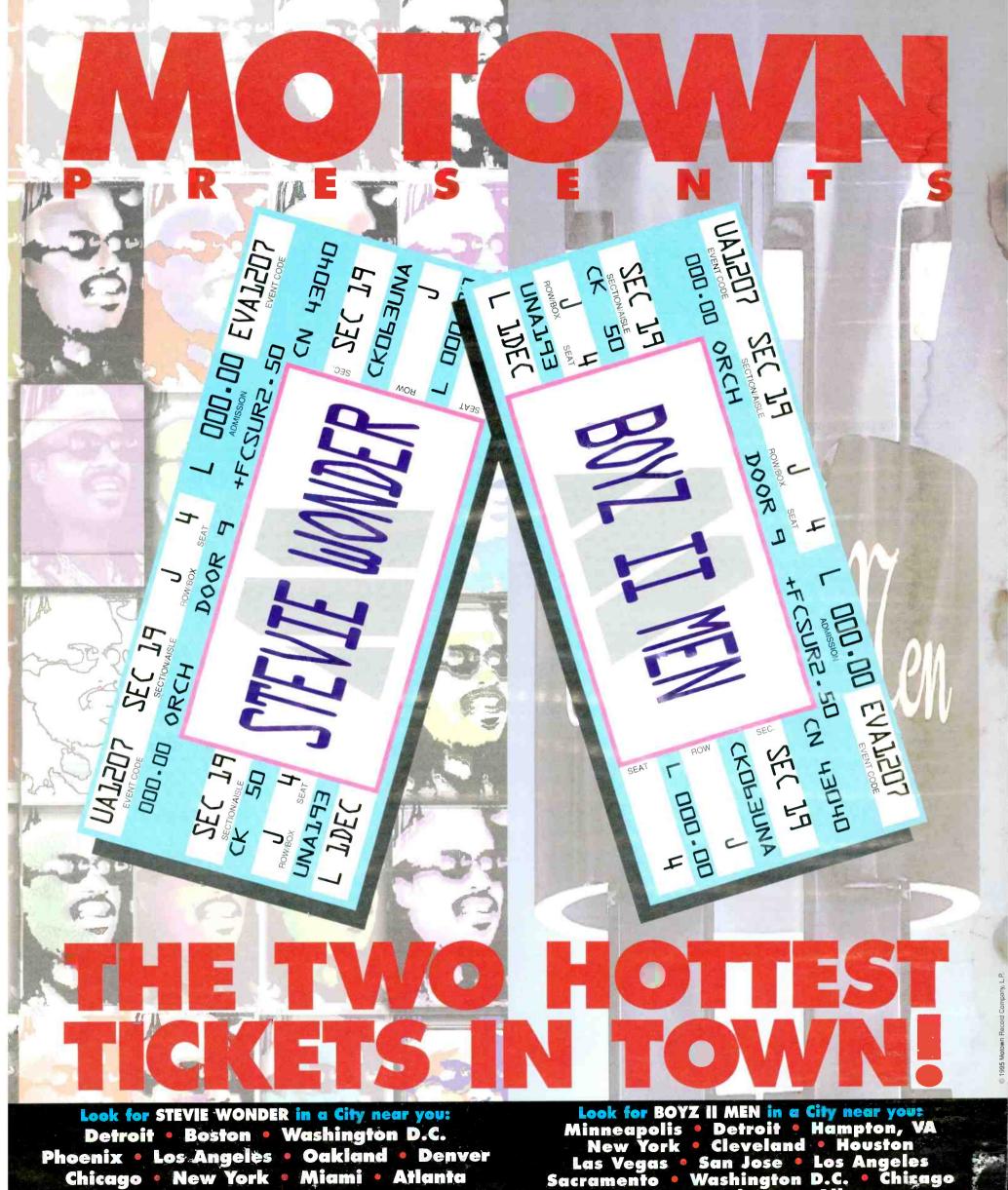
### GLOBAL MUSIC PULSE

Poland's Chocolate Spoon s Ready To Rock SEE PAGE 41









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|------------------|--|------------|
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|                  | CONTEMPORARY CHRISTIAN  * HOUSE OF LOVE • AMY GRANT • MYRRH  | 30         |
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| A                | HEATSEEKERS  ★ I AIN'T MOVIN' • DES'REE • 550 MUSIC  | 15         |
| B<br>U           | THE BILLBOARD LATIN 50  * SEGUNDO ROMANCE • LUIS MIGUEL • WEA LATINA   | 28         |
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### Sony, Philips To Preview Digital Vid Format Battle Brewing In Race To Develop VHS Heir

This story was written by Seth Goldstein in New York and Steve McClure in Tokyo.

Sony and Philips, the co-developers of the CD format, have joined forces once

The two companies are proposing standard specifications for a digital videodisc system that could make videotapes obsolete-and that could trigger a devastating format war similar to that between the Beta and VHS standards in the early '80s.

American retailers get their first look at the Sony-Philips unit during the Jan. 6-9 Winter Consumer Electronics Show in Las

### **PHILIPS**

Vegas. However, Sony and Philips have not announced pricing plans or a launch date for the

In opposition are media giant Time Warner and Japanese hardware manufacturers Toshiba and Pioneer Electronics. whose rival DVD system may be on display. That player should be on the market at \$499 list in the next 12-18 months,

backed by a catalog of sony new and old movies at sell-through prices, according to

Home Video president Warren Lieberfarb.

At this stage, each side is trying to win the hearts and minds of the film studios whose movies made VCRs a household staple and will determine the next home entertainment winner. There's much at stake.

Verity Group, a California-based market research company, says 30% of the consumers interviewed in a recent survey indicated at least some interest in DVD, results matched by Alexander & Associates in its phone interviews. The anticipated acceptance is said to be better than most new consumer-electronics concepts achieve. If the hardware price drops to \$300, purchases could quadruple, Verity

With the exception of Warner Bros., the studios are uncommitted for now. "If you don't have Disney and Universal, you're dead in this format," says a veteran Hollywood observer. Matsushita, which owns Universal, has yet to take sides; its support is seen as crucial.

Hollywood, not wanting to repeat the VHS-Beta wars, has tried for a single DVD standard. But that apparently is not meant to be. Sony unveiled its DVD player at a recent press conference in Tokyo, and will follow with demonstrations at its all-digital booth during CES. It is expected that Sony will play movies from Columbia and Tri-Star, its two movie-making subsidiaries.

Meanwhile, Sony Corp. of America president/CEO Michael Schulhof will include DVD, among other digital developments, in his CES keynote address. Toshiba is not exhibiting at CES, and at press time there were no announced plans to demonstrate its system off the show floor.

The Sony-Philips format would be able to handle about 135 minutes of MPEG-2quality video, as well as multiple tracks of compressed digital audio and subtitling.

Sony claims that the picture quality will be superior to that of existing playback systems, although it is unclear whether it is claiming that DVD will outperform laserdiscs. Video CD, an earlier version of DVD which came on the market recently, uses the MPEG-1 standard, lags behind VHS in quality, and is limited to 74 minutes playing time.

The new DVD discs will store about 3.7 gigabytes of data, or more than five times as much as conventional CDs, and further developments under way with 3M could double this capacity. But Sony stresses that the new specifications—based on the incorporation of a 635-nanometer (red) laser—allow the discs to be produced at existing CD manufacturing facilities with only minor modifications.

'Production costs of the proposed new discs will be similar to those of conventional CDs," says a Sony representative.

Sony may have a publicity lead-much as it did with Beta—but its rivals downplay the technology. A Pioneer spokesman in Japan was quoted as saying that Sony had taken a "side road" in proposing the new standard. Toshiba claims that its DVD, which features a thinner disc capable of storing more data, is better suited to movie playback.

The Sony/Philips announcement is thought by some as an attempt to see who else will join them in supporting the format. Talks among Japanese technology companies aimed at developing a single DVD standard were recently suspended. reportedly because Toshiba decided to involve U.S. affiliate Time Warner.



One Mo' Time. Outgoing Warner Bros. CEO/chairman Mo Ostin is shown leaving the label's Burbank headquarters for the last time Dec. 21. As Ostin ended his 31-year tenure at the label, employees wearing "Mo" baseball caps cheered him on. Tributes to Ostin included "Mo's Songs," a handsome, cloth-bound, six-CD boxed set of hits from his tenure, which opens with a lovely new track titled "Mo," written specially for the occasion by longtime Dark Horse/Warner Bros. artist George Harrison.

### THIS WEEK BILLBOARD $\perp N$

Album Reviews

### CAN SELL-THROUGH DO IT AGAIN?

1994 was a great year for suppliers of key sell-through video titles, especially family-oriented releases, but there's no guarantee that the momentum will carry beyond 1995. At the same time, the rental business could be making a rebound. Seth Goldstein has the story

### RETAIL'S ROLE IN THE DIGITAL FUTURE

What will new interactive technologies and products mean for entertainment companies such as Sony, and for retailers as well? Michael P. Schulhof, Sony Music Entertainment chairman and Sony Corp. of America president/CEO, talks with Billboard's Marilyn A. Gillen about the changes and challenges that lie ahead. Page 77

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Ahmet's Award. Atlantic Group chairman/CEO Ahmet Ertegun was honored recently by the Nordoff-Robbins Music Therapy Foundation at its seventh annual Silver Clef Award Dinner and Auction, held at the Roseland Ballroom in New York. The event was underwritten by the Hard Rock Cafe and raised more than \$700,000 for the foundation. In the top photo, Ertegun, center, is congratulated by last year's Silver Clef Award recipient, Atlantic artist Pete Townshend, left, and Dr. Clive Robbins of the Nordoff-Robbins Music Therapy Clinic. In the bottom photo, Ertegun enjoys the evening with major figures in the Warner Music orbit. Shown, from left, are Ertegun; Warner Music Group chairman/CEO Robert Morgado; Warner Music-U.S. chairman/CEO Doug Morris; Elektra Entertainment Group chairman Sylvia Rhone; and Atlantic recording artist Roberta Flack.



# Canadian Performance Right Bill Draws Fire From U.S., Broadcasters

■ BY LARRY LeBLANC

TORONTO—A bill has been introduced in Canada calling for a public performance right and a blank-tape royalty to be added to the nation's copyright act.

The bill, known as Phase II, could take a year or more to wind its way through the House of Commons and the Senate and be voted into law. Introduced Dec. 22 by Canadian Heritage Minister Michel Dupuy, it would augment the 1988 revisions to the 1921 Canadian Copyright Act.

Since parliamentary guidelines prohibit the release of detailed information on bills before their introduction in the House, the Canadian music industry likely will hear few details of Phase II until later this year.

Phase II legislation pointedly denies U.S. performers, musicians, and producers their share of fees collected on the sale of audiotapes and the royalties Canadian radio stations would pay to air performances. The Canadian government plans to grant rights to international creators only on the basis of reciprocity.

The U.S. taxes only blank digital audio home-recording media and hardware; it has no performance right, although a bill was introduced in Congress in 1994.

A performance right would ensure that performers, musicians, and producers of sound recordings will be remunerated when their songs are aired on radio. Currently, only composers and publishers receive a royalty for airplay on Canadian radio.

Dupuy said the royalty on blank audiotape will compensate creators, performers, and producers for losses due to home taping. According to Canadian industry figures, more than 45 million blank audiocassettes were sold in Canada in 1993.

Dupuy said the government would initially set a tape levy of 5-15 cents during an introductory period of "several years" before the Copyright Board fixes a rate.

According to Dupuy, after passage there will be a five-year transition period to completely implement both the performance right and the blanktape royalty. It was unclear at press time what body would collect and distribute the funds.

"All of this is so vague," complains David Basskin, president/CEO of the Canadian Musical Reproduction Rights Agency. However Robert Pilon, VP of public affairs for the Quebec industry group ADISQ, calls Phase II "a big break in terms of the tradition of copyright in North America. This is a European and world model, and I guess the United States will follow in a couple of years. They won't have a choice."

A Dec. 22 statement from the office of U.S. Trade Representative Mickey Kantor blasted the proposal.

According to the statement, "The United States government sees these developments as concrete evidence of an increasing and disturbing trend in Canada toward the implementation of (Continued on page 112)

# **Tomasetti Named Billboard, Monitor Marketing Director**

NEW YORK—Elissa Tomasetti has been named director of marketing for Billboard and Airplay Monitor, effective Jan. 1. Tomasetti's promotion is part of an overall reorganization of the marketing department.

In her new role, Tomasetti will

be responsible for all department activities, including advertising promotion, circulation promotion, conference planning, special events, and pub-



TOMASETTI

"This latest advancement is in recognition of Elissa's outstanding contributions to the growth of both publications," says Howard Lander, president and publisher of the Billboard Music Group. "It is the strength of her department that allows us to handle the marketing needs of both divisions within this centralized structure."

Tomasetti joined Billboard's marketing department in 1989 and was named promotion director in 1991. She has bachelor's degrees in music and political science from Oberlin College.

In other departmental changes, Maureen Ryan has been named special events manager, with responsibility for all Billboard and Monitor conferences and awards ceremonies. Ryan joined Billboard in 1991 as assistant to the associate publisher, and moved into the marketing department in October 1993. She has a bachelor's degree in communications from the University of North Carolina at Wilmington.

Joining the department is Gayle Finkelstein as marketing and publicity associate. Finkelstein has been a marketing and sales assistant with Billboard since February 1994. She has a bachelor's degree in psychology from the State University of New York at Albany.

Another department staff member, Melissa Subatch, moves into the newly created position of promotion coordinator. Among other things, Subatch will be responsible for house ads, media kit materials, and promotion of Billboard Online, the magazine's electronic database service. Subatch, who joined Billboard in 1988, had been special projects coordinator. She has a degree in textile design from the Fashion Institute of Technology.

A recent addition to the marketing team is Tony Santo, promotion design coordinator. Santo, who joined Billboard in August, has a BFA degree in illustration from the Parsons School Of Design.

### Multimedia Software A Hot Holiday Seller

Consumers Demanding CD-ROM Drives In Computers

■ BY MARILYN A. GILLEN

NEW YORK—"Anything 'multimedia' is selling," one New York-based retailer says about the hot holiday hardware this season. "Customers walking in may not know exactly what they are looking for, but they know they want multimedia."

That store-level impression is being borne out by early industry numbers that indicate PCs selling even better than rosy pre-season estimates. Research firm International Data Corp. pegs fourth-quarter shipments of all PCs up 32% over the same period last year, rising to 5.8 million units. And multimedia PCs (those equipped with CD-ROM drives) are gobbling up the lion's share of sales this season, according to a sampling of retailers.

"Customers don't even look at computers without CD-ROM built in," says Abe Brown, a spokesman for J&R Computer World in New York. "They want everything built in, and the more features included in one box the merrier—from speakers to modem to TV. They're even looking for the best software bundle—that can sway a sale."

Brown says that although considerably lower prices have certainly spurred multimedia PC sales this Christmas (prices have dropped near-

ly 30% since last year, down to under \$2,000), one of his most impressive sellers—the brand-new Panasonic v41, a CD-ROM-equipped laptop—has been selling "phenomenally" despite its \$5,000-plus price tag.

Nine-store Magnolia Hi-Fi is a relative newcomer to the multimedia PC market, says VP of purchasing David Kaplan, but already the category makes up a "healthy percentage" of business for the Northwest chain, which also carries Panasonic's 3DO multiplayer as well as core audio products, including Sony's MiniDisc.

3DO, says Kaplan, has been a slower but steady mover. "It's not a tremendously large seller, but it's a plus business," he says. "The price this year is about 20% lower than it was last year, and sales reflect that."

Kaplan says his PC customers appear eager to buy, but are looking for help. "They are looking for people who can explain to them, in English, how to make this stupid thing work," he says. "We've worked very hard on that aspect of merchandising, and it's paying off this Christmas."

The apparently strong multimedia hardware numbers, if they hold up in the final accounting, bode well for the software industry next year.

That industry is facing a crucial test this season, according to Robert

Broadhurst, managing director of interactive digital media for New York investment banking firm Veronis, Suhler & Associates. It is a test not all will pass he says

will pass, he says.

"There are 2,000 or so new CD-ROM products entering the distribution channel this Christmas, and the largest retailers, like CompUSA, carry only 300," Broadhurst says. "A lot of small publishers that started up in the last two years have gotten their

(Continued on page 113)

### **Warner Arms Link For Rock History Vid**

NEW YORK—Time-Life Video & Television has teamed with Warner Home Video to oversee the cassette release of a television series, "The History Of Rock 'N' Roll."

It's a first for the two Time Warner companies, which until now have gone their separate ways to reach the consumer. TLV concentrates on direct response; WHV on retail.

"This is a true joint venture," says TLV president Betsy Bruce, with the partners sharing production costs and revenues. "It's the ideal marketing situation."

As a result, Bruce isn't concerned about securing the window TLV nor-

mally demands for programs like Turner Home Entertainment's "Trials Of Life." Unless TLV gets sufficient lead time over retail to create and execute a direct-response strategy, it won't license the program. For "History," Bruce says, "we don't have [unrelated] companies protecting revenue streams."

In fact, TLV won't be doing much direct-response solicitation for the 10-hour rock'n'roll series until well after Warner ships to retailers. According to Bruce, TLV will end its initial direct-response test in 10 markets on Feb. 20, three weeks after its start, so as not to conflict with syndication on Warner Bros.' Prime Time Entertainment Network.

The broadcasts begin March 6; Warner Home Video ships the one-hour, \$19.95 tapes March 21. TLV probably won't rekindle its pitch until midyear. Bruce says that the test markets haven't been chosen and that a national rollout isn't likely until the second half of 1995.

"History," TLV's biggest investment, opens with Les Paul's 1941 invention of the solid-body electric guitar and proceeds through hip-hop. Two hundred and fifty songs from 260 concerts are featured, extracted from 10,000 hours of footage that TLV says required 19,200 man-hours of legal work to secure clearances.

SETH GOLDSTEIN

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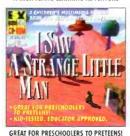
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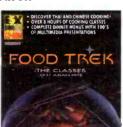


















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# <u>Commentary</u>

### S. African Acts Demand Domestic Radio Play

■ BY JOHNNY CLEGG

On Nov. 29, South African musicians were invited to present evidence related to the introduction of a local music quota before the Independent Broadcast Authority. It was the first time musicians were ever invited to contribute toward reshaping and defining the emergence of a new national and regional broadcasting dispensation.

Such a consultation could never have taken place during the apartheid era. With the collapse of the apartheid system, the IBA is charged with the mammoth task of dismantling the old regime's segregationist broadcast policies and democratizing the airwaves, while, at the same time, helping to reconstruct and develop South African music and culture. By law, the IBA is required to impose a minimum percentage of South African airplay on broadcasters, and its invitation to musicians was essentially to hear oral evidence related to this issue.

In order to present a coherent and articulate position, the musicians put aside their traditional differences with the recording companies and formed a strategic alliance called the South African Music Content Alliance. This alliance between musicians (their union and other groupings) and the Assn. of South African Music Industry enabled them to reach a consensus on the airplay quota and present a united front to the IBA.

The issue of the introduction of a local content quota had been on the boil for most of 1994, and brought passions to a peak with incidents like the musicians' march on the South African Broadcasting Corp. demanding the implementation of a local content quota. Various live debates have been held on the air, where local content activists have put their position to both the commercial broadcasters and the South African public in gen-

The proceedings at the IBA included a video interview with Midnight Oil's Peter Garrett, who played an important part in the Australian Broadcasting Tribunal's inquiries into the Australian music quota. It was pointed out that Australia has become the third largest exporter of contemporary pop and rock repertoire in the world since the implementation of a quota system. France and Canada have also done well with their quota systems.

The agenda also included a presentation by the vice chairman of the Assn. of South African Music Industry arguing that the South African recording industry would be able to meet the demand for good quality local music should the quota requested by the Music Content Alliance be upheld by the IBA. The quota would be phased in over a three-year period; in its first year, local content would have to make up 25% of music programming; 35% in the second year; and, in the third, an absolute minimum of 50%.

In the first year of the quota's existence, the Music Content Alliance suggests that a radio station's musical format be ignored and that the quota be applied on a basis of nondiscrimination and equality.

Airplay statistics were marshaled for the conference to demonstrate the incredibly low local content, especially on English-language radio stations. According to these statistics, the broadcasting of South African-composed music on English-language stations has decreased in the last three years from 7%-

3.17% of all musical works broadcast. Foreign music has now reached over 90% of all musical played on these stations.

Musicians, including myself, Hugh Masekela, Ray Phiri, Mara Louw, and Mzwakhe Mbuli, spoke on the issues of quality and standards in the South African music industry. We stressed that a local music content quota goes well beyond simply regulating commercial competition between South Afri-



'Local content played on radio has decreased.'

Johnny Clegg is a South African recording artist.

can and international music. It goes to the core of the legacy of cultural segregation and the manner in which this was institutionalized on the airwaves during the apartheid

During the apartheid years, the stateowned broadcasting monopoly, known as the SABC, was used as a powerful instrument to promote and elevate European-oriented music and culture, at the same time denying the possible development of a truly national and unifying indigenous music culture.

Apartheid on the airwaves meant the systematic reinforcing of tribal differences by maintaining regional, indigenous-language stations that refused to play one another's music. Local indigenous music communities were thus denied a common platform and had to struggle to hear each other's voices. English and Afrikaans stations, on the other

hand, were heard nationally, and their allpervasive presence propagated the idea that European-oriented music and culture were superior and more in demand. Not only did this affect the status and evolution of African-based music, it also impaired the development of a truly South African rock music. because those bands that did not emulate the international and/or European sounds were doomed to receive no airplay.

To add to this Eurocentric segregation of the airwaves, local musicians had to further deal with the international cultural boycott of South African music and the intense sense of cultural marginalization this brought about. At home, local music was a second-class citizen, and abroad it was in exile.

We presented the panel with highlights of our experiences during the segregation years. We challenged some commercial broadcasters' ideas that South African music is inferior and doesn't sit well in their programs. We argued that if radio stations expose a certain type of music to their audience at high rotation, they will manufacture a preference for this type of music. They wanted to know how an audience can be said to prefer a certain kind of music, when historically they have been denied access and exposure to it and, instead, have been conditioned by years of a first-world programming theory underpinned by a Eurocentric and paternalistic perception that South African music is inferior to foreign music.

Although the IBA will definitely be imposing a quota, it remains to be seen whether it will meet the suggestions of the SAMCA. It is clear that the quota is extremely unpopular with commercial broadcasters, and it will be imperative for the IBA to have at its disposal some mechanism to enforce the regulations.

### LETTERS

### **COMPOSERS DESERVE RECOGNITION**

I was thrilled to read Roxanne Orgill's excellent article on contemporary theater and cabaret composers (The Billboard Report, Dec. 3). It has always been my credo that yes, "they are writing songs the way they used to." There are plenty of songwriters still attempting to uphold the tradition of the Great American Songbook. News coverage of these songwriters is vital, as this is such a fragile and relatively small part of the contemporary music scene. I hope Billboard will continue to profile these very active and prolific music creators.

> Michael A. Kerker Director of music theater and cabaret ASCAP New York

### **LOOK AT AMSONG MOTIVES**

On the surface, while extending copyright protection for an additional 20 years might appear to be of benefit to everyone, concerned songwriters and publishers of all categories of music (TV themes, background music, advertising jingles, as well as popular songs) would be wise to take a more careful look at the motives of those who have formed AmSong (Billboard, Dec. 3).

This organization (initially called the "Interfamily Group") was founded by the descendants and heirs of the old-time "standard" composers (Irving Berlin, George and Ira Gershwin, Rodgers and Hammerstein) who continue to skim the lion's share of performance income from ASCAP for themselves, even though their music is not broadcast with anywhere near the frequency that it used to be. These "heirs" have formed AmSong because they are miffed at ASCAP for reducing the extra premiums that standards used to earn, ASCAP's new method of payment allows more money to be paid to the younger songwriters who now dominate the popular song category, with the hope that they will not defect to BMI.

If the price of a more equitable distribution system is allowing some of the ancient "musical treasures" to slip into the public domain, thereby freeing up dollars that would go to composers whose music is actually broadcast, it might be better than simply blindly rallying behind AmSong, whose purpose is clearly to ensure that the "heirs" can continue on the dole, regardless of whose music is heard each day.

Steve Karmen Elsmere Music, Inc. New York

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

### **Trade Ponders Senate Plans For Copyright**

■ BY BILL HOLLAND

WASHINGTON, D.C.-When the Republicans come out slashing in 1995, several of their congressional cuts could have an impact on the entertainment industry's copyright agenda.

Republicans have pledged to ax entire congressional committees and subcommittees, consolidate jurisdiction in the remaining committees, and cut staffing by one-third.

In the Senate, Republicans "are more than 90% sure," according to a source, that they will abolish the Judiciary Committee's Patents, Copyrights & Trademarks Subcommittee.

But that cloud has a silver lining, in that new Judiciary Committee chairman Orrin Hatch, R-Utah, is also one of the Senate's veteran copyright supporters and is co-sponsor of the record industry's performance right bill.

Hatch would bring all of the intellectual property, patent, and trademarkrelated issues to the auspices of his full committee.

'We have been dealing with Sen. Hatch and other Republican members as well as Democrats [during the last session], and we will be discussing our concerns [with them] during the next Congress," says Jennifer Bendall, assistant general counsel and director, congressional relations, for the Recording Industry Assn. of America.

Though Bendall says the RIAA has "approached all the members in a bipartisan manner" and feels that the trade group will be treated fairly, other insiders here say that the axing of a subcommittee and staff will cause a logistical bottleneck on proposed bills.

On the House side, the Judiciary Committee's Intellectual Property Subcommittee will remain intact, although its judicial administration functions may be moved.

Republicans, as the new majority, are expected to corral the votes needed to pass their congressional reform package in January.

The package also would abolish federally proclaimed "commemorative" or "ceremonial" days, weeks, and months that vary from Good Teen Day and Men's Health Week to the new Classical Music Month (September) introduced by Rep. Sidney Yates, D-Ill., and approved last May. Some published reports say this could save Congress \$300,000 a year.

Forty-two such commemorative periods were approved by Congress in 1994; 300 were proposed, according to a Hill staffer. Commemoratives are usually approved for one year only, and must be reintroduced.

Jim Donio, director of communications for the National Assn. of Recording Merchandisers, says NARM will 'continue to celebrate Classical Music Month whether it's proclaimed or not."

Two other celebratory months that have been important in the music industry, Black Music Month and the cultural pride milestone Black History Month, will not be affected by the Republican belt-tightening measures, since historians say that neither celebration was created by congressional proclamation.

Black History Month (initially Black History Week) was conceived by scholar G. Carter Woodson of the Tuskeegee Institute in 1926, and was expanded in the 1960s. Black Music Month was first cel-(Continued on page 113)



Music Special Issue: January 26, 1995

# IF YOU DO: SPOTTING SESSIONS, EDIT MUSIC, COMPOSE, CONTRACT, ORCHESTRATE, COPY OR RECORD, IF YOU DO: DUBBING OR PREP, SYNC LICENSING MUSIC MARKETING, IF YOU: PUBLISH, EDIT FILM OR RE-SCORE, IF YOU: SUPERVISE, OR CLEAR SOUNDTRACKS...

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### **Bonus Distribution at MIDEM**

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**Space Reservation Deadline:** January 9

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# Artists & Music

### **Van Halen, Too Short Top List Of January Releases**

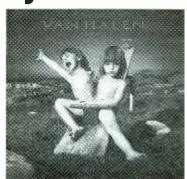
■ BY BRETT ATWOOD

LOS ANGELES—New titles from Van Halen and Too Short highlight the post-holiday list of releases due to hit retail in January. Other key releases include offerings from Neal McCoy, Siouxsie & the Banshees, and Extreme.

Van Halen returns with its first studio album in three years, "Balance." due Jan. 24 from Warner Bros. Produced by Bruce Fairbairn, the album can be previewed via computer online at Internet address HTTP://WWW.iuma.com/Warner.

Another long-absent rock act, Extreme, ends its fans' wait with "Waiting For The Punchline," due Jan. 17 from A&M.

Gangsta rapper Too Short will unveil his latest Dangerous/Jive album of raw street anthems, "Cocktales," Jan. 24. The Oakland, Calif.-based rapper reached platinum with his



Cover art for "Balance," the new Warner Bros. album by Van Halen.

last release, 1993's "Get In Where You Fit In.'

Other rap releases due in January include "Rollin' With Dane" by Dana Dane (Maverick/Sire, Jan. 24) and "Do You Want More?!!!??!" by the Roots (DGC/Geffen, Jan. 17).

(Continued on page 17)

### La Diferenzia Hits Tejano Pay Dirt

Arista Texas Enjoys First Latin Chart Success

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Just one year after its creation, Arista's new Texas outpost is enjoying its first Latin chart success, the debut album by the Tejano act La Diferenzia. The San Antonio-based group's self-titled album has sold 15,000 copies since its September release, according to SoundScan, and also represents the first successful effort by a major label to tap directly into the Tejano marketplace.

Cameron Randle, VP of Austinbased Arista Texas, says the group's success is a product of authenticity, hard work, and perseverance.

But the foundation for all of the act's achievements is the music, which Randle describes as containing "very infectious melodies with poetic, romantic, inspired lyrics.

BMG-distributed Arista Texas was established in Austin in October 1993 by Arista Nashville president Tim DuBois. The Austin operation, which



LA DIFERENZIA

reports to DuBois, was created to record Texas music, from rock and alternative to blues, country, and Te-

In addition to La Diferenzia, the imprint's initial signees are Flaco Jimenez, Freddy Fender, Joel Nava, and Rick Orozco.

La Diferenzia is led by singer/songwriter Ricardo Castillon. The group's first single, "Si Lo Quieres," reached No. 17 on Billboard's Hot Latin Tracks chart. The current single, "Linda Chaparrita," is bulleted at No. 23 in its sixth week on the chart. Meanwhile, the album is No. 17 on The Billboard Latin 50.

Randle says the label has used a low-key approach to promote La Diferenzia. "I prefer the pitchless pitch," he says. "Rather than tell the stations what a great band this is and what song to play, we said, 'We're proud of this record, but listen to it. See what you think.'

Randle and label promoter Joe Trevino took Castillon on a radio tour to promote the CD, visiting key Tejano stations. It was an important step, says Randle, because "we were introducing ourselves as a [new] label and Castillon as our artist. La Diferenzia was our calling card.'

As expected, La Diferenzia's strength has been in Texas, especially in certain urban markets. "We are

(Continued on page 105)

### **Rhino Opens The** 'Envelope' On **Oscars Anthology**

■ BY CRAIG ROSEN

LOS ANGELES—On Feb. 28, Rhino Records will attempt to tap into the excitement of the Academy Awards with "The Envelope Please . . . Academy Award Winning Songs (1934-1993)," a 60-song, five-CD/cassette boxed set.

The release of "The Envelope," which



will carry a \$64.98 price tag for CDs and \$44.98 for cassettes, could not be more timely.

It will come two weeks after the nominees are announced for the 61st Academy Awards and six weeks before the awards telecast March 27.

'The Oscar boxed set could do very well," says Bob Bell, new-release buyer for the 350-store, Torrance, Calif.-based Wherehouse Entertainment. "It will appeal to the film fans, who may not be regular music buyers.

That is the basis for Rhino's marketing plans for the box. While "The Envelope" is a mass-appeal release, Rhino senior product manager Andrea Kinloch says the label will target women and the gay community.

This will have real strong appeal to women, who are into the whole Hollywood mystique from the Academy Awards," she says.

The label has tentative plans to reach female film fans by advertising in such publications as Parade, Entertainment Weekly, and Movieline. Rhino plans to reach the gay audience through advertising in the Advocate, Kinloch says.

In addition to print advertising, the

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Hooray For José. While on tour in Australia, Teldec Classics International artist José Carreras visited the Warner Music office in Sydney and received two awards: a gold award for his "Friends For Life" album and a double-platinum award for "The 3 Tenors In Concert 1994." Shown, from left, are Phil Murphy, VP, Warner Music Asia Pacific; Carreras; Wendy Matthews, rooArt recording artist and a friend of Carreras: Brian Harris, chairman, Warner Music Australasia; and Robert Rigby, managing director, WEA Australia.

### **EMI Debuts Christian Distrib In Wake Of Star Song Purchase**

■ BY DEBORAH EVANS PRICE

NASHVILLE—EMI continues to build its presence in the Christian music market with the Jan. 1 startup of a new distribution company. The company will be part of the EMI Christian Music Group, formed in November when EMI purchased Nashville-based Star Song Records (Billboard, Oct. 29).

Tentatively called EMI Christian Music Distributors until another name is cleared, the new entity will distribute releases to the Christian marketplace from the EMI-owned Sparrow and Star Song labels along with the imprints they distribute, including Forefront, GospoCentric, Selah, Troubadour, and Warner Alliance. The company also will work with Cema on mainstream distrib"We've become the Cema of the

Christian market," says Sparrow founder Billy Ray Hearn, who co-chairs the EMI Christian Music Group with Liberty Records president Jimmy Bowen. Hearn predicts that the new company will capture 40%-50% of all Christian distribution.

The EMI Christian Music Group comprises Sparrow—the label and publishing company purchased by EMI in 1992—Star Song, and the new distribution company. Sparrow and Star Song's previous distribution companies have been dissolved.

Steve Griffin, former president of Nest Entertainment, a Dallas-based producer and distributor of animated Bible videos, has been named president of the distribution entity. Reporting to him will be Hugh Robertson, director of sales through Cema, and a soon-to-benamed VP of sales. Mark Funderburg had that title, but resigned to take a position at Word.

Billy Ray Hearn's son, Bill Hearn, will continue as president of Sparrow Records. The Star Song executive roster remains Stan Moser, CEO; Jeff Mosely, COO; and Darrell Harris, pres-

"EMI Christian Music Group is a service organization for those labels that takes care of all the administration, the accounting, and the human resources,' the elder Hearn says. "The labels are being freed up to do exactly what they do best-make product and market it.

It's an arrangement Hearn feels will work well. "We're destined to be a \$100 million company before 2000," he says. "And it's not just going to be done through acquisitions. We're going to grow these labels, and our publishing."

### **Sony Unveils Details Of 'CD Plus' Rollout** First Titles On Enhanced Disc Format Due At \$26.98

■ BY PAUL VERNA

NEW YORK-As Sony and Philips prepare to unveil the technical standard for the new "CD Plus" format. Sony Music Entertainment has broken ground by announcing a \$26.98-list-equivalent for its first titles in the audio/video medium.

As expected, Sony will debut CD Plus this spring with Alice In Chains' "Jar Of Flies" and Bob Dylan's "Greatest Hits Vol. 3," the latter a double-CD Plus whose price has yet to be determined. When played on CD-ROM drives, CD Plus programs offer full-motion video, graphics, and 16-hit sound; on a regular CD unit, they play audio

only. Because they contain no computer data at the start of the program, CD Plus discs are not subject to the "track one" problems associated with other enhanced or mixed-mode CDs.

Sony Music Entertainment president/COO Thomas Mottola calls CD Plus "one of the most exciting developments in prerecorded music since the advent of the compact disc in 1982. [It] is a music-based format that takes the excitement of musical performance and the quality of digital sound to the next level by bringing graphic, text, and video elements into the mix."

Fred Ehrlich, Sony Music's senior VP/GM of new technology and business development, says Sony labels plan to issue 10-15 titles by the summer, some of them simultaneously with audio-only releases.

Addressing the pricing issue, Ehrlich says the \$26.98 equivalent is justified given that Sony plans to operate a toll-free, round-the-clock help line for customers needing assistance with CD Plus software. While he declined to reveal the cost of the project, he calls it "substantial." Sony Music senior/VP Al Smith adds, "It's going to require developments on the hardware side to make products compatible. That doesn't come without a cost."

Smith and Ehrlich say the price of software is likely to come down as the (Continued on page 95)

BILLBOARD JANUARY 7, 1995

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### **Gold's Sudden Resignation Shocks ASCAP Execs, Staffers**

BY IRV LICHTMAN

NEW YORK-Dan Gold, named CEO of ASCAP earlier this year as part of a major reorganization of the performing rights society, resigned suddenly Dec. 19, citing "personal reasons," according to ASCAP. The development appeared to shock AS-CAP staffers, including high-profile executives and board members.

<mark>"I can't get a hand</mark>le on it," said one board member who requested anonymity. "I had no idea. A number of projects were moving ahead, and he performed well at board meetings." Gold officially joined ASCAP July 1.

There is some doubt whether the ASCAP board, which had authorized a search committee to spend months looking for a CEO, will seek a replacement for Gold.

Along with the Gold resignation, ASCAP announced previously planned changes in nomenclature for three board members and a key exec-

Marilyn Bergman, a writer member of the board, has been given the new ASCAP title of chairman of the

### **MCA Wins Again In Dispute Over Chess Records Catalog**

**BY CHRIS MORRIS** 

LOS ANGELES—A federal jury here has awarded MCA Records a total of \$4 million in damages in the label's ongoing court battle over the use of Chess Records' trademarks and masters by the English companies Charly Holdings Inc. and Charly Records International APS.

The Dec. 16 award—the latest installment in a long-running drama played out in courtrooms around the world—followed a Sept. 26 finding by (Continued on page 22)

board; her previous title of president has been retired. John LoFrumento, who had been named COO of ASCAP in September 1993 and was responsible for implementing the ASCAP reorganization before Gold's appointment, has been given the added title of managing director.

The job of managing director last was held by Gloria Messenger, who left ASCAP in September 1993 as part of the dramatic executive departures that led to the new appointments at the society.

LoFrumento, who reported to Gold, now reports to Bergman. The latter had been elevated by the board to president earlier this year upon the

(Continued on page 105)



The Dance Goes On. RCA executives present a plaque to Jimmy lenner, executive producer of the "Dirty Dancing" soundtrack albums, commemorating the re-certification of the soundtracks to account for continuing sales. "Dirty Dancing" was re-certified as 11 times platinum, and "More Dirty Dancing" was re-certified as quadruple-platinum. Shown, from left, are Randy Goodman, former senior VP of marketing for the RCA Records Label; lenner; Strauss Zelnick, president/CEO of BMG Entertainment North America; and Joe Galante president, RCA Records Label

### **Imago, BMG Part Ways On Joint Venture** Ellis Hopes To Keep Roster, Seeks New Distrib

■ BY PAUL VERNA

NEW YORK-After a four-year joint venture that yielded lackluster commercial results, the Imago Recording Co. and BMG have parted ways, leaving a large roster of critically acclaimed alternative acts with no distribution for their product.

In a statement released Dec. 16., BMG Entertainment chairman/CEO Michael Dornemann and Imago president Terry Ellis confirmed that their agreement is terminated effective Sunday (1).

"We made a solid effort with this venture for four years, and now we wish Terry and Imago all the best," Dornemann said in the statement.

Ellis tells Billboard he will continue to operate Imago with a skeletal staff, bankrolling the label himself until he can secure additional funds. As per his agreement with BMG, Ellis keeps the Imago name, the legal entity, and all the masters, according to Ellis.

Imago's imminent releases include albums by John Waite, Aimee Mann, and Kylie Minogue, all scheduled for

spring '95. Those records will appear as scheduled through yet-to-be-determined distribution channels.

Ellis says he will begin meeting with potential partners when he returns from a vacation Tuesday (3). 'I've already had one call from one of the major companies who said they want to talk to me, and I certainly anticipate that they'll all want to talk to

me," he says.
"I'm going to approach my discussions with a very open mind," Ellis adds. "I know a lot of things I didn't know four years ago . . . It's safe to say that Imago will have a different structure from the one that it had in the last four years.'

On the day the BMG announcement came down, Ellis let go approximately 16 employees, reducing the staff to a core 15 people.

"My concerns were to ensure that I kept people that would form a transition team to take me from one situation to another, and ensure that during that period the artists were properly served, bearing in mind that a number of artists do have albums in

preparation," says Ellis, adding that the label's offices will move from the posh Essex house in midtown Manhattan to more stripped-down quarters downtown.

Although Ellis says all of the artists currently signed to Imago will stay with the label, sources tell Billboard that many of them are dissatisfied with Imago's performance and are trying to get out of their contracts.

According to these sources, Henry Rollins—whose "Weight" album is Imago's best seller so far, at 346,000 units-recently posted an online message warning music business executives to avoid signing with Ellis. In his bulletin, Rollins allegedly said he did not plan to make a new record for another year and feared Ellis would use him as bait to entice suitors.

The British-born Ellis-who cofounded Chrysalis in 1968 with partner Chris Wright and sold off his share in 1985—acknowledges that in "any record company under any circumstances, there are artists who become disenchanted," but says Rollins

(Continued on page 108)

### **Springsteen Bars** Indie's Issue Of **Early Recordings**

■ BY ROGER PEARSON

LONDON-In an out-of-court settlement, Bruce Springsteen's attorneys have blocked a U.K. independent record company from releasing material the superstar recorded in 1971, prior to his signing with Columbia Records in the U.S.

Springsteen's attorneys were preparing to press their case early next year in the U.K. High Court against Dare International to prevent the release of "The Prodigal Son," a double-CD of 23 tracks of Springsteen's early work (Billboard, Jan. 29, 1994).

On Dec. 19, High Court Justice Jacob was told by Richard Spearman, Springsteen's counsel, that the dispute had been settled out of court. Terms were not disclosed.

Late last winter, Springsteen won an injunction in the British courts preventing release of the unauthorized material pending further trial. The judge said that Dare International, based in Hertford and owned by Gavin Dare, was now permanently barred from issuing the recordings.

Dare also has agreed to hand over any master tapes, copies of records, and other relevant material to

Springsteen's lawyers.
Tracks on "The Prodigal Son" are believed to have been taken from more than 40 cuts recorded at the end of 1971 in a studio in New Jersey owned by Jim Cretecos.

When the matter was before the court earlier this year, the judge was told that Springsteen sought to block the release because he feared the tracks were likely to be "of poor quality," because they were made so long ago and in less than professional circumstances.

In the late 1970s, in a U.S. suit against his former manager Mike Appel, Springsteen recovered ownership <mark>of all his earlie</mark>r song copyri<mark>ghts,</mark> a claim reasserted in the action against Dare International.

### EXECUTIVE TURNTABLE

BILLBOARD MUSIC GROUP, Janine McAdams is named managing editor of R&B Airplay Monitor in Los Angeles. She was national publicity manager at Perspective Records.

RECORD COMPANIES. Larry King is promoted to director of national promotion for Atlantic Records Nashville. He was Southeast promotion manager for Atlantic in Atlanta.

Phil Little is promoted to national director of sales for Sony Music Nashville. He was regional director of

Dr. Theodoor Lap is promoted to VP of marketing for Teldec Classics International in Hamburg, Germany. He was marketing director

Suzie Sponder is named marketing manager of English-language product for Latin America at Sony Music International in Miami. She was director of top 40 promotion for Epic

Chris Black is appointed director

















RELATED FIELDS. Mike Sandoval is named senior VP of creative for MGM/UA Music in Los Angeles. He was VP of creative for PolyGr<mark>am Mu-</mark>

Ana Martinez is appointed director of production management for MTV Latino in Miami. She was senior producer of programming at the Telemundo Network.

Phil Ernst is promoted to VP in the concert department at International Creative Management in New York. He was an agent.



of catalog marketing for Sony Music Entertainment U.K. in London. He was VP of marketing for Sony Music Entertainment Canada.

Capricorn Records appoints Harvey Schwartz director of college promotion in New York and Jeremy Much publicist in Nashville. They were, respectively, founder of Steam Records and publicist at Warner Bros. Nashville

Joe Etter is promoted to director of sales for Walt Disney Records and Walt Disney Software in Ontario, Canada. He was national sales man-



Rhino Records in Los Angeles promotes Dave Newberg to director of financial planning and royalties and Antone DeSantis to national field sales manager. They were, respectively, manager of financial planning and royalties and Northeast sales and marketing manager.

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

PUBLISHING. Lauren Keiser is appointed VP of publishing at Carl Fischer Inc. in New York. He was publisher at Astor Music and Books. Hal Leonard in Milwaukee names

Chris Albano VP of new media, John Cerullo VP of rights acquisitions and product development, Larry Morton VP of sales, and Mike Hansen national sales manager. They were, respectively, marketing manager of special products, director of product development, national sales manager, and senior district sales manager.

### **Simple Minds Hopes For 'Good News'**

Now A Duo, Act Moves To Virgin In U.S.

■ BY BRETT ATWOOD

LOS ANGELES—Veteran modern rock act Simple Minds will end its three-year silence with the Feb. 7 release of its Virgin Records debut, "Good News From The Next World." The label hopes the project will remind radio and retail that the '80s group is still very much alive and kicking in the '90s.

Retail and radio are reacting with cautious enthusiasm to advance copies of the album, which features the Scottish act, now slimmed down to a duo, performing with a slightly harder edge.

"A decent record can explode early in the year," says Doug Smith, senior buyer for the Carnegie, Pa.-based National Record Mart chain, which has 140 stores. "It's been years since we've seen something new from Simple Minds, but this is a strong record. I just wish it was coming out earlier, like in January."

Simple Minds is still welcome at the modern rock format, says WDRE Long Island, N.Y., MD Michael Parrish. "They have adjusted to the times," he says. "They have changed from where they were in the past, and I think that there is a new generation of listeners ready to accept them."

The first single, "She's A River," will be shipped to album alternative, album rock, and modern rock stations in the second week of January.



SIMPLE MINDS: Charlie Burchill and

In Los Angeles, influential modern rock KROQ began playing the track in mid-December to promote the band's appearance at its "Acoustic Christmas" concert.

In addition to the push at radio, Graham Ball, Virgin international marketing coordinator, says the label is looking to the sky for some exposure. Virgin will issue copies of the "She's A River" video and an electronic press kit to all the airlines and in-flight programming services for possible inclusion in musical presentations.

(Continued on page 14)



**Bush Tribe.** Members of Trauma/Interscope Records act Bush take a break after performing their first show in the U.S. at Los Angeles' Dragonfly Club. From left, are band manager David Dorrell; band member Robin Goodridge; Trauma's Paul Palmer; Interscope's Ted Field; and Bush's Dave Parsons, Nigel Pulsford, and Gavin Rossdale.

# Rejecting Major-Label Suitors, Rancid Decides To Stay Home With Epitaph

by Melinda Newman

HOMECOMING: Call it a modern twist on the return of the prodigal son: Rancid finds radio embracing its new single, "Roots Radical," just as its contract with Epitaph, home of Offspring, expires. Rancid floats a trial balloon and many, many major labels come calling, waving inducements that stun the young lads. The indie label staff are "family," says the band, but maybe it's time to go out into the big bad world. It turns out the world looks pretty good, and soon there are reports, including a story in the Dec. 17 issue of Billboard, that the band is headed for Epic Rec-

ords. At the last minute, Rancid does an about-face, decides there's no place like home, and signs a new contract with Epitaph. Everyone, including Epic, is left scratching their heads.

Rancid guitarist/vocalist Lars Frederiksen says, "Curiosity is what made us take all those offers. If you still stay in the same rut, you get stale. It was just to see what we could get."

But fellow guitarist/vocalist Tim

Armstrong quickly adds that the band was not merely trifling with the affections of its suitors. Especially Epic A&R VP Michael Goldstone, who had flown to see the band more than 20 times on this tour. "Michael is really a good person and we love him," says Armstrong.

Frederiksen, who says money did not play into the band's decision, simply says Rancid decided to stay with Epitaph because "we just followed our gut and our heart. We're a working-class, punk rock band. If you feel right about something you do it."

Perhaps the turning point was Epitaph Records president Brett Gurewitz's Dec. 12 trip to Berkeley, Calif., to meet with the band. "I told them that I think if they [sign with a major] they're making a mistake, but I'll love them and support them. And no matter what passes between us, we'll always be friends," he says. But Gurewitz says he also told them, "You don't have to go through with this just because of inertia. You can change your mind."

Four days later, the band called Gurewitz to say they had done just that and were staying with Epitaph. It was the best possible holiday present for Gurewitz. "When I found out the boys were coming home, I got fucking misty and the whole company was cheering. I love these guys like children and my brothers, and I think what happened was the right thing."

The move coincides with the announcement that Epitaph product, which is distributed through Caroline and RED, will now also go through Warner Music Group's indie distribution arm, ADA. RED is 50% owned by Sony, which wholly owns Epic Records. However, Gurewitz says the action is in no way meant as a punishment to Sony for recent

"There's no question that I have a very close relationship with RED and that RED's parent company didn't

show me the respect that I deserve," says Gurewitz. "However, I don't hold any grudges, and there is no linkage between what is happening with Rancid and what is happening with ADA. We've had an ongoing dialog with ADA. The timing is coincidental. It's in line with the philosophy of Epitaph Records to have a few distributors."

The contract with Rancid is for only one album, which means Gurewitz and the band may find themselves going through this whole ordeal again in a short time. But Gurewitz now downplays the anguish he went through in

his role as record company president. "I didn't really go through anything. I personally went through an emotional roller coaster, basically vacillating between hope and resignation every hour, but other than that, my involvement was that of a spectator ... But I hope not to have to go through this again."

Epic executives contacted by Billboard either could not be reached for comment because of the holidays or did not return calls.

THANKS, BUT MAKE MINE A FRUITCAKE: Computer mousepads replete with label logos have obviously replaced calendars as the *au courant* record company gift. This year's tally: mousepads 3, calendars, 0. I'll save them all just waiting for the day that Billboard's editorial department switches to a computer system that uses mice

(mouses? mieces?). By then, record labels will probably be

sending out calendars again.

UTURE WATCH: Urge Overkill is working on a new album in Philadelphia, with the Butcher Brothers once again producing. Singer Nash Kato says the new album is a departure: "I would say that it is quite bluesy at this point, if I can use the 'B' word"... Ace Of Base singer/ songwriter and producer Ulf "Buddha" Ekberg says the band's new album, which should be completed by February and released in late spring or early summer, will have "the same quality as the first album, but we are using more electric guitars and acoustic guitars, and more live drums"... Queen Latifah, whose Motown set "Black Reign" was the first female solo rap album to be certified gold, is reviewing material for her follow-up set. Says Latifah, "I'm looking at different producers, but I don't want to stray too much from the sound of my last album. I'll ... Saxophonist probably work with [producer] Kay Gee" Kenny G is taking a short break from recording before returning to the studio next year to record a new album. "The Christmas album [Arista's 'Miracles: The Holiday Album'] is doing well, and I'm looking forward to recording the new album—but after a little R&R," he says.

Assistance in preparing this column was provided by Craig Rosen, Chris Morris, and J.R. Reynolds.

# Jayhawks Look To 'Tomorrow' On American Recordings Set

BY CHRIS MORRIS

LOS ANGELES—With the Feb. 14 release of the Jayhawks' sophomore American Recordings album, "Tomorrow The Green Grass," the label seeks to cultivate the seeds planted at radio with the Minneapolis group's 1992 set, "Hollywood Town Hall."

American GM Mark Di Dia says, "We made a lot of headway on the last record with this band. That record came out around the same time the new Triple-A radio format was developing, and the Jayhawks' last record went to No. 1 on those charts. I think we were one of the first ones to take a band from that format and



THE JAYHAWKS

cross it over to both commercial alternative and AOR."

Di Dia adds that with "Green Grass," which sports a less distinctly countrified sound than the group's previous albums, American will still aim at album alternative. "But we want to take it further," he says. "I think we have a big potential for pop hits on this record."

First up from the album will be the hooky, romantic "Blue," which is being serviced to album alternative, commercial alternative, album rock, and college radio Jan. 10.

Like some other tracks on the new album, the ensemble band sound on "Blue" is augmented by strings. In the case of the lead track, the arranging was done by Paul Buckmaster, noted for his work on Elton John's early albums.

Guitarist/vocalist Gary Louris says, "We were talking about Van Dyke Parks and people like that to do strings. I don't know whose idea it was for Paul Buckmaster, but when I heard who he had done, I was very excited. It sounds like him

(Continued on next page)



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### MUSIC PUBLISHING

# THEY REPLAYING MY SONG

Merle Haggard is a man of few words. but when he was asked at a recent press conference celebrating the release of the "Mama's Hungry Eues" tribute album what his favorite cut was, he quickly cited Iris DeMent's version of "Big City," a song he wrote with D. Holloway, Trouble was, DeMent's version appears on the other Haggard tribute album, "Tulare Dust."

Edifed By Peter Cronin

### BIG CITY Published by Shade Tree Music//Tree Publishing Co. (BMI)

Over the past couple of years, Iris DeMent has received countless compliments on her music, but Merle Haggard's endorsement of her version of his song "Big City" just about blew the singer/songwriter away. "I would have to say that was about

the best thing I'd ever heard," DeMent says. "Merle is somebody that goes back to my childhood. My brother loved his music, and it was something that was passed down through the family. I still listen to Merle's records around the house all the time. I was really critical of



DeMENT

my version of 'Big City' until I heard that Merle liked it. ['Tulare Dust' producer] Tom Russell contacted me after reading an article where they asked me what my favorite songs were [and] I had listed 'Big City.' He asked me if I'd like to do 'Big City,' and I said I didn't know-Merle's version is so great, and I tend to not cover songs when I've heard someone do them as good as they can be done. But we decided to do it. I can identify with wanting to quit a job and wanting to do whatever the heck I want to when I want to, and that's what the song's about to me. I've quit a lot of jobs, so I've identified with that song many times. It's a great feeling-at least for a day or two."

### JAYHAWKS LOOK TO 'TOMORROW'

(Continued from preceding page)

on that song, but it's very understated."

Produced by George Drakoulias, who also helmed the Jayhawks' label debut, "Green Grass" features a core group of Louris, vocalist/guitarist Mark Olson, bassist Marc Perlman, and pianist Karen Grotberg, who joined the band full time after becoming a touring member in 1992. Keyboardist Benmont Tench of the Heartbreakers (who also sat in on "Town Hall") and ex-Lone Justice drummer Don Heffington complete the recording unit.

Among the guests on the album is Olson's wife, singer/songwriter Victoria Williams, who sings backing vocals on two numbers. She is also the subject of another song, "Miss Williams' Guitar."

"She actually had a guitar lead on 'Miss Williams' Guitar' that's a lost track," says Louris. "She didn't like what she did, so we didn't use it, but it was pretty cool, actually. Maybe it's too literal of a translation—if we would have had a song about her guitar playing, and actually had her play a lead."

Another guest is singer Sharleen Spiteri of the Scottish band Texas, a friend of the band who was recruited to sing backup vocals on an unex-

### 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 pected cover of Grand Funk's 1975 top five hit "Bad Time."

Louris says, "If we thought anybody in the studio might be able to do something, we'd pull them into the booth, so she just kind of was there . . . It was not prearranged."

American marketing chief Mike Bone says the campaign for "Green Grass" will begin in January by capitalizing on a European audience built by four sweeps through the continent behind the last album.

"We're sending them to Europe Jan. 21," Bone says. "They're taking acoustic guitars, and they're going to go to Europe and do that [instore] thing for two weeks over there. They're gonna do everything. They'll set up and play in the [subway stations] in London . . . It's great that, even with the level of success that we've had in Europe, they're still willing to go around and do that kind of stuff."

A similar tour of U.S. radio stations and distribution branches will follow, according to Bone. That will be followed by an American tour, the band's first with new drummer Tim O'Reagan, who formerly worked with Twin Cities group the Leatherwoods and singer/songwriter Joe Henry (who was backed on one American tour by a band featuring Louris and Olson).

Of the overall promotional picture, Bone says, "We're not reinventing the wheel here. We're gonna price and position the record, we're gonna put it on the radio, we're putting the video on television, the band's gonna go on the road, and we're gonna work the shit out of this thing."

### Siouxsie Sioux Trades Gloom For 'Rapture' Geffen Set Is Band's First In More Than 3 Years

■ BY DAVID SPRAGUE

NEW YORK—While her icy voice and forbidding presence have served as inspiration for the erection of myriad Gothic shrines, Siouxsie Sioux has managed to shake off gloom-rock's shackles quite effectively. On "The Rapture," the first Siouxsie & the Banshees album in more than three years—due for a Feb. 14 release on Geffen—she and her cohorts blend rock, dance, and world music with tantalizing alacrity.

"Although the word is desperately overused, I'd say I'm most pleased with how organic this album sounds," says Sioux. "Our last album [the Steven Hague-produced 'Superstition'] was all computers and technology and, I'm afraid, not very much of us. It made us feel a bit like we hadn't made an album at all."

After taking a sabbatical punctuated by the 1992 release of the single "Face To Face" from the "Batman Returns" soundtrack, the quintet returned to recording, bent on a back-to-basics approach.

Initial "Rapture" sessions—which yielded seven of the album's dozen songs, including the 11-minute title track—were undertaken without the input of a producer, largely at the home studio maintained by Sioux and longtime companion/Banshees drummer Budgie. But after reaching a creative impasse, the band enlisted Velvet Underground pioneer John Cale to finish the project. Cale helped pen the Velvet Underground classic "All Tomorrow's Parties," a version of which will appear as a B-side on a forthcoming Banshees single.

"We realized we needed someone to come in, take the grand overview, and steer us towards a conclusion," says bassist Steven Severin. "We were approached [by the label] with a list of 20 producers that were basically the producers of the top 20 albums of the moment. It was a very frustrating few months."

"It was more like having an accomplice than a 'producer,' " says Sioux. "He wasn't set on putting his mark on the band: I think that most people wouldn't even be able to guess which tracks [he] did."

The Banshees have certainly carved out a comfortable niche over the course of 11 starkly diverse albums. And while Geffen is concentrating its efforts on that 100,000-plus fan base, targeting friendly retail accounts and alternative press outlets, the label is also committed to broadening that demographic

"As always, alternative radio and MTV will be early targets," says Mark Kates, Geffen A&R exec. "Most of the key commercial alternative stations have had hits with the band in the past, and with that in mind we served them with a sampler of past hits."

That four-song sampler was timed to coincide with the December release of the album's first single, "O Baby," a swirling track (accompanied by an offbeat video that depicts the all-American phenomenon of infant beauty contests) with multiformat appeal.

MICHAEL BOLTON

"We feel that the album and [single] have relevance to Triple A and VH1,"



**SIOUXSIE & THE BANSHEES:** Steve Severin, Siouxsie Sioux, and Budgie.

Kates says. "The expectations are already high, as the single is already [receiving play on BBC's] Radio One."

The Banshees' cult audience began congregating in America not long after the release of the band's 1978 debut, "The Scream," subsisting on live appearances and imports until the 1984 release of "Hyena." That album—one of three to feature Cure leader Robert Smith on guitar—spawned the Banshees' first U.S. radio hit (a cover of the Beatles' "Dear Prudence"). At the same time, the band's early albums—which still sell consistently—were given their initial stateside releases.

"In America, we're perceived as a much newer band," Sioux muses. "In Europe and England, we have a lot more reputation to deal with. Nevertheless, we always approach each album as if it existed in a vacuum—as if it were the first and last thing we'll ever do. We've never been the sort of people who pay any attention to what goes on around us. If we were, we'd probably end up smacking around more people than we allegedly do."

BOXSCORE TOP 10 CONCERT GROSSES

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## **Lion King,' Ace Of Base Tied At 7 Mil** *RIAA's Year-End Certifications Show Big Increase*

BY CHRIS MORRIS

LOS ANGELES—Tied with topselling tallies of 7 million, "The Lion King" roared and Ace Of Base drew a royal flush in year-end certifications from the Recording Industry Assn. of America. According to the RIAA's over-

view of '94 certifications, released Dec. 13, the year saw an enormous boost in overall certifications: 773 albums (including new releases and catalog product) were certified dur-

ing the year, versus 537 certified in

Disney's "The Lion King," featuring music from the animated hit, was the biggest-selling soundtrack of the year; it also spawned a gold single, Elton John's "Can You Feel The Love Tonight." The album easily leapfrogged the label's previous soundtrack leaders, the triple-platinum "Aladdin" and "Beauty And The Beast."

Other major movie titles included "Forrest Gump" (Epic Soundtrax, 3 million), "Above The Rim" (Death Row/Interscope, 2 million), and "Reality Bites" (RCA, 2 million).

The reigning all-time soundtrack champion, Arista's "The Bodyguard," reached a certification apex of 13 million in November.

Beyond tying as the best-selling

album of 1994, Ace Of Base's "The Sign" also signed on as the biggest debut album of the year. The album contained the platinum title single and the gold single "Don't Turn Around."

Other significant debut albums certified in '94 were Counting Crows' "August & Everything After" (DGC/Geffen, 5 million) and Snoop Doggy Dogg's "DoggyStyle" (Death Row/Interscope, 4 million). "DoggyStyle," which featured the gold singles "What's My Name?" and "Gin And Juice," was the best-selling rap album of the year.

In the country field, Tim McGraw's "Not A Moment Too Soon" (Curb, 3 million), which included the gold single "Indian Outlaw," topped the country album category; it was trailed by John Michael Montgomery's "Kickin' It Up" (Atlantic, 2 million) and Reba McEntire's "Read My Mind" (MCA, 2 million).

Boyz II Men equaled the quintuple-platinum performance of its 1992 debut "Cooleyhighharmony" with its '94 Motown set "II," which the RIAA said was the fastest-selling album of the year. The two albums are now tied for the all-time best-selling R&B album by a group

group. R. Kelly's "12 Play" (Jive, 3 million) and Tevin Campbell's "I'm Ready" (Qwest, 2 million) round out the list of top-selling R&B albums.

Tag Team's single "Whoomp! (There It Is)," released in April 1993, showed remarkable legs in '94, standing as the best-selling single of the year. Its quadruple-platinum status ties the song with Whitney Houston's "I Will Always Love You" and USA For Africa's "We Are The World" as the highest-certified single of all time.

Rounding out the list of artists who went triple-platinum or better with new albums in '94 were Pearl Jam ("Vs.," Epic, 5 million), Bryan Adams ("So Far So Good," A&M, 3 million), Offspring ("Smash," Epitaph, 3 million), Green Day ("Dookie," Reprise, 3 million), Michael Bolton ("The One Thing," Columbia, 3 million), Tom Petty & the Heartbreakers ("Greatest Hits," MCA, 3 million), Soundgarden ("Superunknown," A&M, 3 million), and Stone Temple Pilots ("Purple," Atlantic, 3 million).

Among landmark certifications, Michael Jackson's 1982 Epic album "Thriller," the all-time best seller, climbed to a new pinnacle of 24 million, while Boston's self-titled 1976 Epic debut eased into second place on the all-time best-seller list at 15 million

# Songwriters Learn About Career-Making At peermusic

Words&Music

by Irv Lichtman

SCHOOLING FOR SUCCESS: peermusic anticipates success as it enters the third year of a program in which it canvasses music colleges and elsewhere for songwriters, who—if they meet the music publisher's profile of potential hitmakers—will be asked to continue their studies at peermusic itself.

Under the supervision of Amber Fayaaz, creative VP in New York, the program calls for talent to be subject to a two-phase process.

First-year preparation is pretty much the conventional order of

things for developing songwriting talent. It calls for a monthly stipend, development of writing skills by teaching song structure, co-writ-

ing with other writers on their level or with more developed writers, use of studio time to demo their songs, and creation of a package of songs to shop to record companies and to artists looking for songs.

This creative phase is buttressed as preparation for "Phase II"—a full-blown deal with an educational program and "hands-on" experience in the process of the business of music. That entails being informed of protection of copyrights, understanding producer agreements with record companies and control composition clauses; marketing and promotion; pitching their own material; and building relationships with others on different levels of the music business.

"The first-year preparation is worthwhile for a publisher," says Fayaaz. "You feel confident that the writer knows how to handle his or her own business. A lot of writers get big publishing deals and, because they're usually very young, do not usually take well to 'hard realities' of the business."

In Phase II, or as Fayaaz puts it, "the graduate" stage, peermusic enters into a co-publishing arrangement with the writers, along with a three-year commitment, larger advances per year, bigger studio budget, and a two- to three-year marketing plan, which will include targeting artists, co-writers, and producers in the U.S. and Europe.

Fayaaz cites some successful graduates. "I've signed a songwriting and production team, Dow Brain and Brad Young, currently based in Boston, from the Berklee College of Music, and they worked their way through the program, and are currently in a co-publishing deal with us. During their second term, they got cuts with NKOTB ("I'll Be Waiting"), Raven Symone ("Raven Is The Flavor," "Fun Tonight," "Betcha Didn't Know"), and Marky Mark ("Go On"). Dow and Brad will be releasing a CD,

"Street Poets," in January on the DBK label."

Also signed by peermusic was R&B writer/producer Teddy Smith, a recent nonmusic school graduate of the songwriter program now in Phase II. "Teddy came out of his first year having copenned a song for U.K. Arista artist Ivan Mateus called 'Now That Your Love Has Gone Away.' He also recently started writing with the group Worl-A-Girl, signed to Sony." Favaaz said.

Fayaaz, a former Capitol A&R

staffer who started in publishing six years ago at Virgin Music, says these signings came from a pool of hundreds who submitted de-

mos from schools and other sources of writing talent. Most, of course, don't pass muster. For those who are put on but are later rejected, Fayaaz says they can keep their demos for personal use, while peermusic is permitted to choose, under a co-publishing arrangement, those copyrights it wishes to continue to exploit. "I think we've got the fairest deal on the street," he says.

While there are obvious advantages in going with talent that can handle production chores in a studio, Fayaaz says, "Being a producer only helps, but being only a songwriter is not a limitation. If we come across a poet, it won't stop me from making a deal."

THEY'RE LOOKING: Mike Gormley, in partnership with the publication Breakdowns, which covers directors, agents, and managers in the film world, has formed Music Report, a twice-weekly newsletter on artists, movie producers, and ad agencies looking for material to use in upcoming projects. Gormley operates the tip sheet through his management company, Hollywood-based Personal Development Inc.

GETTING THERE: Hal Leonard Corp. has marketed a new series of beginning-guitar videos with a list price of \$19.95 each. Two of the four videos, "Beginning Lead Guitar," and "Beginning Rock Rhythm Guitar," are hosted by Troy Stetina. "Beginning Metal Rhythm Guitar" is hosted by Nick Bowcott, and the fourth, "Beginning Electric Blues Guitar," is hosted by Andy Aledort.

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

1. Green Day, "Dookie."

Rolling Stones, "Voodoo Lounge."

3. "The Crow," soundtrack selections.
4. Bob Seger, "Greatest Hits."

5. Led Zeppelin, "Complete."

### SIMPLE MINDS HOPES FOR 'GOOD NEWS'

(Continued from page 12)

Following the band's U.S. commercial breakthrough in 1985, the act was unable to take a muchneeded break until its recent hiatus, says guitarist/keyboardist Charlie Burchill.

"We were in a self-imposed vacuum for a while," says Burchill. "We should have taken a break before our last studio album [1991's "Real Life"] to refocus and get a new perspective on things, but we didn't. We kind of steamrolled through that. When it came to this new one, we wanted to refocus on the songwriting."

refocus on the songwriting."
Except for the somber "See The Lights," which peaked at No. 40 on the Hot 100, it has been eight years since Simple Minds held a significant

presence on the charts.

The band ended its A&M contract with a greatest hits collection in 1993; it has been signed to Virgin internationally since its first album in 1979

"Basically, Simple Minds will reap the benefits of being a global act with Virgin's pooled international resources," says Ball. "There is still a lot of enthusiasm for them."

Despite four self-penned top 40 hits, the band probably remains best known for a song it did not write—the chart-topping brat pack anthem "Don't You (Forget About Me)," from the 1985 John Hughes film "The Breakfast Club."

"We just did the song at the time because we thought it would help our relations with the record company," says vocalist Jim Kerr. "We weren't getting along too well with them, so we reluctantly did it. We never thought it would be so successful. In fact, we felt a bit of guilt because we didn't write it. How could we get all this phenomenal success without doing the work? There was a sense of regret."

The new album reunites Simple Minds with that single's producer, Keith Forsey. Groove-conscious guitar riffs replace the act's trademark use of keyboards, signifying that the duo is truly serious about modifying its melodies to '90s modern rock sensibilities.

"We had only worked with Keith for a day on '(Don't You) Forget About Me,'" says Kerr. "But Keith still believes in the rock'n'roll myth. He's more fun than our last producer [Steven Lipson], who was quite paranoid about us using keyboards. He would tell us, 'You are Simple Minds. You have to have keyboards.' He was brilliant, but he would come in on a Monday morning with a thesis that no one was going to listen to music anymore, and so what's the point? It was strange and distracting."

Since the group achieved top 40 chart success in the mid-'80s, Simple Minds has remained a staple at modern rock. Indeed, that format has exploded over the past few years, exposing the act to a new legion of listeners who have yet to see the act perform live. To reach old and new fans, Simple Minds played several "Acoustic Christmas" radio benefits during December.

"It's great that these stations are interested in having us, because it's been a long time," says Kerr. "It's a great trade. Some of these stations have seen our band through thick and thin. It's the least we can do to reciprocate that."

Kerr says Simple Minds played about a half-dozen promotional shows in all, and that the band plans a few U.S. live dates in February before returning in June for a larger tour.

Embracing the new generation of fans is key to the continued success of Simple Minds, Kerr says.

"Perhaps this is our do-or-die record," Kerr says. "Not only is this the '90s, it's the middle of the '90s, and we had to come up with something very vibrant. We have to show that not only are we still alive, but we are still searching and still questioning. When you get to your 10th record, the last thing it should sound like is that. It needs to sound inspired, and I think that maybe our last two albums didn't."

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### BILLBOARD'S HEATS E ALBUM CHART

| _    | ~            | NOL              | COMPILED FOR WEEK ENDING JAN. 7, 1995 FROM A NAT<br>SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLE<br>COMPILED, AND PROVID | ECTED, B B B B B B B  |
|------|--------------|------------------|---|---|
| THIS | LAST<br>WEEK | WKS. ON<br>CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVA  | ALENT FOR CASSETTE/CD)  |
| -    |              |                  | * * * No. 1 * *   |   |
| 1    | 1            | 16               | DES'REE 550 MUSIC 64324/EPIC (9.98 EQ/15.98)  | I AIN'T MOVIN'  |
| (2)  | 8            | 26               | KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPA   | The second control of |
| 3    | 2            | 67               | MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)  | THE WAY THAT I AM   |
| 4    | 3            | 62               |   | Y'RE ALL GONNA LAUGH AT YOU   |
| 5    | 5            | 23               | LARI WHITE RCA 66395 (9.98/15.98)   | WISHES  |
| 6    | 3            | 1                | POPE JOHN PAUL II ISR 1 (14 98/19 98)   | THE ROSARY WITH THE POPE  |
| 7    | 6            | 24               |   | BLOODY KISSES   |
|      | 7            |                  | TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)  | A DIFFERENT STORY   |
| 8    | -            | 20               | DEADEYE DICK ICHIBAN 6501 (11.98/16.98)   |   |
| 9    | 9            | 32               | CRYSTAL WATERS MERCURY 522105 (10.98 EQ/15.98)  | STORYTELLER   |
| 10   | 4            | 7                | DAVID LANZ NARADA 61046 (10.98/15.98)   | CHRISTMAS EVE   |
| (11) | 12           | 3                | 4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)  | NOW'S THE TIME  |
| 12   | 10           | 16               | KEN MELLONS EPIC 53746 (9.98 EQ/15.98)  | KEN MELLONS   |
| 13   | 14           | 43               | RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)   | RACHELLE FERRELL  |
| 14   | 11           | 9                | BUDDY GUY SILVERTONE 41542/JIVE (10.98/15.98)   | SLIPPIN' IN   |
| 15   | 13           | 16               | RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)  | DON'T FIGHT THE FEELIN'   |
| 16   | 17           | 21               | LOREENA MCKENNITT WARNER BROS. 45420 (10.98/15.98)  | THE MASK AND MIRROR   |
| 17   | 21           | 9                | DEAD CAN DANCE 4AD 45769/WARNER BROS. (10.98/15.98)   | TOWARD THE WITHIN   |
| 18   | 27           | 2                | THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98) TRANS   | SMISSIONS FROM THE SATELLITE  |
| 19   | 19           | 10               | STEVEN CURTIS CHAPMAN   ■ SPARROW 51408 (9.98/13.98)  | HEAVEN IN THE REAL WORLD  |
| 20   | 18           | 8                | R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)  | RUTHLESS BY LAW   |

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the too 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums giple to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. Albums with the greatest sales gains. © 1995, Billboard/BPI Communications.

| 21) | - 29 | 9  | CARLOS VIVES POLYGRAM LATINO 518884 (8.98/13.98)                | CLASICOS DE LA PROVINCIA  |
|-----|------|----|---|---------------------------|
| 22  | 16   | 2  | JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)           | OFFICIUM                  |
| 23  | 31   | 4  | OASIS CREATION 66431/EPIC (9.98 EQ/15.98)                       | DEFINITELY MAYBE          |
| 24  | 24   | 8  | VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98)                 | DESTINATION BROOKLYN      |
| 25  | 22   | 12 | LUCAS BIG BEAT 92467/AG (10.98/15.98)                           | LUCACENTRIC               |
| 26  | 15   | 4  | THE CANADIAN BRASS RCA VICTOR 62683/RCA (10.98/15.98)           | NOEL                      |
| 27  | 25   | 10 | JOSHUA REDMAN QUARTET WARNER BROS. 45643 (9.98/15.98)           | MOOD SWING                |
| 28  | 23   | 13 | CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)         | DELIVERANCE               |
| 29  | 34   | 5  | RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)                      | WHEN I WOKE               |
| 30  | 32   | 25 | SOUNDS OF BŁACKNESS PERSPECTIVE 9006/A&M (9.98/15.98)           | AFRICA TO AMERICA         |
| 31  | 20   | 4  | LIZ STORY WINDHAM HILL 11151 (9.98/15.98)                       | THE GIFT                  |
| 32  |      | 1  | PORTISHEAD LONDON 528553/ISLAND (10.98/15.98)                   | DUMMY                     |
| 33  | 28   | 10 | ACOUSTIC ALCHEMY GRP 9783 (10.98/16.98)                         | AGAINST THE GRAIN         |
| 34  | 38   | 3  | CRAIG CHAQUICO HIGHER OCTAVE 7070 (9.98/15.98)                  | ACOUSTIC PLANET           |
| 35  |      | 17 | LUSCIOUS JACKSON GRAND ROYAL 28356/CAPITOL (10.98/15.98)        | NATURAL INGREDIENTS       |
| 36  |      | 13 | FREEDY JOHNSTON ELEKTRA 61655 (10.98/15.98)                     | THIS PERFECT WORLD        |
| 37  | _    | 8  | NOFX EPITAPH 86435* (8.98/14.98)                                | PUNK IN DRUBLIC           |
| 38  | 26   | 9  | LORDS OF ACID WHITE LBLS/AMERICAN 45574*/WARNER BROS. (10.98/16 | 5.98) VOODOO-U            |
| 39  | 39   | 2  | SHENANDOAH LIBERTY 31109 (10.98/15.98) JN                       | THE VICINITY OF THE HEART |
| 40) |      | 2  | CARMAN SPARROW 1387 (9.98/13.98)                                | THE STANDARD              |

### COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS BILLBOARD'S WEEKLY CHART

NTOXICATING: If the strong early response to Tha Alkaholiks' new single, "Daaam!," is any indication, the West Coast hip-hop trio's new album may be primed to do even better than its debut. The <mark>group's "21 & Over</mark>" p<mark>eak</mark>ed at No. 124 on The Billboard 200 in <mark>September 1993.</mark> Its <mark>s</mark>ophomore effort, "Coast II Coast," <mark>is due Feb. 28 on Loud</mark>/RCA.

The track is receiving radio



Catch Of The Day. Athens, Ga., rock act Catfish Jenkins is on the road through March in support of "Normaltown" on Kudzu Records, "Wishing Time," which is also featured on Madeket Records' "Aware II" sampler of touring bands such as Blues Traveler and Widespread Panic, is receiving airplay on such album alternative outlets as KZYR Vail, Colo.

play on R&B outlets KSJL San Antonio, Texas, WJPC Chicago, and WBLS New York, while the videoclip is airing on the Box.

"Radio is coming earlier this time because of the success of

the last project," says Michael Bowles, national product development manager at RCA. "They've matured a little more and will reach a broader audience, but they're still coming at you with their drunken lyrical

The label's promotion plans center on its "Nudderbudders" EP, which also features "Daaam!" and songs by such Loud RCA acts as Mobb Deep, Mad Kap, Celladwellas, and Bernard Paul. The EP was released Dec. 13.

The trio went on an East and West Coast promotional tour in October and November, visiting radio, retail, and video outlets in eight markets, including L.A., San Francisco. San Diego, Philadelphia, Boston, and Baltimore.

The number for a toll-free phone service offering snippets of the songs and the artists talking about the music is stickered on the EP, the

cassette single of "Daaam!," and on posters and flyers. The service will be in operation until March.

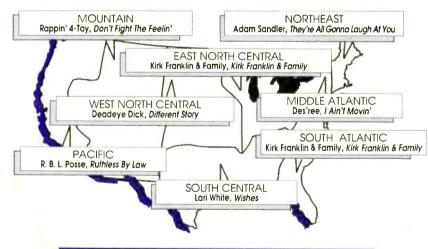
In addition, the label plans to advertise a 212 number in The Source, Rap Sheet, and other ran publications in January and December for fans to hear Tha Alkaholiks talk about "Coast II Coast" and hear snippets of the songs.

HE KING'S KINSHIP?: It's hard to imagine why an alternative band from Cleve-



Talent Galore. Two new Kirsty MacColl songs-"Caroline" and "Perfect Day"-highlight her best-of collection, "Galore," due Jan. 24 on I.R.S. "Caroline," the first single, goes to album alternative and modern rock Jan. 16. "Perfect Day" is a duet with Evan Dando of the Lemonheads.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

1. Des'ree, I Ain't Movin'
2. Type O Negative, Bloody Kisses
3. Pope John Paul II, Rosary With The Pope
4. Rusted Root, When I Woke
5. Kirk Franklin/Family, Kirk Franklin/Family
6. Adam Sandler, They're All Gonna Laugh...
7. Crystal Waters, Storyteller
8. Vicious, Destination Brooklyn
9. Rachelle Ferrell
0. India, Diren Que Soy

- WEST NORTH CENTRAL

  Deadeye Dick, Different Story

  Martina McBride, The Way That I Am

  Adam Sandler, They're All Gonna Laugh.
  David Lanz, Christmas Eve

  Bananas At Large, Da Turdy Point Buck
  Lari White, Wishes

  Des'ree, I Ain't Movin'

  Crystal Waters, Storyteller

  Ken Mellons Ken Mellons

- 9. Ken Mellons, Ken Mellons 10. Pope John Paul II, Rosary With The Pope

band is Priority's wacky alter-

native rockers Sons Of Elvis,

land would name its debut alits makes a little more sense. bum after Barry White's wife, Glodean, but when the

Apparently the band has a "thing" for White, and even has his face on the drummer's bass drum, according to

Nancy Levin, senior VP of promotion at Priority.

The wackiness is well represented in the offbeat, animated videoclip for the first single, "Formaldehyde," and in the way the label is promoting the young quartet's album, due Jan, 10.

The 10-song album was produced by Mr. Colson (Paw, Walt Mink, Smashing Pumpkins). The video was directed by Fred Stuhr, who is known for his work on Green

Jelly's "Three Little Pigs" and Tool's "Sober" (see related story, page 33).

The label is presenting the album and single to modern rock and college radio by sending a toddler Elvis Presley impersonator to handdeliver the product to key programmers.

A vinyl version of the album, dubbed White" "Mrs.

and featuring half the songs on the album and four cuts not on the album, was serviced to college and modern rock radio in mid-December. The single also was serviced to the modern rock format at that time.

KITS (Live 105) Francisco, KEDG Las Vegas, and WMMS Cleveland are among the early believers.

REGIONAL Happenings: The self-titled Atlantic debut from "Beverly Hills 90210" newcomer Jamie Walters

bows at No. 9 among Heatseekers titles in the Middle Atlantic region, and the Chris Duarte Group's "Texas Sugar Strat Magik"on Silvertone comes in at No 18 among Heatseekers titles in the Mountain region this week.

U.S. DEBUT: Overdose heads out on its first U.S. tour Jan. 13-Feb. 13, along with



Plant A Tree. "Negative Hippie "the first single from Tree's second CherryDisc Records release, "Plant A Tree Or Die," due Jan. 3, is being welcomed with open arms by metal shows at such outlets as KIOZ San Diego, WHJY Providence, R.I., and KISS-FM San Antonio, Texas. The Boston hard rockers will perform with Stompbox at the Ratskeller there on Saturday (31)

Skrew and the Spudmonsters, in support of its "Progress Of Decadence" debut on Futurist. The album is the Brazilian hard-rock quintet's first offering in the U.S., but its fifth album overall.

### Fun-Da-Mental Sets Sights On U.S.

### Atlantic Set Aimed At Various Markets

■ BY MARISA FOX

NEW YORK—U.K. act Fun-Da-Mental plans to win over the American music scene by first gaining a foothold in the more open-minded alternative consumer market.

The group's Mammoth/Beggars Banquet/Atlantic album "Seize The Time" combines stark political commentary with a hard-edged alternative stomp, Middle Eastern-styled snaky rhythms, sinuous melodies, and inventive samples.

Scheduled for domestic release Feb. 14, the album draws on human and civil rights themes already familiar to



**FUN-DA-MENTAL** 

America and espoused by the group's founder and front man, Propa-Gandhi, aka Aki Nawaz. He was an original member of U.K. band the Cult, which has taken on the plight of American Indians. In fact, the title of "Seize The Time" was once the rallying cry for '60s extremist group the Black Panthers.

"Seize The Time" was first released in the U.K. last June through the British labels Nation/Eeggars Banquet. While the album did not chart, it has had three Singles Of The Week in the U.K. magazine Melody Maker.

Paul Redding, international repre-

sentative at Beggars Banquet U.K., says Fun-Da-Mental is a perfect fit for America's "socio-political alternative subgenre that includes acts like Consolidated," though he admits that few British hip-hop acts have been successful in America.

In the U.K., the group is part of a growing number of ethnic-fronted pop acts—like Apache Indian and Echobelly—to gain prominence in 1994. But Redding says Fun-Da-Mental has a less commercial edge that appeals mostly to the college crowd, which it played to last year in the U.K., touring with Jamiroquai and Gil Scott-Heron.

Propa-Gandhi says the goal of "Seize The Time" is to combat racial, ethnic, and religious discrimination.

Born in Pakistan but raised in Bradford in northern England, he draws on his experiences growing up as a minority-group member as a basis for the group's lyrics.

Though considered somewhat militant by critics, the rapper says the album is grounded in spirituality. "I'm more fanatical than fundamental in my beliefs," he says. "That's why I deconstruct the word [Fun-Da-Mental].

"I am very angered by all the attacks here against Afro-Caribbean and Asian communities [by the British National Party and Combat 18] that go unreported in the mainstream media."

Rounding out the group are members MC Mushtaq, Impi D, and Hot Dog Dennis.

Beggars Banquet marketing director Ron Decker describes "Seize The Time" as a series of firsts. "It's unique in that it's our first rap project," he says. "It's our first time dealing with Nation [Fun-Da-Mental's own label] in the U.S., it's one of the first rap acts on Mammoth, and it's the first time the three of us have worked together."

Decker says Fun-Da-Mental's music represents a global fusion that crosses several genres in the U.S., so a multipronged marketing campaign is being used.

The plan calls for the Jan. 17 release of the single and video "Dog Tribe," an angry response to a racially motivated beating of two Asian men in England.

Independent promotion companies are being used to service the single first to alternative radio, then to dance and R&B mix shows.

Says Mammoth label manager Steve Balcom, "The emphasis will be not on shipping tons of singles right off the bat, but prepping retail, TV, and radio. We have a great video, and we'll be working closely with the Box. ['Dog Tribe'] was a Buzz Bin clip on MTV Europe."

Mammoth is targeting alternative hip-hop fans who listen to acts like Rage Against The Machine, Cypress Hill, and the Beastie Boys. The independent street marketing team Ignition (started by Rage Against The Machine's manager) is issuing Fun-Da-Mental postcards, posters, stickers,

(Continued on page 20)



At Home On Stage. Artists jam it up during the second annual In Harmony With The Homeless benefit concert, held recently at the Troubadour in West Hollywood, Calif. Co-sponsored by ASCAP, BMI, NARAS, BMG, and Columbia Records, the event featured established songwriters and recording artists in collaboration with formerly homeless men and women from the Los Angeles Mission's rehabilitation program. Performing on stage, from left, are session musicians Eric Moon, Terrence Elliot, Barth Beasely, Leonid Gortkin, Alan Roy Scott, Kathie Talbott, and Johnny Britt.

### Rock, Smooth Front Anti-Violence Effort; Sir Mix-A-Lot To Star In 'The Watcher'

WRITING THE WRONG: Feb. 14 is when Elektra rappers Pete Rock and C.L. Smooth name the grand-prize winners of "Write Peace," a songwriting contest created to draw attention to violence among teens in American. The contest is sponsored by Elektra and the Washington, D.C.-based Center To Prevent Handgun Violence.

"Write Peace" is the third lyric-writing contest

The

Rhythm

and the

Blues

sponsored by the label, which encourages students to use their own words to explore relevant social issues. Two previous contests featured 10,000 Maniacs and Jackson Browne naming winners.

Says Smooth, "Kids in high school today think it's cool to pull out a gun when there's an argument with another

argument with another person. But [disagreements] can be worked out without any weapons. People should fight with their minds."

The contest challenges teens to write lyrics relating to guns and violence and explore methods of keeping the peace at home and in the community. More than 7,000 "Write Peace" contest kits were mailed to educators and youth service providers around the country.

The kit includes a tape of six previously recorded tracks by Rock and Smooth that explore contest-related topics. A poster is included that features the act on one side and teaching resources—artist biog-

raphies, statistics on gun-related violence among youth, and lyrics of the songs with discussion points—on the other.

Students between the sixth and 12th grades are eligible to enter. Entries are due Jan. 20.

In addition to a grand-prize winner, 25 runnersup will receive an autographed CD from the act, and 50 semifinalists will receive "Write Peace" baseball caps.

The Center To Prevent Handgun Violence is a national nonprofit education, legal advocacy, and research organization developed to reduce gun violence. It is chaired by Sarah Brady, wife of former

White House press secretary James Brady, who serves on the center's board of trustees.

PORGET THE SHADOW: American rapper Sir Mix-A-Lot will star in the new one-hour television drama "The Watcher," which premieres Jan. 17 on the new United Paramount Network.

Mix-A-Lot, whose



by J. R. Reynolds

real name is Anthony
Ray, plays an enigmatic
figure residing in a Las
Vegas casino hotel
room that contains a
multitude of TV monitors allowing him to
watch anything or anyone in the city.

From his hotel room, Ray narrates tales of power, lust, and greed gone awry "in a city

whose cast of characters—dreamers, con men, and crooks—symbolize the best and worst of the American dream."

The show conceptually parallels such successful programs as "Fantasy Island" and "The Love Boat," featuring several storylines concurrently during each episode.

Word is that Ray will not be using his musical talents on the series.
"The Watcher" was created by Christopher

"The Watcher" was created by Christopher Crowe, who serves as the program's executive producer.

AZZIN' IT UP: Veteran artist Lou Rawls headlines the second annual Barbados Jazz Festival Jan. 13-15. Joining Rawls is an eclectic array of musical acts from around the world, including U.S.based Wild Mango, Courtney Pine (U.K.), the Canadian Jazz All Stars, Heartbreakers Orchestra (Brazil), and Perspectiva (Cuba).

Barbados-based bassist Nicholas Brancker and saxophonist Andre Woodvine also will perform.

The Barbados Jazz Festival is sponsored by the Barbados Tourism Authority, Barbados Rediffusion Services Ltd., and Steinway & Sons.



Distinctive Honorees. LaFace Records co-founder L.A. Reid accepts the Corporate Award Of Distinction from members of the Black Entertainment and Sports Lawyers Assn. during the organization's 14th annual conference, held recently in Nassau, Bahamas. Reid, who was the conference's keynote speaker, shares the award with LaFace co-founder Kenny "Babyface" Edmonds. Pictured, from left, are event producer Ginger Campbell; artists Pebbles and Eddie Levert; Reid; Scott Folks, LaFace executive VP/GM; artist Gerald Levert; conference chair Rosalyn E. Jones; and program chair Darrell A. Miller.

# Bilboard TOP R&B ALBUNS

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

|  |  |  |  |   | - 1   |   |
|--|--|--|--|---|---|---|
| THIS   | LAST<br>WEEK   | 2 WKS<br>AGO   | WKS. ON<br>CHART   | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/  | TITLE   | PEAK<br>POSITION  |
| 1  | 1  | 1  | 6  | * * * NO. 1 * * *  KENNY G ARISTA 18767 (10.98/16.98) 3 weeks at No. 1 MIRACLES: THE HOLID.   | AY ALBUM  | 1   |
| 2  | 3  | 3  | 17   | * * * GREATEST GAINER * * *  BOYZ II MEN A MOTOWN 0323 (10.98/16.98)  | 11  | 1   |
| (3)  | 2  | 2  | 4  | MARY J. BLIGE UPTOWN 11156/MCA (10.98/15.98)  | MY LIFE   | 1   |
| 4  | 5  | 4  | 6  | TLC LAFACE 26009/ARISTA (10.98/14.98) CRAZY   | SEXYCOOL  | 2   |
| 5  | 4  | 6  | 6  | MARIAH CAREY ▲3 COLUMBIA 64222 (10.98 EQ/16.98) MERRY C   | HRISTMAS  | 4   |
| 6  | 6  | 5  | 12   | BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)  THE ICC  | N IS LOVE   | 1   |
|  | 10   | 14   | 15   | ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98) RHYTHM  | M OF LOVE   | 1   |
| 8  | 7  | 8  | 10   | SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) MURDER WAS   | THE CASE  | 1   |
| 9  | 15   | 17   | 13   | BRANDY ● ATLANTIC 82610/AG (9.98/15.98)   | BRANDY  | 7   |
| (10)   | 12   | 15   | -7   | SADE EPIC 66686* (10.98 EQ/16.98) THE BES   | T OF SADE   | 7   |
| (11)   | 8  | 10   | 13   | <b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)  JASC   | ON'S LYRIC  | 1   |
| 12   | 11   | 9  | 10   | SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)   | THE DIARY   | 2   |
| 13)  | 14   | 16   | 27   | BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)  BLA  | CKSTREET  | 7   |
| 14   | 9  | 7  | 5  | ICE CUBE PRIORITY 53921* (10.98/16.98)  BOOTLEGS  | & B-SIDES   | 3   |
| 15   | 13   | 12   | 6  | METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)   | TICAL   | 1   |
| (16)   | 18   | 18   | 14   | LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)   | SONGS   | 2   |
| (17)   | 19   | 22   | 15   | THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98) REA   | ADY TO DIE  | 3   |
| 18   | 16   | 11   | 6  | SPICE 1 JIVE 41547 (10.98/15.98) AMERIKKKA'S N  | IGHTMARE  | 2   |
| 19   | 21   | 21   | 16   | GERALD LEVERT ● EASTWEST 92416/AG (10.98/15.98) G   | ROOVE ON  | 2   |
| (20)   | 23   | 23   | 27   | BONE THUGS N HARMONY & CREEPIN ON AH COM  | ME UP (EP)  | 2   |
|  |  |  |  | RUTHLESS 5526*/RELATIVITY (7.98/12.98) TS  * * PACESETTER * *   |   |   |
| 21)  | 29   | 33   | 3  | KIRK FRANKLIN & FAMILY KIRK FRANKLIN  |   |   |
|  |  |  |  | GOSPO-CENTRIC 72119/SPARROW (9.98/13.98)  | & FAMILY  | 21  |
| 22   | 17   | 13   | 5  |   | DARKSIDE  | 1   |
| 22<br>(23)   | 17<br>24   | 13<br>28   | 5<br>15  | REDMAN RAL 523846*/ISLAND (10.98/16.98) DARE IZ A   |   |   |
| _  |  |  |  | REDMAN RAL 523846*/ISLAND (10.98/16.98) DARE IZ A   | DARKSIDE<br>T FOR YOU   | 1   |
| 23   | 24   | 28   | 15   | REDMAN RAL 523846*/ISLAND (10.98/16.98)         DARE IZ A           GLADYS KNIGHT MCA 10946 (10.98/15.98)         JUS           SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)         A LOW DOWN DIR  | DARKSIDE<br>T FOR YOU   | 1 6   |
| 23<br>24   | 2 <b>4</b> 22  | 28<br>19   | 15<br>7  | REDMAN RAL 523846*/ISLAND (10.98/16.98)         DARE IZ A           GLADYS KNIGHT MCA 10946 (10.98/15.98)         JUS           SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)         A LOW DOWN DIR           NATALIE COLE ELEKTRA 61704 (10.98/16.98)         HI  | DARKSIDE<br>T FOR YOU<br>RTY SHAME  | 1<br>6<br>14  |
| 23<br>24<br>25   | 24<br>22<br>20   | 28<br>19<br>20   | 15<br>7<br>6   | REDMAN RAL 523846*/ISLAND (10.98/16.98)         DARE IZ A           GLADYS KNIGHT MCA 10946 (10.98/15.98)         JUS           SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)         A LOW DOWN DIR           NATALIE COLE ELEKTRA 61704 (10.98/16.98)         HO           THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)   | DARKSIDE<br>T FOR YOU<br>RTY SHAME<br>OLLY & IVY  | 1<br>6<br>14<br>20  |
| 23<br>24<br>25<br>26   | 24<br>22<br>20<br>26   | 28<br>19<br>20<br>27   | 15<br>7<br>6<br>11   | REDMAN RAL 523846*/ISLAND (10.98/16.98)       DARE IZ A         GLADYS KNIGHT MCA 10946 (10.98/15.98)       JUS         SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)       A LOW DOWN DIR         NATALIE COLE ELEKTRA 61704 (10.98/16.98)       HO         THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)       BR         KENNY G ▲² ARISTA 18646 (10.98/15.98)       BR   | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1  | 1<br>6<br>14<br>20<br>6   |
| 23<br>24<br>25<br>26<br>27   | 24<br>22<br>20<br>26<br>30   | 28<br>19<br>20<br>27<br>37   | 15<br>7<br>6<br>11<br>110  | REDMAN RAL 523846*/ISLAND (10.98/16.98)       DARE IZ A         GLADYS KNIGHT MCA 10946 (10.98/15.98)       JUS'         SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)       A LOW DOWN DIR         NATALIE COLE ELEKTRA 61704 (10.98/16.98)       HO         THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)       BR         KENNY G ▲² ARISTA 18646 (10.98/15.98)       BR  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER   | 1<br>6<br>14<br>20<br>6<br>2  |
| 23<br>24<br>25<br>26<br>27<br>28   | 24<br>22<br>20<br>26<br>30<br>34   | 28<br>19<br>20<br>27<br>37<br>45   | 15<br>7<br>6<br>11<br>110<br>21  | REDMAN RAL 523846*/ISLAND (10.98/16.98)       DARE IZ A         GLADYS KNIGHT MCA 10946 (10.98/16.98)       JUS'         SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)       A LOW DOWN DIR         NATALIE COLE ELEKTRA 61704 (10.98/16.98)       HO         THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)       KENNY G ▲² ARISTA 18646 (10.98/15.98)       BR         IMMATURE MCA 11068 (9.98/15.98)       ES       PLAYTYM  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS   | 1<br>6<br>14<br>20<br>6<br>2<br>26  |
| 23<br>24<br>25<br>26<br>27<br>28<br>29   | 24<br>22<br>20<br>26<br>30<br>34<br>25   | 28<br>19<br>20<br>27<br>37<br>45<br>25   | 15<br>7<br>6<br>11<br>110<br>21<br>3   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ PARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE MOST BEAUTIFULLEST THING IN THE   | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS MIS WORLD   | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25  |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30   | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30   | 15<br>7<br>6<br>11<br>110<br>21<br>3   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/16.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲² ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KETH MURRAY  JIVE 41555* (10.98/15.98)  BY  THE MOST BEAUTIFULLEST THING IN THE MOST BEAUTIFULLEST NINETEEN NIN  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS MIS WORLD   | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25<br>5   |
| 23) 24 25 26 27 28 29 30 31  | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30  | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/16.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲² ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KETH MURRAY  JIVE 41555* (10.98/15.98)  BY  THE MOST BEAUTIFULLEST THING IN THE MOST BEAUTIFULLEST NINETEEN NIN  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 PEATHLESS ME IS OVER TEST DAYS MIS WORLD METY QUAD SUPPREME  | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25<br>5   |
| 23) 24 25 26 27) (28) 29 30 31 32  | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/16.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲² ARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  SPLAYTYM  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE MOST BEAUTIFULLEST THING IN | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS HIS WORLD SUPREME DA WORLD  | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25<br>5   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33   | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ PARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  SPECIFICATION OF THE SWEET OF THE STATE OF THE SWEET OF T | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS HIS WORLD SUPREME DA WORLD  | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25<br>5<br>13<br>11<br>6  |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34   | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  WANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE MOST BEAUTIFULLEST THING IN THE MOST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS RIS WORLD SUPREME DA WORLD A NUMBER   | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25<br>5<br>13<br>11<br>6<br>3   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35   | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  WANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE MOST BEAUTIFULLEST THING IN THE MOST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS MIS WORLD RETY QUAD SUPREME DA WORLD A NUMBER BRAXTON ING FACES   | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25<br>5<br>13<br>11<br>6<br>3   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36   | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  HU  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  FLAYTYM  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  THE MOST BEAUTIFULLEST THING IN THE SWEET BEA | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS MIS WORLD RETY QUAD SUPREME DA WORLD A NUMBER BRAXTON ING FACES   | 1<br>6<br>14<br>20<br>6<br>2<br>26<br>25<br>5<br>13<br>11<br>6<br>3<br>1  |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37   | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  HU  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  THE MOST BEAUTIFULLEST THING IN THE MOST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST BEAUTIFULLEST | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 EEATHLESS AE IS OVER TEST DAYS AIS WORLD SUPREME DA WORLD A NUMBER BRAXTON ING FACES FUNK ERA AIND BARS  | 1 6 14 20 6 2 26 25 5 13 11 6 3 1 1 1 1   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38                                     | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34<br>43<br>26                                     | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29<br>5                                    | REDMAN RAL 523846*/ISLAND (10.98/16.98)  DARE IZ A  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ♣² ARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  GB BOYZ RIP-IT 6901 (8.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  ALOVE  CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)  TONI BRAXTON ♠⁵ LAFACE 26007/ARISTA (9.98/15.98)  CHANGING FACES ♠ SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 EEATHLESS AE IS OVER TEST DAYS AIS WORLD SUPREME DA WORLD A NUMBER BRAXTON ING FACES FUNK ERA AIND BARS  | 1 6 14 20 6 2 26 25 5 13 11 6 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38<br>39                               | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41<br>31                                     | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34<br>43<br>26<br>44                               | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29<br>5<br>7                               | REDMAN RAL 523846*/ISLAND (10.98/16.98)  DARE IZ A  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  HU  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ PARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  GB BOYZ RIP-IT 6901 (8.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  ALOVE  CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)  TONI BRAXTON ▲ BLACKGROUND 41533*/JIVE (9.98/13.98)  CHANGING FACES ◆ SPOILED ROTTEN/BG BEAT 92369*/AG (9.98/15.98)  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  SHAQ FU: DI  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS HE IS OVER TEST DAYS HIS WORLD RETY QUAD SUPREME DA WORLD A NUMBER BRAXTON ING FACES FUNK ERA HIND BARS A RETURN   | 1 6 14 20 6 2 26 25 5 13 11 6 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38<br>39<br>40                         | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41<br>31<br>48                               | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34<br>43<br>26<br>44                               | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29<br>5<br>7<br>14                         | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ♣² ARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  GB NOYZ RIP-IT 6901 (8.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  ALOVE  CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)  TONI BRAXTON ♠⁵ LAFACE 26007/ARISTA (9.98/15.98)  CHANGING FACES ♠ SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)  CHANGING FACES ♠ SPOILED ROTT | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 PEATHLESS ME IS OVER TEST DAYS HIS WORLD SUPREME DA WORLD A NUMBER BRAXTON HING FACES FUNK ERA HIND BARS A RETURN HIONSHIPS JANET.                                     | 1 6 14 20 6 2 26 25 5 13 11 6 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41                   | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41<br>31<br>48<br>46<br>44                   | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34<br>43<br>26<br>44<br>60<br>52                   | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29<br>5<br>7<br>14<br>84                   | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/16.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  HU  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  BR  PLAYTYM  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  THE MOST BEAUTIFULLEST THING IN THE SWEET  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 PEATHLESS ME IS OVER TEST DAYS HIS WORLD SUPREME DA WORLD A NUMBER BRAXTON HING FACES FUNK ERA HIND BARS A RETURN HIONSHIPS JANET.                                     | 1 6 14 20 6 2 26 25 5 13 11 6 6 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1   |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42             | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41<br>31<br>48<br>46                         | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34<br>43<br>26<br>44<br>60<br>52<br>75             | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29<br>5<br>7<br>14<br>84<br>4              | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/16.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  BR  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  FLAYTYM  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  THE MOST BEAUTIFULLEST THING IN THE  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  ALOVE  CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)  ACRIVAN A BLACKGROUND 41533*/JIVE (9.98/13.98)  AGE AIN'T NOTHING BUT A  TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)  CHANGING FACES ◆ SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)  CHANGING FACES ◆ SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  BEH  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  REGULATEG  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  RELAT  JANET JACKSON ▲ VIRGIN 87825 (10.98/15.98)  CHRISTMAS I  RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)  RACHELLE   | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS HIS WORLD A WORLD A NUMBER BRAXTON HING FACES FUNK ERA HIND BARS A RETURN TIONSHIPS JANET. MOMENTS                                      | 1<br>6<br>14<br>20<br>6<br>2<br>25<br>5<br>5<br>13<br>11<br>6<br>3<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1 |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43       | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41<br>31<br>48<br>46<br>60<br>45             | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34<br>43<br>26<br>44<br>60<br>52<br>75             | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29<br>5<br>7<br>14<br>84<br>4<br>100       | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  HU  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  FLAYTYM  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  THE MOST BEAUTIFULLEST THING IN THE  G9 BOYZ RIP-IT 6901 (8.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANGE MACK BAD BOY 73001*/ARISTA (9.98/15.98)  ALOVE  CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)  AGE AIN'T NOTHING BUT A  TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)  CHANGING FACES ◆ SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)  CHANGI  WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)  REGULATEG  SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/15.98)  BEH  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  BEH  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  RELAT  JANET JACKSON ▲ VIRGIN 87825 (10.98/15.98)  CHRISTMAS  RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)  TONI  DA BRAT ◆ SOS O DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)  FU  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS RIS WORLD SUPREME DA WORLD A NUMBER BRAXTON ING FACES FUNK ERA HIND BARS A RETURN TIONSHIPS JANET. MOMENTS E FERRELL                    | 1<br>6<br>14<br>20<br>6<br>2<br>25<br>5<br>13<br>11<br>6<br>3<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1      |
| 23<br>24<br>25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43<br>44 | 24<br>22<br>20<br>26<br>30<br>34<br>25<br>27<br>33<br>28<br>36<br>40<br>37<br>35<br>41<br>31<br>48<br>46<br>44<br>60<br>45<br>52 | 28<br>19<br>20<br>27<br>37<br>45<br>25<br>30<br>32<br>29<br>42<br>49<br>41<br>34<br>43<br>26<br>44<br>60<br>52<br>75<br>47<br>50 | 15<br>7<br>6<br>11<br>110<br>21<br>3<br>7<br>30<br>6<br>14<br>31<br>76<br>18<br>29<br>5<br>7<br>14<br>84<br>4<br>100<br>26 | REDMAN RAL 523846*/ISLAND (10.98/16.98)  GLADYS KNIGHT MCA 10946 (10.98/15.98)  SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  NATALIE COLE ELEKTRA 61704 (10.98/16.98)  HU  THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  KENNY G ▲ ARISTA 18646 (10.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  IMMATURE MCA 11068 (9.98/15.98)  FLAYTYM  VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)  THE SWEE'  KEITH MURRAY  JIVE 41555* (10.98/15.98)  THE MOST BEAUTIFULLEST THING IN THE  G9 BOYZ RIP-IT 6901 (8.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANTE MOORE SILAS 11157/MCA (10.98/15.98)  CHANGE MACK BAD BOY 73001*/ARISTA (9.98/15.98)  ALOVE  CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)  AGE AIN'T NOTHING BUT A  TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)  CHANGING FACES ◆ SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)  CHANGI  WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)  REGULATEG  SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/15.98)  BEH  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  BEH  SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  RELAT  JANET JACKSON ▲ VIRGIN 87825 (10.98/15.98)  CHRISTMAS  RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)  TONI  DA BRAT ◆ SOS O DEF/CHAOS 66164*/COLUMBIA (9.98 EQ/15.98)  FU  | DARKSIDE T FOR YOU RTY SHAME OLLY & IVY VOLUME 1 REATHLESS ME IS OVER TEST DAYS MIS WORLD SUPREME DA WORLD A NUMBER BRAXTON ING FACES FUNK ERA HIND BARS A RETURN TIONSHIPS JANET. MOMENTS E FERRELL NKDAFIED MUSIC BOX | 1<br>6<br>14<br>20<br>6<br>2<br>25<br>5<br>13<br>11<br>6<br>3<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1      |

| 48                | 53          | 57         | 109      | SOUNDTRACK ▲ 13 ARISTA 18699* (10.98/15.98)  THE BODYGUARD   | 1   |
|-------------------|-------------|------------|----------|--|-----|
| (49)              | 56          | 65         | 63       | SALT-N-PEPA ▲3 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY                         | 6   |
| 50                | 42          | 35         | 3        | SOUNDTRACK PRIORITY 53948 (10.98/17.98) STREET FIGHTER   | 35  |
| 51                | 38          | 36         | 7        | PETE ROCK & C.L. SMOOTH ELEKTRA 61661* (10.98/15.98)  THE MAIN INGREDIENT                              | 9   |
| 52                | 32          | 24         | 3        | BLACK SHEEP MERCURY 522685* (10.98 EQ/15.98)  NON-FICTION  | 24  |
| 53                | 57          | 51         | 59       | R. KELLY ▲³ JIVE 41527 (10.98/15.98) 12 PLAY   | + - |
| 54                | 59          | 63         | 57       | SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)  DOGGY STYLE                           |     |
| 55                | 61          | 54         | 8        | VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) IS DESTINATION BROOKLYN                                |     |
| (56)              | 76          | 74         | 18       | THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)  THE JERKY BOYS 2                                      | -   |
| 57                | 43          | 39         | 7        | H-TOWN LUKE 212* (10.98/16.98) BEGGIN' AFTER DARK  | 21  |
| 58                | 55          | 53         | 5        | VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98) MTV PARTY TO GO VOLUME 6                                   | -   |
| (59)              | 69          | 76         | 33       | ALL-4-ONE ▲ 2 BLITZZ/ATLANTIC 82588/AG (10.98/15.98)  ALL-4-ONE  | -   |
| 60                | 50          | 48         | 26       | KEITH SWEAT ▲ ELEKTRA 61550 (10 98/16.98) GET UP ON IT   | 1   |
| 61                | 63          | 71         | 31       | HEAVY D & THE BOYZ ● UPTOWN 10998*/MCA (10.98/15.98)  NUTTIN' BUT LOVE                                 | 1   |
| 62                | 49          | 38         | 10       | MEN AT LARGE EASTWEST 92459/AG (10.98/15.98)  ONE SIZE FITS ALL  | 17  |
| 63                | 58          | 55         | 13       | KARYN WHITE WARNER BROS. 45400 (10.98/15.98)  MAKE HIM DO RIGHT  | 22  |
| 64                | 67          | 69         | 12       | NAJEE EMI 30789 (10.98/15.98) SHARE MY WORLD   | 23  |
| 65                | 73          | 62         | 65       | AARON HALL ● SILAS 10810/MCA (9.98/15.98)  THE TRUTH   | -   |
| 66                | 72          | 73         | 29       | PATTI LABELLE ● MCA 10870 (10.98/15.98) GEMS   | -   |
| 67                | 65          | 66         | 4        | FREDDIE JACKSON RCA 66451 (9.98/15.98)  AT CHRISTMAS   | _   |
| 68                | 54          | 46         | 8        | R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) IS RUTHLESS BY LAW  | 23  |
| (69)              | 79          | 81         | 71       | BABYFACE ▲2 EPIC 53558* (10.98 EQ/16.98) FOR THE COOL IN YOU   | 2   |
| 70                | 77          | 88         | 36       | SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98)  | 15  |
| 71                | 64          | 56         | 26       | BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)  SOMETHIN' SERIOUS                                    | 4   |
| 72                | 66          | 67         | 6        | HOWARD HEWETT CALIBER 21008 (9.98/14.98)  IT'S TIME  |     |
| 73                | 74          | 72         | 8        | V DEE  |     |
| (74)              |             |            | _        | LENCH MOB 1002 (10.98/16.98) ASS, GAS OR CASH (NO ONE RIDES FOR FREE)                                  | -   |
|                   | 81          | 86         | 30       | BEASTIE BOYS CAPITOL 28599* (10.98/15.98) ILL COMMUNICATION  |     |
| 75                | 62<br>75    | 58         | 8        | BRAND NUBIAN ELEKTRA 61682* (10.98/15.98) EVERYTHING IS EVERYTHING                                     | -   |
| 77                | 80          | 68         | 35       | DIGABLE PLANETS PENDULUM 30654*/EMI (10.98/15.98)  BLOWOUT COMB  | -   |
|                   |             |            |          | OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)  SOUTHERNPLAYALISTICADILLACMUZIK  LORDS OF THE UNDERGROUND |     |
| 78                | 71          | 70         | 8        | PENDULUM 30710*/EMI (10.98/16.98)  | -   |
| 79                | 68          | 89         | 13       | JOHNNY "GUITAR" WATSON WILMA 71007*/8ELLMARK (9.98/15.98)  BOW WOW                                     | -   |
| 80                | 83          | 78         | 32       | NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)  AFTER THE STORM  | 21  |
| 81                | 85          | 85         | 55       | TEVIN CAMPBELL ▲ 2 QWEST 45388/WARNER BROS. (10.98/16.98)  I'M READY                                   | 3   |
| 82                | 82          | 79         | 18       | WHITEHEAD BROS. MOTOWN 0346 (9.98/13.98) (SS) SERIOUS  | _   |
| 83                | 78          | 64         | 17       | U.G.K. JIVE 41524 (8.98/15.98) HS SUPERTIGHT   | -   |
| 84                | 84          | _          | 20       | COOLIO ▲ TOMMY BOY 1083* (11.98/15.98) IT TAKES A THIEF  |     |
| 85                | 70          | 61         | 9        | LIL 1/2 DEAD PRIORITY 53937* (9.98/15.98)  | -   |
| 86                | 88          | 98         | 12       | COMMON SENSE RELATIVITY 1208* (9.98/16.98) IS RESURRECTION   |     |
| 87                | 86          | 91         | 23       | BARRY WHITE MERCURY 522459 (10.98/15.98)  ALL TIME GREATEST HITS                                       |     |
| 88                | 90          | 94         | 17       | USHER LAFACE 26008/ARISTA (9.98/15.98) IS USHER  | _   |
| 89                | 100         | NTOV       | 42       | ARETHA FRANKLIN ● ARISTA 18722 (10.98/16.98) GREATEST HITS (1980-1994)                                 | 1   |
| (90)              | _           | NTRY       | 79       | NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE   |     |
| 91                | 91          | 95         | 22       | RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98) S DON'T FIGHT THE FEELIN'                             |     |
| 92                |             | NTRY       | 51       | PATRA ● EPIC 53763* (9.98 EQ/15.98) IS QUEEN OF THE PACK   |     |
| 93                | <b>RE-E</b> | NTRY<br>07 | 12       | DRU DOWN RELATIVITY 1222 (9.98/16.98)  VARIOUS ARTISTS  THE ORIGINAL SOLUTIONS                         |     |
|                   |             | 97         |          | RHINO 71788/AG (7.98/11.98)  THE ORIGINAL SOUL CHRISTMAS   |     |
| 95                |             | NTRY       | 39       | SOUNDTRACK ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)  ABOVE THE RIM                   |     |
| 96)               |             | NTRY       | 17       | TAKE 6 REPRISE 45497/WARNER BROS. (10.98/15.98)  JOIN THE BAND   |     |
| (97)              |             | NTRY       | 44       | JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)  DIARY OF A MAD BAND   | _   |
| 0.0               |             | 93         | 9        | FU-SCHNICKENS JIVE 41519* (10.98/15.98)  NERVOUS BREAKDOWN   | 19  |
| 98                | 98<br>DE E  |            | 11       | DP DPE TODIC VENTO- (10 00015 CO)  | 1.4 |
| 98<br>99<br>(100) |             | NTRY       | 11<br>50 | DR. DRE TRIPLE X 51170* (10.98/16.98)  CONCRETE ROOTS  WU-TANG CLAN ●                                  | 14  |

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,00 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. Is indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

### **VAN HALEN, TOO SHORT TOP LIST OF KEY JANUARY RELEASES**

(Continued from page 10)

Though the month is light on major releases, four high-profile soundtrack releases aim to fill the void.

Arista's "Boys On The Side" soundtrack, due Jan. 24, features 11 new and previously released tracks from prominent female musicians, including Sheryl Crow, Melissa Etheridge, the Cranberries, and Bonnie Raitt. The Warner Bros. film, which stars Whoopi Goldberg and Drew Barrymore, opens Feb. 3 in more than 2,000 theaters nationwide.

"The Jerky Boys" soundtrack, due Jan. 24 on Atlantic, contains an eclectic mix of modern rock and rap, including contributions from Collective Soul, Green Day, Coolio, and Wu-Tang Clan. The music comes from the phone pranksters' feature film debut.

John Singleton's "Higher Learning" soundtrack, due Jan. 10 on 550 Music/Epic Soundtrax, features new tracks from Ice Cube, Liz Phair, and Mister Grimm. In addition, the album contains two songs from Tori Amos, including her cover of R.E.M.'s "Losing My Religion"

Finally, "Tales From The Crypt Presents Demon Knights" features a hard-

edged alternative soundtrack, with tracks from Pantera, Ministry, Megadeth, and Rollins Band. The Atlantic release is due Jan. 10.

Both Siouxsie & the Banshees and the Stone Roses return after extended absences. The vinyl-only release of Siouxsie's "The Rapture" is out Jan. 31. The cassette and CD versions of the album will be released Feb. 14. The Stone Roses' "Second Coming" bows Jan. 17 on Geffen.

Other modern rock releases for January include "Lamprey" by Bettie Serveert (Atlantic, Jan. 24); "Universi-

ty" by Throwing Muses (Sire, Jan. 17); "Cowboys And Aliens" from Kitchens Of Distinction (A&M, Jan. 24); and "Funky Little Demons" by the Wolfgang Press (4AD/Warner Bros., Jan. 24).

MJJ/Epic has high hopes for the debut release from Brownstone, titled "From The Bottom Up," due Jan. 10. The R&B trio has already cracked the top 10 on the Hot R&B Singles chart with its second single, "If You Love Me."

New pop releases include "The Long Black Veil" by the Chieftains (Victor/RCA, Jan. 24); "Oh, What A Night" by the Four Seasons (Curb, Jan. 24); "If My Heart Had Wings" by Melissa Manchester (Atlantic, Jan. 24); and "Healing" by Michael English (Curb, Jan. 24).

In addition to Neal McCoy's "You Gotta Love That" (Atlantic, Jan. 24), country releases include "Hog Wild" by Hank Williams Jr. (Curb, Jan. 24) and "Old Enough To Know Better" by Wade Hayes (Columbia, Jan. 3).

This story was prepared with assistance from Peter Cronin in Nashville and Trudi Miller Rosenblum in New York

### Hot R&B Airplay...

ompiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 R e electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed ferencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart. s' Radio Track service, 79 R&B stations

TUVIT

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                           | THIS WEEK   | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                           |
|-----------|-----------|----------|---|-------------|-----------|----------|---|
|           |           |          | ** NO.1 **  | 38          | 48        | 7        | CONSTANTLY<br>IMMATURE (MCA)                                      |
| 1         | 1         | 16       | ON BENDED KNEE 90YZ II MEN (MOTOWN) 4 wks at No. 3                | 39          | 34        | 22       | FLAVA IN YA EAR<br>CRAIG MACK (BAD BOY/ARISTA)                    |
| 2         | 2         | 17       | BEFORE I LET YOU GO<br>BLACKSTREET (INTERSCOPE)                   | 40          | 53        | 2        | MARY JANE<br>MARY J. BLIGE (UPTOWN/MCA)                           |
| 3         | 3         | 11       | CREEP<br>TLC (LAFACE/ARISTA)                                      | 41          | 30        | 6        | DON'T SAY GOODBYE GIRL<br>TEVIN CAMPBELL (QWEST/WARNER BROS.)     |
| 4         | 4         | 16       | PRACTICE WHAT YOU PREACH<br>BARRY WHITE (A&M/PERSPECTIVE)         | 42          | 44        | 3        | I MISS YOU<br>N II U (ARISTA)                                     |
| 5         | 5         | 18       | I WANNA BE DOWN<br>BRANDY (ATLANTIC)                              | 43          | 45        | 4        | WHERE I WANNA BE BOY<br>MISSJONES (STEP SUN)                      |
| 6         | 7         | 10       | IF YOU LOVE ME<br>BROWNSTONE (MJJ/EPIC)                           | 44)         | 51        | 12       | TURN IT UP RAJA-NEE (PERSPECTIVE)                                 |
| 7         | 6         | 13       | IF YOU THINK YOU'RE LONELY NOW<br>K-CI HAILEY OF JODECI (MERCURY) | 45          | 49        | 18       | WHEN YOU NEED ME<br>AARON HALL (SILAS/MCA)                        |
| 8         | 8         | 13       | BE HAPPY<br>MARY J. BLIGE (UPTOWN/MCA)                            | 46          | 38        | 23       | AGE AIN'T NOTHING BUT A NUMBER<br>AALIYAH (BLACKGROUND/JIVE)      |
| 9         | 9         | 8        | I BELONG TO YOU<br>TONI BRAXTON (LAFACE/ARISTA)                   | 47          | 42        | 9        | FORGET I WAS A "G"<br>WHITEHEAD BROS. (MOTOWN)                    |
| 10        | 10        | 10       | 1 APOLOGIZE<br>ANITA BAKER (ELEKTRA)                              | 48          | 50        | 8        | THINKING ABOUT YOU<br>FÉLICIA ADAMS (MOTOWN)                      |
| 11        | 12        | 17       | HERE COMES THE HOTSTEPPER<br>INI KAMOZE (COLUMBIA)                | 49          | 36        | 10       | THIS LOVE IS FOREVER<br>HOWARD HEWETT (CALIBER)                   |
| 12        | 11        | 16       | U WILL KNOW<br>B.M.U. (BLACK MEN UNITED) (MERCURY)                | 50          | 32        | 11       | I CAN GO DEEP<br>SILK (HOLLYWOOD/JIVE)                            |
| 13        | 13        | 11       | FOOLIN' AROUND<br>CHANGING FACES (SPOILED ROTTEN/BIG BEAT)        | <u>(51)</u> | 52        | 5        | WHY YOU WANNA PLAY ME OUT?<br>TRISHA COVINGTON (COLUMBIA)         |
| 14        | 14        | 10       | SHAME<br>ZHANE (HOLLYWOOD)  | (52)        | 62        | 4        | CHRISTMAS RAPPIN' KURTIS BLOW (MERCURY)                           |
| 15)       | 16        | 20       | BODY & SOUL<br>ANITA BAKER (ELEKTRA)                              | 53          | 39        | 28       | AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)            |
| 16        | 17        | 15       | LET'S TALK ABOUT IT<br>MEN AT LARGE (EASTWEST)                    | 54          | 63        | 2        | GET DOWN<br>CRAIG MACK (BAD BOY/ARISTA)                           |
| 17        | 15        | 10       | CAN'T HELP MYSELF<br>GERALD LEVERT (EASTWEST)                     | 55          | 70        | 7        | 70'S LOVE GROOVE<br>JANET JACKSON (VIRGIN)                        |
| 18        | 20        | 11       | OLD SCHOOL LOVIN' CHANTE MOORE (SILAS/MCA)                        | 56          | 47        | 47       | HOW MANY WAYS<br>TONI BRAXTON (LAFACE/ARISTA)                     |
| 19        | 18        | 9        | ALWAYS AND FOREVER<br>LUTHER VANDROSS (LV/EPIC)                   | 57          | 56        | 3        | ANSWERING SERVICE<br>GERALD LEVERT (EASTWEST)                     |
| 20        | 25        | 9        | LET IT SNOW<br>BOYZ II MEN (MOTOWN)                               | 58          | 66        | 22       | TOOTSEE ROLL<br>69 BOYZ (RIP-IT)                                  |
| 21        | 26        | 4        | I'M GOIN' DOWN<br>MARY J. BLIGE (UPTOWN/MCA)                      | 59          | 69        | 2        | SLIDE<br>EL DEBARGE (REPRISE)                                     |
| 22        | 23        | 7        | EVERY DAY OF THE WEEK JADE (GIANT)                                | 60          | 60        | 5        | FOR YOU<br>R. KELLY (JIVE)  |
| 23        | 19        | 8        | CAN 1 STAY WITH YOU<br>KARYN WHITE (WARNER BROS.)                 | 61          | 57        | 14       | GOING IN CIRCLES<br>LUTHER VANDROSS (LV/EPIC)                     |
| 24)       | 40        | 5        | CANDY RAIN<br>SOUL FOR REAL (UPTOWN/MCA)                          | 62          | 68        | 5        | TAKE A TOKE<br>C+C MUSIC FACTORY (COLUMBIA)                       |
| 25        | 24        | 10       | I NEVER SEEN A MAN CRY<br>SCARFACE (RAP-A-LOT/NOO TRYBE)          | 63          | 59        | 3        | FOE THA LOVE OF \$ BONE THUGS N HARMONY (RUTHLESS)                |
| 26        | 29        | 22       | BLACK COFFEE<br>HEAVY D & THE BOYZ (UPTOWN/MCA)                   | 64          | 58        | 12       | WHY NOT TAKE ALL OF ME<br>CASSERINE FEATURING CATO (WARNER BROS.) |
| 27)       | 37        | 4        | THIS LIL' GAME WE PLAY<br>SUBWAY (BIV 10/MOTOWN)                  | <b>6</b> 5  | 72        | 8        | THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)                 |
| 28        | 28        | 17       | GET UP ON IT<br>KEITH SWEAT (ELEKTRA)                             | 66          | 71        | 2        | RODEO STYLE<br>JAMECIA (MERCURY)                                  |
| 29        | 22        | 14       | YOU WANT THIS<br>JANET JACKSON (VIRGIN)                           | 67          | 65        | 18       | I DON'T WANT TO KNOW<br>GLADYS KNIGHT (MCA)                       |
| 30        | 27        | 9        | THE MOST BEAUTIFULLEST KEITH MURRAY (JIVE)                        | 68          | -         | 1        | LET'S GET IT ON<br>SHABBA RANKS (EPIC)                            |
| 31        | 21        | 22       | I'LL MAKE LOVE TO YOU<br>BOYZ II MEN (MOTOWN)                     | 69          |           | 11       | NEVER AGAIN<br>INTRO (ATLANTIC)                                   |
| 32        | 31        | 4        | WOMAN TO WOMAN JEWELL (DEATH ROW/INTERSCOPE)                      | 70          | _         | 17       | I'LL TAKE HER<br>ILL AL SKRATCH (MERCURY)                         |
| 33        | 33        | 4        | RED LIGHT SPECIAL<br>TLC (LAFACE/ARISTA)                          | 71          | 64        | 15       | FA ALL Y'ALL<br>DA BRAT (SO SO DEF/CHAOS/COLUMBIA)                |
| 34        | 41        | 4        | BIG POPPA<br>THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)                | 72          | -         | 4        | THE CHRISTMAS SONG<br>TONI BRAXTON (LAFACE/ARISTA)                |
| 35        | 35        | 4        | MY LIFE<br>MARY J. BLIGE (UPTOWN/MCA)                             | 73          | 67        | 7        | TASTY<br>LO-KEY? (PERSPECTIVE)                                    |
| 36        | 54        | 2        | BABY<br>BRANDY (ATLANTIC)   | 74          | 61        | 4        | TIC TOC LORDS OF THE UNDERGROUND (PENDULUM)                       |
| 37        | 46        | 3        | WHY WE SING<br>KIRK FRANKLIN & FAMILY (GOSPO-CENTRIC)             | 75          | _         | 1        | BRING THE PAIN (IS IT REAL)<br>METHOD MAN (DEF JAM/RAL/ISLAND)    |

Records with the greatest gain. © 1995 Billboard/BPI Communications.

### HOT R&B RECURRENT AIRPLAY

| 1  | 1  | 9  | THE RIGHT KINDA LOVER PATTI LABELLE (MCA)                 | 14   | 8      | 12    | SENDING MY LOVE<br>ZHANE (ILLTOWN/MOTOWN)  |
|----|----|----|---|------|--------|-------|--|
| 2  | _  | 1  | I'D GIVE ANYTHING<br>GERALD LEVERT (EASTWEST)             | 15   | 11     | 12    | ANY TIME, ANY PLACE<br>JANET JACKSON (VIRGIN)  |
| 3  | 7  | 3  | SLEIGH RIDE<br>TLC (FOX/ARISTA)                           | 16   | 14     | 13    | I MISS YOU<br>AARON HALL (SILAS/MCA)   |
| 4  | 2  | 4  | WHEN CAN I SEE YOU<br>BABYFACE (EPIC)                     | 17   | 10     | 22    | BELIEVE IN LOVE<br>TEDDY PENDERGRASS (ELEKTRA)   |
| 5  | 3  | 10 | BACK & FORTH AALIYAH (BLACKGROUND/JIVE)                   | 18   | 15     | 14    | WILLING TO FORGIVE<br>ARETHA FRANKLIN (ARISTA)   |
| 6  | 4  | 2  | STROKE YOU UP<br>CHANGING FACES (SPOILED ROTTEN/BIG BEAT) | 19   | 18     | 20    | I'M READY<br>TEVIN CAMPBELL (QWEST/WARNER BROS.)   |
| 7  | _  | 1  | CAN U GET WIT IT<br>USHER (LAFACE/ARISTA)                 | 20   | 20     | 23    | BUMP N' GRIND<br>R. KELLY (JIVE)   |
| 8  | 12 | 13 | I'M NOT OVER YOU CE CE PENISTON (A&M/PERSPECTIVE)         | 21   | 6      | 9     | ALWAYS IN MY HEART<br>TEVIN CAMPBELL (QWEST/WARNER BROS.)                                |
| 9  | 13 | 3  | NEVER LIE<br>IMMATURE (MCA)                               | 22   | -      | 1     | WHERE IS MY LOVE?<br>EL DEBARGE (REPRISE)  |
| 10 | 9  | 4  | THROUGH THE RAIN<br>TANYA BLOUNT (ISLAND)                 | 23   | 21     | 9     | NUTTIN' BUT LOVE<br>HEAVY D & THE BOYZ (UPTOWN/MCA)                                      |
| 11 | 16 | 16 | ANYTHING<br>SWV (RCA)                                     | 24   |        | 19    | THE MOST BEAUTIFUL GIRL PRINCE (NPG/BELLMARK)  |
| 12 | -  | 1  | SOUL HOLIDAYS<br>SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)    | 25   | _      | 8     | FUNKDAFIED DA BRAT (SO SO DEF/CHAOS/COLUMBIA)  |
| 13 | 5  | 10 | YOUR BODY'S CALLIN' R. KELLY (JIVE)                       | Recu | rrents | are t | itles which have appeared on the Hot R&B<br>r 20 weeks and have dropped below the top 50 |

ASCAP/Zomba, ASCAP) WBM
I MISS YOU (3 Boyz From Newark, ASCAP/Polygram
Int'l, ASCAP/Sure Light, BMI)
I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE)
(N-The Water, ASCAP/SMI Blackwood, BMI/Straight Cash, BMI)
I WANNA BE DOWN (Human Rhythm, BMI/Young
Legend, ASCAP/Chrysalis, ASCAP) WBM
I WISH (New Perspective, ASCAP)
KITTY KITTY (Down Low, ASCAP/Vrop Science, ASCAP) LET'S TALK ABOUT IT (Divided, BMI/Zomba.

BMI/Ramai, BMI/Warner-Tamerlane, BMI) WBM
THE MOST BEAUTIFULLEST THING IN THIS WORLD
(Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon,
ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
NEVER AGAIN (Stone Jam, ASCAP/Frabensha, ASCAP/Ness,
NIKA (Don Vicious, BMI/Bovina, ASCAP/EMI April, ASCAP)

NOT ENOUGH HOURS IN THE NIGHT (Realsongs.

OLD SCHOOL LOVIN' (FMI Blackwood, BMI/Chante' 7

OLD SCHOOL LOVIN' (EMI Blackwood, BM/Chariter /, BMI/Lane Brane, BMI/Ensign, BM/Suga Wby, BM/Chures on The Verge Of Insanity, ASCAP/Farmous, ASCAP/Too True, ASCAP) ON BENDED KNEE (Fyle Tyme, ASCAP/EMI April, ASCAP) WBM PARTY (Pottsburg, BMI/Hamick, BMI/Longitude, BMI) WBM PIMP OF THE YEAR (Triple Gold, BMI/Double D, BMI/Harlem, BMI/O/B/O Itself, BMI/August Moon, BMI) PLANAZ (CLUB (Rae Ton, BMI) 79

PLAYAZ CLUB (Rag Top. BMI) PRACTICE WHAT YOU PREACH (Seven, BMI/Super, BMI/Divided, ha. BMWamer-Tamertane. BMVRamal, BM 71 RECORD JOCK (Tickle Your Fancy, ASCAP/Cats On

Billboard.

**R&B SINGLES A-Z** 

TITLE (Publisher — Licensing Org.) Sheet Music Dist. 5-4-3-2 (YO! TIME IS UP) (Second Generation Rooney Tunes, BMI/MCA, BMI/Creole Chee Chee. ASCAP/Sista Girl, ASCAP/Nikkian, ASCAP) AGE AINT NOTHING BUT A NUMBER (Zomba, BMI/R.Kelly, BMI) WBM ALL I NEED (IS A CHANCE) (Warnerbuilt. BMI/Deadles, BMI/Minerb. BMI/Minerb.

BMI/DeeMee, BMI/Kumeh, BMI/Cash Cow. BMI/Lorna Lee, BMI/Songs Of PolyGram, BMI) ALL THIS LOVE (Jobete, ASCAP) WBM

ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo, ASCAP) WBM
AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI
April ASCAP)

April, ASCAP)
BACK SEAT (WIT NO SHEETS) (Bishstick, BMI/Pac Jam. BMI)
BEFORE I LET YOU GO (Dornit, ASCAP/Zomba, ASCAP/MCA,
ASCAP/Tadej, ASCAP/Davey Pooh, ASCAP)/Chauncey Black,
ASCAP/WB, ASCAP/Playhard, ASCAP) WBM

BE HAPPY (MCA, ASCAP/May J. Blige, ASCAP/Dooch, ASCAP/Twelve And Under, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP)

84 BEHIND BARS (Prinse Pawl, BMI/Jana, BMI/Irving, BMI) wam

BMI) WBM BIOLOGICAL DIDN'T BOTHER (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Gabz, ASCAP/11 C, ASCAP) WBM 27 BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy. 90 BLOWIN' UP (DON'T STOP THE MUSIC) (Taking

BLOWIN UP (DON'T STOP THE MUSIC) (Taking Care of Business, BMI)

BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP)

BOUNCE (K.-Otic, BMI/Sword, BMI/Troutman, BMI/Saja, BMI/Rubber Band, BMI)

BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja

BRING THE PAIN (IS IT REAL) (Careers-BMG

BRING THE PAIN (IS IT REAL) (Careers-BMG, BMI/Razor Sharp, BMI) HL CANDY RAIN (EMI April ASCAP/E.Z Duz-it, ASCAP/MB, ASCAP/Evelle, BMI/webe And Under, ASCAP/Bamil UMB, BMI) WBM CAN ISTAY WITH YOU (Ecaf, BMI/Sony, BMI) CAN'T HELP MYSELF (Trycep, BMI/Willesden,

BMI/Ramai, BMI/Cleveland's Own, BMI/Zomba, BMI) WBM CAN'T LET GO/WHEN A MAN CRIES (Jareese BMI)

CAN'T LET GO/WHEN A MAN CRIES (Jareese, BMI)
CONSTANTLY (EMI April, ASCAP/Millhill, BMI/Jesse
Powell, BMI/Teron Beal, BMI)
CREEP (D.A.R.P., ASCAP) HL
DAAAM! (Alley, BMI/Tiro, BMI/Norfolk, BMI)
DON'T SAY GOODBYE GIRL (WB, ASCAP/Gratitude
Sky, ASCAP/FeadBach, ASCAP) WBM
DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY
VAMEN (CARDA ASCAR/GAR & B) Butter
VAMEN (CARDA ASCAR/GAR & B) BUTTY

DOWN 4 WHATEVA (FROM A LOW DOWN DIRTY SHAME) (Zomba, ASCAP/Art & Rhythm, ASCAP/Pocketown, ASCAP/EMI, ASCAP/EMI April, ASCAP/Jazzie B., ASCAP/EMI Virgin, ASCAP) WBM DO YOU SEE (Warren G., ASCAP/Colgems-EMI, ASCAP)/O/B/O itself. ASCAP/EXTERNE, ASCAP/DRAM AWAY (FROM THE PAGEMASTER)

(Realsonge, ASCAP/ICE, ASCAP) WBM.

EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT mato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee FA ALL Y'ALL (So So Def. ASCAP/EMI April, ASCAP/Air Control, ASCAP)
FLAVA IN YA EAR (For Ya Ear, ASCAP/Janice Combs.
ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
FOOLIN' AROUND (Zomba, BMI) WBM FORGET I WAS A G (Warner-Tamerlane, BMI) WBM GET DOWN (For Ya Ear, ASCAP/Justin Combs, ASCAP) GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM ASCAP/SCUTSVIELE, SWIV/LIM STARWOOD, SWIV WBM GTI UP, GIT OUT (Grat Booty, ASCAP/Chrysalis, ASCAP/Goodie Mob, BMI/Organized Noize, BMI/Stiff Shirt, BMI) WBM GROOVE OF LOVE (Ensign, BMI/Lane Brane, BMI/Famous, ASCAP/Suga Wuga, BMI)
HERE COMES THE HOTSTEPPER (FROM READY TO WEAR) (Salaam Remi. ASCAP/Pine, PRS/Longitude BMI/Irving, BMI/9 Sounds, BMI) WBM HOLD ON (K-Jack Top 10, ASCAP/Neroses, ASCAP)

HOLD ON (K-Jack Top 10, ASCAP/Neroses, ASCAP)
HOOK ME UP (Booty Ooty, BMI)
HUNGAH (Warner-Tamerlane, ASCAP/Kings Kid,
BM/Flyte Tyme, ASCAP/EMI April, ASCAP) WBM
I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB,
ASCAP/Oinsha, ASCAP/Paisey Park, ASCAP) WBM
I BELONG TO YOU/HOW MANY WAYS (Three Boyz
From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee,
BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Comba.
BM/Raphic, BMI/MCA, ASCAP) WBM
LCAN COLDETE (FERM ALLOW DOWN BIRTY

BMI/Warner-Tamerlane, BMI) WBM
I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
I DON'T WANT TO KNOW (Sony, BMI/Ecaf, BMI)
I ANYTHING EVER HAPPENED TO YOU (PSO Ltd.,
ASCAP/Music By Candelight, ASCAP/Music Corp. Of
America, BMI/MCA, BMI/Nelana, BMI) WBM
IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone,
ASCAP/Orisha, ASCAP/RB, ASCAP/Rsow Flow, ASCAP/Night
Rainbow, ASCAP/RMI April, ASCAP/Slow Flow, ASCAP)
I'LL MAKE LOVE TO YOU (Sony Songs, BMI/Ecaf, BMI) HL
I'LL TAKE HER (Gabz, ASCAP/Brian-Paul, ASCAP/11
C, ASCAP/Deep Soul, ASCAP/III, ASCAP/EMI April,
ASCAP/Zomba, ASCAP) WBM
IMISS YOU (3 Boyz From Newark, ASCAP/Polygram

I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy BMI/Warner-Tamerlane, BMI) WBM

BMI/Troutman, BMI) WBM

**Hot R&B Singles Sal** 

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

SoundScan

| WEEK | r week | KS ON |   | WEEK | WEEK | EKS ON |  |
|------|--------|-------|---|------|------|--------|--|
| THIS | LAST   | WEEKS | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                   | THIS | LAST | WEE    | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                              |
|      |        |       | * * NO. 1 * *   | 38   | 42   | 13     | LET'S TALK ABOUT IT<br>MEN AT LARGE (EASTWEST)                       |
| 1    | 1      | 8     | CREEP TLC (LAFACE/ARISTA) 6 wks at No. 1                  | 39   | 41   | 27     | TAKE IT EASY<br>MAD LION (WEEDED/NERVOUS)                            |
| 2    | 2      | 14    | BEFORE I LET YOU GO<br>BLACKSTREET (INTERSCOPE)           | 40   | 44   | 11     | TIC TOC<br>LORDS OF THE UNDERGROUND (PENDULUI                        |
| 3    | 3      | 17    | HERE COMES THE HOTSTEPPER INI KAMOZE (COLUMBIA)           | 41   | 47   | 23     | CAN U GET WIT IT<br>USHER (LAFACE/ARISTA)                            |
| 4    | 5      | 7     | ON BENDED KNEE<br>BOYZ II MEN (MOTOWN)                    | 42   | 49   | 24     | NEVER LIE<br>IMMATURE (MCA)  |
| 5    | 4      | 16    | PRACTICE WHAT YOU PREACH<br>BARRY WHITE (A&M/PERSPECTIVE) | 43   | 48   | 4      | DOWN 4 WHATEVA<br>NUTTIN' NYCE (POCKET TOWN/HOLLYWOO                 |
| 6    | 6      | 17    | I WANNA BE DOWN<br>BRANDY (ATLANTIC)                      | 44)  | 51   | 9      | BIOLOGICAL DIDN'T BOTHER<br>SHAQUILLE O'NEAL (JIVE)                  |
| 7    | 7      | 32    | TOOTSEE ROLL<br>69 BOYZ (RIP-IT)                          | 45   | 50   | 3      | THIS LIL' GAME WE PLAY<br>SUBWAY (BIV 10/MOTOWN)                     |
| 8    | 10     | 7     | IF YOU LOVE ME<br>BROWNSTONE (MJJ/EPIC)                   | 46   | 33   | 3      | ALWAYS & FOREVER<br>LUTHER VANDROSS (LV/EPIC)                        |
| 9    | 8      | 22    | FLAVA IN YA EAR<br>CRAIG MACK (BAD BOY/ARISTA)            | 47   | 40   | 12     | BREAKDOWN<br>FU-SCHNICKENS (JIVE)                                    |
| 10   | 11     | 8     | I NEVER SEEN A MAN CRY<br>SCARFACE (RAP-A-LOT/NOO TRYBE)  | 48   | 31   | 8      | OLD SCHOOL LOVIN' CHANTE MOORE (SILAS/MCA)                           |
| 11)  | 18     | 7     | CONSTANTLY IMMATURE (MCA)                                 | 49   | 36   | 8      | ROCKAFELLA<br>REDMAN (RAL/ISLAND)                                    |
| 12   | 9      | 9     | BE HAPPY<br>MARY J. BLIGE (UPTOWN/MCA)                    | (50) | 57   | 20     | JUICY/UNBELIEVABLE   |
| 13)  | 16     | 14    | U WILL KNOW   | (51) | 64   | 4      | THE NOTORIOUS B.I.G. (BAD BOY/ARISTA<br>EVERY DAY OF THE WEEK        |
| 14   | 12     | 8     | B.M.U. (BLACK MEN UNITED) (MERCURY)  FOOLIN' AROUND       | (52) | 60   | 3      | JADE (GIANT)  CAN I STAY WITH YOU                                    |
| 15)  | 15     | 11    | CHANGING FACES (SPOILED ROTTEN/BIG BEAT) YOU WANT THIS    | 53   | 54   | 11     | KARYN WHITE (WARNER BROS.)  GIT UP, GIT OUT  OUTKAST (LAFACE/ARISTA) |
| 16)  | 17     | 16    | JANET JACKSON (VIRGIN) HOW MANY WAYS                      | (54) | 34   | 1      | OUTKAST (LAFACE/ARISTA)  AGE AIN'T NOTHING BUT A NUMB                |
| 17)  | 25     | 3     | TONI BRAXTON (LAFACE/ARISTA)  CANDY RAIN                  |      | 63   | 14     | AALIYAH (BLACKGROUND/JIVE) WHEN YOU NEED ME                          |
|      |        | 9     | SOUL FOR REAL (UPTOWN/MCA)  BRING THE PAIN                | 55   |      |        | AARON HALL (SILAS/MCA) RIDE OUT                                      |
| 18   | 13     |       | METHOD MAN (DEF JAM/RAL/ISLAND)  I MISS YOU               | 56   | 56   | 4      | D.J. TRANS (ATTITUDE)  AT YOUR BEST (YOU ARE LOVE)                   |
| 19)  | 19     | 8     | N II U (ARISTA)  THUGGISH RUGGISH BONE                    | 57   | 53   | 18     | AALIYAH (BLACKGROUND/JIVE) THE SWEETEST DAYS                         |
| 20)  | 22     | 20    | BONE THUGS N HARMONY (RUTHLESS)  THE MOST BEAUTIFULLEST   | 58   | 55   | 7      | VANESSA WILLIAMS (WING/POLYGRAM) 5-4-3-2 (YO! TIME IS UP)            |
| 21   | 14     | 12    | KEITH MURRAY (JIVE)  GET DOWN                             | (59) | 70   | 15     | JADE (GIANT) WOMAN TO WOMAN  |
| 22   | 20     | 2     | CRAIG MACK (BAD BOY/ARISTA)                               | (60) | 71   | 2      | JEWELL (DEATH ROW/INTERSCOPE)  |
| 23   | 21     | 10    | BLACK COFFEE HEAVY D & THE BOYZ (UPTOWN/MCA)              | 61   | 43   | 7      | PIMP OF THE YEAR DRU DOWN (RELATIVITY)                               |
| 24)  | 26     | 8     | KITTY-KITTY<br>69 BOYZ (RIP-IT)                           | 62   | 67   | 24     | CHANGING FACES (SPOILED ROTTEN/BIG BE                                |
| 25   | 23     | 6     | SHAME<br>ZHANE (HOLLYWOOD/JIVE)                           | 63   | 65   | 3      | FUGEES (TRANZLATOR CREW) (RUFFHOU                                    |
| 26   | 24     | 13    | GET UP ON IT<br>KEITH SWEAT (ELEKTRA)                     | 64   | 69   | 13     | WHERE DID WE GO WRONG<br>BLACKGIRL (KAPER/RCA)                       |
| 27   | 27     | 4     | WHUTCHA WANT?<br>NINE (PROFILE)                           | 65   | 66   | 6      | FORGET I WAS A "G"<br>WHITEHEAD BROS. (MOTOWN)                       |
| 28)  | 30     | 13    | FA ALL Y'ALL<br>DA BRAT (SO SO DEF/CHAOS/COLUMBIA)        | 66   | 58   | 4      | THA BUTTERFLY<br>WAY 2 REAL (SO-LO JAM)                              |
| 29)  | 32     | 21    | I'LL MAKE LOVE TO YOU<br>BOYZ II MEN (MOTOWN)             | 67   | 59   | 17     | I'LL TAKE HER ILL AL SKRATCH (MERCURY)                               |
| 30   | 37     | 8     | CAN'T HELP MYSELF<br>GERALD LEVERT (EASTWEST)             | 68   | _    | 17     | I DON'T WANT TO KNOW<br>GLADYS KNIGHT (MCA)                          |
| 31   | 28     | 9     | I CAN GO DEEP<br>SILK (HOLLYWOOD/JIVE)                    | 69   | 61   | 4      | NIKA<br>VICIOUS (EPIC STREET/EPIC)                                   |
| 32   | 35     | 17    | PLAYAZ CLUB<br>RAPPIN' 4-TAY (CHRYSALIS/EMI)              | 70   | 72   | 7      | BEHIND BARS<br>SLICK RICK (DEF JAM/RAL/ISLAND)                       |
| 33   | 34     | 4     | I APOLOGIZE<br>ANITA BAKER (ELEKTRA)                      | 71   | 45   | 2      | DAAAM!<br>THA ALKAHOLIKS (LOUD/RCA)                                  |
| 34   | 38     | 16    | PARTY<br>DIS-N-DAT (EPIC STREET/EPIC)                     | 72   | _    | 1      | PROCEED I<br>THE ROOTS (DGC/GEFFEN)                                  |
| 35)  | 46     | 6     | DO YOU SEE<br>WARREN G (VIOLATOR/RAL/ISLAND)              | 73   | 73   | 2      | TAKE A TOKE<br>C+C MUSIC FACTORY (COLUMBIA)                          |
| 36   | 29     | 4     | RECORD JOCK DANA DANE (MAVERICK/LIFESTYLES/WB)            | 74   | 62   | 12     | WITHOUT A DOUBT<br>BLACK SHEEP (MERCURY)                             |
| 37   | 39     | 5     | SUKIYAKI 4 P.M. (NEXT PLATEAU/LONDON/ISLAND)              | (75) |      | 3      | SCALP DEM<br>SUPER CAT (COLUMBIA)                                    |

The Prowl, ASCAP/Famous, ASCAP/Vent Noir, ASCAP/Olydia, ASCAP/Two Sioux, BMI)
87 RIDE OUT (Jeff Cohen, ASCAP)
80 ROCKAFELLA (Firuly Noble, ASCAP/Malbiz, BMI/lim Edd, BMI)
13 SHAME (FROM A LOW DOWN DIRTY SHAME) (Unichappell BMI/Mills & Mills, BMI)

(Unichappell, BMI/Mills & Mills, BMI)
(SHE'S GOT) SKILLZ (Songcase, BMI) WBM
SLIDE (Rambush, ASCAP/MCA, ASCAP/EMI April,
ASCAP/Full Keel, BMI)
SLYDE (Laurie-Bee, ASCAP)
STAY THE MIGHT (Perry & Lisa C., BMI/Alstonian,
BMI/AACI, ASCAP)
SUKIYAKI (Toshiba, BMI/EMI, BMI/Beechwood, BMI) HL

THE SWEETEST DAYS (Spirit Line, BMI/Longitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom, ASCAP/Famous, ASCAP) HL/WBM

ASCAP/Famous, ASCAP) HL/WBM
TAKE A TOKE (EMI Virgin, ASCAP/Cole-Clivilles,
ASCAP/Duranman, ASCAP/Chilean Swing, ASCAP)
TAKE YOU THERE (Pete Rock, ASCAP/Smooth Flowin',
ASCAP/One Step Beyond, BMI)
TASTE YOUR LOVE (Zomba, ASCAP/Horace Brown,
ASCAP/My Two Sons, ASCAP/Anessa, ASCAP/Clyde
Otis, ASCAP/WB, ASCAP/Stone Jam, ASCAP) WBM
TASTY (New Perspective, ASCAP/EMI April, ASCAP)
THA BUTTERFLY (Interlath, BMI)
THINKING ABOUT YOU (Nytasia, ASCAP/Ness, Nitty &
Capone, ASCAP/Warner Chappell, ASCAP/F-Man, BMI)
THIS LIL' GAME WE PLAY (Divided, BMI/Zomba,
BMI/Zamal, BMI/Warner-Tamerlane, BMI) WBM

BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM

THIS LOVE IS FOREVER (Power Players, BMI/Balanga,

WHY YOU WANNA PLAY ME OUT? (Britiff, ASCAP)
WITH OPEN ARMS (Feel The Beat, BMI/Stone
Diamond, BMI) WBM

53

Diamond, BMI) WBM
WOMAN TO WOMAN/NATURAL BORN KILLAZ (Irving,
BMI/Jain t Nuthin' Goin' On But Fu-kin', ASCAP/O/B/O Itself,
ASCAP/MB, ASCAP/Cangsta Boogle, ASCAP) WBM
YOU WANT THIS/To'S LOYE GROOVE (Black Ice,
BMI/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete,
ASCAP/EMI April, ASCAP) WBM

ASCAP/Lickshot Lyrics, ASCAP)

BMI/Lakiva ASCAP/Warner Chappell ASCAP)

BMI/Lakiva, ASCAP/Warner Chappell, ASCAP)
THUGGISH RUGGISH BONE (Ruthless Attack,
ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI),
TIC TOC (LOTUG, ASCAP/Marley Marl, ASCAP/EMI
April, ASCAP) HL
TOOTSEE ROLL (Downlow Quad, BMI)
TURN IT UP (Flyte Tyme, ASCAP/EMI April,
ASCAP/Ten-Eight Tunes & Help The Bear, BMI/Bovina,
ASCAP/EMI Blackwood, BMI) WBM

ASCAP/EMI Blackwood, BMI) WBM
U WILL KNOW, (FROM JASON'S LYRIC) (Polygram,
ASCAP/Polygram Int<sup>1</sup>, ASCAP/Ah-choo, ASCAP/12 AM,
ASCAP/Melodies Niside, ASCAP)
VOCAB (Tete San Ko, ASCAP)
WHEN YOU NEED ME (MCA, ASCAP/Geffen,
ASCAP/Ronnie Onyx, ASCAP)
WHERE DID WE GO WRONG (ATV, BMI/Penny Funk, BMI)
WHERE I WANNA BE'BOY (Potential, BMI/Missjones,
BMI/Ron G, BMI))

BMI/Ron G, BMI)
WHUTCHA WANT? (Protoons, ASCAP/Pretty Helen.

WHY NOT TAKE ALL OF ME (Alvie's House, BMI)

BILLBOARD JANUARY 7, 1995

### '95 Resolutions; Dorado, Timber! Get On Good Foot

LLUMINATA: As this column is written, the warm and positive glow of the holiday season still surrounds us. It is funny how a few days of the year can trigger long, countless spells of reflection. At nearly any given moment, the mind begins to quickly thumb through pictures of key events and days: the tension. the difficulties, and, gratefully, the positive reinforcement, productivity, and victory. It is during those particular moments that resolutions for growth and improvement are of-

We members of the dance music community must resolve to aim for forward-reaching goals in 1995. As easy and tempting as it may be to vent and complain about the increasing absence of respect from the majors or the dearth of radio acceptance, among other assorted issues, we must rally together and expend more energy on formulating solid solutions to our problems.

Perhaps the first step is to more clearly identify one of the fundamental problems. The need to feel valued is what motivates us in personal life or careerwise. Isn't that at the core of our community's frustration with the rest of the industry? Without painting ourselves as victims, dance music is not being recognized as the vital art that it is. From there, the dominoes begin to fall.

How do we increase the genre's overall profile and stature? There is no quick answer. And an answer, when it comes, probably will not come from only one mind.



by Larry Flick

To that end, we dive into '95 by introducing a new feature that will provide an ongoing forum of expression, brainstorming, and information exchange. Periodically, we will pose questions that will address topics of immediate importance and broader philosophical issues. Every reader of this column is invited to respond to any or all questions. The results will be published three to four weeks later.

The first round of questions are:

- What is the primary obstacle(s) before you or your company right now? What steps have you taken to overcome it (or them)?
- What is the key element needed to successfully market a dance act to mainstream audiences?
- Is the term remixer obsolete? If so, what would be more accurate?

To respond, fax your thoughts to 212-536-5358, or mail them to me at Billboard, 1515 Broadway, New York, N.Y. 10036 by no later than Friday, Jan. 27. We look forward to your contributions to the ongoing purpose of this column, which is enlighten, encourage, and maybe even entertain once in a while. (Note: You must give your name and affiliation

to included in the forum.)

TURN THE BEAT AROUND: Dorado Records continues to affirm its position as one of the better outlets for smooth and innovative acidjazz rhythms with "Snake Pass," an EP of blues-drenched jams by A.P.E., aka English musicians Paul Conboy and Adrian Corker, who made a fine impression in early '94 with "Talking Drum." The title cut is a dreamy instrumental, etched with light acoustic strumming, distorted electric guitar riffs reminiscent of the Doors, and a spine-tingling harmonica solo by Will Husband. "Fallen," with its skittish funk drum patterns, is the best dancefloor bet.

Tommy Boy christens its new Timber! dance subsidiary with a festive pair of freestyle twirlers. George LaMond steps to the plate with "It's Only You," an old-school jam masterminded by the eternally fab Tony Moran. He dresses La-Mond's voice with super-slick keyboards and a percolating beat that seems custom-made for teeny-bopper consumption, Cynthia, another Latin-pop veteran, gets more mileage from "How I Love Him," a Joey Gardiner production that tempers the genre's signature synth swoops with a hearty urban-spiced beat. Cynthia has rarely sounded so strong, and she is complemented by a cameo from K7, who conjures up memories of his old TKA tenure. Cool for pop dancefloors and smart crossover radio stations.

The folks at the Disco Mix Club, which continues to rule as one of the best remix services currently in operation, spins into the indie label arena with Alphabet City, a promising new indie label. Its first release is "Love's Gonna Bring You Home," a single from the Rockmelons' rightly revered Mushroom Records U.K. "Stronger Together." Doug Williams offers a vocal performance that gives the infectious, housefueled track a throaty, retro-R&B edge. We predict that many will live to love Love To Infinity's cracker of a disco remix, as well as yummy studio musings by Paul Gotel, Eric Kupper, and the Playboys, a team of up-and-comers who have been quietly building a potent sound for several months now.

DMC's U.K. counterpart label, Stress Records, is on a nice li'l hot streak, largely due to the presence of "Just Can't Give It Up" by the Hustler's Convention. Punters fiending for a faithful journey back to the days of platforms and polyester should look no further. This double-pack, armed with post-productions by Jimmy Gomez & the Beat Assassins, the Association, Slo Moshun, and the Hustlin' lads, themselves will leave you heaving with exhausted glee.

GROOVELINE: Chicago's Vibe Music is increasing its international reach, thanks to an agreement with MCA Records U.K., which has picked up singles by several of its key acts. Starting later this month,

the label will stagger the following releases over the course of a month or so: "Bring Me Joy," Meechie's recent U.S. No. 1 club smash; "Goin' Round" by Aaron Smith Featuring D'Bora; and "Everybody Must Party," Georgie Porgie's longawaited follow-up to his successful early-'94 single, "All Because Of Me." We hope this is the heginning of a long and prosperous alliance between the labels... Speaking of MCA, the label's U.S. arm has just shipped "Come Back," a charming ditty by long-dormant pop/soul group Londonbeat. Clubbers will have a feast on David Morales' sultry house interpretations, which range from song-smart to dubby with an ambient flair . . . Danny Tenaglia previews his long-awaited debut album, "Hard & Soul" with "Bottom Heavy," a wicked anthem that is etched with the producer/ DJ's signature deep-house sound. The dudes who comprise Underground Sound Of Lisbon have contributed Euro-angled interpretations to the Tribal America doublerecord package. Necessary for any programmer whose purpose is to educate audiences. By the by, Tenaglia aficionados should also take note of his smart remixes of "Back Up Off Me!" by Doctor Dre & Ed Lover. He gives the goofy pop/hip-hop Relativity single a tough'n'tasty house New York's increasingly potent King Street Records warms the cockles of serious house-heads with "Set Me Free," a diva-driven jumper by LaTanya Hall that gets its viability and strength from a pair of Satoshi Tomiie reconstructions. which are lush and gorgeous, just like everything else Tomiie graces. Roland Clark's original production should not be missed either. It has a rugged perspective that plugs into our more primal twirling tendencies . Former Row Wow Wow siren



Flying With TWA. Rick Raphael. at left, and Paul Fryer, right, take a breather during a vocal session for 'Unity,'' their first single for Sweden's independent ClubVision Recordings. Issued under the group name TWA, aka Trannies With Attitude, the track combines elements of retro-disco with techno and reggae. At the top of 1995, the act will divide its time between promotional appearances and its steady gig as the hosts/DJs of Vague, one of Britain's leading niahtclubs.

single, "Car Sex," with "Do What U Do," a hard-hittin' booty assault on Sonv Soho U.K. She works her kittenish voice to smoldering effect as she preens around Dave Valentine's tribal-infused groove.

NUGGETS: Dance music veteran Jellybean Benitez sets his new eponymous indie label into motion with "Say You're Gonna Stay" by Darryl D'Bonneau. Helmed by Kevin O., the track kicks with vigorous house authority. Shank Thompson and Paul Scott contribute fine postproductions, as do Benji Candelario and Wayne Rollins. Much respect to Mr. B for making such a valiant effort to stay plugged in to ongoing creative shifts in the genre . . Hi-NRG purists will rejoice in the re-emergence of Rozlyne Clarke, particularly given the fact that she has teamed with the legendary Pete Bellotte and Giorgio Moroder for her new single, "Giving Up, Giving In." Available overseas via Germany's ARS Productions/ ZYX Records, the track is a frothy number that makes the most of Clarke's chirpy voice, A confirmed stateside home is still pending ... On a similar tip, we are whirling with delight over Radikal Records double-pack of NRG mixes supporting Kym Sims' giddy comeback single, "I Must Be Free." This is an anthem of epic proportions, raging on the power of Sims' performance. We would love to hear her on a fulllength album soon ... Strictly Rhythm president Mark Finkelstein and his wife, Kathleen Hendrickson, got an early Christmas present when they welcomed the birth of their second child, Ryan Holland, Dec. 18. Warmest con-



Freedom Dance. Enduring house icon Liz Torres is putting the finishing touches on "Set Urself Free," her first single for New York's Radikal Records. Club luminaries Junior Vasquez and Fred Jorio are producing the jam, which should begin to circulate by the end of January. Shown, from left, are Vasquez,

### **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

Billboard. Dayce **CLUB PLAY** 

Annabella Lwin follows her recent

- 1. YESTERDAY WHEN I WAS MAD
- 2. LOVE IS THE THING DONNA ALLEN
- 3. GIVE IT TO ME STICKS & STONES
- 4. CREEP TLC LAFACE
  5. SO SPECIAL RICHARD ELLIOTT

### **MAXI-SINGLES SALES**

- 1. SIN, SEX & SALVATION
- KMFDM V. PIG WAX TRAX
  SWING YOUR OWN THING PMD RCA
- SAP ALICE IN CHAINS COLUMBIA SOMETHING'S AIWAYS WRONG TOAD THE WET SPROCKET COLUMBIA 5. CONTROL TRACI LORDS RADIOACTIVE

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

### Billboard

# HOT DANCE MUSIC

| FO   |  |  |   |  |   |
|--|--|--|---|--|---|
| THIS   | LAST<br>WEEK   | 2 WKS<br>AGO   | WKS. ON<br>CHART  | COMPILED FROM A  | PLAY  NATIONAL SAMPLE UB PLAYLISTS.  ARTIST   |
| ≓≯   | 2≥   | 2 A  | ≩ರ  | LABEL & NUMBER/DISTRIBUTING LABEL  |   |
|  |  |  |   | * * * No   | . 1 * * *   |
|  | 2  | 2  | 9   | MELODY OF LOVE (WANNA BE LOVED) MERCURY  |   |
| 2  | 1  | 1  | 9   | LIVING IN DANGER ARISTA 1-2774   | ◆ ACE OF BASE   |
| 3  | 6  | 6  | 11  | RELEASE ME NOTORIOUS 300   | ◆ INDUSTRY  |
| (4)  | 7  | 7  | 8   | MAMA SAID VIRGIN 38460   | ◆ CARLEEN ANDERSON  |
| (5)  | 10   | 10   | 8   | IF I ONLY KNEW INTERSCOPE 95809/ATLANTIC   | ◆ TOM JONES   |
| 6  | 11   | 11   | 7   | NEWBORN FRIEND ZTT/SIRE 41764/WARNER BROS.   | ◆ SEAL  |
| 7  | 5  | 5  | 11  | EXCITED EPIC 77720   | ◆ M PEOPLE  |
| 8  | 3  | 3  | 11  | GIRLS + BOYS LOGIC 59001   | ◆ THE HED BOYS  |
| (9)  | 13   | 13   | 7   | FEELING SO REAL ELEKTRA 66180  | MOBY  |
| (10)   | 14   | 14   | 7   | THE RHYTHM OF THE NIGHT EASTWEST 95808   | CORONA  |
| (11)   | 15   | 15   | 6   | YOU WANT THIS VIRGIN 38455   |   |
| (12)   | 18   | 18   | 6   | WITCH DOKTOR STRICTLY RHYTHM 12295   | ◆ JANET JACKSON   |
| 13   | 8  | 8  | 34  |  | ARMAND VAN HELDEN   |
| 14   | 4  | 4  | 12  | RAPTURE CHRYSALIS 58277/EMI  | ♦ BLONDIE   |
| (15)   | 17   | 17   | 7   |  | REEL 2 REAL FEATURING THE MAD STUNTMAN  |
| (16)   | 24   | 24   |   | LAY DOWN YOUR PAIN DGC 22003/GEFFEN  | TONI CHILDS   |
| 17   | -  |  | 4   | I GET LIFTED STRICTLY RHYTHM 017   | BARBARA TUCKER  |
| (18)   | 12   | 12   | 13  | RUNNIN AWAY AVENUE 76027/RHINO   | ♦ NÍCOLE  |
| $\rightarrow$  | 25   | 25   | 4   | CALL ME ELEKTRA 66172  | DEEE-LITE   |
| 19   | 16   | 16   | 8   | FIND ME EPIC IMPORT  | ◆ JAM & SPOON FEATURING PLAVKA  |
| 20   | -  | ·  | 11  | SECRET MAVERICK/SIRE 41772/WARNER BROS.  | ◆ MADONNA   |
| 21   | 29   | 29   | 5   | AWAY FROM HOME LOGIC 59004   | ◆ DR. ALBAN   |
| 22   | 28   | 28   | 6   | JAMBALA CRESCENT MOON/EPIC SOUNDTRAX 77707/EPIC  | MSM (MIAMI SOUND MACHINE)   |
| 23   | 21   | 21   | 8   | CLUBLIFE (IT'S THE MUSIC) DEEP CRAP 30080/CRAP   | URBAN MOTION PROJECT III  |
|  |  |  | - 1   | * * * Power  | DIOKAAA   |
|  |  |  |   |  | FICKXXX   |
| 24)  | 32   | 32   | 4   | SPEND SOME TIME FFRR IMPORT  | ◆ THE BRAND NEW HEAVIES   |
| 25   | 32<br>19   | 32<br>19   | 4   |  |   |
|  | -  |  |   | SPEND SOME TIME FFRR IMPORT  | ◆ THE BRAND NEW HEAVIES   |
| 25<br>(26)<br>27   | 19   | 19   | 11  | SPEND SOME TIME FFRR IMPORT TELL ME SLV 1100   | ◆ THE BRAND NEW HEAVIES  KLEO   |
| 25<br>26<br>27<br>28   | 19<br>34   | 19<br>34   | 11  | SPEND SOME TIME FFRR IMPORT TELL ME SLV 1100 DON'T BRING ME DOWN MCA 54968   | ◆ THE BRAND NEW HEAVIES  KLEO  ◆ SPIRITS  |
| 25<br>(26)<br>27<br>(28)<br>(29)   | 19<br>34<br>20   | 19<br>34<br>20   | 11<br>4<br>10   | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  | ◆ THE BRAND NEW HEAVIES  KLEO   |
| 25<br>26<br>27<br>28   | 19<br>34<br>20<br>33   | 19<br>34<br>20<br>33   | 11<br>4<br>10<br>5  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  | ◆ THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  |
| 25<br>(26)<br>27<br>(28)<br>(29)   | 19<br>34<br>20<br>33<br>35   | 19<br>34<br>20<br>33<br>35   | 11<br>4<br>10<br>5<br>5   | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  | ◆ THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32   | 19<br>34<br>20<br>33<br>35<br>37   | 19<br>34<br>20<br>33<br>35<br>37   | 11<br>4<br>10<br>5<br>5<br>5  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  | ◆ THE BRAND NEW HEAVIES  KLEO  ◆ SPIRITS  ◆ EBONY VIBE EVERLASTING (E.V.E.)  ◆ C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  ◆ THE LIGHTNING SEEDS   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)   | 19<br>34<br>20<br>33<br>35<br>37<br>39   | 19<br>34<br>20<br>33<br>35<br>37<br>39   | 11<br>4<br>10<br>5<br>5<br>5<br>4   | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)   | ↑ THE BRAND NEW HEAVIES  KLEO  ↑ SPIRITS  ↑ EBONY VIBE EVERLASTING (E.V.E.)  ↑ C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  ↑ THE LIGHTNING SEEDS  EMOTIVE 761  ↑ THE BLACKOUT ALLSTARS   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23   | 11<br>4<br>10<br>5<br>5<br>5<br>4   | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685   | ◆ THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  THE BLACKOUT ALLSTARS   |
| 25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40   | 11<br>4<br>10<br>5<br>5<br>5<br>4<br>9  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN  | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  THE BLACKOUT ALLSTARS  DTRAX 77704/EPIC  LAGAYLIA   |
| 25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36   | 11<br>4<br>10<br>5<br>5<br>5<br>4<br>9<br>3<br>4  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN  I BELIEVE CHAMPION 95810/EASTWEST   | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  THE BLACKOUT ALLSTARS  IDTRAX 77704/EPIC  ARD NATION  |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26   | 11<br>4<br>10<br>5<br>5<br>5<br>4<br>9<br>3<br>4<br>9   | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN  I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602   | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  ↑ THE LIGHTNING SEEDS  EMOTIVE 761 E.G. FULLALOVE  ↑ THE BLACKOUT ALLSTARS  IDTRAX 77704/EPIC AGAYLIA  3RD NATION  ↑ INI KAMOZE   |
| 25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38                                     | 11<br>4<br>10<br>5<br>5<br>5<br>4<br>9<br>3<br>4<br>9<br>5  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016   | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  ↑ THE LIGHTNING SEEDS  EMOTIVE 761 E.G. FULLALOVE  ↑ THE BLACKOUT ALLSTARS  IDTRAX 77704/EPIC AGAYLIA  3RD NATION  ↑ INI KAMOZE  THE CHOSEN FEW   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35<br>36<br>(37)   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41                               | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>4<br>9<br>5   | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  ↑ THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  ↑ THE BLACKOUT ALLSTARS  IDTRAX 77704/EPIC  LAGAYLIA  3RD NATION  ↑ INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35<br>36<br>(37)<br>(38)   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41                               | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>4<br>9<br>5<br>4  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  | ◆ THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761 E.G. FULLALOVE  THE BLACKOUT ALLSTARS  DTRAX 77704/EPIC LAGAYLIA  SRD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35<br>36<br>(37)<br>(38)<br>(39)   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48                   | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>4<br>9<br>5<br>4  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  BLACK BOOK GASOLINE ALLEY 54989/MCA   | ◆ THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  THE BLACKOUT ALLSTARS  DITRAX 77704/EPIC  LAGAYLIA  3RD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON  E.Y.C.  |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35<br>36<br>(37)<br>(38)<br>(39)<br>40   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22                                       | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22             | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>3<br>4<br>9<br>5<br>4<br>9<br>1<br>1  | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  BLACK BOOK GASOLINE ALLEY 54989/MCA  DREAMER MCA 54922  | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  THE BLACKOUT ALLSTARS  DTRAX 77704/EPIC  LAGAYLIA  3RD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON  E.Y.C.  LIVIN' JOY  MARIAH CAREY   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35<br>36<br>(37)<br>(38)<br>(39)<br>40<br>(41)   | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>47<br>48<br>22<br>50                           | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22             | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>4<br>9<br>5<br>4<br>9<br>5<br>4<br>9<br>3<br>1<br>4<br>9<br>4<br>9<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1 | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN  I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  BLACK BOOK GASOLINE ALLEY 54989/MCA  DREAMER MCA 54922  JOY TO THE WORLD COLUMBIA PROMO  EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE  | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  THE BLACKOUT ALLSTARS  IDTRAX 77704/EPIC  LAGAYLIA  3RD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON  E.Y.C.  LIVIN' JOY  MARIAH CAREY  7475/A&M  SOUNDS OF BLACKNESS   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>(32)<br>(33)<br>(34)<br>(35)<br>(36)<br>(37)<br>(38)<br>(39)<br>(40)<br>(41)<br>(42)                         | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22<br>50<br>27                           | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22<br>50<br>27 | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>4<br>9<br>5<br>4<br>9<br>5<br>4<br>9<br>3<br>1<br>4<br>9<br>4<br>9<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1 | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  BLACK BOOK GASOLINE ALLEY 54989/MCA  DREAMER MCA 54922  JOY TO THE WORLD COLUMBIA PROMO   | * THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761 E.G. FULLALOVE  THE BLACKOUT ALLSTARS  IDTRAX 77704/EPIC  ARD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THE LIGHT NING SEEDS  EMOTIVE 761 ARD NATION  EINI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON  E.Y.C.  LIVIN' JOY  MARIAH CAREY  7475/A&M SOUNDS OF BLACKNESS  T DEBUT ★ ★ |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35<br>36<br>(37)<br>(38)<br>(39)<br>(41)<br>(41)<br>(42)                               | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22<br>50<br>27                           | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22<br>50<br>27 | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>3<br>4<br>9<br>5<br>4<br>3<br>3<br>14<br>3<br>12  | SPEND SOME TIME FFRE IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  BLACK BOOK GASOLINE ALLEY 54989/MCA  DREAMER MCA 54922  JOY TO THE WORLD COLUMBIA PROMO  EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE  ** * HOT SHO*  | THE BRAND NEW HEAVIES   KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  E.G. FULLALOVE  THE BLACKOUT ALLSTARS IDTRAX 77704/EPIC  LAGAYLIA  3RD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON  E.Y.C.  LIVIN' JOY  MARIAH CAREY  7475/A&M  SOUNDS OF BLACKNESS  T DEBUT ★ ★  MESSIAH   |
| 25<br>(26)<br>27<br>(28)<br>(29)<br>(30)<br>(31)<br>32<br>(33)<br>(34)<br>35<br>36<br>(37)<br>(38)<br>(39)<br>(41)<br>(41)<br>(42)<br>(43)<br>(43)               | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22<br>50<br>27                           | 19 34 20 33 35 37 39 23 40 36 26 38 41 47 48 22 50 27  | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>3<br>4<br>9<br>5<br>5<br>4<br>3<br>3<br>14<br>3<br>12   | SPEND SOME TIME FFRR IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  BLACK BOOK GASOLINE ALLEY 54989/MCA  DREAMER MCA 54922  JOY TO THE WORLD COLUMBIA PROMO  EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE  ** * HOT SHO* I FEEL LOVE AMERICAN PROMO/WARNER BROS.  ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO  | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  THE BLACKOUT ALLSTARS  DTRAX 77704/EPIC  LAGAYLIA  3RD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON  E.Y.C.  LIVIN' JOY  MARIAH CAREY  7475/A&M  SOUNDS OF BLACKNESS  T DEBUT★★★  MESSIAH  C+C MUSIC FACTORY FEATURING TRILOGY  |
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| 25<br>26<br>27<br>28<br>29<br>30<br>31<br>32<br>33<br>34<br>35<br>36<br>37<br>38<br>39<br>40<br>41<br>42<br>43<br>44<br>45<br>46<br>47<br>48                     | 19<br>34<br>20<br>33<br>35<br>37<br>39<br>23<br>40<br>36<br>26<br>38<br>41<br>47<br>48<br>22<br>50<br>27<br>NEW<br>31<br>NEW<br>30 | 19 34 20 33 35 37 39 23 40 36 26 38 41 47 48 22 50 27  | 11<br>4<br>10<br>5<br>5<br>5<br>5<br>4<br>9<br>3<br>3<br>4<br>9<br>5<br>5<br>4<br>3<br>3<br>14<br>3<br>12<br>12<br>13<br>13   | SPEND SOME TIME FFRE IMPORT  TELL ME SLV 1100  DON'T BRING ME DOWN MCA 54968  GROOVE OF LOVE GASOLINE ALLEY 54930/MCA  TAKE A TOKE-THE REMIX COLUMBIA 77742  CHANGE MAXI 2019  LUCKY YOU TRAUMA 51002  DIDN'T I KNOW (DIVAS TO THE DANCEFLOOR)  I LIKE IT COLUMBIA 77685  SHOWER ME WITH LOVE CRESCENT MOON/EPIC SOUN  I BELIEVE CHAMPION 95810/EASTWEST  HERE COMES THE HOTSTEPPER COLUMBIA 77602  FUNKY JUMPY MUSIC MAXI 2016  MR. MEANER (MIS-DE-MEANOR) EIGHT BALL 047  DON'T LEAVE ME THIS WAY DIG IT 007  BLACK BOOK GASOLINE ALLEY 54989/MCA  DREAMER MCA 54922  JOY TO THE WORLD COLUMBIA PROMO  EVERYTHING IS GONNA BE ALRIGHT PERSPECTIVE  ** * HOT SHO*  I FEEL LOVE AMERICAN PROMO/WARNER BROS.  ROBI-ROB'S BORIQUA ANTHEM COLUMBIA PROMO  CONTROL RADIOACTIVE 54953/MCA  MISHALE METRO BLUE PROMO/CAPITOL  ENCHANTED RCA 64219  COME TAKE CONTROL LOGIC 62971/RCA | THE BRAND NEW HEAVIES  KLEO  SPIRITS  EBONY VIBE EVERLASTING (E.V.E.)  C+C MUSIC FACTORY FEATURING TRILOGY  DAPHNE  THE LIGHTNING SEEDS  EMOTIVE 761  STED LAGAYLIA  3RD NATION  INI KAMOZE  THE CHOSEN FEW  THE MACK VIBE FEATURING JACQUELINE  THELMA HOUSTON  E.Y.C.  LIVIN' JOY  MARIAH CAREY  7475/A&M  SOUNDS OF BLACKNESS  T DEBUT★★★  MESSIAH  C+C MUSIC FACTORY FEATURING TRILOGY  TRACI LORDS  ANDRU DONALDS  ENCHANTED  SOUND FACTORY  |
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|             |       |              |                  | MAXI-SINGLES SALES   |       |
|-------------|-------|--------------|------------------|--|-------|
| ,,,×        | بخاا  | l S          | WKS. ON<br>CHART | COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan |       |
| THIS        | LAST  | 2 WKS<br>AGO | WKS              | TITLE LABEL & NUMBER/DISTRIBUTING LABEL  AR  | TIST  |
| 1           | 1     | 1            | 6                | * * * No. 1 * * *  |       |
| (2)         | 3     | 1            |                  |  | TLC   |
| 3           | 2     | 2            | 24               | GET DOWN (T) BAD BOY 7-9013/ARISTA ◆ CRAIG M   |       |
| (4)         | 11    | 5            | 10               | ANOTHER NIGHT (M) (T) ARISTA 1-2725  • REAL M  |       |
| (4)         | -11   | J            | 10               | BRING THE PAIN (M) (T) DEF JAM/RAL 853 965/ISLAND   ◆ METHOD   | MAN   |
| 5           | 21    | 50           | 3                | * * * GREATEST GAINER * * *  CANDY RAIN (T) (X) UPTOWN 54905/MCA   ◆ SOUL FOR  | REAL  |
| Ô           | 5     | 8            | 8                | THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/AG COP  | RONA  |
| 7           | 10    | 11           | 5                | BEFORE I LET YOU GO (M) (T) (X) INTERSCOPE 95805/AG   ◆ BLACKST  | REET  |
| 8           | 12    | 12           | 6                | HOW MANY WAYS/I BELONG TO YOU (M) (T) (X) LAFACE 2-4090/ARISTA ◆ TONI BRAX   | XTON  |
| 9           | 4     | 4            | 17               | HERE COMES THE HOTSTEPPER (M) (T) COLUMBIA 77602 ♦ INI KAN   | MOZE  |
| 10          | 6     | 3            | 9                | SECRET (T) (X) MAVERICK/SIRE 41772/WARNER BROS.   ♦ MADO   | ANNC  |
| 11          | 9     | 18           | 3                | SUPA STAR (T) PAYDAY 120 053/FFRR   ◆ GROUP H  | HOME  |
| 12          | 7     | 15           | 16               | I WANNA BE DOWN (T) (X) ATLANTIC 85640/AG ◆ BRA  |       |
| 13          | 18    | 30           | 5                |  | NINE  |
|             |       |              |                  | * * * HOT SHOT DEBUT * * *   |       |
| 14)         | NEV   | N Þ          | 1                |  | YVON  |
| 15          | 14    | 10           | 11               | THE MOST BEAUTIFULLEST THING IN THIS WORLD (M) (T) (X) JIVE 42248 ◆ KEITH MUF  | RRAY  |
| 16          | 13    | 6            | 5                | SHAME (T) (X) HOLLYWOOD 42268/JIVE   ◆ ZH  | HANE  |
| <u>17</u>   | 29    | 34           | 10               | PROMISE ME (M) (T) (X) METROPOLITAN 3001 LIL S   | SUZY  |
| 18          | 17    | 16           | 8                | BE HAPPY (T) UPTOWN 54928/MCA   ◆ MARY J. B  | BLIGE |
| 19          | NEV   | N Þ          | 1                | NUTTIN BUT FLAVOR (T) WRECK 20116/NERVOUS FUNKMASTER FLEX AND THE GHETTO CEI   | LEBS  |
| 20          | 15    | 28           | 8                | TAKE A TOKE-THE REMIX (M) (T) (X) COLUMBIA 77742 ◆ C+C MUSIC FACTORY FEATURING TRIL  | LOGY  |
| 21          | 16    | 7            | 3                | TAKE A BOW (T) (X) MAVERICK/SIRE 41887/WARNER BROS.   ♦ MADO   | NNA   |
| 22          | 22    | 17           | 19               | SHORT DICK MAN (M) (T) (X) DJ WORLD 114/ID   ◆ 20 FINGERS FEATURING GILLI  | ETTE  |
| 23          | 19    | 14           | 4                | MAD IZM (T) CAPITOL 58313 ◆ CHANNEL  |       |
| 24          | 8     | 9            | 22               | FLAVA IN YA EAR (M) (T) BAD BOY 7-9002/ARISTA ◆ CRAIG N  | /ACK  |
| <b>(25)</b> | 32    | 46           | 8                | ROCKAFELLA (M) (T) RAL 853 967/ISLAND ♦ RED  | MAN   |
| 26          | 34    | 35           | 7                | SCALP DEM (M) (T) (X) COLUMBIA 77648   ◆ SUPER   | CAT   |
| 27          | 36    |              | 2                | YESTERDAY WHEN I WAS MAD (T) (X) EMI 58319 ◆ PET SHOP E  | 30YS  |
| 28          | 30    | 13           | 8                | <b>EXCITED</b> (T) (X) EPIC 77720  | OPLE  |
| 29          | 26    | 21           | 5                | NIKA (M) (T) EPIC STREET 77717/EPIC   ◆ VICI   | IOUS  |
| 30          | 31    | 25           | 28               | TAKE IT EASY (M) (T) WEEDED 20094/NERVOUS   ◆ MAD  | LION  |
| (31)        | 43    | 20           | 5                | TAKE YOU THERE (T) ELEKTRA 66181    ◆ PETE ROCK & C.L. SMO   | OTH   |
| 32          | 24    | 19           | 27               | <b>TOOTSEE ROLL</b> (M) (T) (X) RIP IT 6902  | 3OYZ  |
| 33          | RE-EN | NTRY         | 4                | <b>KITTY KITTY</b> (M) (T) (X) RIP-IT 6903   | 30YZ  |
| (34)        | RE-EN | NTRY         | 6                | ONE LOVE (M) (T) (X) COLUMBIA 77673  | NAS   |
| 35          | 35    | 27           | 12               | TIC TOC (M) (T) PENDULUM 58246/EMI   | UND   |
| 36          | 20    | 23           | 13               | TURN THE BEAT AROUND (T) (x) CRESCENT MOON/EPIC SOUNDTRAX 77631/EPIC   ◆ GLORIA ESTE   | EFAN  |
| (37)        | 48    | 24           | 4                | FOOLIN' AROUND (T) (X) SPOILED ROTTEN/BIG BEAT 95804/AG   ◆ CHANGING FA  | ACES  |
| 38          | 41    | -            | 2                | BOTTOM HEAVY (T) TRIBAL AMERICA 58224/I.R.S. DANNY TENA  | GLIA  |
| 39          | 40    | 37           | 8                | VOCAB (M) (T) (X) RUFFHOUSE 77633/COLUMBIA   ◆ FUGEES (TRANZLATOR CR   | ≀EW)  |
| 40          | 38    | 38           | 4                | DOWN 4 WHATEVA (T) (X) POCKET TOWN/HOLLYWOOD 42260/JIVE   ◆ NUTTIN' N  | 1YCE  |
| 41          | 27    | 26           | 10               | BLACK COFFEE (1) (X) UPTOWN 54932/MCA   ◆ HEAVY D & THE E  | 30YZ  |
| (42)        | RE-EN | _            | 3                | PRAYING FOR AN ANGEL (M) (T) (X) S 0.S. 1002 ROCHE   | ELLE  |
| (43)        | NEV   | -            | 1                | YOU'RE A MEAN ONE MR. GRINCH (T) CONTINUUM 12421 WHIRLING DERVIS   | SHES  |
| (44)        | 49    | 48           | 10               | YOU CAN'T STOP THE PROPHET (T) PAYDAY 120 046/FFRR   ◆ JERU THE DAN  | ALAN  |
| (45)        | NEW   |              | 1                | COLOR OF MY SKIN (T) CUTTING 20317 SWING   |       |
| 46          | 23    | 31           | 9                | MELODY OF LOVE (WANNA BE LOVED) (M) (T) (X) MERCURY 856 357   ◆ DONNA SUMI   |       |
| 47          | 28    | 43           | 3                | LAY DOWN YOUR PAIN (T) DGC 22003/GEFFEN TONI CH  |       |
| 48          | 47    | -            | 2                | WHERE I WANNA BE BOY (T) STEP SUN 0114   ♠ MISSJO  |       |
| 49          | 33    | 41           | 3                | PRACTICE WHAT YOU PREACH (X) A&M 0891 ♦ BARRY W  |       |
| (50)        | RE-EN | CERY         | 6                | BASS N THE TRUCK (M) (₹) (X) CLR 5209  | (00L  |

Titles with the greatest sales or club play increases this week. Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. P1995, Billboard/BPI Communications.

### MCA WINS AGAIN IN CHESS CATALOG DISPUTE

(Continued from page 11)

U.S. District Court Judge Ronald Lew that Charly had no right, title, or interest in the Chess catalog, which MCA purchased in 1985 from Sugar Hill Records (Billboard, Oct. 15).

The 25,000-title Chess catalog includes a number of blues, rock'n'roll, and R&B classics recorded for the Chicago-based label in the '50s and '60s by such artists as Muddy Waters, Chuck Berry, Bo Diddley, Howlin' Wolf, John Lee Hooker, and Etta James.

Charly, which has released nu-

merous Chess reissues, has maintained that it acquired rights to certain Chess masters via a non-exclusive 1976 licensing agreement between Joe Robinson of Sugar Hill and Red Dog Express Inc., a company operated by Marshall Sehorn. Charly was only one of several companies to claim rights to the Chess material under sublicenses granted by Red Dog.

However, in September 1992 a Los Angeles Superior Court judge ruled that Sehorn could not prove the validity of the purported agreement and had no rights to the Chess masters (Billboard, Nov. 21, 1992). Judge Lew cited that decision, which was upheld on appeal in 1993, in declaring that MCA holds exclusive rights to the Chess catalog.

MCA has rigorously asserted its rights to the Chess recordings. Two months after the 1992 Superior Court ruling, the label filed suit against 20 of Sehorn's alleged sublicensees, seeking an end to the defendants' exploitation of the Chess masters. It also mounted an ad

campaign about bootleg Chess product and established a toll-free hotline to monitor alleged bootlegging activity.

The \$4 million award represents the jury's finding of damages for Charly's trademark violations and the exploitation of the masters in the U.S.

According to MCA senior VP of business and legal affairs Lawrence Kenswil, a third Charly entity, Charly Records, defaulted in the present case, and a judgment is pending against the label. Kenswil notes with some weariness that the resolution of the American case has no bearing on legal actions brought against Charly in other locales. "We have to prove it over and over in other countries."

Kenswil says that a trademark violation suit against Charly will likely go to trial in England in April, while a similar action in France may be tried in 1995 as well.

Charly's attorney Leonard Machtinger could not be reached for comment at press time.



www.americanradiohistory.com

### 'Winds Of Change' Blow For Taff

### Warner Set Is Christian Titan's Country Bow

■ BY EDWARD MORRIS

NASHVILLE-The Oak Ridge Boys demonstrated resoundingly that an act long identified with and steeped in gospel music could blow the doors off country music. Warner/Reprise is betting that Russ Taff can do the same.

A multiple Grammy winner in gospel. Taff debuts his first country album, "Winds Of Change," Feb. 28. Unlike the Oaks' breakthrough efforts, Taff's songs are uniformly uplifting and far from life's seamier corridors.

For years Taff was a mainstay of the gospel group the Imperials, with which he shared three Grammys. After he went solo, he earned two more, the last (in 1991) for best rock/contemporary gospel album.

At a recent showcase, Taff said he is often asked, "What drove you to country?" His answer: "Synthesizers." Indeed, "Winds Of Change" is free of instrumental flourish and excess, concentrating instead on Taff's soul-stirring R&B voice. Randy Scruggs, James Hollihan Jr., and Taff are the album producers.

"There hasn't been a cat this soulful in country music for years," says Bob Saporiti, Warner/Reprise senior VP of

marketing. Saporiti, like most other decision-makers at the label, had never heard of Taff before he made his ap-



To attract the attention of industry leaders, the label arranged for Taff to showcase at the Country Music Assn.'s SRO talent buyers' seminar last October. "That was kind of our official kickoff," Sa-

poriti says. "And he won big there. He just captured them.

Saporiti says country has reached the stage now where it needs and welcomes stylistic diversity. He cites the success of such polar opposites as the Tractors and David Ball as examples.

'[Taff] wanted to be untethered musically and to have no labels put on it," says Saporiti. "And I think that's what we've achieved ... The Christian thing was never even a thought in my mind. I think he handles it really well, the way he kids around and stuff. He's certainly honest about it. It's something you can't deny, but it's not something we're going to dwell on."

### Nonetheless, because of Taff's background and the fact that his current music is overwhelmingly positive in outlook, the label's Christian music division, Warner Alliance, will distribute the album to gospel outlets. But Saporiti says, "We're going to put him out to country radio first."

As Saporiti tells it, Warner/Reprise will not do any image-tweaking for the singer. "Russ Taff is Russ Taff. You're not going to see any fringes or cowboy hats on this guy. You're going to get the voice and the emotion of that voice. That's my marketing plan."

Bill Mayne, the label's senior VP of (Continued on page 26)



Love Feast. ASCAP threw a party recently to celebrate Alan Jackson's charttopping single "Livin" On Love." Shown, from left, are Gary Overton, Jackson's manager; Mike Owens of Arista Records; Jackson; and ASCAP's Merlin Littlefield.

### Little Texas Has CMT's Top Video Of '94

### Have Course, Will Travel; Ketchum Switches Labels

HESE JUST IN: Owing to the seasonal pileup of announcements, we're obliged to do a bit of catching up here. Look for the usual ruminations, pontifications, observations, assessments, commentaries, summaries, and diatribes in the weeks to follow. And Happy New Year to one and all.

THEY'RE THE TOPS: CMT reports that its top 12 videos for 1994 were (in descending order): "My Love," Little Texas; "I Swear," John Michael Montgomery; "Independence Day," Martina McBride; "Indian Outlaw," Tim McGraw; "Foolish Pride," Travis Tritt; "Thinkin' Problem," David Ball; "Livin' On Love," Alan Jackson; "Why Haven't I Heard From You," Reba McEntire;

'Third Rock From The Sun," Joe Diffie; "What The Cowgirls Do,"
Vince Gill; "Little
Rock," Collin Raye;
and "I Try To Think
About Elvis," Patty Loveless.

MAKING The Rounds: Former booking agent and talent manager Jim Halsey is teaching a course on "The Business Of Mu-

sic" at the HED Music Center in Yehud, Israel. The lectures are part of the foreign campus outreach program of Oklahoma City University, where Halsey is director of the music business program. Halsey will return to the OCU campus in February to teach a course that will be broadcast via satellite to classrooms in Taiwan, Beijing, Hong Kong, and Singapore ... Incandescent Anne Murray was in Nashville for a Christmas party at the local outpost of the Balmur management company . . . Publisher and songwriter Mason Cooper has assigned the catalogs and songwriter contracts of Cimarron Music Publishing to his BMI-affiliated company, Mister Mason Music. Writers include James Bonamy (recently signed to Epic Records), Wayne Kirkpatrick, and Cooper.

Hal Ketchum is switching from Curb Records to its sister label, MCG/Curb. Ketchum's first single on his new label, "Stay Forever," will be out Jan. ... Bob Wickline came to town just before Christmas to promote his new album, "It's All Gonna Come Together," on the Cascade Mountain Music label. Wickline is best known in country circles for his 1984 song and video "Ski Bumpus/Banjo Fantasy II." He's still based in Fox Island, Wash., and continues to take his bluegrass program to schools in the area.

Scene had something of a blues Christmas, thanks to Maynard Silva's self-titled album of original and classic blues tunes, which he released himself. Now based in his hometown of Vineyard Haven, Mass., the wizard guitarist returned there, he says, after years of absorbing blues-spawning experiences on the road. Sounds a lot like a country music story to us.

George Bush and his

by Edward Morris

MARK YOUR CALENDAR: Former President

wife, Barbara, will celebrate their 50th anniversary Jan. 8 at the Grand Ole Opry House. The two-hour tribute concert will be hosted by the Oak Ridge Boys and taped by TNN for airing on a Ralph Emery interview special. Some tickets will be sold to the event, but many seats are invitation-only Garth Brooks will star in his third NBC-

TV special Jan. 18 at 8 p.m., EST. Titled "Garth Brooks: The Hits," the hourlong show spotlights songs from Brooks' new greatest hits album as performed on his world tour and earlier shows. The singer will host live wraparound segments from Texas Stadium in Dallas, during which he will take call-in questions from viewers on an 800 number.

The Nashville Entertainment Assn. will hold its Extravaganza 1995 series of talent showcases Feb. 1-4. The association also will honor Frances Preston, president/CEO of BMI, with its Master Award Feb. 22 at Loews Vanderbilt Plaza in Nashville.

The reception and dinner will feature performances by Chet Atkins, Gary Morris, Alabama's lead singer Randy Owen, Mac Davis, and Tammy Wynette.

SIGNINGS: Rex Allen Jr. to the Talent Agency, Hendersonville, Tenn., for booking ... CAKE, a five-man alternative rock band from Sacramento, Calif., to Capricorn Records.

### Citing NAFTA, CMT Takes **Action To Stay In Canada**

NASHVILLE-CMT officials say they will take all "political and legal" actions open to them to keep the cable network available in Canada. On Dec. 20. the Canadian Federal Court Of Appeal rejected CMT's plea for reconsideration of a decision banning the service as of Jan. 1 in favor of a domestic video network.

Three days after the appeal was dismissed, CMT filed a petition with the office of the U.S. trade representative, asserting that its removal from available Canadian services violates the North American Free Trade Agreement by unfairly discriminating against U.S. firms. Under section 301 of the agreement, CMT argued, the U.S. can retaliate by restricting imports of goods and services from the offending country.

Currently, CMT is broadcasting frequent spots that urge its Canadian viewers to "call your representative in Parliament and tell them how you feel. Tell them that Country Music Television belongs in Canada." The spot also lists the number for the prime minister's office.

CMT had hoped that a favorable ruling from the Court Of Appeal would stop the cancellation decision issued June 6 by the Canadian Radio-television And Telecommunications Commission. CMT appealed the decision Nov. 22, arguing, among other points, that it had been denied a fair hearing and that the commission's action amounted to unlawful confiscation of property. The court was unswayed by the arguments.

In an official statement following the court ruling, CMT said, in part, "If the Canadian courts will not protect our assets, then the court of international law or the United States courts will. Confiscation of CMT's investment was not the issue before Canada's Federal Court Of Appeal, but the Canadian government must address CMT's eviction before Jan. 1 or bear responsibility, under applicable trade agreements, for the international implications of their actions

The CRTC ruling allows a new country music video network, owned by Canadian-based MH Radio/Rawlco Partnership, to occupy the spot CMT has had in Canada for the past 10

"We're talking to the U.S. government," a CMT spokeswoman says. "We've talked to [Vice President] Al Gore's office and [outgoing Secretary of the Treasury] Lloyd Bentsen's office. They've been very sympathetic, and we're petitioning the U.S. government to support us on this.

In spite of its distress, CMT will not immediately retaliate by removing Canadian artists from its programming, the spokeswoman says. "We've always said we program our network for its audience and that if we no longer have Canadian viewers, you can assume that we will re-evaluate our policy on programming Canadian artists. But at this point we have not given up the fight, so we have not made any changes in our policy.

EDWARD MORRIS

# Bilboard TOP COUNTRY ALBUMS

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

| 芸         | EK       | 09        | ON CHART   |   |                                  | PEAK POSITION |
|-----------|----------|-----------|------------|---|----------------------------------|---------------|
| THIS WEEK | AST WEEK | 2 WKS AGO | S. O.      | ADTICT  | TITLE                            | ٩K P(         |
| Į ≝ Į     | LAS      | 2 W       | WKS.       | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR     |                                  | PE            |
|           |          |           |            | * * * No. 1/GREATEST G  | AINER * * *                      |               |
| 1         | 1        | _         | 2          | GARTH BROOKS LIBERTY 29689 (10.98/15.98) 2 weeks at No                | D. 1 THE HITS                    | . 1           |
| 2         | 2        | 1         | 40         | TIM MCGRAW ▲ 3 CURB 77659 (9.98/13.98)                                | NOT A MOMENT TOO SOON            | 1             |
| 3         | 3        | 2         | 19         | THE TRACTORS ▲ ARISTA 18728 (9.98/15.98)                              | THE TRACTORS                     | 2             |
| 4         | 4        | 3         | 12         | MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)          | STONES IN THE ROAD               | 1             |
| 5         | 5        | 4         | 26         | ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)                             | WHO I AM                         | 1             |
| 6         | 6        | 5         | 13         | BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)                            | WAITIN' ON SUNDOWN               | 1             |
| 7         | 7        | 6         | 7          | GEORGE STRAIT MCA 11092 (10.98/15 98)                                 | LEAD ON                          | 1             |
| 8         | 9        | 10        | 50         | JEFF FOXWORTHY ● WARNER BROS. 45314 (9.98/15.98)                      | YOU MIGHT BE A REDNECK IF        | 7             |
| 9         | 8        | 7         | 35         | REBA MCENTIRE ▲ 2 MCA 10994 (10.98/15.98)                             | READ MY MIND                     | 2             |
| 10        | 10       | 8         | <b>2</b> 2 | JOE DIFFIE ● EPIC 64357/SONY (10.98 EQ/15.98)                         | THIRD ROCK FROM THE SUN          | 6             |
| 11        | il       | 9         | 29         | VINCE GILL ▲ MCA 11047 (10.98/15.98)                                  | WHEN LOVE FINDS YOU              | 2             |
| 12        | 12       | 11        | 48         | JOHN MICHAEL MONTGOMERY ▲ 2 ATLANTIC 82559/AG                         | (10.98/15.98) KICKIN' IT UP      | 1             |
| 13        | 13       | 15        | 12         | CLINT BLACK   RCA 66419 (10.98/16.98)                                 | ONE EMOTION                      | 8             |
| 14        | 14       | 16        | 65         | REBA MCENTIRE ▲ 3 MCA 10906 (10.98/15.98)                             | GREATEST HITS VOLUME TWO         | 1             |
| 15        | 15       | 12        | 7          | BILLY RAY CYRUS MERCURY 526081 (10.98 EQ/16.98)                       | STORM IN THE HEARTLAND           | 11            |
| 16        | 16       | 14        | 14         | TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)                      | I SEE IT NOW                     | 3             |
| 17        | 18       | 18        | 13         | ALABAMA RCA 66410 (10.98/15.98)                                       | GREATEST HITS VOL. 3             | 17            |
| 18        | 19       | 13        | 69         | GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)                            | IN PIECES                        | 1             |
| 19        | 21       | 20        | 59         | FAITH HILL ● WARNER BROS. 45389 (9.98/15.98)                          | TAKE ME AS I AM                  | 7             |
| 20        | 20       | 19        | 13         | LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)                       | KICK A LITTLE                    | 10            |
| 21        | 17       | 37        | 8          | WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)                     | HEALING HANDS OF TIME            | 17            |
| 22        | 22       | 24        | 116        | ALAN JACKSON ▲ A LOT ABOUT ARISTA 18711 (10.98/15.98)                 | LIVIN' (AND A LITTLE 'BOUT LOVE) | 1             |
| 23        | 23       | 26        | 47         | <b>BLACKHAWK</b> ● ARISTA 18708 (9.98/15.98)                          | BLACKHAWK                        | 15            |
| 24        | 24       | 22        | 28         | DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)                          | THINKIN' PROBLEM                 | 6             |
| 25        | 26       | 23        | 9          | VARIOUS ARTISTS ● MCA 11097 (10.98/16.98)                             | SKYNYRD FRYNDS                   | 8             |
| 26        | 27       | 21        | 13         | CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98)                    | IF I COULD MAKE A LIVING         | 7             |
| 27        | 28       | 25        | 29         | TRACY BYRD MCA 10991 (10.98/15.98)                                    | NO ORDINARY MAN                  | 12            |
| 28        | 29       | 29        | 42         | JOHN BERRY ● LIBERTY 80472 (9.98/13.98)                               | JOHN BERRY                       | 13            |
| 29        | 30       | 28        | 47         | THE MAVERICKS ● MCA 10961 (9.98/15.98) ■S                             | WHAT A CRYING SHAME              | 6             |
| 30        | 31       | 30        | 7          | AARON TIPPIN RCA 66420 (10.98/15.98)                                  | LOOKIN' BACK AT MYSELF           | 26            |
| 31        | 32       | 34        | 35         | PAM TILLIS ● ARISTA 18758 (9.98/15.98)                                | SWEETHEART'S DANCE               | 6             |
| 32        | 34       | 32        | 96         | BROOKS & DUNN ▲3 ARISTA 18716 (10.98/15.98)                           | HARD WORKIN' MAN                 | 2             |
| 33        | 33       | 33        | 18         | PATTY LOVELESS ● EPIC 64188/SONY (9,98 EQ/15.98)                      | WHEN FALLEN ANGELS FLY           | 8             |
| 34        | 35       | 35        | 63         | VARIOUS ARTISTS ▲³ GIANT 24531/WARNER BROS. (10.98/15.98)  COMMON THE | READ: THE SONGS OF THE EAGLES    | 1             |
| 35        | 36       | 31        | 13         | TOBY KEITH ● POLYDOR 523407 (10.98/15.98)                             | BOOMTOWN                         | 8             |
| 36        | 38       | 36        | 130        | MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)          | COME ON COME ON                  | 6             |
| 37        | 25       | 17        | 8          | TRISHA YEARWOOD MCA 11091 (10.98/15.98)                               | THE SWEETEST GIFT                | 17            |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU | TITLE                     | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|---------------------------|---------------|
| (38)      | 41        | 39        | 119           |   | JRE COUNTRY (SOUNDTRACK)  | 1             |
| 39        | 37        | 38        | 7             | DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)                           | GREATEST HITS VOLUME 1    | 35            |
| (40)      | 42        | 45        | 15            | MARK CHESNUTT DECCA 11094/MCA (10.98/15.98)                           | WHAT A WAY TO LIVE        | 15            |
| 41        | 39        | 41        | 23            | <b>DIAMOND RIO</b> ARISTA 18745 (9.98/15.98)                          | LOVE A LITTLE STRONGER    | 13            |
| -         |           |           |               | * * * PACESETTER * *  | **                        |               |
| (42)      | 46        | 48        | 121           | VINCE GILL ▲ MCA 10630 (10.98/15.98)                                  | I STILL BELIEVE IN YOU    | 3             |
| (43)      | 45        | 43        | 176           | BROOKS & DUNN ▲ 4 ARISTA 18658 (9.98/15.98)                           | BRAND NEW MAN             | 3             |
| 44        | 43        | 40        | 67            | MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)                              | THE WAY THAT I AM         | 14            |
| 45        | 40        | 27        | 224           | GARTH BROOKS ▲ 11 LIBERTY 93866 (9.98/13.98)                          | NO FENCES                 | 1             |
| 46        | 44        | 42        | 27            | SAMMY KERSHAW MERCURY 522125 (10.98 EQ/15.98)                         | FEELIN' GOOD TRAIN        | 9             |
| (47)      | 48        | 50        | 33            | TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98) TE                    | N FEET TALL & BULLETPROOF | 3             |
| 48        | 47        | 49        | 27            | LARI WHITE RCA 66395 (9.98/15.98) #S                                  | WISHES                    | 43            |
| (49)      | 54        | 54        | 92            | DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.)              | 98) THIS TIME             | 4             |
| 50        | 49        | 47        | 13            | DOLLY PARTON COLUMBIA 66123/SONY (10 98 EQ/16.98)                     | HEARTSONGS                | 16            |
| 51        | 53        | 53        | 111           | JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98                     | 15.98) IS LIFE'S A DANCE  | 4             |
| 52        | 51        | 51        | 85            | LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)                        | BIG TIME                  | 6             |
| 53        | 50        | 44        | 295           | GARTH BROOKS ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)                | ĞARTH BROOKS              | 2             |
| (54)      | 55        | 65        | 56            | ALABAMA ● RCA 66296 (9.98/15.98)                                      | CHEAP SEATS               | 16            |
| 55        | 57        | 55        | 189           | ALAN JACKSON ▲3 ARISTA 8681 (9.98/13.98)                              | DON'T ROCK THE JUKEBOX    | 2             |
| 56        | 58        | 58        | 35            | RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)                       | THIS IS ME                | 10            |
| 57        | 52        | 46        | 172           | GARTH BROOKS ▲ 10 LIBERTY 96330 (10.98/15.98)                         | ROPIN' THE WIND           | 1             |
| 58        | 56        | 56        | 44            | RICK TREVINO COLUMBIA 53560/SONY (10.98 EQ/15.98)                     | RICK TREVINO              | 23            |
| (59)      | 61        | 63        | 65            | GEORGE STRAIT ▲2 MCA 10907 (10.98/15.98)                              | EASY COME, EASY GO        | 2             |
| (60)      | 63        | 70        | 32            | KATHY MATTEA MERCURY 518852 (10.98 EQ/15.98)                          | WALKING AWAY A WINNER     | 12            |
| 61        | 60        | 64        | 48            | COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)                         | EXTREMES                  | 12            |
| (62)      | 67        | 69        | 82            | REBA MCENTIRE ▲3 MCA 10673 (10.98/15.98)                              | IT'S YOUR CALL            | 1             |
| 63        | 68        | 62        | 10            | JOHN ANDERSON BNA 66417 (9.98/15.98)                                  | COUNTRY 'TIL I DIE        | 57            |
| 64        | 65        | 66        | 46            | NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98)                          | NO DOUBT ABOUT IT         | 13            |
| 65        | 62        | 60        | 18            | KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) #S                        | KEN MELLONS               | 42            |
| 66        | 66        | 68        | 43            | VARIOUS ARTISTS & MCA 10965 (10.98/16.98)                             | RHYTHM COUNTRY & BLUES    | 1             |
| (67)      | 72        | 75        | 74            | CLINT BLACK ▲ RCA 66239 (10.98/15.98)                                 | NO TIME TO KILL           | 2             |
| 68        | 73        | 72        | 32            | LORRIE MORGAN ● BNA 66379 (9.98/15.98)                                | WAR PAINT                 | 7             |
| 69        | 69        | 67        | 131           | BILLY RAY CYRUS ▲8 MERCURY 510635 (10.98 EQ/16.98)                    | SOME GAVE ALL             | 1             |
| 70        | 64        | 57        | 11            | GEORGE JONES MCA 11096 (10.98/15.98)                                  | BRADLEY'S BARN SESSIONS   | 54            |
| (71)      | RE-E      | NTRY      | 23            | WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)                      | <b>S</b> UPER HITS        | 49            |
| 72        | 75        | 71        | 88            | TOBY KEITH ▲ MERCURY 514421 (9.98 EQ/13.98) <b>IIS</b>                | тову кеітн                | 17            |
| 73        | 74        | 74        | 73            | CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) ■S                | CLAY WALKER               | 8             |
| (74)      | RE-E      | NTRY      | 214           | ALAN JACKSON ▲2 ARISTA 8623 (8.98/13.98)                              | HERE IN THE REAL WORLD    | 4             |
| (75)      |           | NTRY      | 76            | WYNONNA ▲ CURB 10822/MCA (10.98/15.98)                                | TELL ME WHY               | 1             |

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,00 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth Heatseeker Impact shows artists removed from Heatseekers this week. Is indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

### Billboard. Top Country Catalog Albums...

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

**FOR WEEK ENDING JANUARY 7, 1995** 

| THIS | LAST<br>WEEK | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL | TITLE LENT FOR CASSETTE/CD)   | WKS. ON<br>CHART |
|------|--------------|--|-------------------------------|------------------|
| 1    | 1            | VINCE GILL ▲ MCA 10877 (10.98/15.98) 7 weeks at No. 1                        | LET THERE BE PEACE ON EARTH   | 8                |
| 2    | 2            | GARTH BROOKS ▲2 LIBERTY 98742 (9.98/15.98)                                   | BEYOND THE SEASON             | 22               |
| 3    | 3            | ALAN JACKSON 	■ ARISTA 18736 (10.98/15.98)                                   | HONKY TONK CHRISTMAS          | 7                |
| 4    | 5            | PATSY CLINE ▲ 4 MCA 12* (7.98/12.98)   | GREATEST HITS                 | 190              |
| 5    | 7            | REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)                                       | GREATEST HITS                 | 188              |
| 6    | 4            | GEORGE STRAIT ● MCA 5800 (2.98/6.98)   | MERRY CHRISTMAS STRAIT TO YOU | 29               |
| 7    | 6            | ALABAMA ▲ RCA 7014 (7.98/11.98)  | ALABAMA CHRISTMAS             | 27               |
| 8    | 9            | LORRIE MORGAN BNA 66282 (9.98/15.98)   | MERRY CHRISTMAS FROM LONDON   | 5                |
| 9    | 13           | ANNE MURRAY ▲2 LIBERTY 16232 (7.98/11.98)                                    | CHRISTMAS WISHES              | 26               |
| 10   | 8            | KENNY ROGERS & DOLLY PARTON ▲ 2 RCA 5307 (7.98/11.98)                        | ONCE UPON A CHRISTMAS         | 28               |
| 11   | 12           | THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)                                       | CHRISTMAS TIME WITH THE JUDDS | 29               |
| 12   | 14           | KATHY MATTEA MERCURY 518059 (9.98 EQ/13.98).                                 | GOOD NEWS                     | 2                |
| 13   | 16           | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)                   | A DECADE OF HITS              | 190              |

| THIS | LAST<br>WEEK |   |                               | WKS. ON<br>CHART |
|------|--------------|---|-------------------------------|------------------|
| 14   | 17           | GEORGE STRAIT ▲2 MCA 42035 (7.98/12.98)                     | GREATEST HITS, VOL. 2         | 190              |
| 15   |              | VINCE GILL MCA 10140 (9.98/15.98)                           | POCKET FULL OF GOLD           | 1                |
| 16   | 11           | DOLLY PARTON ● COLUMBIA 46796/SONY (5.98 EQ/9.98)           | HOME FOR CHRISTMAS            | 25               |
| 17   | 18           | GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9 98)               | SUPER HITS                    | 175              |
| 18   | 10           | REBA MCENTIRE ● MCA 42031 (2.98/6.98)                       | MERRY CHRISTMAS TO YOU        | 24               |
| 19   | 21           | PATSY CLINE MCA 4038 (7.98/12.98)                           | THE PATSY CLINE STORY         | 27               |
| 20   | 19           | VINCE GILL ● RCA 9814* (4.98/9.98)                          | BEST OF VINCE GILL            | 177              |
| 21   | 15           | RICKY VAN SHELTON ● COLUMBIA 45269/SONY (5.98/9.98)         | SINGS CHRISTMAS               | 22               |
| 22   | 23           | GEORGE STRAIT ▲2 MCA 5567* (7.98/12.98)                     | GEORGE STRAIT'S GREATEST HITS | 188              |
| 23   | 25           | MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 14               |
| 24   | _            | ALABAMA ▲3 RCA 7170* (9.98/13.98)                           | GREATEST HITS                 | 185              |
| 25   |              | GEORGE STRAIT ● MCA 10450 (9.98/15.98)                      | TEN STRAIT HITS               | 33               |

Catalog albums are older titles which are registering significant sales. © 1995, Billboard/BPt Communications and SoundScan, Inc

### **CMT Europe Spurs Country Sales In U.K.**

### England's Top Import Channel A Hit With Labels, Retail

BY ANDREW VAUGHAN

LONDON—Country Music Television Europe is having a considerable effect on the popularity of country music in Britain, judging by recently released viewing figures for the satellite- and cable-delivered channel.

CMT VP Lloyd Werner says BARB research shows that CMT Europe is the most-watched import channel on





satellite, with 1 million viewers for the four-week October/November survey period. "This is very pleasing for us, he says. "The research also shows that we are predominantly reaching 'ABC1' women: upscale, higher-educated, higher-income. Now, this flies in the face of conventional wisdom that TV and country music [are] downscale.'

CMT Europe was launched in October 1992 and went on satellite a year later. The service is programmed in Nashville, uses United Artists as its U.K. agent, and has introduced a host of new artists to the market.

On cable, it is available 24 hours a day, seven days a week; on the Astra 1B satellite, it is available 13 hours daily, from 6 a.m. to 7 p.m. Station executives say it has 8 million subscribers in Europe and a penetration of 15% of U.K. TV households.

British Phonographic Industry figures indicate that sales of country and folk albums grew to 5% of total U.K. album sales in 1993, compared to 4% the previous year (the BPI combines the two genres for research purposes).

At HMV here, sales of country releases have jumped 400%, says the chain's album buyer, Jeff Stothers, who gives much of the credit to CMT Europe. "There has been a marked improvement in country sales because of the impact of CMT Europe," he says.

At Tower Records' Piccadilly Circus store in London, country department head Will McCarthy is equally positive.

"Any label should realize that CMT Europe is one of the easiest ways to break a new country act. We see sales double at Tower for new artists who go on heavy rotation, people like John Berry and Jesse Hunter.

Tim Fraser Harding at W.H. Smith and Kevin Plume at Andy's Records concur that sales are increasing. Plume adds that he is selling more country imports than rock imports, which he would have found "inconceivable before the arrival of CMT Europe.'

Record labels are equally encouraged. David Rower, product manager at the Hit Label, says, "First of all, they are very easy to work with. The time difference with Nashville is only a small problem, and people like [European programming coordinator] Cecilia Walker are incredibly enthusiastic, helpful, and knowledgeable. We have promoted Hal Ketchum with CMTE with terrific results; in fact, they will be filming a Hal Ketchum special for here.

'We've also had a lot of success with Sawyer Brown, a band with a very strong video image and a nice sense of humor which comes across on TV," he says. "We can actually see sales and general inquiries increase when an act is in heavy rotation."

Significantly, CMT Europe has a reputation for a liberal programming policy. It will show videos by acts which U.S. country radio is ignoring, and plays a major part in breaking new, nonmainstream talent.

Moreover, the station has been open to playing European acts. Norwegian band Somebody's Darling received exposure and netted an appearance at industry showcases in Nashville during Country Music Assn. week as a result. From Britain, Sarah Jory has had two videos aired on the channel, and manager Arthur Jory says it is bringing her a new audience. "At every show, someone will come up to me and say they had never heard of Sarah until they saw her on CMTE," he says.

"When I ask if they like country music, they reply, 'No,' but that they do like CMT. That says it all for me. Things are changing dramatically with country music in the U.K., and this TV exposure has been vital for everyone, British and Americans.

Kathy Mattea is one U.S. artist who recognizes that. "CMT Europe is probably more left-field than the U.S. counterpart," she says, "which is very good for an artist like me."

Dwight Yoakam, who has positioned himself outside the Nashville establishment, has successfully used the video medium. "It allows you to present something else to the audience," he says. "In Europe, I have a very strong following, and [the power of] CMTE ... has allowed me to make regular concert tours there."

At concert promotion firm Asgard. Paul Fenn has yet to see specific instances of CMT Europe's effect on his artists, but says he is positive that all the new developments in country media have increased overall awareness of

(Continued on page 34)



Hey, Loretta. Loretta Lynn chats with Tanya Tucker and Vince Gill on the set of her upcoming TNN series "Loretta Lynn & Friends." The seven-episode series debuts Jan. 12. Pictured, from left, are Kevin Hale, VP/GM of TNN; Tucker; Gill; Lynn: and producer Fred Tatashore

### 'WINDS OF CHANGE' BLOW FOR TAFF

(Continued from page 24)

promotion, says Taff has visited more than 100 radio stations so far. The first single, "Love Is Not A Thing," was released Nov. 29.

"I'm very, very pleased with the [album] for a couple of reasons," Mayne says. "One is for the quality of the music, and the other for the uniqueness of this project. We do ongoing consumer research over the course of the year. And one of the things that I've seen consistently and specifically during the last six months to a year is that country listeners want more variety in the music. They really feel that a lot of the new stuff is sounding homogenous."

Mayne adds that the timing is "perfect" for the project: "If it had been two years ago, when the 'hot country' thing was just getting started, he would have had a very difficult time breaking through with his music ... We're seeing a lot of different things working now, and a lot of things that are right down the middle of the road not working, from a radio standpoint.'

By early December Taff had been on a radio tour for eight weeks. As with other acts, Mayne says, "there were some [programmers] who didn't have a clue who he was and what his background was all about. And there were others who were extremely plugged in." He says he was surprised at the number of people on the street who recognized and greeted the singer.

"The initial success that we've had [for the first single] is just where I expected it to come from, and that's from major markets," Mayne says. "We've already got Los Angeles, San Francisco, Sacramento [Calif.], Seattle, and Washington [D.C.] coming in on the record early, as opposed to starting in the small markets.

Warner/Reprise A&R director Doug Grau served as executive producer for the album and was an enthusiast from the outset.

"We got started with Russ when a tape came around through the department," Grau says. "Zach Glickman, one of Russ' managers, came to see [Warner/Reprise president] Jim Ed Norman and was looking for a deal in the country world. Russ had steadily been making steps that led him to believe that country was where he needed to be [for] the right market.'

The tape Norman circulated to his A&R department contained "probably eight sides, and although we ended up not using any of the sides, there was still that voice, which I feel is undeniable," says Grau.

He adds that country's acceptance of soul singer T. Graham Brown, in addition to Liberty's signing of John Berry, helped persuade him that "there's a place for this kind of voice in country music, with the right songs.

Grau admits that he first thought he

would have to keep the Christian market in mind when overseeing the album's production. However, he says, "It just seemed to naturally fall that way. They were just the songs that worked for Russ as a person. It's not that Russ isn't a Christian anymore; it's just that it's not crucial that we so focus on the Christian marketplace. We just cut the best music we could find that he was comfortable with."

Kevin Scollin, music director at WWWW Detroit, says Taff's single hasn't been out long enough to elicit substantial listener response. But he knows where he stands. "I think it's a dynamite single," he says. "I think he's got a range and power behind his voice that is tremendous."

Until radio demonstrates Taff's appeal, retailers are taking a wait-andsee attitude. A buyer for WaxWorks' Disc Jockey chain says he will seek the advice of the chain's gospel buyer before making a purchasing decision.

"I think it's going to be a tough road for him," says David Watland, head buyer for Anderson Merchandisers. "We're debating where to categorize him. Do we want to put him in rock/pop or the country section? We haven't even identified that at this point."

Taff is managed by Glickman and Walt Quinn (who formerly managed Hal Ketchum) and is booked by John Huie of Creative Artists Agency.

Made, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL/WBM TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind,

BMI/Longitude, BMI/Georgian Hills, BMI) WBM TRYIN' TO GET TO NEW ORLEANS (Warner-Tamerlane BMI/Boy Rocking, BMI/Chinqaupin, BMI/Nubois

ASCAP)
UNTANGLIN' MY MIND (Blackened, BMI/Irving, BMI/
Sony Tree, BMI/Sierra Mountain, BMI) HL/WBM
UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/

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

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

- 52 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta
- Boy, ASCAP)

  AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin
  Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet,
  BMI)
- BMI)
  ANGELS AMONG US (Beckaroo, BMI/Richville, BMI)
  AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/
  Golden Reed, ASCAP/New Clarion, ASCAP)
  BABY LIKES TO ROCK IT (Warner-Tamerlane, BMI/Boy
  Rocking, BMI/Chinqaupin, BMI) WBM
- Rocking, BMI/Chinqaupin, BMI) WBM BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'I, ASCAP/Foggy Jonz, ASCAP) HL/WBM
- ASCAP) HL/WBM
  BETWEEN AN OLD MEMORY AND ME (EMI April.
  ASCAP/Keth Stegall. ASCAP/EMI Blackwood, BMI) HL
  THE BIG ONE (Housenotes, BMI)
  CHRISTMAS TIME'S A COMIN' (Unichappell. BMI)
  CHRISTMAS TIME (Alimo. ASCAP/Holmes Creek,
  ASCAP/Polygram Int'l, ASCAP/Foggy Jonz. ASCAP)
  DOCTOR TIME (W.B.M., SESAC/Long Acre, SESAC/
  Zomba. ASCAP) WBM
- Zomba, ASCAP) WBM DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM THE FIRST STEP (Stroudacaster, BMI/Lazy Kato, BMI/ EMI April, ASCAP/Ides Of March, ASCAP) HL/WBM FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM

- 3 GOIN' THROUGH THE BIG D (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/Songs Of Jasper. BMI/EMI Blackwood, BMI) HL/WBM
  4 GONE COUNTRY (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HI
- ASCAP) HL

  13 HARD LOVIN' WOMAN (Music Corp. Of America. BMI/
  Mark Collie, BMI/Sony Tree, BMI/Don Cook, BMI/Zomba.
  ASCAP/Inspector Barlow. ASCAP) HL/WBM

  54 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo
  Feist, ASCAP) WBM
- Feist, ASCAP) WBM

  24 HEART TROUBLE (Irving, BMI/Littlemarch, BMI) WBM

  20 HERE I AM (Morganactive, ASCAP/Pookle Bear, ASCAP)
- WBM

  59 HONKY TONK CHRISTMAS (Sony Cross Keys, ASCAP/ Coburn, BMI/Acutf-Rose, BMI) HL/WBM

  63 I CAN BRING HER BACK (Cupit, BMI/Cupit Memaries,
- 37 IF I COULD MAKE A LIVING (Tom Collins BMI/Murrah
- BMI/Seventh Son. ASCAP/Mattie Ruth. ASCAP) WBM

  23 IF YOU'VE GOT LOVE (Love This Town, ASCAP/MCA.
- ASCAP) HL/WBM

  17 I GOT IT HONEST (Acuff-Rose, BMI/Big Bobcat, BMI/
- 17 I GOT IT HONEST (Acutt-Rose, SMI/Big Bobcat, BMI/Big Bobcat, BMI/Big Bobcat, BMI/Big Bobcat, BMI/Big Bobcat, BMI/Big Bobcat, BMI/Side Bobcat, BMI/Big Bobcat, BMI/Side BMI/

- 74 IT WON'T BE THE SAME THIS YEAR (Benefit, BMI)
  3 KICK A LITTLE (Square West, ASCAP/Howlin' Hits,
  ASCAP) WBM
  67 LIPSTICK PROMISES (Polygram Int'I, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
  55 LITTLE BY LITTLE (A.H. Rollins, BMI/Texascity, BMI/
  Mayoop, BMI/Wildcountry, BMI) WBM
  16 LITTLE HOUSES (Alabama Band, ASCAP/Wildcountry,
  ASCAP/Acuff-Rose, BMI) WBM
  38 LIVIN' ON LOVE (Yee Haw, ASCAP) WBM
  39 LONG LEGGED HANNAH (FROM BUTTE, MONTANA)
  (Meat And Three, BMI/Ensign, BMI) HL
  64 LOOK AT ME NOW (Seventh Son, ASCAP/New Court,
  BMI)

- 68 LOSING YOUR LOVE (Benefit, BMI/Irving, BMI/ Eaglewood, BMI/Aimo, ASCAP/Little Nemo, ASCAP) WBM

- WBM
  39 MAYBE SHE'S HUMAN (Irving, BMI/Colter Bay, BMI/Coreers-BMG, BMI/Doo Layng, BMI) HL/WBM
  9 MI VIDA LOCA (MY CRAZY LIFE) (Ben's Future, BMI/Sony Tree, BMI/DreamCatcher, ASCAP) HL/WBM
  21 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
  11 NIGHT IS FALLIN' IN MY HEART (EMI Blackwood, BMI/Lodd Mayner, BMI/Right) New, BMI/HI
- Linde Manor, BMI/Right Key, BMI) HL NOT A MOMENT TOO SOON (Zomba, ASCAP/Suzi Bob,
- NOT A MOMENT TOO SOON (20MBA, ASCAP) SUZI BOD, ASCAP) WBM NOW I KNOW (Sony Tree, BMI/Don Cook, BMI) HL OLD ENOUGH TO KNOW BETTER (Sony Tree, BMI) HL PICKUP MAN (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL

- THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/ Cnterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/ No Fences, ASCAP) WBM ROCKIN LITTLE CHRISTMAS (Humble Artist, ASCAP/ High Steppe, ASCAP/Mighty Nice, BMI/A.Andersongs, BMI/Blue Water, BMI) THE SANTA CLAUS BOOGIE (Warner-Tamerlane, BMI/ BOY ROCKINE, BMI) WBM
- Boy Rocking, BMI) WBM
  SHE'S NOT THE CHEATIN' KIND (Sony Tree. BMI/
  Showbilly, BMI) HL
- Showbilly, BMI) HL
  SHUT UP AND KISS ME (Why Walk, ASCAP) CLM
  SOMEWHERE IN THE VICINITY OF THE HEART (Ensign,
  ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu,
- SOUTHBOUND (Beginner, ASCAP) WBM STORM IN THE HEARTLAND (Pier Five, BMI/Isham Ryle, BMI)
- 8 TAKE ME AS I AM (Little Big Town, BMI/American Made,
- 8 TAKE ME AS I AM (Little Big Town, BMI/American Made, BMI/All Over Town, BMI/Sony Tree, BMI) HL/WBM
  72 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM
  22 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
  3 THERE GOES MY HEART (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
  45 THIRD RATE ROMANCE (Fourth Floor, ASCAP/WB, ASCAP) WRM
- ASCAP) WBM
  THIS IS ME (Great Cumberland, BMI/Diamond Struck
- BMI/Kicking Bird, BMI) WBM

  15 THIS TIME (Travelin' Zoo, ASCAP/Beginner, ASCAP)

- 34 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tokeco, BMI) HL
  42 WE CAN'T LOVE LIKE THIS ANYMORE (Alabama Band, ASCAP/Wildcountry, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
  64 WHAT THEY'RE TALKING ABOUT (Sony Cross Keys, ASCAP/Sony Tree, BMI/Terldee, BMI) HL
  65 WHEN LOVE FINDS YOU (Benefit, BMI/Edward Grant, ASCAP/Middle C, ASCAP) WBM
  66 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
  67 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
  68 WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (EMI Blackwood, BMI) HL
  69 WHITE CHRISTMAS (Irving Berlin, ASCAP)
  70 THE WORKING ELF BLUES (Large Grant, ASCAP/WB, ASCAP/Big Grant, BMI)
  61 WORKIN' MAN BLUES (Sony Tree, BMI) HL
  62 YOU AND ONLY YOU (Great Cumberland, BMI/Diamond Struck, BMI/WB, ASCAP/Might Be, ASCAP) WBM
  63 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP)

5 TILL YOU LOVE ME (Little Big Town, BMI/American

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# Billocard HOT COUNTRY SINGLES & TRACKS

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

| FOF  | FOR WEEK ENDING JAN. 7, 1995 |              |                  |   |   |  |  |
|------|------------------------------|--------------|------------------|---|---|--|--|
| THIS | LAST                         | 2 WKS<br>AGO | WKS. ON<br>CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL           |  |  |
| 1    | 1                            | 1            | 12               | * * * NO. 1 * *  PICKUP MAN  J.SLATE, J.DIFFIE (H.PERDEW, K.K. PHILLIPS)  4 weeks at No. 1                      | <b>★</b>  |  |  |
| 2    | 2                            | 4            | 11               | NOT A MOMENT TOO SOON  J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)  | ◆ TIM MCGRAW CURB ALBUM CUT                           |  |  |
| 3    | 4                            | 7            | 11               | GOIN' THROUGH THE BIG D<br>M.WRIGHT (R.ROGERS, J.WRIGHT, M.WRIGHT)  | MARK CHESNUTT<br>(C) (V) DECCA 54941                  |  |  |
| 4    | 8                            | 12           | 20               | GONE COUNTRY K.STEGALL (B.MCDILL)   | ALAN JACKSON<br>ARISTA ALBUM CUT                      |  |  |
| 5    | 7                            | 10           | 10               | TILL YOU LOVE ME<br>T.BROWN,R.MCENTIRE (B.DIPIERO,G.BURR)   | ◆ REBA MCENTIRE<br>(C) (V) MCA 54888                  |  |  |
| 6    | 6                            | 11           | 14               | DOCTOR TIME<br>S.BUCKINGHAM (S.LONGACRE, L.WILSON)  | ◆ RICK TREVINO<br>(C) (V) COLUMBIA 77708              |  |  |
| 1    | 5                            | 6            | 12               | THIS IS ME<br>K.LEHNING (T.SHAPIRO,T.MCHUGH)  | ◆ RANDY TRAVIS<br>(C) (V) WARNER BROS. 18062          |  |  |
| 8    | 3                            | 2            | 16               | TAKE ME AS I AM<br>S.HENDRICKS (B.DIPIERO,K STALEY)   | ◆ FAITH HILL WARNER BROS. ALBUM CUT                   |  |  |
| 9    | 11                           | 14           | 8                | MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)  | ◆ PAM TILLIS<br>(V) ARISTA 1-2759                     |  |  |
| 10   | 10                           | 16           | 9                | I'LL NEVER FORGIVE MY HEART<br>S.HENDRICKS,D.COOK (R.DUNN,J.DUNN,D.DILLON)                                      | BROOKS & DUNN<br>(V) ARISTA 1-2779                    |  |  |
| 11   | 13                           | 17           | 12               | NIGHT IS FALLIN' IN MY HEART M.POWELL,T.DUBOIS (D.LINDE)  | DIAMOND RIO<br>(C) (V) ARISTA 1-2764                  |  |  |
| 12   | 15                           | 19           | 13               | YOU AND ONLY YOU C.HOWARD (C.JONES, J.D.MARTIN)   | ◆ JOHN BERRY (V) LIBERTY 18137                        |  |  |
| 13   | 14                           | 18           | 18               | HARD LOVIN' WOMAN  D.COOK (M.COLLIE, D.COOK, J. B.JARVIS)   | ◆ MARK COLLIE<br>(C) (V) MCA 54907                    |  |  |
| 14   | 12                           | 5            | 19               | NOW I KNOW  G.FUNDIS (C.RAINS,C.GREENE,D.COOK)  | ◆ LARI WHITE (C) (V) RCA 62896                        |  |  |
| 15   | 17                           | 23           | 8                | THIS TIME   | ◆ SAWYER BROWN<br>(C) CURB 76930                      |  |  |
| 16   | 19                           | 21           | 11               | M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)  LITTLE HOUSES  | ◆ DOUG STONE (V) EPIC 77716                           |  |  |
| 17   | 16                           | 20           | 14               | J.STROUD,D.STONE (M.CATES,S.EWING)  I GOT IT HONEST   | ◆ AARON TIPPIN  |  |  |
| 18   | 9                            | 3            | 13               | S GIBSON (A TIPPIN,B BURCH,M.F.JOHNSON)  WHEN LOVE FINDS YOU  | (C) (V) RCA 62947  ◆ VINCE GILL                       |  |  |
| 19   | 20                           | 28           | 8                | T.BROWN (V.GILL,M.OMARTIAN) THE FIRST STEP  | (C) (V) MCA 54937<br>TRACY BYRD<br>(C) (V) MCA 54945  |  |  |
| 20   | 22                           | 26           | 9                | J.CRUTCHFIELD (D.CRIDER, V.THOMPSON)  HERE I AM E.GORDY, JR. (T.ARATA)  | ◆ PATTY LOVELESS (C) (V) EPIC 77734                   |  |  |
| 21   | 24                           | 30           | 6                | MY KIND OF GIRL   | ◆ COLLIN RAYE   |  |  |
| (22) | 28                           | 34           | 5                | J.HOBBS, E.SEAY, P. WORLEY (D. COCHRAN, J.JARRARD, M. POWELL)  TENDER WHEN I WANT TO BE                         | ◆ MARY CHAPIN CARPENTER                               |  |  |
| 23   | 18                           | 15           | 16               | IF YOU'VE GOT LOVE  | (C) (V) COLUMBIA 77780  JOHN MICHAEL MONTGOMERY       |  |  |
| 24   | 26                           | 27           | 12               | S.HENDRICKS (S.SESKIN, M.D. SANDERS)  HEART TROUBLE   | (c) (v) ATLANTIC 87198 MARTINA MCBRIDE                |  |  |
| 25   | 25                           | 13           | 14               | P.WORLEY,E SEAY,M.MCBRIDE (P.KENNERLEY)  THE BIG ONE  | (C) (V) RCA 62961<br>GEORGE STRAIT                    |  |  |
| 26   | 27                           | 35           | 8                | OLD ENOUGH TO KNOW BETTER   | (C) (V) MCA 54938<br>◆ WADE HAYES                     |  |  |
| 27   | 30                           | 36           | 7                | BETWEEN AN OLD MEMORY AND ME  | (C) (V) COLUMBIA 77739  TRAVIS TRITT                  |  |  |
| (28) | 48                           |              | 8                | G.BROWN (K.STEGALL, C.CRAIG)  ANGELS AMONG US LIFE IN JEE N. ARMAN (B. HORRS D. COODMAN)                        | (C) (V) WARNER BROS. 18003<br>ALABAMA                 |  |  |
| 29   | 32                           | 43           | 5                | J.LEO,L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)  BEND IT UNTIL IT BREAKS  J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)  | JOHN ANDERSON   |  |  |
| 30   | 21                           | 9            | 18               | WHEN THE THOUGHT OF YOU CATCHES UP WITH ME<br>B.CHANCEY (D.BALL)  | (V) BNA 64260  DAVID BALL (C) (V) WARNER BROS. 18081  |  |  |
| 31   | 29                           | 24           | 16               | IF I COULD MAKE A LIVING  | ◆ CLAY WALKER   |  |  |
| 32   | 23                           | 8            | 16               | J.STROUD (K.STEGALL, R.MURRAH, A. JACKSON)  UNTANGLIN' MY MIND  | (c) (v) GIANT 18068<br>◆ CLINT BLACK                  |  |  |
| (33) | 43                           | 51           | 4                | J.STROUD,C.BLACK (C.BLACK,M.HAGGARD)  FOR A CHANGE  | (C) (V) RCA 62933  NEAL MCCOY                         |  |  |
| 34   | 39                           | 44           | 6                | B.BECKETT (S.SESKIN, J.S. SHERRILL)  UPSTAIRS DOWNTOWN NI ABVIN LINERD (TREITH, COOC. IR.)                      | (C) (V) ATLANTIC 87176  ◆ TOBY KEITH                  |  |  |
| 35   | 37                           | 46           | 6                | M.LARKIN.H.SHEDD (T.KEITH, C.GOGG, JR.)  SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY.R.CHUDACOFF) | (C) (V) POLYDOR 851 136  SHENANDOAH LIBERTY ALBUM CUT |  |  |
| 36   | 35                           | 31           | 18               | I SEE IT NOW  | ◆ TRACY LAWRENCE                                      |  |  |
| (37) | 46                           | 59           | 3                | J.STROUD (P.NELSON,L.BOONE,W.LEE)  YOU CAN'T MAKE A HEART LOVE SOMEBODY  T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)    | GEORGE STRAIT<br>(C) (V) MCA 54964                    |  |  |
| 38   | 34                           | 32           | 19               | LIVIN' ON LOVE  K. STEGALL (A. JACKSON)   | ◆ ALAN JACKSON (C) (V) ARISTA 1-2745                  |  |  |
|      |                              |              |                  | N.O. CORLE (A.JACKSUN)  | (C) (V) ARISTA (-2745                                 |  |  |

| S<br>EK     | F X  | 2 WKS<br>AGO | WKS. ON<br>CHART | TITLE   | ARTIST   |
|-------------|------|--------------|------------------|---|--|
| THIS        | LAST | 2 V<br>AG(   | ₹ B              | TITLE PRODUCER (SONGWRITER)   | LABEL & NUMBER/DISTRIBUTING LABEL                      |
| 39          | 40   | 42           | 9                | MAYBE SHE'S HUMAN J.LEO (K.ROBBINS,L.MARTINE,JR.)   | ◆ KATHY MATTEA<br>(C) (V) MERCURY 856 262              |
| 40          | 42   | 39           | 20               | SHE'S NOT THE CHEATIN' KIND D.COOK, S.HENDRICKS (R.DUNN)  | ◆ BROOKS & DUNN<br>(V) ARISTA 1-2740                   |
| <b>41</b>   | 57   | 56           | 4                | THE SANTA CLAUS BOOGIE S. RIPLEY, W. RICHMOND (S. RIPLEY)   | ◆ THE TRACTORS (C) (D) (V) ARISTA 1-2771               |
| 42          | 33   | 25           | 18               | WE CAN'T LOVE LIKE THIS ANYMORE G.FUNDIS,ALABAMA (J.JARRARD,W.MOBLEY)   | ALABAMA<br>(C) (V) RCA 62897                           |
| 43          | 38   | 37           | 20               | KICK A LITTLE<br>C.DINAPOLI, D.GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)                               | ◆ LITTLE TEXAS<br>(C) (V) WARNER BROS. 18103           |
| 44          | 36   | 29           | 20               | BABY LIKES TO ROCK IT<br>S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)  | ◆ THE TRACTORS (V) ARISTA 1-2717                       |
| 45          | 44   | 40           | 20               | THIRD RATE ROMANCE<br>B.CANNON,N.WILSON (R.SMITH)   | ◆ SAMMY KERSHAW<br>(C) (V) MERCURY 858 922             |
| 46          | 52   | 66           | 3                | AMY'S BACK IN AUSTIN C.DINAPOLI D. GRAU, LITTLE TEXAS (B.SEALS, S.A. DAVIS)                                       | ◆ LITTLE TEXAS (C) (V) WARNER BROS 1-8001              |
| <b>47</b> ) | 50   | 52           | 4                | DOWN IN FLAMES M.BRIGHT.T. DUBOIS (M.CLARK, J. STEVENS)   | BLACKHAWK<br>(V) ARIŞTA 1-2769                         |
| 48          | 59   | te.          | 2                | AS ANY FOOL CAN SEE T.LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)   | ◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180                |
| 49          | 45   | 41           | 18               | SHUT UP AND KISS ME J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)  | ◆ MARY CHAPIN CARPENTER (c) (V) COLUMBIA 77696         |
| <u>50</u>   | 68   | 74           | 3                | CHRISTMAS TIME'S A COMIN' B.CANNON,N.WILSON (T.LOGAN)   | ◆ SAMMY KERSHAW (V) MERCURY 856 408                    |
| (51)        | 51   | 50           | 6                | SOUTHBOUND<br>B.CANNON,N.WILSON (M.MCANALLY)  | SAMMY KERSHAW (C) (V) MERCURY 856 410                  |
| (52)        | 61   | 68           | 6                |   | ◆ VINCE VANCE & THE VALIANTS  WALDOXY PROMO SINGLE/CDX |
| 53          | 31   | 22           | 15               | THERE GOES MY HEART D.COOK (R. MALO, KOSTAS)  | ◆ THE MAVERICKS (C) (V) MCA 54909                      |
| (54)        | 70   | 73           | 7                | HAVE YOURSELF A MERRY LITTLE CHRISTMAS T.BROWN (H.MARTIN.R.BLANE)   | VINCE GILL<br>MCA ALBUM CUT                            |
| 55          | 53   | 53           | 7                | LITTLE BY LITTLE D.COOK (J.HOUSE,R.BOWLES)  | ◆ JAMES HOUSE<br>(C) (V) EPIC 77757                    |
| 56          | 41   | 33           | 12               | STORM IN THE HEARTLAND J. SCAIFE, J. COTTON (B. HENDERS ON, D. BURNS, C. RYLE)                                    | ◆ BILLY RAY CYRUS (C) (V) MERCURY 858 260              |
| (57)        | 72   |              | 2                | CHRISTMAS TIME J.STROUD, J.ANDERSON (J.ANDERSON, L.DELMORE)   | ◆ JOHN ANDERSON BNA ALBUM CUT                          |
| 58          | 55   | 54           | 5                | TRUE TO HIS WORD C.FARREN (J.STEELE, C.FARREN, G. HARRISON)   | ♦ BOY HOWDY (D) CURB 76934                             |
| <b>59</b>   | RE-E | NTRY         | 5                | HONKY TONK CHRISTMAS K.STEGALL (K. WILLIAMS.Z. TURNER, B. BROCK)  | ALAN JACKSON<br>(V) ARISTA 12611                       |
| 60          | 71   | 72           | 4                | IT WASN'T HIS CHILD G.FUNDIS (S.EWING)  | ◆ TRISHA YEARWOOD (V) MCA 54940                        |
| 61          | 47   | 38           | 15               | WHAT THEY'RE TALKING ABOUT M.WRIGHT (L.BOONE, P. NELSON, R. AKINS)  | ◆ RHETT AKINS<br>(C) (V) DECCA 54910                   |
| 62          | 56   | 55           | 5                | WORKIN' MAN BLUES B.BOUTON M POWELLT DUBOIS (M.HAGGARD)   | ◆ JED ZEPPELIN (v) ARISTA 1-2755                       |
| 63          | 58   | 57           | 4                | I CAN BRING HER BACK  | ◆ KEN MELLONS (D) (V) EPIC 77764                       |
| 64)         | 66   | 70           | 3                | LOOK AT ME NOW  | ◆ BRYAN WHITE  |
| <b>(65)</b> | 69   |              | 2                | B.J.WALKER, JR., K LEHNING (B.WHITE, D.GEORGE, J.TIRRO)  WHEREVER YOU GO  J.STROUD, C BLACK (C BLACK, H.NICHOLAS) | CLINT BLACK (V) RCA 64267                              |
|             |      |              |                  | * * HOT SHOT DEB  |  |
| <u>66</u> ) | NE   | W >          | 1                | ROCKIN' LITTLE CHRISTMAS<br>H.EPSTEIN (C.CARTER, A.ANDERSON)  | CARLENE CARTER<br>GIANT ALBUM CUT                      |
| <b>67</b> ) | 60   | 65           | 5                | LIPSTICK PROMISES R.BENNETT (G.DUCAS, T.SILLERS)  | ◆ GEORGE DUCAS LIBERTY ALBUM CUT                       |
| 68          | 63   | 64           | 6                | LOSING YOUR LOVE S.HENDRICKS (V.GILL,K.FLEMING,H.DEVITO)  | ◆ LARRY STEWART<br>(c) (v) COLUMBIA 77753              |
| 69          | 64   | 61           | 7                | THE RED STROKES A.REYNOLDS (J.GARVER,L.SANDERSON,J.YATES,G.BROOKS)  | ◆ GARTH BROOKS   |
| 70          | NE   | W Þ          | 1                | WHITE CHRISTMAS A.REYNOLDS (I.BERLIN)   | GARTH BROOKS   |
| (71)        | 74   | _            | 2                | TRYIN' TO GET TO NEW ORLEANS S.RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND, T. DUBOIS)                            | ◆ THE TRACTORS (V) ARISTA 1-2784                       |
| 72          | 65   | 63           | 7                | S.RMLEY, W.RICHMOND 15-RIPEEY, W.RICHMOND, 1. DOBOIS)  TAKE THAT  J.CRUTCHFIELD (G. BURR.T.SHAPIRO)               | ◆ LISA BROKOP (C) PATRIOT 79072                        |
| 73          | 49   | 45           | 12               | LONG LEGGED HANNAH (FROM BUTTE, MONTANA)  B.BECKETT, B. TANKERSLEY (J.HUNTER)                                     | ◆ JESSE HUNTER (V) BNA 62976                           |
| 74)         | NE   | N >          | 1                | IT WON'T BE THE SAME THIS YEAR T.BROWN (V.GILL)   | VINCE GILL<br>MCA ALBUM CUT                            |
| (75)        |      | NÞ           | -1               | THE WORKING ELF BLUES   | DARON NORWOOD  |

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications.

### HOT COUNTRY RECURRENTS

|    |    |    |    |   | IIOI GOGILLIKI                     |
|----|----|----|----|---|------------------------------------|
| 1  | 1  | 3  | 7  | XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)            | TRISHA YEARWOOD                    |
| 2  | 4  | 5  | 6  | THIRD ROCK FROM THE SUN  J.SLATE, J. DIFFIE (J. GREENEBAUM, S. WH) PPLE, T. MARTIN) | ♦ JOE DIFFIE EPIC                  |
| 3  | 6  | 2  | 6  | DOWN ON THE FARM  J.STROUD,B.GALLIMORE (K.K.PHILLIPS, J.LASETER)                    | . • TIM MCGRAW CURB                |
| 4  | 2  | 1  | 4  | WHO'S THAT MAN<br>N.LARKIN,H.SHEDD (T.KEITH)  | ◆ TOBY KEITH POLYDOR               |
| 5  | 3  | 6  | 3  | THE CITY PUT THE COUNTRY BACK IN ME<br>B.BECKETT (M.GEIGER, W.MULLIS, M.HUFFMAN)    | ◆ NEAL MCCOY<br>ATLANTIC           |
| 6  | 5  | 4  | 14 | BE MY BABY TONIGHT<br>S.HENDRICKS (E.HILL, R.FAGAN)                                 | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC |
| 7  | 7  | 8  | 4  | I TRY TO THINK ABOUT ELVIS<br>E.GORDY, JR. (G. BURR)                                | ◆ PATTY LOVELESS EPIC              |
| 8  | 13 | 9  | 3  | WHEN YOU WALK IN THE ROOM P.TILLIS,S.FISHELL (J.DESHANNON)                          | ◆ PAM TILLIS<br>ARISTA             |
| 9  | 12 | 11 | 11 | DREAMING WITH MY EYES OPEN J.STROUD (T. ARATA)                                      | ◆ CLAY WALKER GIANT                |
| 10 | 9  | 7  | 4  | JUKEBOX JUNKIE  J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS)                           | ◆ KEN MELLONS<br>EPIC              |
| 11 | 14 | 12 | 7  | WHAT THE COWGIRLS DO<br>T.BROWN (V.GILL, R.NIELSEN)                                 | ◆ VINCE GILL<br>MCA                |
| 12 | 10 | _  | 2  | WATERMELON CRAWL<br>J.CRUTCHFIELD (B.BROCK,Z.TURNER)                                | ◆ TRACY BYRD MCA                   |
| 13 | 8  | 10 | 18 | WINK B.BECKETT (B.DIPIERO,T.SHAPIRO)  | ◆ NEAL MCCOY<br>ATLANTIC           |

| negu | INNE | Mic |    |   |                                    |
|------|------|-----|----|---|------------------------------------|
| 14   | 15   | 13  | 13 | LOVE A LITTLE STRONGER M.POWELL,T.DUBOIS (C.JONES,B.CRITTENDEN.G.SWINT)                 | ◆ DIAMOND RIO<br>ARISTA            |
| 15   | 16   | 15  | 19 | EVERY ONCE IN A WHILE M.BRIGHT, T.DUBOIS (H.PAUL, V.STEPHENSON, D.ROBBINS)              | ◆ BLACKHAWK<br>ARISTA              |
| 16   | 11   | 14  | 7  | CALLIN' BATON ROUGE<br>A.REYNOLDS (D.LINDE)   | ◆ GARTH BROOKS LIBERTY             |
| 17   | 19   | 16  | 3  | MAN OF MY WORD  J.HOBBS,E.SEAY,P.WORLEY (A.SHAMBLIN,G.BURR)                             | COLLIN RAYE<br>EPIC                |
| 18   | 17   | 19  | 14 | NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON, N. WILSON (R. MURRAH, P. TERRY, J. D. HICKS) | ◆ SAMMY KERSHAW MERCURY            |
| 19   | 20   | 18  | 11 | WHISPER MY NAME K.LEHNING (T.BRUCE)   | ◆ RANDY TRAVIS<br>WARNER BROS.     |
| 20   | 18   |     | 35 | I SWEAR<br>S.HENDRICKS (F.J.MYERS,G.BAKER)  | ◆ JOHN MICHAEL MONTGOMERY ATLANTIC |
| 21   | 21   | 20  | 13 | HANGIN' IN J.CRUTCHFIELD (S.BOGARD, R.GILES)  | ◆ TANYA TUCKER LIBERTY             |
| 22   | 23   | 23  | 23 | WISH I DIDN'T KNOW NOW<br>N.LARKIN,H SHEDD (T.KEITH)                                    | ◆ TOBY KEITH<br>MERCURY            |
| 23   | -    |     | 1  | I SURE CAN SMELL THE RAIN<br>M.BRIGHT, T. DUBOIS (J. JARRARD. W. ALDRIDGE)              | ◆ BLACKHAWK<br>ARISTA              |
| 24   | 22   | 17  | 22 | WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO)                                      | ◆ KATHY MATTEA MERCURY             |
| 25   | 25   | 24  | 21 | THEY DON'T MAKE 'EM LIKE THAT ANYMORE<br>C.FARREN (J.STEELE, C.FARREN)                  | BOY HOWDY<br>CURB                  |

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

### Artists & Music





by John Lannert

ONOVISA, GLOBO, AND SONY To Settle: Less than one month after Fonovisa filed a trademark infringement lawsuit against Globo Records, its distributor (Sony Discos) and Sony's parent company (Sony Music Entertainment), the four companies appear on the verge of settling out of

That's according to Fonovisa's attorney, José Zorrilla, who adds that Fonovisa is waiting for Sony to turn over the sales results of the Globo/Sony album "Bukimania—La Música De Marco Antonio Solis & Los Bukis."

Zorrilla says that sales information for "Bukimania" will form the basis of the financial settlement with Sony. "We will not prosecute the complaint at this point," says Zorrilla, because we've been given assurances the case will settle. If we are satisfied with [Sony's] accounting, then the case will be settled and [Sony] will agree to a stipulated injuction not to do this again."

In its complaint, filed Dec. 7 at the U.S. District Court, Central District of California, Fonovisa alleged that Sony used the names Marco Antonio Solis and Los Bukis without permission of Fonovisa, who declared exclusive ownership of the two artists' names. Marco Antonio Solis & Los Bukis is Fonovisa's flagship act, notching two gold records in the U.S. "Bukumania" was recorded by session musicians. The lawsuits' defendants declined comment.

OLYGRAM TOPS IN BRAZIL: According to the latest

figures obtained from the Associação Brasileira Dos Produtores De Discos (ABPD), PolyGram Brazil led all labels in market share in November, with 22.99%. Second-place finisher Sony (18.23%) was followed by BMG (17.4%), EMI (14.61%), Warner (11.23%), and TV Globo's record division SIGLA (10.28%).

PolyGram also topped all labels in market share in the January-November period. PolyGram's 19.23% bested the 17.96% posted by Warner, PolyGram's recent neck-andneck competitor. Close behind Warner were Sony (17.82%), BMG (15.75%), EMI (13.16%), and SIGLA (10.44%).

NEW YEAR'S WISH: Speaking of market share, wouldn't it be fantastic (not to mention incredibly useful) if the U.S. Latino labels would divulge their companies' sales statistics? Let's hope the RIAA's nascent Latin committee will resolve that issue. As it stands now, the U.S. Latino market is one of the very few Spanish-language territories not providing sales and market share data.

**UAIFANES** KICKS IT IN D.F.: A muddy sound system marred the triumphant return of BMG's star rockers Caifanes to the Mexico City, D.F., but the raucous crowd of more than 22,000 did not seem to mind.

The hard-rock darlings of Mexico's upper classes, Caifanes thundered through a three-hour show at the cavernous Palacio De Los Deportes Dec. 8, but often they were perilously close to being drowned out by the roar of their fans.

The band ran through most of the material from its latest album, "El Nervio Del Volcán, drawing noisy cheers from the audience, who actually succeeded in suffocating the opening strains of the band's classic "La Célula Que Explota.

Caifanes often has included Mexican Indian themes and images in its music, and the Mexico City show was no exception. Video of the group in action was spliced with footage (Continued on next page)

"Mirándote"

### THE Billboard Latin 50 Sound Scan

| Comp | nied from  | 1 a Hallor | ial sample of retail store and rack sales reports collected, co | ompiled, and provided by   |
|------|------------|------------|---|----------------------------|
| THIS | LAST       | WKS.       | ARTIST LABEL & NUMBER/DISTRIBUTING LABE                         | EL TITLE                   |
|      |            |            | * * * GREATEST GAINE  | R/No. 1 * * *              |
| 1    | 1          | 18         | LUIS MIGUEL • WEA LATINA 97234 17 weeks at                      |                            |
| 2    | 2          | 79         | GLORIA ESTEFAN ▲ EPIC 53807/SONY                                | MI TIERRA                  |
| (3)  | 3          | 34         | CARLOS VIVES POLYGRAM LATINO 518 884 HS                         | CLASICOS DE LA PROVINCIA   |
| 4    | 4          | 40         | SELENA EMI LATIN 28803  | AMOR PROHIBIDO             |
| (5)  | 5          | 59         | GIPSY KINGS ELEKTRA MUSICIAN 61599/ELEKTRA                      | LOVE & LIBERTE             |
| 6    | 7          | 28         | RAUL DI BLASIO ARIOLA 20238/BMG                                 | PIANO DE AMERICA 2         |
| 1    | 10         | 79         | GIPSY KINGS ● ELEKTRA 60845                                     | GIPSY KINGS                |
| 8    | 9          | 4          | EMILIO EMI LATIN 29116  | SOUNDLIFE                  |
| 9    | 6          | 15         | PLACIDO DOMINGO ANGEL 55263/EMI LATIN                           | DE MI ALMA LATINA          |
| 10   | 11         | 10         | OLGA TANON WEA LATINA 97881                                     | SIENTE EL AMOR             |
| (11) | 14         | 79         | LUIS MIGUEL ▲ WEA LATINA 75805                                  | ROMANCE                    |
| 12   | 8          | 4          | VARIOUS ARTISTS WALT DISNEY 67626                               | NAVIDAD EN LAS AMERICAS    |
| 13   | 15         | 13         | INDIA SOHO LATINO 81373/SONY                                    | DICEN QUE SOY              |
| 14   | 12         | 79         | MANA WEA LATINA 90818   | DONDE JUGARAN LOS NINOS    |
| 15)  | 19         | 79         | LINDA RONSTADT ▲ ELEKTRA 60765                                  | CANCIONES DE MI PADRE      |
| 16   | 13         | 8          | JERRY RIVERA SONY 81426   | LO NUEVO Y LO MEJOR        |
| 17   | 16         | 15         | LA DIFERENZIA ARISTA-TEXAS 18786/BMG                            | LA DIFERENZIA              |
| 18   | 17         | 26         | JUAN GABRIEL ARIOLA 21898/BMG                                   | GRACIAS POR ESPERAR        |
| 19   | 20         | 23         | JUAN LUIS GUERRA 440 KAREN 21110/BMG                            | FOGARATE                   |
| 20   | 18         | 7          | BANDA MACHOS FONOVISA 6022                                      | GRACIAS MUJER              |
| (21) | 47         | 2          | MANA WEA LATINA 98722   | EN VIVO                    |
| 22   | 25         | 26         | JON SECADA SBK 29683/EMI LATIN                                  | SI TE VAS                  |
| 23   | 28         | 16         | ANA GABRIEL SONY 81401  | AYER Y HOY                 |
| 24   | 29         | 79         | GIPSY KINGS ELEKTRA 60892                                       | MOSAIQUE                   |
| 25   | 27         | 11         | VARIOUS ARTISTS MAX 81325/SONY                                  | SALSA MIX                  |
| 26   | 23         | 79         | SOUNDTRACK ELEKTRA 961240                                       | THE MAMBO KINGS            |
| 27   | 30         | 79         | GIPSY KINGS ELEKTRA 61390                                       | LIVE!'                     |
| 28   | 31         | 3          | LUIS MIGUEL EMI LATIN 31642                                     | ROMANTICO DESDE SIEMPRE    |
| 29   | 26         | 11         | CHAYANNE SONY 81366   | INFLUENCIAS                |
| 30   | 21         | 32         | LOS TIGRES DEL NORTE FONOVISA 6017                              | LOS DOS PLEBES             |
| 31   | 22         | 79         | JULIO IGLESIAS ▲2 SONY 38640                                    | JULIO                      |
| 32   | 24         | 23         | VICENTE FERNANDEZ SONY 81321                                    | DE CARA AL VIENTO          |
|      | 34         |            |   | ECORDANDO A LOS PANCHOS    |
| 34   | 33         | 7          | FAMA SONY 81546   | ENAMORATE                  |
| 35   | 36         | 5          | VARIOUS ARTISTS MAX 81430  CRISTIAN MELODY 0503/FONOVISA        | MERENGUE MIX               |
| (37) | 40         | 68         | GIPSY KINGS ELEKTRA 61179                                       | CAMINO DEL ALMA ESTE MUNDO |
| 38   | 32         | 3          | LA TROPA F MANNY 13049/WEA LATINA                               |                            |
| (39) | 43         | 7          |   | HERMANOS HASTA EL FIN      |
|      |            |            | LUIS ENRIQUE SONY 81360   |                            |
| 40   | 38         | 10         | JAIME Y LOS CHAMACOS FREDDIE X                                  | COMO TE LLAMAS PALOMA?     |
| 41   | 39<br>DE E | 38<br>MTDV | LA MAFIA SONY 81215 GIPSY KINGS ELEKTRA 61019                   | VIDA                       |
| (42) |            | NTRY       |   | ALLEGRIA                   |
| (43) |            | NTRY       | LINDA RONSTADT ELEKTRA 61239                                    | MAS CANCIONES              |
| 44   | 35         | 4          | MAZZ EMI LATIN 30272  | REGALO DE NAVIDAD          |
| (45) |            | NTRY       | VARIOUS ARTISTS RODVEN 3132                                     | PURA SALSA VOL. 2          |
| 46   | 45         | 4          | VARIOUS ARTISTS EMI LATIN 30719                                 | MEREN HITS '94             |

\* \* \* HOT SHOT DEBUT \* \* \* (47) NEW > POPE JOHN PAUL 11 MAX LM 200/SONY ES EL ROSARIO DEL PAPA 50 8 SELENA EMI LATIN 30907 12 SUPER EXITOS RE-ENTRY (49) JULIO IGLESIAS SONY 84304 HEY! (50) JUAN LUIS GUERRA 440 KAREN 109/BMG BACHATA ROSA RE-ENTRY

POP 1 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE

2 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA

PROVINCIA
3 GIPSY KINGS ELEKTRA MUSICIAN/ELEKTRA LOVE & LIBERTE
4 RAUL DI BLASIO ARIOLA/BMG
PIANO DE AMERICA 2 5 GIPSY KINGS ELEKTRA
GIPSY KINGS
6 PLACIDO DOMINGO ANGELIEMI

- LATIN DE MI ALMA LATINA
  7 LUIS MIGUEL WEA LATINA
- ROMANCE
  8 VARIOUS ARTISTS WALT DISNEY
  NAVIDAD EN LAS AMERICAS
  9 MANA WEA LATINA
  DONDE JUGARAN LOS
- NINOS
  OJAN GABRIEL ARIOLA/BMG
  GRACIAS POR ESPERAR
  11 MANA WEA LATINA EN VIVO
  12 JON SECADA SBWEMI LATIN
  SI TE-VAS
  13 GIPSY KINGS ELEKTRA
  MOSAIQUE

- MOSAIQUE

  14 GIPSY KINGS ELEKTRA LIVE

  15 LUIS MIGUEL EMI LATIN
  ROMANTICO DESDE SIEMPRE

TROPICAL/SALSA 1 GLORIA ESTEFAN EPIC/SONY

MI TIERRA
2 OLGA TANON WEA LATINA
SIENTE EL AMOR SIENTE EL AMOR
3 INDIA SOHO LATINO/SONY
DICEN QUE SOY
4 JERRY RIVERA SONY
LO NUEVO Y LO MEJOR
5 JUAN LUIS GUERRA 440
KAREN/BMG FOGARATE
6 VARIOUS ARTISTS
MAX/SONY SAI SA MIY

MAX/SONY SALSA MIX
7 SOUNDTRACK ELEKTRA

THE MAMBO KINGS
8 GILBERTO SANTA ROSA
SONY DE CARA AL VIENTO
9 VARIOUS ARTISTS
MAXSONY MERENGUE MIX MAX/SONY MERENGUE MIX

10 LUIS ENRIQUE SONY

LUIS ENRIQUE
11 VARIOUS ARTISTS RODVEN
PURA SALSA VOL. 2
12 VARIOUS ARTISTS EMI LATIN
MEREN HITS '94

MEREN HITS '94

13 JUAN LUIS GUERRA 440

KAREN/BMG BACHATA ROSA

14 CELIA CRUZ RMM/SONY

IRREPETIBLE
15 VARIOUS ARTISTS SONY SALSA MAGIC

1 SELENA EMILATIN 2 EMILIO EMILATIN

REGIONAL MEXICAN

SOUNDLIFE
3 LINDA RONSTADT ELEKTRA
CANCIONES DE MI PADRE
4 LA DIFERENZIA ARISTATEXASBMG LA DIFERENZIA
5 BANDA MACHOS FONOVISA
GRACIAS MUJER

6 ANA GABRIEL SONY 7 LOS TIGRES DEL NORTE

9 FAMA SONY ENAMORATE

9 FAMA SONYENAMORA I E
10 LA TROPA F MANNYWEA LATINA
HERMANOS HASTA EL FIN
11 JAIME Y LOS CHAMACOS FRUD
DIE COMO TE LLAMAS PALOMA?
12 LINDA RONSTADT ELEKTRA
MAS CANCIONES

13 SELENA EMILATIN 12 SUPER EXITOS 14 JAY PEREZ SONY

STEEL RAIN

15 LOS TEMERARIOS AFG SIGMA
TU ULTIMA CANCION

O Albums with the greatest sales gains this week. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. ■ Indicates past or present Heatseeker title. © 1995, Billboard/8PI Communications and SoundScan, Inc.

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- \* 60 Plus Minutes Extended Play CD & Cas.
- ★ Coming in February 1995... The "Prince of Romance" Valentine's Day TV campaign.

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Tracks: Mirándote (Looking at You) - Mi Fórmula de Amor (My Love Formula) - Más Allá de La Piel (Beyond the Skin) - La Que Me Quita y No Me Da (The One Who Takes Away and Won't Give) - ¿Qué Somos Tú y Yo? (What Are We, You And Me?) - No Dudes De Mí (Don't Doubt Me)and more..

- \* Frankie's first studio recording in 2 years.
- \* "Mirándote", produced in Puerto Rico... is sensational! Features Frankie's soulful vocals.

National UNIVISION TV campaigns - December 26, 1994 to January 27, 1995



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### **Artists & Music**

### LATIN NOTAS

(Continued from preceding page)

of Indian villages and archaeological ruins. Midway in the concert, lead singer Saul Hernández paused to reflect on the dramatic changes that had taken place in Mexico in the past year. He exhorted the adoring crowd to recognize the rights and culture of Mexico's most oppressed class

With their Mexico City show, Hernández and bandmates Alejandro Marcovich (guitar) and Alfonso André (drums) — who were backed during the concert by a saxophonist, keyboardist, and percussionist - concluded a six-

month trek that has taken them through most of Mexico, Spain, Colombia, Panama, and Canada, as well as various hot spots of Mexican rock in the U.S. such as El Paso, Texas. and Los

The tour also included a stop in Miami, where the band taped an "Unplugged" session for MTV Latino. After its Mexico City performance, group members accepted three platinum records for "El Nervio." Platinum in Mexico is 250,000 units sold. OCESA Presents promoted the show.

'94 CHART LEFTOVERS: Sony chanteuse Ana Gabriel pulled an unusual chart feat Feb. 26 when the Mexican superstar reigned over both the



Arturo Makes The Grade. GRP Records' ace trumpeter Arturo Sandoval, left, is pictured with NARAS executive director Jim Berk at the Nov. 7 USC/Notre Dame football game, where Berk presented Sandoval with the inaugural NARAS Foundation Award, given for "excellence in music education." Sandoval performed before a sold-out crowd during halftime festivities at the Los Angeles Coliseum.



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INGLES



Hot Latin Tracks and Boxscore listings. That week, Gabriel's ballad "Luna" ruled the Hot Latin Tracks chart for the second straight week, while her Feb. 12-13 shows at Radio City Music Hall in New York grossed \$525,780, the highest box-office tally of the week. Boxscore figures were tallied by Amusement Business . . . And speaking of box office figs, Amusement Business reports that Mexico City's Hermanos Rodríguez Autodromo was home to the second-most profitable stop of Pink Floyd's 1994 tour. The band's April 9-10 gigs at the auto speedway, promoted by Concert Productions International USA and OCESA Presents Inc., generated \$5,234,862 ... Gloria Estefan's "Mi Tierra" stayed atop the Billboard Latin 50 for 49 weeks in a row, until the album was knocked out of first place June 11 by Selena's "Amor Prohibido." "Mi Tierra" went on to log 59 weeks at No. 1 before being dislodged again Sept. 17 by the only other disc to top the Billboard Latin 50: "Segundo Romance." Luis Miguel's smash has since remained at No. 1 on the chart for 15 weeks. Coincidentally, Estefan and Selena became first-time Granmy winners in 1994 ... One last chart fact:"Nunca Voy A Olvidarte" reached the top 10 twice in 1994, initially as a ballad chart-topper by Melody/Fonovisa heartthrob Cristian and then later as a No. 10 salsa entry by Soho Latino/Sony diva India.

Assistance in preparing this column was provided by Sam Quiñones in Mexico City.

### **Hot Latin Tracks**



| ~    | ~    | .S.           | ON<br>RT         | COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST<br>DATA SYSTEMS' RADIO TRACK SERVICE. 117 LATIN MUSIC STATIONS ARE<br>ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK |                                   |
|------|------|---------------|------------------|---|-----------------------------------|
| THIS | LAST | 2 WKS.<br>AGO | WKS. ON<br>CHART | ARTIST<br>LABEL/DISTRIBUTING LABEL  | TITLE                             |
|      |      |               |                  | * * * No. 1 * *   | ◆ ★<br>◆ NO ME QUEDA MAS          |
| 1    | 1    | 1             | 9                | EMI LATIN   | 4 weeks at No. 1                  |
| 2    | 2    | 2             | 11               | SONY  | ◆ LA MEDIA VUELTA                 |
| 3    | 3    | 3             | 10               | LUIS MIGUEL WEA LATINA  | EL COLESTEROL                     |
| (4)  | 5    | 4             | 4                | FITO OLIVARES FONOVISA LIBERACION   | VUELVE MI AMOR                    |
| 5    | 4    | 5             | 4                | FONOVISA  LOS MIER  | TE AMO                            |
| 6    | 7    | 8             | 7                | FONOVISA  | SIEMPRE CONTIGO                   |
| 7    | 8    | 9             | 7                | MELODY/FONOVISA  CRISTIAN   | CON TU AMOR                       |
| 8    | 6    | 11            | 5                | MELODY/FONOVISA PEDRO FERNANDEZ   | MI FORMA DE SENTIR                |
| 10   | 9    | 6             | 7                | POLYGRAM LATINO   | IERO VOLVERTE A VER               |
|      | 10   | 10            | 8                | SONY  | RIMERO NI EL ULTIMO               |
| 11   | 11   | 7             | 11               | FONOVISA  EZEQUIEL PENA   | VEN Y VEN                         |
| (12) | 13   | 16            | 5                | FONOVISA  |                                   |
| (13) | 18   | 37            | 3                | * * * AIRPOWER  | NAVIDAD SIN TI                    |
|      |      | 19            | 4                | FONOVISA INDUSTRIA DEL AMOR   | NO TE IMAGINAS                    |
| (14) | 16   | 19            | 4                | UNICO/FONOVISA  | 1 4 4                             |
| 15)  | 23   | 36            | 5                | ★ ★ ★ AIRPOWER  LOS TEMERARIOS  AFG SIGMA   | QUE POCA SUERTE                   |
| 16   | 15   | 20            | 3                | INDIA<br>SOHO LATINO/SONY   | ĒŠĒ HOMBRĒ                        |
| 17   | 12   | 13            | 11               |   | AMO, TE AMO, TE AMO               |
| 18   | 14   | 12            | 8                | VICENTE FERNANDEZ SONY  | NO, NO Y NO                       |
| 19   | 17   | 14            | 9                | LUIS ENRIQUE  | ◆ ASI ES LA VIDA                  |
| 20   | 22   | 21            | 4                | BANDA ARKANGEL R-15 LA C<br>LUNA/FONOVISA   | QUE ME HACE LLORAR                |
| 21)  | 38   | 40            | 3                | BANDA MACHOS<br>FONOVISA  | LAS HABAS                         |
| (22) | 30   | 26            | 8                | BANDA BLANCA<br>FONOVISA  | SWING LATINO                      |
| 23)  | 20   | 17            | 6                | LA DIFERENZIA<br>ARISTA-TEXAS/BMG   | LINDA CHAPARRITA                  |
| 24   | 19   | 22            | 11               | GRUPO MOJADO<br>FONOVISA  | PARA QUE                          |
| 25)  | 25   | 38            | 5                | JORGE LUIS CABRERA<br>MUSART/BALBOA   | MUSICA ROMANTICA                  |
| 26   | NE   | w Þ           | 1                | FONOVISA  | /IDAD DE LOS POBRES               |
| 27   | 26   | 28            | 6                | LOS FANTASMAS DEL CARIBE  | ◆ MI PEQUENO AMOR                 |
| (28) | 32   |               | 10               | FREDDIE   | UN MILLON DE VECES                |
| 29   | 24   | 31            | 3                | FONOVISA  | PREFIERO PARTIR                   |
| (30) | RE-E | NTRY          | 2                | LOS INVASORES DE NUEVO LEON<br>FONOVISA   | PENSANDO EN TI                    |
| 31   | 28   | 33            | 4                | CHARLIE MASSO<br>SONY   | TE ME VAS                         |
| (32) | 39   | 24            | 5                | OLGA TANON<br>WEA LATINA  | ES MENTIROSO                      |
| 33   | 21   | 15            | 11               | JUAN GABRIEL<br>ARIOLA/BMG  | LENTAMENTE                        |
| 34   | 27   | 32            | 3                | MANDINGO<br>FONOVISA  | SEGUIRE TU HUELLA                 |
| 35   | 35   | -             | 5                | STEPHANIE LYNN & HIGH ENERGY  | ◆ OJOS PARA TI                    |
| 36   | 37   | 35            | 10               | LOS TICRES DEL NORTE  | TRAGOS AMARGOS ENTRE EL AMOR Y YO |
| (37) |      | NTRY          | 2                | LOS TIGRES DEL NORTE FONOVISA BANDA Z   | LA NINA FRESA                     |
| 38   | 33   | 25            | 22               | FONOVISA  LOS REYES LOCOS   | EL LLORON                         |
| 39   | 34   | 30            | 7                | DISA GILBERTO SANTA ROSA  | TE PROPONGO                       |
| (40) | RE-E | NTRY          | 2                | SONY  |                                   |
|      |      | POP           |                  | TROPICAL/SALSA  | REGIONAL MEXICAN                  |

| 40 RE-ENTRY 2 SON          | IY                          |       |
|----------------------------|-----------------------------|-------|
| POP                        | TROPICAL/SALSA              | R     |
| 35 STATIONS                | 21 STATIONS                 |       |
| 1 LUIS MIGUEL WEA LATINA   | 1 INDIA SOHO LATINO/SONY    | 1 LA  |
| LA MEDIA VUELTA            | ESE HOMBRE                  | ME    |
| 2 LUCERO MELODY/FONOVISA   | 2 LUIS ENRIQUE SONY         | 2 SE  |
| SIEMPRE CONTIGO            | ASI ES LA VIDA              | N(    |
| 3 CHARLIE MASSO SONY       | 3 GILBERTO SANTA ROSA       | 3 FI  |
| TE ME VAS                  | SONY TE PROPONGO            | EL    |
| 4 CRISTIAN MELODY/FONOVISA | 4 OLGA TANON WEA LATINA     | 4 LIE |
| CON TU AMOR                | ES MENTIROSO                | VU    |
| 5 LAURA PAUSINI WEA LATINA | 5 MANNY MANUEL MERENGA-     | 5 LO  |
| SE FUE                     | ZO/SONY PERO QUE            | TE    |
| 6 EDNITA NAZARIO EMI LATIN | 6 TONY VEGA RMM/SONY        | 6 EZ  |
| QUIERO QUE ME HAGAS        | ESTOY EN EL PROCESO         | VE    |
| 7 JUAN LUIS GUERRA 440     | 7 ALEX D'CASTRO RODVEN      | 7 FA  |
| KAREN/BMG EL BESO DE       | SUENO DESPIERTO             | QL    |
| 8 LUIS ENRIQUE SONY        | 8 JERRY RIVERA SONY         | 8 LO  |
| ASI ES LA VIDA             | ME ESTOY                    | NI    |
| 9 JUAN GABRIEL ARIOLA/BMG  | 9 LOS SABROSOS DEL          | 9 LO  |
| LENTAMENTE                 | MERENGUE M.P. QUE           | SIG   |
| 10 ARIZTIA SDI/SONY        | 10 LALO RODRIGUEZ EMI LATIN | 10 IN |

10 ARIZTIA SDI/SONY
PALABRAS DE HOMBRE
11 INDIA SOHO LATINO/SONY
ESE HOMBRE
12 OLGA TANON WEA LATINA
ES MENTIROSO
13 SELENA EMI LATIN
NO ME QUEDA MAS NO ME QUEDA MAS

14 PEDRO FERNANDEZ POLY GRAM LATINO MI F 15 CHAYANNE SONY

14 JOHNNY VENTURA

A MAFIA SONY
ME DUELE ESTAR SOLO
ELENA EMILATIN
IO ME QUEDA MAS
ITO OLIVARES FONOVISA

L COLESTEROL
IBERACION FONOVISA
UELVE MI AMOR
OS MIER FONOVISA
E AMO Z**EQUIEL PENA** FONOVIŜA

69 STATIONS

QUIERO VOLVERTE A VER OS REHENES FONOVISA II EL PRIMERO NI EL... OS TEMERARIOS AFG IGMA QUIE POCA SUPERT

GMA QUE POCA SUER IDUSTRIA DEL AMOR UNICO/FONOVISA NO TE...

11 SPARX FONOVISA
TE AMO, TE AMO, TE AMO
12 BANDA ARKANGEL R-15 AUNQUE LO DUDES 11 FRANKIE RUIZ RODVEN

MIRANDOTE
12 CANA BRAVA PLATANO LUNAFONOVISA LA QUE...

13 LUIS MIGUEL WEA LATINA
LA MEDIA VUELTA 13 LAURA PAUSINI WEA LATINA 14 VICENTE FERNANDEZ SONY

SDI/GLOBO/SONY NO...

15 EDGAR JOEL RODVEN
ME ATRAPA LA NOCHE 15 LA DIFERENZIA ARISTA

### Top Contemporary Christian...

| -         | 1     |        |  |  |
|-----------|-------|--------|--|--|
| VEEK      | AGO   | NO NO  | Compiled from a national sai<br>and one-stop sales |  |
| THIS WEEK | 2 WKS | WKS. ( | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL           | TITLE  |
|           |       |        | ★ ★ NO. 1  | **   |
| 1         | 2     | 17     | MYRRH 6974/WORD 3 weeks at No                      | 1 HOUSE OF LOVE  |
| 2         | 1     | 23     | STEVEN CURTIS CHAPMAN ● SPARROW 1408               | B HEAVEN IN THE REAL WORLD   |
| 3         | 3     | 7      | SANDI PATTI WORD 9443 IIS                          | FIND IT ON THE WINGS   |
| 4         | 4     | 11     | 4 HIM BENSON 4046                                  | THE RIDE   |
| 5         | 5     | 109    | DC TALK ● FOREFRONT 3002/STARSONG                  | FREE AT LAST   |
| 6         | 8     | 21     | NEWSBOYS STARSONG 8814                             | GOING PUBLIC   |
| 7         | 7     | 33     | AMY GRANT MYRRH 6962/WORD                          | HOME FOR CHRISTMAS   |
| 8         | 6     | 15     | ASHTON/BECKER/DENTE SPARROW 1389                   | ALONG THE ROAD   |
| 9         | 9     | 5      | MICHAEL CARD SPARROW 1421                          | POIEMA   |
| 10        | 14    | 5      | STEVE GREEN SPARROW 1412                           | PEOPLE NEED THE LORD   |
| 11        | 13    | 63     | CARMAN ● SPARROW 1387 IIS                          | THE STANDARD   |
| 12        | 12    | 5      | 4 HIM BENSON 2187                                  | SEASON OF LOVE   |
| 13        | 10    | 7      | WAYNE WATSON WORD 4242                             | ONE CHRISTMAS EVE  |
| 14        | 11    | 63     | MICHAEL W. SMITH REUNION 0086/WORD                 | FIRST DECADE 1983-1993   |
| 15        | 20    | 5      | KIDS CLASSICS BENSON 4054                          | CHRISTMAS CAROLS   |
| 16        | 15    | 13     | BEBE & CECE WINANS SPARROW 1417                    | RELATIONSHIPS  |
| 17        | 17    | 51     | TWILA PARIS STARSONG 8805                          | BEYOND A DREAM   |
| 18        | 16    | 11     | CARMAN EVERLAND 9475/WORD                          | YO KIDS 2  |
| 19        | 27    | 5      | KIDS CLASSICS BENSON 4058                          | CHRISTMAS FAVORITES  |
| 20        | 18    | 3      | AMY GRANT MYRRH 6962/WORD                          | HOME FOR CHRISTMAS   |
| 21        | 21    | 19     | BRYAN DUNCAN MYRRH 6973/WORD                       | SLOW REVIVAL   |
| 22        | 30    | 3      | ACAPPELLA WORD 9612                                | HYMNS FOR ALL THE WORLD  |
| 23        | 25    | 37     | AUDIO ADRENALINE FOREFRONT 3012/STAF               | RSONG DON'T CENSOR ME  |
| 24        | 28    | 5      | OUT OF EDEN GOTEE 3818/MYRRH                       | LOVIN' THE DAY   |
| 25        | RE-E  | NTRY   | MICHAEL CARD SPARROW 1296*                         | THE PROMISE  |
| 26        | NE    | W►     | KATHY MATTEA MERCURY/LIGHT 5123/MERC               | URY GOOD NEWS  |
| 27        | 33    | 43     | MICHAEL CARD SPARROW 1435                          | JOY IN THE JOURNEY   |
| 28        | 19    | 7      | VARIOUS ARTISTS STARSONG 1018                      | CELEBRATE THE GIFT   |
| 29        | RE-E  | NTRY   | CARMAN SPARROW 1339                                | ABSOLUTE BEST  |
| 30        | 23    | 7      | VARIOUS ARTISTS BRENTWOOD 5342 AM                  | ERICA'S 25 FAVORITE HYMNS  |
| 31        | 26    | 47     | POINT OF GRACE WORD 26014                          | POINT OF GRACE   |
| 32        | 22    | 21     | VARIOUS ARTISTS SPARROW 1404                       | NEW YOUNG MESSIAH  |
| 33        | 34    | 137    | RAY BOLTZ WORD 5473                                | MOMENTS FOR THE HEART  |
| 34        | 31    | 25     | TAKE 6 WARNER ALLIANCE 4150/SPARROW                | JOIN THE BAND  |
| 35        | 24    | 103    | NEWSBOYS STARSONG 8251                             | NOT ASHAMED  |
| 36        | 35    | 13     | MARK LOWRY WORD 9441                               | MOUTH IN MOTION  |
| 37        | 32    | 11     | SIERRA STARSONG 1003                               | SIERRA   |
| 38        | 38    | 33     | CLAY CROSSE REUNION 9728/WORD                      | MY PLACE IS WITH YOU   |
| 39        | 36    | 39     | OUT OF THE GREY SPARROW 1405                       | DIAMOND DAYS   |
| 40        | 29    | 9      | GUARDIAN PAKADERM 83186/MYRRH                      | SWING SWANG SWUNG  |
| _         |       |        |  | The state of the s |

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. ★ indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications.

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### **Artists & Music**





by Deborah Evans Price

LARNELLE'S SILVER ANNIVERSARY: Welcome to 1995! As we watch the old year fade away and usher in the new one, it's usually a time of reflection for most people—a time to look back on one's accomplishments and plan for the future. Benson Music Group's Larnelle Harris celebrated his 25th year in Christian music in 1994, and though he has a lot to be proud of, that's not Harris' style. He's modest when asked about the accolades bestowed during his career, and instead chooses to focus on what he looks forward to in the future.

First on the agenda is recuperating from a hip replacement he had done just before Christmas. Harris says the operation was planned. It wasn't due to a recent injury, but had been coming on for a long time. Talking from his hospital bed in Kentucky, Harris sounded cheerful and well, not at all like someone who had undergone major surgery.

The operation caused Harris to miss participating in the Young Messiah tour in December (the first Y.M. tour he has ever missed), but plans call for him to resume working in a couple of months. In addition to his next studio album, there is talk of Benson releasing a package commemorating Harris' silver anniversary. With the wealth of material the label can draw from, it's sure to be a wonderful collection.

Harris began his career as a drummer for the Spurlows, and says that early performances were nerve-wracking. "I thought, What in the world are you doing?' I was scared to death, and wanted to go home," he says of his first concert. He grew much more comfortable with an audience, and embarked on a solo career that has since garnered five Grammys and 10 Doves. He has traveled the world, and cites his trips abroad among his most rewarding experiences. Last year, Benson released Harris' 16th album, "Beyond All The Limits," an incredible project that makes it obvious why he has enjoyed such longevity and worldwide appeal.

When asked to share a few thoughts on the industry from the perspective of his 25 years, Harris says, "The biggest change I've seen is the want and the seeing of the need to reach out across musical lines with the music and the message of Christ. I think for awhile we were entertaining ourselves. And there's nothing wrong with that. We need to encourage each other, but over the years I've really seen an effort to reach out with the truth. There are certain ways we can write and say things that anyone will listen to . . . We have reached out across the board in every kind of musical style imaginable to reach people with the truth. The message has been here a long time. I'm just thankful for people who are continually searching and working to find effective ways of expression."

ALSO ON THE MEND: Another Benson artist is also recuperating. On Dec. 18, Al Denson's plane was making a final landing approach to San Antonio International Airport when it crashed. Denson was listed in stable condition at press time; one pilot was critically injured, but the other pilot sustained only minor injuries and was able to go for help. According to Benson Music Group, Denson will require facial reconstructive surgery.

After seeing the wreckage, Denson's wife, Tracie, said, "It's only by the grace of God that anyone survived." The FAA investigation had yet to be completed, but speculation is that the crash resulted from engine failure.

### Marlee Records

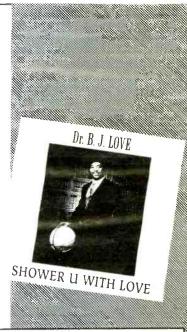
Presents



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**C-Wins** 

### Artists & Music





by Lisa Collins

RINCELY PURSUITS: John P. Kee has a great deal to be excited about these days. He says his new deal with Jive-Zomba is shaping up nicely. In November, he received a Stellar Award in the male vocalist category for his recent solo effort, "Colorblind." And this month marks the release of "Show Up," his latest recording with his New Life Community Choir, which already is being touted as his best work vet.

"I'm very excited," Kee says. "With this album, I went back a little bit and did a lot of traditional stuff. There's even a song on the album that renders an altar call." But another tune hits home most for the artist who's been dubbed "the prince of gospel." Ironically, the song deals with survival—the mode in which Kee says he finds himself, some 12 years after debuting on the gospel scene.

"There's a point in your career where you really do have to keep your eye on God, and not what's around you," he says. "There are so many pitfalls . . . so many people who aren't about what they say they are. I've been through a lot of that, so I've kind of adopted the tune 'I Will Survive' [not related to the '70s disco hit] as my personal theme song." And while every song on the album is dedicated to somebody, he says his song goes out to his enemies. "It's my way of telling them they're not going to pull me down,"

For a time, though, industry insiders said that Kee was his own biggest enemy. His triple-threat approach—aside from recording solo, Kee also records with the New Life Community Choir and his Victory In Praise Seminar Mass Choir-has left Kee flooding the market with albums that often have competed with each other.

"I've heard that," he says. "But I want to point out that sales of the albums didn't decline. I think, instead, that there are just some political things going on in gospel. But my philosophy is 'if it's not broke, don't fix it.' Besides, the kids are pleased. They're still coming to the concerts and surrendering to God. That's more important to me than impressing other artists.

"What we [the New Life Community Choir] do is bigger than me. Ours is a message of deliverance. I think for many, it got old for a minute—you know, the novelty of the kids in the choir being off the streets. That almost became passé. But it's still what we're about-kids coming off the streets and turning to God."

That aim is one of the reasons why Kee is so enthused about his latest release. "'Show Up' has so many strong messages for young people," he says. "I'm just hoping it leads to deliverance.

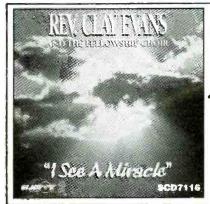
The title track is dedicated to Gospel Music Workshop chair Al Hobbs. "I was at a concert in San Francisco, and Al Hobbs—who was addressing the crowd—said, 'Turn to your neighbor and tell them that God will show up in

**B**RIEFLY: In association with Ocean Records, contemporary gospel pioneer Gentry McCreary has launched a new label, "Gentry McCreary Presents." Its first offering is the recording debut of former Thomas Whitfield protégé James Brown. His solo effort "Oh Give Thanks: A Celebration To Thomas Whitfield" was released last month . . , And Benson branches out into gospel rap with "Rev Run Records," born out of a production pact with Run of the groundbreaking rap unit Run-D.M.C.



### Top Gospel Albums...

|                           | -       |   |
|---------------------------|---------|---|
| EEK<br>AGO                |         | Compiled from a national sample of retail store<br>and one-stop sales reports.                              |
| THIS WEEK<br>2 WKS. AGO   | WKS. ON | ARTIST  |
| Z 7                       | 3       | LABEL & NUMBER/DISTRIBUTING LABEL  * * NO. 1 * *  |
| 1 1                       | 17      | HELEN BAYLOR WORD 66443/EPIC 11 weeks at No. 1 THE LIVE EXPERIENCE  |
| 2 2                       | 21      | THE WILLIAMS BROTHERS BLACKBERRY 1606/MALACO IN THIS PLACE  |
| 3 3                       | 81      | MISSISSIPPI MASS CHOIR MALACO 6013 IT REMAINS TO BE SEEN  |
| 4 4                       | 29      | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR<br>BENSON 4006/CGI LIVE IN ATLANTA AT MOREHOUSE COLLEG             |
| 5 5                       | 77      | KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW  KIRK FRANKLIN AND THE FAMIL                        |
| 6 9                       | 7       | TRAMAINE HAWKINS COLUMBIA 57876 A HIGHER PLAC   |
| 7 7                       | 33      | GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC 3006/TYSCOT IT'S OUR TIM  |
| 8 6                       | 23      | DOROTHY NORWOOD  MALACO 4467 "LIVE" WITH THE GEORGIA MASS CHOIL   |
| 9 8                       | 9       | ALBERTINA WALKER BENSON 1130 SONGS OF THE CHURCH-LIVE IN MEMPHI   |
| 10 15                     | 33      | VARIOUS ARTISTS BLACKBERRY 1605/MALACO SONGS MAMA USED TO SING  |
| 11 13                     | 13      | STEPHANIE MILLS GOSPO-CENTRIC 72123/SPARROW PERSONAL INSPIRATION  |
| 12 11                     | 23      | WANDA NERO BUTLER SOUND OF GOSPEL 205 CHIKE ANYABWILL   |
| 13 17                     | 11      | DOTTIE PEOPLES ATLANTA INT'L 10200 ON TIME GOI  |
| 14 12                     | 17      | VICKI WINANS INTERSOUND 9127 VICKI WINAN  |
| <b>15</b> 10              | 9       | JENNIFER HOLLIDAY INTERSOUND 9113 ON & OI   |
| <b>16</b> 19              | 21      | WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10199 THE CHANGE WILL COM                                       |
| 17 18                     | 43      | CHICAGO COMM. CHOIR AMBASSADOR 47005/REDEMPTION WE GIVE YOU PRAIS   |
| 18 21                     | . 7     | O'LANDA DRAPER WORD 9488/EPIC LIVE - A CELEBRATION OF PRAIS   |
| 19 22                     | 13      | ORLANDO WRIGHT SOUND OF GOSPEL 203 ORLANDO WRIGH  |
| 20 20                     | 85      | THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO LIVE IN MEMPHI   |
| 21 14                     | 11      | WITNESS CGI 1101 HE CAN DO THE IMPOSSIBL  |
| 22 25                     | 9       | JAMES HALL & WORSHIP & PRAISE INTERSOUND 9131 GOD IS IN CONTRO  |
| 23   26                   | 3       | A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 2282/BENSON WAIT ON THE LORI   |
| 24 16                     | 9       | CHICAGO MASS CHOIR CGI 1122 I'M SO GRATEFU  |
| <b>25</b> 24              | 27      | TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO COME THOU ALMIGHTY KIN                  |
| <b>26</b> 30              | 7       | TYRONE BLOCK/CHRIST TABERNACLE CHOIR WORD 9490/EPIC ALL FOR M   |
| 27 23                     | 21      | RON KENOLY INTEGRITY 055/SPARROW GOD IS ABL   |
| 28 39                     | 5       | REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 7116 I SEE A MIRACL  |
| <b>29</b> 37              | 9       | THE SONGBIRDS FEAT. REV. ANDREW CHEAIRS BLACKBERRY 2000/E&J  THE FAMIL                                      |
| <b>30</b> 32              | 2 25    | L.A. MASS CHOIR CGI 1083   I SHALL NOT BE DEFEATE   |
| <b>31</b> 36              | 5 5     | JAY TERRELL & HIGHER PRAISE BLACKBERRY 1607 CLOUDLESS DA  |
| 32 NI                     | EW▶     | THE MISSISSIPPI CHILDREN'S CHOIR  MALACO 4469  A NEW CREATION   |
| <b>33</b> 31              | 33      | SOUNDS OF BLACKNESS   |
| 34 27                     |         | PERSPECTIVE 9006 AFRICA TO AMERICA: THE JOURNEY OF THE DRUIT  BEBE & CECE WINANS CAPITOL 28216 RELATIONSHIP |
| <b>35</b> 40              | +       | JAMES BIGNON & DELIVERANCE  |
| <b>36</b> 34              |         | ATLANTA INT'L 10201 HEAVEN BELONGS TO YO  |
| <b>36</b> 34 <b>37</b> 28 | -       | DALLAS FORT WORTH MASS CHOIR SAVOY 7115 FOR HIS GLOR  |
| 38 33                     | -       | CALVIN BERNARD RHONE CGI 1092 LIVE I'M A WINNE YOLANDA ADAMS TRIBUTE 3937 SAVE THE WORL                     |
| <b>39</b> 38              | -       |   |
| 40 29                     | -       |   |
|                           |         | KIM STRANTTON GLORIOUS 503/INTEGRITY I'M IN THIS PLAC   |



You will hear a miracle... with Clay Evans new album from RECORDS IN



by Jeff Levenson

**O**NE MORE LIST (Because It's Still That Time Of Year): For those who have trouble with that annual critjam concept, the top 10 list, and would rather approach vear-end reviews with a more expansive point of view, the following albums, which did not make my best of '94, are now cited here precisely because they deserve to be. Numbers one through 10 (which did their dance in the spotlight last week) should not get cocky and think they can't get bumped by any of the following standbys, all winners from this past year:

"JC On The Set," James Carter (DIW)
"Cafe Blue," Patricia Barber (Premonition)

"Summit Conference," Reggie Workman (Postcards) "In Love," Jazz Passengers (High Street)

"Last Night When We Were Young," Fred Hersch (Classical Action)

'Portrait Of The Artist As A Young Man: 1923-1934," Louis Armstrong (Columbia) (reissue)

"The Complete Solid State Recordings Of The Thad Jones/Mel Lewis Orchestra," (Mosaic) (reissue).

DEPARTMENT OF WAY TOO SOON: It was sad to hear of the Dec. 19 death of 39-year-old violinist Noel Pointer from cardio-pulmonary arrest. Pointer was a fellow Brooklynite who in the late-'70s had good success with the platinum album "Phantazia" (Blue Note) and other charting efforts like "Hold On," "Feel It," and 'Calling" (all on United Artists). In recent years, he recorded for the Shanachie label, with "Never Lose Your

Pointer was a church-going member of the community who prided himself in issuing good vibrations to neighbors and to at least one neophyte jazz writer who years ago didn't know the difference between radio jazz and a week-old Twinkie. I owed him one — owe him still for being patient and gentle. He was a good guy.

RELEASE STUFF: From Verve-land comes word that a 10-CD set devoted to "Jazz At The Philharmonic," the legendary concert series from the '40s and '50s produced by impresario and label founder Norman Granz, is slated for release in the months ahead. Will it have the same packaging élan that characterizes Verve's many boffo boxed sets? Could be ... From Koch International Classics comes "Cole Porter Sings," a disc of never-released performances by the composer recorded in his apartment in 1952. The material? Songs from the musical "Can-Can," including selections that did not make the musical's final cut.

Judy Niemack, who has consistently provided us with distinguished (and largely underappreciated) vocals since at least the late-'80s, has a duet album with fellow expatriate Mal Waldron. The disc is "Mingus, Monk & Mal" on Freelance, and it features highly personal readings of Niemack's 3M companions . . . Pianist Bob Griffin has enlisted the aid of N'Awlins dudes George Porter and Russell Batiste on "Piano, Bass, Drums," available on Roesch.

DEPARTMENT OF STATISTICAL ANALYSIS: In the year-end top 10 lists compiled by my colleagues, eight picks out of 400 fell into the jazz category (and three of those eight — titles by Cachao, Mario Bauza, and Arturo Sandoval - were Latin jazz). Does representation to the tune of 2% provide much insight into the socio-musicological implications of jazz's exigencies as heard through ears molded by the pop-cult aesthetic of staunch consumerism in the Age of Anxiety? Beats me, I don't even know what I'm talking about. (Irwin Corey, call me.)



by Heidi Waleson

NEW YEAR, NEW DEALS: The Hungarian pianist András Schiff is moving over to Teldec for a long-term exclusive contract. Schiff, who spent 13 years with Decca/ London, has already recorded his first Teldec disc-solo repertoire of Handel, Reger, and Brahms-in December in Amsterdam. Future recordings are to include major concerto repertoire, Schumann's "Davidsbündlertänze," and Mozart's chamber music, using the composer's own keyboard instruments, now in the Mozart House in Salzburg. London still has two final releases in Schiff's Schubert cycle in the pipeline; those will be out in March and July.

On the U.S. front, the all-female Lark Quartet is celebrating its 10th anniversary season with a three-year, six-CD contract with Arabesque Records. The New York-based group, which has recorded once before (as part of an Argo CD on the music of Aaron Kernis), is launching the partnership with Borodin's String Quartets Nos. 1 and 2; the CD will be released this spring. The second disc, scheduled for fall 1995 release, will feature string quartets by the American composers Peter Schikele, John Deak, and William Bolcom, all of which were commissioned by the Lark Quartet. Future repertoire plans include the music of Mendelssohn and Shostakovich. The Quartet (Eva Gruesser, Jennifer Orchard, Anna Kruger, and Astrid Schween) now plays between 50 and 60 concerts a year, most of them in Germany and North America.

**E**T TU, KOCH: We told you about BMG Classics signing the Houston Symphony and Christoph Eschenbachwell, it looks like those Texans are a popular band, because Koch International Classics has done it too. First up on the

two-disc (and possibly more) Houston-Koch contract is Schoenberg's "Pelleas Und Melisande" and Richard Strauss' "Metamorphosen," scheduled for 1995. The second disc, the label states, 'will almost certainly be contemporary music." Pieces under consideration include John Corigliano's Symphony No. 1 (written in response to the AIDS-related deaths of many of the composer's friends, and a regular on symphony programs a few seasons ago, it has been recorded by Barenboim and the Chicago Symphony on Erato), and Christopher Rouse's Symphony No. 2, which gets its world premiere at the Houston Symphony this season. Koch will also be recording the Houston Symphony Chamber Players, made up of the orchestra's principal wind players and Eschenbach at the piano. They will give us the Schoenberg Wind Quintet, and possibly music by Alban Berg.

MORE MOVIE MUSIC: Hot on Beethoven's heels, Schubert hit the movies in December with Roman Polan-ski's film "Death And The Maiden." The film, which stars Sigourney Weaver and Ben Kingsley, is based on Ariel Dorfman's claustrophobic play about a woman who unexpectedly comes across a man whom she believes was her torturer in a Latin American jail. The soundtrack, on Erato, features the Keller Quartet playing the title cut, Schubert's "Death And The Maiden" (Quartet in D minor D810) plus the film score by the Polish composer Wojciech Kilar, performed by the English Chamber Orchestra. The eyecatching cover is not your regular Schubert art—in a film still, Weaver clutches Kingsley by the chin and brandishes a gun.

MUSICAL AMERICA PICKS: In a December ceremony, the Musical America International Directory Of The Performing Arts named its 1995 Artists of the Year. Mezzosoprano Marilyn Horne, whose picture graces the Directory's cover, was named Musician of the Year. Winners in other categories are Gunther Schuller, Composer of the Year, Michael Tilson Thomas, Conductor of the Year, Evgeny Kissin, Instrumentalist of the Year, and the Tokyo String Quartet. Ensemble of the Year.

### ISLAND BUILDS ON ETHERIDGE'S BREAKTHROUGH

(Continued from page 3)

the first quarter of 1994, and initially followed a radio path similar to Etheridge's previous sets. Album rock programmers were among the first targeted with a CD promo of "I'm The Only One," which would later become a top 40 smash. The blues-rooted track quickly garnered widespread airplay.

"She has made a lot of friends in this area of the industry over the years, and it seemed likely that they would support this track," says Sky Daniels, senior VP of promotion at Island. "At the same time, I think some of them were wondering when she was going to advance to the next level. We could all see it coming; it was a matter of her handing us the right record. 'Come To My Window' was it."

That song had already been getting minor airplay as an album cut. Early in its lifespan as a commercial single, it tested well with top 40 and adult alternative stations that were not previously disposed to Etheridge's music.

"That gave us the confidence to press harder," Daniels says. "Factor in the great timing of her summer dates on the Eagles tour-not to mention the continual tremendous support from VH1—and our campaign hit an incredible stride."

John Sykes, president of VH1, says the music video outlet has maintained a long-term commitment to Etheridge because she "has demonstrated her outstanding appeal and range as a performing artist—particularly in 1994."

As "Come To My Window" increased its visibility at radio, Etheridge's constant touring-both as a midsize venue headliner and as an opener for the Eagles and Stingproved to be a key element in the project's overall success.

"It helped our efforts to bring her to a virtually new audience-especially while she was out with Sting," Daniels says. "Those gigs brought out the [top 40] programmers, and they were blown away.

Those shows also strengthened the artist's presence at retail. "She already had a large fan base," says Randy Morris, director of purchasing for Spec's Music, where "Yes I Am" has steadily been among the chain's 30 biggest sellers for the past six months. 'But these dates exposed her to younger people. It was clearly reflected in sales activity following a

Morris notes that "Yes I Am" also benefited from Island's willingness to support local promotions with advertising dollars and promotional materials for giveaways. "They definitely saw that this album could be the one to go the distance," he says. "From my perspective, she hasn't even peaked yet. This album is just laying the groundwork for the next one, which will be tremendous.'

Hot on the heels of the pop success of "Come To My Window," Island went back to "I'm The Only One" for a follow-up. "It was such a special song, we had to give it a fair chance at radio," says John Barbis, president of Island. "I don't think anyone could have predicted it would be such a home run-except for the people here at Island, who gave it everything they

Simultaneous with the label's radio and retail efforts was an extensive push to build a public profile for Etheridge. "This time, we went for a

significantly broader range of publicity," says Matt Stringer, senior VP of marketing at Island. "The live reviews were always stellar, but we needed to give people more perspective on who she was as an artist. We knew she has charm and appeal; it was a matter of getting the word out."

One of the byproducts of so much press is the inevitable exploration of an artist's personal life. In Etheridge's case, that meant potentially controversial discussion of her coming out as a lesbian. "I see her coming out as positive," Stringer says. "Her music is all about being honest, so it made sense for her to choose to not hide this part of who she is. There was a brief discussion [at the label] about its potential impact, and everyone felt it had to be a non-issue. Ultimately, it had no negative effect on the project.

Overall, Daniels agrees with that assessment, though he admits to having disheartening conversations with some radio programmers early in the promotional campaign. "On so many levels, this album has been about knocking down perceptual walls," he says. "Just being a woman is an issue for some people. There is still a lot of homophobia out there. Working on this record gave me a new view of the world. I was pleased at how much goodwill there is out there, but there are also so many small minds.'

### **GRAMMY WINNER**

Etheridge has been moving toward the formidable success of "Yes I Am' since the release of her critically lauded, self-titled debut in 1988, which spawned the album rock staple "Bring Me Some Water." That album was followed by "Brave & Crazy" in 1989 and "Never Enough" in 1992. The latter set earned the singer/songwriter a 1993 Grammy Award for best rock vocal performance, female, for "Ain't It Heavy.

Despite having what she describes as "huge rock dreams," she says she has never tried to write a hit song. "I've just focused on doing what feels natural and sticking to what I feel comfortable doing," she adds. "It's hard to know what will happen, and I have never wanted to compromise myself in the name of having a hit, only to be stuck with a terrible song that no one will remember. The sweetness is in having success with something you truly believe in."

Island chairman Chris Blackwell says such a philosophy is what won Etheridge a recording deal in the first place. "She has character and ability, which is so rare," he says. In a way, she is starting on part two of her career right now. Part one was getting to this point. I have no doubt that she will be the biggest female rock performer in the world."

As "I'm The Only One" completes its tenure at top 40, Island is prepping for the Jan. 16 multiformat release of "If I Wanted To." The midtempo strummer has been remixed by the project's co-producer, Hugh Padgham. Beyond that, Daniels notes that the ballad "Never Be The Same" is a likely follow-up.

"We can see this being a 3 millionseller before the day is done," he says. "But this is not her 'Born In The U.S.A.'-it's her 'Born To Run. We're just getting started.'

# Music Video

ARTISTS & MUSIC

### Danzig's 'Cantspeak' Far From Muted

### Stuhr Creates Surreal, Oppressive World For Clip

■ BY DEBORAH RUSSELL

LOS ANGELES—Rocker Glenn Danzig is the live-action prisoner in an animated hell in "Cantspeak," a new production from the Underground director Fred Stuhr.

Through a mixture of live-action performance, computer-assisted animation, and stock footage of militaristic and institutional imagery, Stuhr paints an intricate portrait of oppression that visualizes the song's hypnotic hook, "can't speak."

"I wanted to create the sense of someone being trapped, someone who can't speak," says Stuhr of the hostile, surreal environment he created for the video. "He's not alive or dead. He's just an ideal, a soul, an existence floating in and out of this time, this reality. It's kind of futuristic, abstract. But you don't really know what time you're in."

Stuhr, best known for his proficiency with animated clips, gained acclaim as the director of such animated Tool videos as "Sober" and "Prison Sex." During the production of Danzig's "Cantspeak" (with his highest budget to date), the director simultaneously reeled the Priority Records video "Formaldehyde" for Sons Of Elvis. That clip also mixes animation with live action

The dual experience allowed Stuhr to hone his skills shooting performance sequences, which he rarely does. Gary Waller directed photography on the Danzig performance, lensed before a green screen.

"I prefer to stay with animation; it imposes no limits," the director says. "I like to make little sets and move the cameras around. Live action is really great, but I do that to assist the animation."

The live-action sequences for "Cantspeak" had to be shot in abbreviated increments over a period of days, as Danzig wore oversized and uncomfortable black contact lenses in his eyes to convey an inhuman quality.

Stuhr shot the animation sequences with John Tucker, who worked with the director on "Prison Sex" and a number of other projects. The crew built the set in about two weeks in a Pasadena, Ca-



Glenn Danzig, left, relaxes with director Fred Stuhr during a break from shooting "Cantspeak."

lif., studio, constructing it upon a computer-controlled motorized rig.

Stuhr says he spent much of the preproduction schedule in research and development, exploring methods to facilitate several elaborate special effects ranging from lightning bolts and symbolic masks to battling serpents and a mechanical, knife-like predator. At one point, Danzig is imprisoned within an animated sarcophagus or "iron maiden."

The crew used such tools as the Flame and the Henry to breathe life into Stuhr's fantasy world. He credits the team at Novocom, led by editor Kevin Prendiville, with piecing together

"a million different elements" necessary to achieve the morphs, holograms, and other visual tricks that set the video's tone

"Every shot had to be built from scratch," Stuhr says of the pre-edited, heavily storyboarded shoot. "I thoroughly enjoyed the process; it was a great experiment."

One element of the "great experiment" that was truly enlightening was the pressure that comes with working on a big-budget production with a major label as the boss, Stuhr says. Much of the production schedule was consumed gaining clearances from label and management personnel whenever Stuhr felt compelled to deviate from the official video treatment.

"The label had certain criteria we had to meet, and I guess I'm better suited to the little clips that offer me more creative freedom," the director says.

But working with Danzig—pegged by many to be a satanic ritualist—allowed Stuhr to further the dark vision he popularized in the somber Tool clips.

"I don't like the real gore," Stuhr says. "But I'd be the special effects guy to cut a character in half with a chain saw. Glenn takes something that's interesting and runs with it, plays with it. I don't take it seriously at all."

Len Burge supervised the effects on "Cantspeak." Scott Shapiro produced the video for the Underground.

### Video Network To Debut On Detroit UHF Channel

MOTOWN'S MULTIMEDIA Maven: R.J. Watkins, CEO/executive producer of the Detroit-based weekly R&B clip show "Video Request," recently acquired the local UHF channel W68CH. He plans to launch the 24-hour network TNVC (The New Video Channel) in February, with a slate of programming that comprises at least 15 hours per day of music videos in all genres, from blues and country to jazz and alternative. In addition to "Video Request," new genre-specific video blocks will be developed.

"This will be BET, MTV, VH1, CMT, and the Box," says Watkins, who says he's programming to view-

ers whose homes are not wired for cable. (The UHF station also is carried by several area cable networks.) TNVC also is affiliated with the Texas-based American Independent Network. The programmer is talking to radio personalities from such Detroit outlets as WGPR, WWWW, WJZZ, and WJLB who want to participate in the new clip shows. Cross-promotional retail partners include Troy, Mich.-based Harmony House.

But this aspiring network executive is not satisfied simply to step up his efforts as a music video programmer. Watkins re-

ports that his new network's threebuilding headquarters includes an audio/video production facility, a 2,000seat concert hall, and a low-power radio station, all of which will be integrated into the network's full-service operation.

Earl Robertson is COO of TNVC, George Hutcherson is senior VP, producer/director Henry Tyler is VP of operations and production, Lorenzo Cox is production manager, and Montez Miller, formerly a producer with BET, is set to join the TNVC crew. Nat Morris is no longer with the company. R.J. Watkins Broadcasting Co. is a division of Abacus Communications.

WINDY CITY MOVES: Chicagobased JBTV moves to independent UHF network WCIU-TV Jan. 7. The station reaches some 4 million households and also has facilities in Rockford, Ill.; Milwaukee; and South Bend, Ind. The 60-minute show will continue to air in its Saturday overnight time slot at 1 a.m.

In addition, on Jan. 2 the JBTV crew launches its "U Dance With B96," a grinding new clip show programmed in conjunction with the Chicago radio station WBBM (B96).

The B96 playlist will drive the 60minute show, and a B96 personality will host. The dance showcase airs at 4:30 p.m. Monday through Friday.

URIVE ON: Music Video Assn. president Sean Fernald is launching a vearlong membership drive that be-

gins in January with a 50% discount (\$50 membership fee) for new MVA members who join by Jan. 31. In addition, the MVA member who succeeds in signing up the most new members for 1995 will win round-trip airfare for two to any location in the U.S.

MVA board members who join Fernald during 1995 include Geffen's Diane Valensky, VP; Chrome's Kevin Dolan, treasurer; Mercury's Diane Earl, secretary; Telemotion's Laurel Sylvanus, West Coast liaison; Cabin Fever Entertainment's Bill Doble, university research; and Gary Conway of Aristomedia, Kathy Blaylock of "Dallas Music Videos," and

Tom Green of "Lightmusic," all of whom oversee research efforts.

REEL NEWS: Ana Martinez is director of production management at MTV Latino ... Bonnie Tomas is VP at N.Y.'s Public Pictures. Director Floyd Rance is now directing under the Public Pictures banner ... Director Bob Gabrielson recently signed to the roster at Nashvillebased Scene Three Productions Inc.



by Deborah Russell

YOU'VE GOT TO wake up pretty early in the morning to catch radio veteran Casey Kasem in his latest tribute to music pro-

gramming. His 60-minute "Casey's Top 10" is a new video show that debuted on the cabler E! Entertainment Television Dec. 24. The show airs weekly on Saturdays at 9 a.m. (EST). That means this Eye has to open by 6 a.m. to catch the countdown.

THIS YEAR'S INDUCTEES into the Music Video Production Assn.'s Video Hall Of Fame included the Buggles' "Video Killed The Radio Star," Queen's "Bohemian Rhapsody," the Beatles' "A Hard Day's Night," Janet Jackson's "Control," Madonna's "Express Yourself," and Don Henley's "The End Of The Innocence."

CANDID CRANK CALLS: Notorious phone frauds the Jerky Boys are featured in a new series of MTV promotional spots to set the stage for their January debut as big-time movie stars. The comedy team's self-titled debut film hits theaters soon, and videos by Collective Soul and the 40 Thevz (featuring Coolio) already are priming audiences for the Atlantic soundtrack's Jan. 24 release.

But instead of promoting the film through traditional commercials, Atlantic and MTV joined forces to reel a series of spots in which unsuspecting MTV switchboard operators fielded bogus complaints from the boys. A hidden camera recorded the operators' desperately professional responses to various spoofs, including one of the jokers feigning a heart attack caused by Madonna.

### PRODUCTION NOTES

LOS ANGELES

• Kevin Kerslake shot Simple Minds' new video "She's A River" for Silvey + Co. Bridget Blake-Wilson produced the shoot for Virgin. Tina Silvey executive produced.

• Portfolio/Black Dog Films director Marcus Nispel is the eye behind Die Toten Hosen's latest Virgin video, "The Return Of Alex." Linda Ross produced the shoot; David Knaus directed photography. Nispel also directed Jade's Giant clip "Every Day Of The Week" with DP Robert Gantz.

Ross produced with Shelly Bloch. Ellison Miller supervised production on the Die Toten Hosen shoot; Nick Bandouveris supervised the Jade pro-

• Former Journey front man Steve Perry recently wrapped the video "Missing You" with Picture Vision director Ken Ross. Louise Barlow produced the Columbia clip; David Wunsch executive produced.

### NEW YORK

• Steve Hanft is the eye behind Luscious Jackson's latest Capitol video, "Deep Shag." John Benet produced the clip, which includes live footage from a variety of summer concert

• Director Cameron Casey lensed Sabelle's Tommy Boy video "Where Did The Love Go?" Pat Darrin directed photography on the shoot; Robert Goodman produced.

• Pulse Pictures director Scott McCullough recently reeled Ernest Kohl's Zyx video "Don't Let Me Down Again." Jack Pedota was art director on the production, which includes cameos by models Dyan Handeland and Tammy Quick.

### OTHER CITIES

• A South Dakota location is the backdrop for Rusted Root's Mercury video "Send Me On My Way," directed by Sean Alquist. Joe Charbanic produced the clip. Randy Sosin executive-produced for The End.



Fast Relief. Psychobilly heroes the Cramps hosted MTV's alternative clip showcase "120 Minutes" recently, in support of their new Medicine album "Flamejob." Pictured, from left, are the band's Lux Interior and Poison lvy, Medicine president Kevin Patrick, Joey Ramone, and MTV director of talent relations Joanie Abbott.

BILLBOARD JANUARY 7, 1995

www.americapradiohistory.com

### Video Monitor Billboard

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



<mark>14 hours</mark> daily 1899 9th Stree NE, Washington, D.C. 20018

- Washington, D.C. 20018

  1 Brandy, I Wanna Be Down
  2 Craig Mack, Get Down
  3 Brownstone, If You Love Me
  4 Jade, Every Day Of The Week
  5 Mary J. Bilge, Be Happy
  6 Janet Jackson, You Want This
  7 Blackstreet, Before I Let You Go
  8 Nine, Whutcha Want
  9 Missjones, Where I Wanna Be Boy
  10 Soul For Real, Candy Rain
  11 Anita Baker, I Apologize
  12 TLC, Creep
  13 Scarface, I Never Seen A Man Cry
  14 Zhane, Shame
  15 Chante Moore, Old School Lovin'
  16 Nuttin' Nyce, Down 4 Whateva
  17 TLC, Sleigh Ride
  18 Vanessa Williams, What Child Is This
  19 Warren G, Do You See

- 18 Vaness Williams, What Child Is This
  19 Warren G, Do You See
  20 Raja-Nee, Turn It Up
  21 Boyz II Men, On Bended Knee
  22 Luther Vandross, Always And Forever
  23 N II U, I Miss You
  24 Gerald Levert, Can't Help Myself
  25 Gladys Knight, End Of The Road Medley
  26 Vicious, Nika
  27 Ice Cube, What Can I Do?
  28 Brand New Heavies, Spend Some Time
  29 Ini Kamoze, Here Cornes The Hotstepper
  30 Ebony Vibe Everlasting, Groove Of Love
  - \* \* NEW ADDS \* \*

911 Featuring A+, Cutie Ready To Roll, Drug Game



ntinuous programming 2806 Opryla Nashville, TN 37214

- 1 Lari White, Now | Know
  2 Faith Hill, Take Me As | Am
  3 Patty Loveless, Here | Am
  4 Reba McEntire, Till You Love Me
  5 Sawyer Brown, This Time †
  6 Tim McGraw, Not A Moment Too Soon
  7 Mark Colle, Hard Lovin' Woman
  8 The Mavericks, There Goes My Heart
  9 Rick Trevino, Doctor Time
  10 John Berry, You And Only You
  11 Joe Diffie, Pickup Man
  12 Randy Travis. This Is Me

- 12 Randy Travis, This Is Me 13 Pam Tillis, Mi Vida Loca 14 Bryan White, Look At Me Now

- 15 Suzy Bogguss & Chet Atkins, One More For.
  16 Garth Brooks, The Red Strokes

- 15 Suzy Bogguss & Chet Atkins, One More For...
  16 Garth Brooks, The Red Strokes
  17 Alan Jackson, Gone Country †
  18 Neal McCoy, For A Change †
  19 Lorrie Morgan, My Favorite Things
  20 James House, Little By Little 1
  21 Mary Chapin Carpenter, Tender When L. †
  22 Aaron Newlie, Piezes Come Home For...
  23 Kathy Mattea, Therê's A New Kid In Town
  24 Caroling Cattle, Santa Cow
  25 Jed Zeppelin, Workin' Man Blues †
  26 Kathy Mattea, Maybe She's Human
  77 Sammy Kershaw, Christmas Time's A...
  28 Collin Raye, My Kind Of Girl †
  29 John Anderson, Christmas Time
  30 Little Texas, Amy's Back In Austin †
  31 Alan Jackson, I Only Want You For...
  33 Vince Gill, Have Yourself A Merry Little
  34 Alan Jackson, The Angels Cried
  35 The Tractors, The Santa Claus Boogie
  36 George Ducas, Lipstick Promises †
  37 Kathy Mattea, Mary, Did You Know?
  38 Daw'd Ball, Look What Followed Me Home
  39 Marty Stuart, Don't Be Cruel
  40 Alabama, Angels Among Us
  41 Wynonna & Michael English, Healing
  42 Sherandoah, Somewhere In The Vicnity...†
  43 Boy Howdy, True To His Word
  44 Wade Hayes, Old Enough To Know Better
  45 Doug Stone, Little Houses
  46 Greg Holland, When I Come Back
  47 Trisha Yearwood, It Wasn't His Child
  48 Lisa Brokop, Take That
  49 Russ Taff, Love Is Not A Thing
  50 Toby Keith, Upstairs Downtown

† Indicates Hot Shots

### \* \* NEW ADDS \* \*

David Ball, Look What Followed Me Home Davis Daniel, Tyler
Garth Brooks, Ain't Going Down (Till ...
The Kendalls, Make A Dance



- 1 Ini Kamoze, Here Comes The Hotstepper 2 Green Day, When 1 Come Around \*\* 3 Boyz II Men, On Bended Knee 4 TLC, Creep
- 3 Boyz II Men, On Bended Knee
  4 TLC, Creep
  5 R.E.M., Bang And Blame
  6 Bon Jovi, Please Come Home For
  7 Snoop Doggy Dogg, Munier Was The Case
  8 Weezer, Buddy Holly
  9 Madonna, Take A Bow
  10 Nirvana, About A Girl
  11 Tom Petty, You Don't Know How It Feels
  12 Brandy, I Wanna Be Down
  13 Mariah Carey, All I Want For
  14 Live I Alone

- 15 Green Day, Basket Case 16 Soundgarden, Fell On Black Days

- 17 Dr. Dre. Nuthin' But A "G" Thang
- Veruca Salt, Seether 19 Warren G, Do You See
- 20 Bon Jovi, Always 21 Run-D.M.C., Christmas In Hollis

- 21 Run-D.M.C., Christmas In Hollis
  22 Hole, DOIl Paris \*
  23 Melissa Etheridge, Happy Xmas
  24 Aerosmith, Crazy
  25 Eagles, Hotel California
  26 Dr. Dre & Lee Cube, Natural Bom Killers
  27 Jimmy Page & Robert Plant, Thank You
  28 Urge Overkill, Girl, You'll Be A Woman ... \*
  29 Pearl Jam, Jeremy
  20 Innet Jakes Any Time, Any Blace
- 30 Janet Jackson, Any Time, Any Place

- 29 Pearl Jam, Jeremy
  30 Janet Jackson, Any Time, Any Place
  31 Flaming Lips, She Don't Use Jelly
  32 Smashing Pumpkins, Today
  33 Beastle Boys, Sabotage
  34 Stone Temple Pilots, Interstate Love Son
  35 Boyz II Men, I'll Make Love To You
  36 U2, It's Christmas
  37 Mariah Carey, Miss You More
  38 Nirvana, Come As You Are
  39 Warren G & Nate Dogg, Regulate
  40 Offspring, Self Esteem
  41 Real McCoy, Another Night
  42 The Cranberries, Zombie
  43 Nirvana, Smells Like Teen Spirit!
  44 Band Aid, Do They Know It's Christmas?
  46 Nirvana, Lithium
  47 Mariah Carey, I'll Be There
  48 Mariah Carey, Hero
  49 Boyz II Men, Let It Snow
  50 Salt-N-Pepa, None Of Your Business
  \*\* Indicates MTV Exclusive
- \*\* Indicates MTV Exclusive Indicates Buzz Bin

### \* \* NEW ADDS \* \*

Van Halen, Don't Tell Me (What Love Can Do) Sheryl Crow, Strong Enough Queensryche, Bridge N II U, I Miss You You Love Me Bone Thugs N Harmony, Thuggish Ruggish



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

- Nashville, TN 37214

  1 The Tractors, The Santa Claus Boogie
  2 Aaron Neville. Please Come Horne For ...
  3 John Anderson, Christmas Time
  4 Michael Martin Murphey, Cowboy Christmas
  5 Garth Brooks, The Red Strokes
  6 Lari White, Now I Know
  7 Vince Gill, When Love Finds You
  8 Pam Tillis, Mi Vida Loca
  9 Lorrie Morgan, My Favorite Things
  10 The Maventicks, There Goes My Heart
  11 Sammy Kershaw, Christmas Time's A ...
  12 Faith Hill, Take Me As I Am
  13 Ricky Van Shelton, I'll Be Home For ...

- - A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 7, 1995.

14 Russ Taff, Let It Snow, Let It Snow 14 Russ ram, Let it show, Let it s 15 Ray Stevens. Santa Claus is Watchin 16 Leon Redbone, Frosty The Snor 17 Paulette Carlson, Mrs. Claus

17 Paulette Carlson, Mrs. Claus
18 Tim McGraw, Not A Moment Too Soon
19 Alan Jackson, Gone Country
20 David Ball, When The Thought Of You...
21 Marty Stuart, That's What Love's About
22 Rick Trevino, Doctor Time
23 Aaron Tippin, I Got It Honest
24 Joe Diffie, Pickup Man
25 Billy Ray Cyrus, Storm In The Heartland
26 Randy Travis, This Is Me
27 Reba McEntire, Till You Love Me
28 Sawyer Brown, This Time
29 Sammy Kershaw, Southbound

29 Sammy Kershaw, Southbound 30 Suzy Bogguss & Chet Atkins, One More For

\* \* NEW ADDS \* \*

Bryan White, Look At Me Now Chris LeDoux, Tougher Than The Rest Perfect Stranger, Ridin' The Rodeo The Kendalls, Make A Dance

1515 Broadway, NY, NY 10036

1 Mariah Carey, All I Want For Christmas 2 Melissa Etheridge, Happy Xmas 3 Kenny G, Have Youself A Merry... 4 Bon Jovi, Please Come Home For 5 Madonna, Take A Bow 6 R.E.M., What's The Frequency, Kenneth? 7 Tom Petty, You Don't Know How It Feels 8 Hootie & The Blowfish, Hold My Hand 9 Boyz II Men, On Bended Knee 10 Sting, When We Dance 11 Des'rec, You Gotta Be 12 Bon Jovi, Always 13 R.E.M., Bang And Blame 14 Gloria Estefan, Turn The Beat Around 15 Eagles, Hotel California 16 Toad The Wet Sprocket, Something's Alway 17 Melissa Etheridge, I'm The Only One 18 Andru Donalds, Mishale 19 Dary Hall & John Oatse, Jingle Bell Rock 20 Bob Seger, Night Mov

19 Daryl Hall & John Oates, Jingle Bell Rock
20 Bob Seger, Night Mov
21 Melissa Ethendge, Corne To My Window
22 Stone Temple Pilots, Interstate Love Song
33 John Mellencamp, Dance Naked
24 Boyz II Men, I'll Make Love To You
25 Madonna, Secret
26 Arny Grant WVince Gill, House Of Love
27 Unge Overkill, Girl, You'll Be A Woman ...
28 Vanessa Williams, The Sweetest Days
29 Ace Of Base, Don't Turn Around
30 Sheryl Crow, All I Wanna Do

\* \* NEW ADDS \* \*

Sheryl Crow, Strong Enough Gloria Estefan, Everlasting Love Anita Baker, I Apologize Harry Connick, Jr., Whisper My Name



Oasis, Supersonic
Aimie Mann, That's Just...
Gilby Clarke, Tijuana Jail
Tevin Campbell, Don't Say Goodbye
Hole, Doll Parts
Black Crowes, A Conspiracy
Bad Religion, 21st Century
Spell, Superstar
Andru Donalds, Mishale
Bjork, Violently Happy
Dada, All I Am
Sponge, Plowed Dada, All I Am Sponge, Plowed Dionne Ferris, I Know Sting, When We Dance Shanice, I Wish Soul Coughing, Screenwriters Blues Pear! Jam, Spin The Black Circle Dead Eye Dick, New Age Girl Magna Pop, Lay It Down Deep Forest, Deep Forest

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### **Artists & Music**

### RHINO OPENS THE 'ENVELOPE' ON ANTHOLOGY

(Continued from page 10)

label is working on a contest promotion with Northwest Airlines, Entertainment Weekly, and Blockbuster. The winner will receive a trip to Hollywood and will be treated to several Hollywood tourist attractions. The planned promotion, which was not finalized at press time, will allow consumers to enter the contest at Blockbuster stores or through a mail-in coupon in Entertainment Weekly.

The label also will tout "The Envelope" at retail with elaborate posters "that look more like a movie poster than a music poster," says Kinloch.

"The Envelope" is broken up into five

volumes—1934-1945, 1946-1957, 1958-1969, 1970-1981, and 1982-1993. A promotional CD sampler of the set, featuring two songs from each of the volumes, will be available to key retailers, press, and radio in early January. Keeping with the Academy Awards theme, the sampler will be packaged in an envelope complete with a gold Rhino seal.

Putting the collection together was not easy, says David McLees, managing director of A&R for Rhino, who co-produced the set with Rhino senior director of A&R/special products James Austin. Pop music historian Tony Natelli is credited as an associate producer.

Since the package features every Academy Award-winning song from 1934-1993, Rhino was bound to run into some licensing problems. In fact, at one point the label was hoping to issue the box before the Academy Awards in 1994

Rhino was even prevented from using the name "Oscar" or the image of the statuette on the set's cover, since it, as well as the name "the Academy Awards," is a registered trademark.

"We were allowed to use the term 'Oscar' in descriptive text, but we couldn't use it in the title. But the Academy did allow us to use 'Academy Awards,' so we didn't consider that too big of a hurdle," says McLees.

However, licensing a few specific tracks did turn out to be quite difficult. "We have every song up until 1993, and it is usually the definitive version, either the biggest hit or the version featured in the movie. But sometimes we couldn't get the version we wanted," McLees says.

"Ironically, sometimes not getting the version we went after turned into a positive thing," he adds. For example, Rhino was unable to license Bruce Springsteen's "Streets Of Philadelphia." Says McLees, "It is very difficult, if not impossible, to license Spring-

That left Rhino with the choice of either finding an existing cover version or having an artist record the track specifically for the package. McLees says, "In a brainstorming session with James and the legal department, we came up with the idea of having Richie Havens record it, since he is signed to Rhino. It was born out of practicality, but it made perfect sense, and he did a great version of it. When we asked Richie to do it, he was overjoyed. He knew someday that he would record that song."

In the cases of "Evergreen" and

"The Way We Were," Rhino was unable to license the Barbra Streisand versions. For the former, the label turned to a version by the song's co-writer, Paul Williams. For the later track, Rhino used a version recorded by Shirlev Bassev.

For "Flashdance ... What A Feeling" and "Take My Breath Away," Rhino chose to go with demo versions by producer/composer Giorgio Moroder with vocals by Diana DeWitt, once it was unable to license the Irene Cara and Berlin versions of the songs.

The majority of "The Envelope," however, comprises the best-known versions of the Oscar-winning tunes, including Fred Astaire's "The Conti-nental," Judy Garland's "Over The Rainbow," Bing Crosby's "White Christmas," Henry Mancini's "Moon River," Isaac Hayes' "Theme From 'Shaft," Donna Summer's "Last Dance," Bill Medley & Jennifer Warnes' "(I've Had) The Time Of My Life," and Carly Simon's "Let The River Run."

Aside from the music, the 6-by-12inch box will contain an 80-page booklet with an introduction written by noted film historian Leonard Maltin. Former Billboard columnist Paul Grein and author Will Friedwald contributed liner notes and track annotations, including a list of best song nominees for each year.

"It's filled with Oscar facts, feats, and factoids on the best songs, composers, artists, and the history of the award," says McLees. "That alone is almost worth the price of admission."

Rhino likely will issue each volume separately in 1996, but without the deluxe booklet, McLees says.

### CMT EUROPE SPURS COUNTRY SALES IN U.K.

(Continued from page 26)

the music. Ticket sales for country artists are increasing steadily, he says.

EMI's Liberty imprint was the first label to advertise on CMT Europe when it went on satellite. Thierry Panatteir, Liberty product manager at EMI, says it was "very successful."

Many pundits have been pushing for more tailored programming, rather than wall-to-wall videos. New programming from December fits that bill, with CMT Europe moving toward what Werner calls "appointment viewing. With a video channel, people have a tendency to go in and out of it. By introducing specific programs at regular times, we can guide viewers to what they want more easily."

Programs include "Big Ticket," a 60minute clip show focusing on major acts; "Jammin' Country," a 60-minute

series showcasing the best in countryrock; and "Saturday Nite Dance Ranch," which plays dance-oriented clips. "By grouping together similar types of music, we can target different audiences," says Werner. "It's more attractive to advertisers, and each program can be sponsored by somebody." He adds that country is just begin-

join the cable or satellite network. We are constantly gaining new viewersand with these kinds of figures, we can be encouraged and look forward to an even more successful future." This article is reprinted from Music

ning in the U.K. "Every day new people

Monitor, Billboard's sister radio publication in the U.K. Andrew Vaughan is editor of London-based Country Music International.

### THE CLIP LIST

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Changing Faces, Foolin' Around
Dr. Dre/Ice Cube, Natural Born Killaz
K.Cl Of Jodec, if You Think You're Lonely Now
Nuttin' Nyce, Down 4 Whateva
Ice Cube, What Can I Do
Too Short, C\*\*ktales

### ADDS

Adina Howard, Freak Like Me

Adina Howard, Freak Like Me Aerosmith, Walk On Water Andru Donalds, Mishale Atban Klann, Puddles Of H2O Bob Rivers, I Am Santa Claus Bone Thugs N Harmony, Foe Tha Love Of \$ Brandy, I Wanna Be Down (Remix) Danzig, Can't Speak Dave Matthews Band, What Would You Say Dionne Ferris, I Know Donna Summer, Medley E-40, 1 Luv Funkdoobiest, Rock On Funkdooblest, Rock On Helmet, Wilma's Rainbow Indo G & L'i Blunt, Blame It On The Funk J. Little, The Hump Is On K-Dee, Freshest N.C. In The World Karryn White, Can I Stay With You Melissa Etheridge, I'm The Only One Mista Grimm, Situation Grimm The Notorious B.I.G., Big Poppa Pharcyde, Pandemonium Rappin' 4-Tay, Playaz Club(Remix) Sabelle, Where Did The Love Go? Shanice, I Wish Tanya Blount, Hold On Wascals, The Dips Willi One Blood, Whiney, Whiney

Continuous programming 11500 9th St N

Gloria Estefan, Everlasting Love
Jim Jamison, I'm Always Here
Page/Plant, Thank You
Alan Silvestri, I'm Forrest Gump
George Ducas, Lipstick Promises
Melissa Ethendige, I'm The Only One
Barry Manilow, I Can't Get Started
Santana. Luz Amor Y Vida
Billy Ray Cyrus, Storm In The Heartland
Kenny G, Have Yourself A Merry...
Julio Iglesias/Sting, Fragile
Adrian Legg, The Crockett Waltz
Steve Perry, Missing You
Trisha Yearwood, It Wasn't His Child
Boyz II Men, On Bended Knee
Dionne Ferris, I Know
Sade, Cherish The Day
Jon Secada, Mental Picture
Luther Vandross, Always And Forever



Boyz II Men, On Bended Knee TLC, Creep Nirvana, About A Girl John Mellencamp, Dance Naked Offspring, Self Esteem Urge Overkill, Girl, You'll Be... Janet Jackson, You Want This Jann Arden, Insensitive Queenstyrche, I Am I Queensryche, I Am I Aerosmith, Blind Man netrosmith, Blind Man Ini Kamoze, Here Comes The Hotstepper Tom Petty, You Don't Know How It Feels Moist, Believe Me Weezer, Buddy Holly Lucas, Lucas With The Lid Off Black Crowes, A Conspiracy

### mor **MUSIC**

Luther Vandross, Always And Forever Vanessa Williams, The Sweetest Days



St Petersburg, FL 33716 Gloria Estefan, Everlasting Love



Continuous programming 299 Queen St West Ontario, Canada M5V2Z5

### Brandy, I Wanna Be Down Rolling Stones, Out Of Tears Ace Of Base, Living In Danger Bob Seger, Night Moves

Miami Beach, FL 33139

Bon Jovi, Always
Nirvana, About A Girl
Caifanes, Aqui No Es Asi
Aerosmith, Bind Man
Sting, When We Dance
Pato Banton. Baby Come Back
Rolling Stones, Out Of Tears
Diego Torres, Tratar De Estar Mejor
Madonna, Secret
Offspring, Self Esteem
Los Pericos, Mucha Experencia
Cranberries, Zombie
Santana, Luz Amor Y Vida
Seal, Kiss From A Rose
Sheryl Crow, All I Wanna Do
Ace Of Base, Living In Danger
Boyz II Men, I'll Make Love To You
Los Enanitos Verdes, Lamento Beliviano
INXS, The Strangest Party
Cyndi Lauper, (Hey Now) Girls Just Wanna...

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Aaron Neville, Please Come Home
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Amy Grant, Grown Up Christmas List
Vanessa Williams, What Child is This
Bruce Cockburn, Joy To The World
BeBe & CeCe Winans, Jingle Bells
Louise Mandrell, Down Home Christmas
B E Taylor, God Rest
B E Taylor, We Three Kings
B E Taylor, O Holy Night
B E Taylor, Many's Boy Child

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# International

### **Virgin Retail Finds Madrid Selling Space**

■ BY HOWELL LLEWELLYN

MADRID-It was a close call, but Virgin Retail Spain managed to end a three-year search for a Madrid retail space just in time for the Christmas sales.

A last-minute rush had Virgin on Dec. 15 assume control of a total of 1,550 square meters (5,000 square feet) of space in five department stores for more than three weeks of festive spending by shoppers. (Gifts in Spain traditionally are exchanged on the Feast Of The Epiphany, which this year falls on Jan. 6.)

"It was difficult to get everything ready on time, from the stock in the warehouse to the preparation and decoration of the Virgin areas in each store, but opening in Madrid before Christmas was very important to us," says Luis Urbano, president of Virgin Retail Spain, "It meant the people in the capital got to know us at the busiest time of the

Virgin struck a deal with Spain's pioneer department store chain, the debt-ridden Galerias Preciados. In fact, the 29-store chain declared a suspension of payments to its creditors Dec. 17. Urbano said the move would not affect Virgin.

Urbano says he hopes Virgin would gross nearly 125 million pesetas (\$1 million) in Madrid by Jan. 6. "After the first four days of trading, we were slightly above target, so we may exceed this forecast," he says. Each of the five music departments has 60,000 titles in stock. including sound carriers and videos.

Virgin expects annual gross in the Madrid locations to initially reach between 1.5 billion pesetas (\$11.5 million) and 6 billion pesetas (\$46 million) once it occupies space in the other 24 Galerias stores through 1995. Virgin's two Spanish megastores in Barcelona and Seville have a current turnover of about 3 billion pesetas (\$23 million).

However, despite its early "Christmas gift," Virgin has still not found what it is looking for a suitable site for a Madrid megastore. "The search goes on for what we plan to be our flagship megastore in the Iberian Peninsula," says Urbano. "We need it to be in Madrid, where all the major TV, radio, and record companies are located."

In a quickly prepared TV and radio campaign, Virgin announced that all customers who turned up on the first day of trading wearing only swimsuits would win a free CD. Although Dec. 15 was the first cold day of winter in Madrid, more than 200 shivering young people obliged. But their choice of CDs was a reflection of one problem facing the domestic music industry: Only a handful chose Spanish music.

### **BMG** Buys Rest Of Italy's Ricordi

### 7 Divisions Keep Independent Management

■ BY MARK DEZZANI

MILAN-The Bertelsmann Music Group has acquired the remaining stake in Italy's largest domestic music group, G. Ricordi, the company has announced. BMG now owns 100% of Ricordi, following its majority buyout in August of 73.3% of what had been Italy's largest independent (Billboard, Aug. 20).

The additional acquisition ends speculation over the future of Ricordi and its subsidiaries. BMG Ariola in Italy is being merged with Ricordi, and beginning in the spring it will be known as BMG Ricordi SpA, with seven subsidiary operations retaining autonomous management.

The seven divisions are BMG Records; BMG Publishing; the Dischi Ricordi label; Ricordi Publishing, the Ricordi retail chain, with 22 stores nationwide: the printing arm Ricordi Arti Grafiche; and BMG's CD importer and domestic cassette manufacturer.

Casa Ricordi has been established as an independent entity, dealing with Ricordi's classical music operations and cultural heritage. Mimma Guastoni has been appointed its managing director. The management of the seven divisions remains unchanged.

BMG Ariola managing director Franco Reali assumes the same position in the newly formed BMG Ricordi. Girogio Perris has been appointed director general of BMG Ricordi. Guido Rignano remains president of the Ricordi divisions. Further clarification of executive responsibilities is expected in early 1995.

The existing infrastructures for Rome-based BMG Ariola and for Ricordi in Milan will remain in place, Overall administration will operate from Rome. Although duplicate operations will be streamlined, details of those plans have not yet been confirmed. It is likely that the distribution operations of the two companies will be merged.

No job cuts in the 1,000-strong work

force have been announced, but the management of each of the seven divisions will be responsible for the efficiency of their operations and under pressure to cut costs and improve profitability. A source within the company suggests that job cuts will be "inevitaas administration is streamlined.

Combined turnover for BMG Ariola and Ricordi for this year was 350 billion lire (\$218.8 million). BMG Ariola turnover was 125 billion lire (\$78.1 million), showing a 78 billion lire (\$48.8 million) profit for BMG Ariola operations, according to BMG.

No figures have been released for the purchase of the Ricordi group. However, estimates put the figure between \$350 million and \$400 million.

The new BMG Ricordi entity now accounts for 30% of the Italian market, and the group aims to increase market share to 35% by the end of 1996.

Arnold Bahlmann, international VP of BMG, has confirmed that BMG Ricordi is seeking international partners for its 22 retail stores, and is looking at opening further megastores in addition to the 27,000-square-foot store in Milan, which opened last month (Billboard, Dec. 10).

Bahlmann says that distribution remains the biggest problem in Italy's music market, noting that per-capita consumption of music in the country is behind that of Greece, Portugal, and

Bahlmann says he hopes by 1997 to reinvest 17% of turnover into further development of the company

In addition to the Ricordi acquisition, BMG also plans to pick up the remaining 50% of Italy's DDD label that it does not already own. BMG Ricordi owns a 50% controlling stake in artist Lucio Dalla's Pressing label, and through the Ricordi buyout BMG also owns a 10% stake in the state-owned Nuova Fonit Cetra label.

BMG Ricordi's domestic roster now includes Dalla, Renzo Arbore, Cristiano De Andre, Marco Masini, Gianni Morandi, and Antonello Venditti.

It has been reported that international Italian superstar Eros Ramazzotti, said to be negotiating with the major labels, will be staying with BMG when his DDD contract expires following the release of his next album later



Big Pink, Pink Floyd's "The Division Bell," which has hit No. 1 in 15 countries. achieved double-platinum certification in the U.K. with sales exceeding 600,000. At London's Earls Court, where the band played 14 sold-out shows, they were presented with double-platinum discs by EMI U.K. president and CEO Rupert Perry, managing director Jean-François Cecillon, and the EMI sales and marketing team. Pictured, back row, from left, are John Hazell, national sales manager; Jonathan Green, head of product management; Steve O'Rourke, manager of Pink Floyd; Rupert Perry; David Gilmour of Pink Floyd; Storm Thorgeson, art designer; Rick Wright and Nick Mason of Pink Floyd; Roger Smith, strikeforce manager; Malcolm Granger, national accounts manager; Aaron Moore, sales operations coordinator; and John Walsh, strikeforce manager. In the front row, from left, are Lindsey Foord, personal assistant to Jean-François Cecillon; Ian Ramage, marketing director; Cecillon: and Ian McMinn, national field sales manager.

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### **EMI France Signs Charles Aznavour**

PARIS-Charles Aznavour, the veteran French singer, has been signed by EMI France to a new long-term recording contract and has begun a six-month tour through France, Latin America, and the U.S

In a separate deal, EMI also has acquired all rights to Aznavour's back catalog of more than 1,000 recordings of songs in French, English, German, and Spanish. Aznavour is best known outside France for songs such as "She,"
"The Old Fashioned Way," and "Yesterday When I Was Young.

EMI has launched a major reissue campaign in France with 20 of Aznavour's most popular Frenchlanguage albums, and also plans to issue three previously unreleased albums over the next six months. The first of these is a live album that was recorded in Paris with Liza Minnelli. A rerelease of Aznavour's album "Toi Et Moi" earlier this year on an independent label has reached gold status, with 100,000 units sold.

Aznavour's tour is expected to conclude with a performance in April at Carnegie Hall in New York,

and it will be recorded for a future album. An international release schedule for Aznavour's catalog is expected to be set in the spring. "I am delighted that Charles will

not only begin a new recording career with EMI, but that his fabulous back catalog can once again be heard by his admirers around the world," says Gilbert Ohayon, president of EMI France. "He is without a doubt the most international of French stars, and it is now time to give him the global attention that EMI can bring.

### Stones Set To Play First Australian Tour Dates Since '73

■ BY KATHERINE TULICH

SYDNEY—When the Rolling Stones "Voodoo Lounge" world tour heads to Australia in March, it will mark the first time the band has toured the country in 22 years.

With the stadium tour expecting to sell some 400,000 tickets in the next few months, promoter Paul Dainty says the Stones visit will prove to be the biggest tour ever to hit the land down under.

The Australian leg kicks off March 27 in Melbourne; six dates have been announced thus far.

The previous ticket-sales record holder in Australia was Madonna, who toured in November 1993. Her tour generated 360,000 tickets sold, worth

'I have been chasing them year in and year out'—promoter Paul Dainty

about \$28 million Australian dollars (\$21.9 million U.S.).

"We'll easily outdo that," says Dainty, estimating that ticket sales for the Stones will top \$35 million Australian dollars (\$27.34 million U.S.).

Though tickets have only begun to go on sale, Dainty says some records have already been broken. "We set a new box office record in Sydney by selling the first show out in 90 minutes, and in New Zealand we broke the biggest box-office advance for any act in the history of New Zealand," he says. This leg of the band's tour is due to end at Auckland's Western Spring Stadium on April 17.

In keeping with the band's mandate, ticket prices have remained lower than those commanded by other recent super-star tours. Top-price seats are \$90

### **FOR THE RECORD**

A headline in the Dec. 10 issue misidentified the Portuguese city where two large-scale music retail outlets recently opened. The city is Oporto.

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Australian (\$70 U.S.). "I must admit I would have liked to see them higher because I know the market could have taken it, but the band wants to keep the prices low," says Dainty. "For the size of the show offered, it is one of the most affordable ticket prices ever offered in Australia."

Dainty promoted the Stones when they last toured Australia in 1973. He says it was his persistence, coupled with the Stones' decision to do a more extensive world tour, that finally broke the drought for Stones fans in Australia.

"I'd like to think we had an inside run in getting this tour because we had a relationship with the Stones back all those years, and I have been chasing them incessantly year in and year out," says Dainty. "We also did Mick Jagger's very successful solo tour of Australia in 1990."

The elaborate production of the show, which will not be scaled back in any way, will incur costs of more than \$2 million Australian (\$1.6 million U.S.)

per week in wages, costs for the venues and transportation, which consists of more than 40 trucks and two jumbo jets to move crew and gear in and around this expansive country.

But aside from the box office, high earnings in other areas also are projected. Virgin Records, with rights to both "Voodoo Lounge" and the Stones' later catalogue, expects to sell 300,000 albums over the next eight months, earning \$7 million Australian (\$5.5 million U.S.). Acme Merchandising, one of

Australia's leading tour-merchandising companies, forecasts its single biggest jackpot ever, with a range of 40 separate products expected to net as much as \$5 million Australian (\$3.9 million U.S.).

The Stones' tour will cap a very busy touring schedule during the summer in Australia, with more than 16 top acts on the road in the first four months of 1995.

"This year must go down as one of the busiest summers in the history of (Continued on next page)



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### International

### S. Africa's Prophets Move To U.K.; Nation Album Due

■ BY KWAKU

LONDON—The members of Prophets Of Da City, one of South Africa's most notable hard-core, hip-hop acts, have moved to Britain to draw upon the musical community here and record their sixth album, their first for Nation Records in the U.K. The group already has enjoyed some exposure in the U.S. through a track on the "Planet Rap" compilation issued last year on Tommy Boy Records.

The band's most recent album, "Phunk Phlow," was issued only in South Africa on their own Ku Shu Shu label and released shortly before the band's departure for the U.K. early last November. An earlier disc, "Age Of Truth," was licensed by South Africa's Tusk Records in 1992 and, according to manager Lance Stehr, had 17 of its 21 tracks banned from airplay.

Following last year's election in South Africa, Prophets Of Da City (PoC) opened for the British political rap group Fun-Da-Mental on a South African tour and also on a U.K. tour in November. Sharing the same socio-political tip as Fun-Da-Mental, PoC was a logical signing by Aki Nawaz, co-owner of Nation Records, who is also known as Propa-Gandhi in his role as Fun-Da-Mental's front man.

PoC consists of DJ-rapper Ready D, aka DJ Explode; rapper Shaheen; singer and toaster Ramone; beatbox player Jazmo; dancer Mark; and dancer-graffiti artist Gogga.

"Never Again," the first international single released by PoC, has been licensed by Beggars Banquet throughout Europe and has received enthusiastic reviews in the British music press. It was named a single of the week in the New Musical Express and gained the act television exposure as well.

"We wanted to do videos, and according to [Tusk], the concept was too black," says Ready D. "Anything we'd done was too radical. Our albums, according to the white man, were radical because we spoke to the people on a grass-roots level, telling them they've got to watch out for the press, watch out for the tricks of government."

Nonetheless, the band did appear at the celebration for Nelson Mandela's inauguration last year.

"Never Again" uses a sample from a speech by Mandela containing those words. The song's video features Mandela doing a gentlemanly dance that the group gently spoofs, encouraging others to do "the Mandela." The single is an engaging hip-hop potpourri of township guitars, samples, live instrumentation, rap, and dancehall toasting. "It's a song basically thanking everybody on the planet for supporting South Africa in the struggle, but not only South Africa," says Ready D. "We're speaking about all other oppressed people on other continents."

Adds Shaheen: "We don't want to be called African hip-hop. We're a hip-hop crew, and we want to be part of a hip-hop universal community."



PROPHETS OF DA CITY

### STONES SET TO TOUR DOWN UNDER

(Continued from preceding page)

concerts in Australia," says Dainty, who is promoting tours by five other major acts early this year: Roxette, Cliff Richard, Harry Connick Jr., Bryan Ferry, and Phil Collins.

Dainty has also been named pro-

### **TO OUR READERS**

A Happy New Year from Home & Abroad. The column will return in the Jan. 21 issue.

ducer for all Australian entertainmentrelated events for the 1996 Olympic Games in Atlanta, to be staged at the historic Fox Theatre.

"I am very excited about this project. It is of particular importance for Australia, as Atlanta will be the curtainraiser to the Sydney 2000 Olympic Games," Dainty says. "We will be scheduling two weeks of major international entertainment featuring productions and stars from the U.S., Europe, and Australia. It will be a fantastic opportunity to showcase Sydney and Australia to the rest of the world."

#### International

#### Vietnam OKs Legislation On Copyright Protection

■ BY MIKE LEVIN

HONG KONG—Vietnam took its first step into Asia's legitimate music industry when the National Assembly passed a copyright protection law Dec. 8.

The legislation covers all intellectual property, but for now only offers protection for products manufactured or published within the country. This will change to include all domestic and international copyrights once Vietnam joins the Berne Convention, which is expected in late 1995 or early 1996.

Music has received special dispensation whereby both local and foreign products are guaranteed protection because the country has no CD or cassette factories. Government sources say they have accepted IFPI guidelines on music and will begin to clamp down on pirate products.

Vietnam's record industry has been impossible to track because there is no official department covering music. Analysts feel sales range between \$10 million and \$30 million, although piracy accounts for as much as 98%.

The Ministry Of Culture did set up an internal office of copyright protection, named Vinaauteur, in 1993, but it has been used only as a consulting body.

"Our official function is to advise the government on copyright matters. We believe a copyright law is [vital] for Vietnam to become a legitimate member of the international community in intellectual property," says Thuong Thuan, director of Vinaauteur.

International record executives remain cautious about the short-term effects of the new law. "I was just in Saigon, and it reminded me of Bangkok 10 years ago where absolutely every tape was a pirate," says a marketing executive for an international label in Hong Kong.

Despite heavy foreign investment and economic growth during the past three years, annual per-capita income for the country's 72 million people is only \$220. Even priced at \$1, a legitimate music cassette is a major expenditure. CDs are virtually unknown, except for pirate copies of releases by Chinese artists, which retail for about \$2.

# newsline...

PHONOGRAM RECORDS, which exists as a division of PolyGram in nine international markets, including the U.K.. Germany, and France, is changing its name to Mercury Records. Most of Phonogram's artist repertoire is currently released on the Mercury label. There will be no effect on artists' contracts or staff arrangements.

GERMAN RECORD COMPANIES reported a 2.9% increase in unit sales for the third quarter of 1994 over the same period last year. A total of 162.7 million units were sold during the period. Wholesale value figures were not released.

MTV INDIA has signed Coca-Cola of India as a charter sponsor of the music television station in the market, says Bill Roedy, president MTV Networks International.

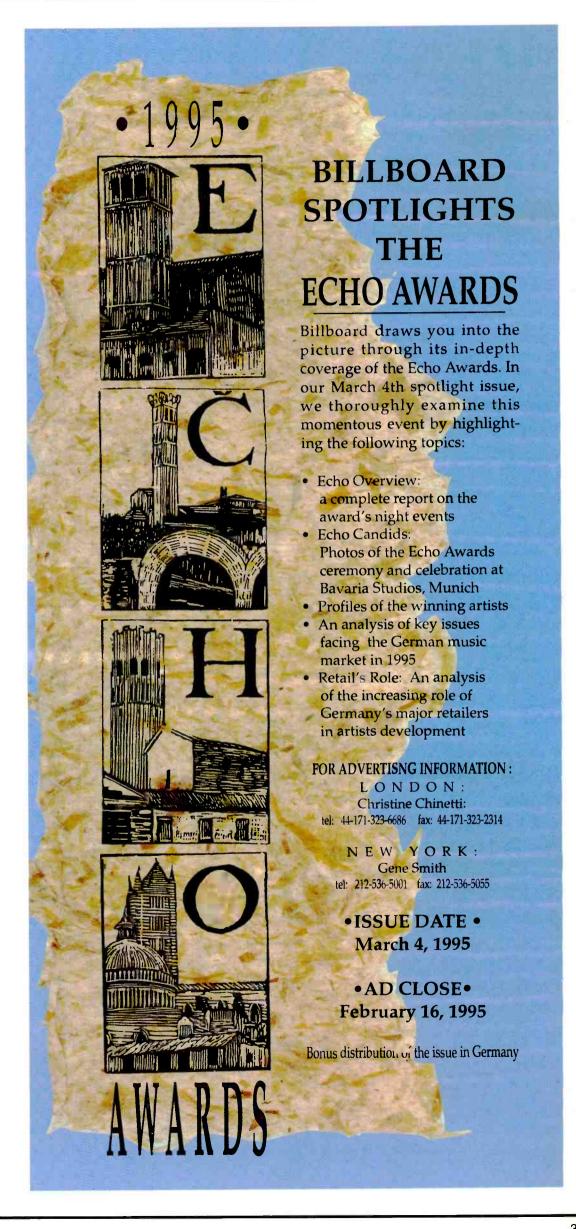
**DATEBOOK:** The 1995 International Dance Awards are set for Jan. 22 at the Picadilly Theater in London, featuring such performers as Dina Carroll, Eternal, Aswad, Michelle Gayle, and Carleen Anderson.

THE SHEPHERD'S BUSH EMPIRE, a 2,000-seat concert venue in West London, has been acquired by the Break For The Border Group plc, which operates the Borderline club in London.

THE BELGIAN record company ARS Productions, which broke the dance act Technotronic, has signed new deals for Holland with CNR/Arcade Music, covering sales and distribution, and G.M. Promotions, handling promotion and marketing. The company previously went through Polydor. Upcoming singles include a cover of "Giving Up, Giving In" by French vocalist Rozlyne Clarke and "How To Win Your Love" by the French dance duo Desire.

POLYGRAM SINGAPORE has released a 24-carat gold CD of Andrew Lloyd Webber's "Phantom of the Opera" to mark the musical's February opening in Singapore. The disc will be available only in Asia.

**REGGAE** star Junior Reid's Jamaican hit single "Listen To The Voices" will be released Jan. 30 in the U.K. through Neil Ferris' Brilliant Record Co., distributed by BMG.



# HITS OF THE WORLD

| PA   |   | (Dempa Publications, Inc.) 12/18/94  | _  |   | (The Record) 12/26/94  | -  |   | Compiled by Media Control 12/20/94   | FR   | AN  | CE (SNEP/IFOP/Tite-Live) 12/10/94  |
|--|---|--|--|---|--|--|---|--|--|---|--|
| S LAS  | ST  <br>EK                              | SINGLES  | THIS   | LAST<br>WEEK  | SINGLES  |  | LAST<br>WEEK  | SINGLES  | THIS   | LAS   | SINGLES  |
| 1  | -                                       | TOMORROW NEVER KNOW MR. CHILDREN TOY'S   | 1 2  | 1 2   | SECRET MADONNA MAVERICK/WEA ALWAYS BON JOV! MERCURY/PGD  | 1  | 1   | COTTON EYE JOE REDNEX ZYX  | 1  | 1   | CAN YOU FEEL THE LOVE TONIGHT ELTON JO   |
| 3  | :                                       | KOIBITOTACHI NO CHRISTMAS MARIAH CAREY   | 3  | 3   | CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN   | 2  | 2<br>NEW  | AN ANGEL KELLY FAMILY EDEL TEARS DON'T LIE MARK OH MOTOR MUSIC   | 2  | 3   | POLYGRAM  I SWEAR ALL-FOR-ONE ATLANTIC   |
| 4  |   | SONY MEGURIAI CHAGE & ASKA PONY CANYON   | ١.   | ١.  | HOLLYWOOD/WEA  | 4  | 7   | ZOMBIE CRANBERRIES ISLAND  | 3  | 4   | SECRET MADONNA WARNER  |
| 2  |   | MOTEL B'Z BMG  | 5  | 7   | ON BENDED KNEE BOYZ II MEN MOTOWN/PGD  | 5  | 5   | CONQUEST OF PARADISE VANGELIS EAST WEST  | 4  | 2   | 7 SECDNDS YOUSSOU N'DOUR & NENEH<br>CHERRY SQUATT/SONY   |
| 5  |   | HARU YD, KOI YUMI MATSUTOUKA EMI   | 6  | 8   | DO YOU WANNA GET FUNKY C+C MUSIC   | 7  | 6   | HYPER, HYPER SCOOTER EDEL ALWAYS BON JOVI MERCURY/PHONOGRAM  | 5  | 5   | I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWI   |
| NE'  |   | TEAR'S LIBERATION ACCESS FUN HOUSE GANI TONNERUZU PONY CANYON  | 7  | 5   | FACTORY COLUMBIASONY RIGHT BESIDE YOU SOPHIE B. HAWKINS  | 8  | 8   | LOVE RELIGION U 96 MOTOR MUSIC   | 6  | 6   | SATURDAY NIGHT WHIGFIELD AIRPLAY   |
| 6  |   | AL NO TAMENI TAMIO OKUDA SONY  | 1  | 1   | COLUMBIA/SONY  | 10   | 9   | PHARAD THERE IS A STAR SONY FOREVER YOUNG INTERACTIVE INT  | 7  | 9   | FEEL THE HEAT OF THE NIGHT MASTERBOY POLYGRAM  |
| 7  | '                                       | SHIAWASE WO TSUKAMITAI KOUMI HIROSE  | 8  | 6 9   | GD ON MOVE REEL 2 REAL QUALITY/PGD   | 11   | NEW   | STAY ANDTHER DAY EAST 17 LONDON  | 8  | 8   | GIRLS JUST WANT TO CYNDI LAUPER EPIC   |
| NE'  | w                                       | EVERYBODY GOES MR. CHILDREN TOY'S FACTORY  | 10   | 13  | CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA INSENSITIVE JANN ARDEN A&M/PGD   | 12   | 11  | CIRCLE DF LIFE ELTON JOHN PHONOGRAM  | 9  | 11  | IMAGINE JOHN LENNON EMI SI TU VEUX M'ESSAYER FLORENT PAGNY   |
|  |   | ALBUMS   | 11   | 11  | FUNKDAFIED DA BRAT EPICISONY   | 13<br>14   | 15<br>NEW   | MAX DON'T HAVE SEX WITH YOUR E-EROTIC INT<br>CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN  | 10   | ) ′   | POLYGRAM   |
| 3  |   | MARIAH CAREY MERRY CHRISTMAS SONY  | 12   | 16<br>12  | OUT OF TEARS ROLLING STONES VIRGIN/CEMA TURN THE BEAT AROUND GLORIA ESTEFAN EPIC/  |  | l   | PHONOGRAM  | 11   | 10  | HIGH HOPES PINK FLOYD EMI  |
| 1 2  |   | YUMI MATSUTOYA THE DANCING SUN TOSHIBA/EMI TSUYOSHI NAGABUCHI ITSUKA NO SYONEN EMI   | 13   | 12  | SONY   | 15   | 16  | WE ARE DIFFERENT MEMBERS OF MAYDAY MOTOR MUSIC   | 12   | 14  | ENDLESS LOVE LUTHER VANDROSS & MARIA CAREY SONY  |
| NE.  | w                                       | KEIZOU NAKANISBI SINGLES PIONEER   | 14   | 10  | I'LL MAKE LOVE TO YOU BOYZ II MEN MOTOWN/PGD   | 16   | 10  | SATURDAY NIGHT WHIGFIELD ZYX   | 13   | NEW   |  |
| NE'  |   | NOKKO COLORED SONY   | 15<br>16   | 14<br>20  | WILD NIGHT JOHN MELLENCAMP MERCURY/PGD THE SWEETEST DAYS VANESSA WILLIAMS  | 17<br>18   | 14<br>NEW   | ALL I WANNA DO SHERYL CROW A&M ANOTHER DAY WHIGFIELD ZYX   | 14   | 12  | POLYGRAM  REGULATE WARREN G & NATE DOGG POLYGRA  |
| 4  |   | BEATLES LIVE AT THE BBC EMI  |  |   | MERCURY/PGD  | 19   | 13  | LET THE DREAM COME TRUE DJ BOBO FRESH/EAMS   | 15   | NEW   | LA CORRIDA FRANCIS CABREL COLUMBIA   |
| 8  |   | TUBE MELODIES & MEMORIES SONY  | 17   | NEW<br>17   | SUKIYAKI 4 PM NEXT PLATEAU/PGD ANY TIME, ANY PLACE JANET JACKSON VIRGIN/   | 20   | NEW   | RAVE NATION DJ HOOLIGAN EWR  | 16   | 16  | LET THE BEAT GO ON DA ALBAN BMG IT'S A RAINY DAY ICE MC POLYGRAM   |
| 7  |   | MAKI OOGURO EIEN NO YUMENI MUKATTE<br>B-GRAM   |  |   | CEMA   | ١.   | ١. ا  | ALBUMS   | 18   | 15  | LOVE IS ALL AROUND WET WET POLYGRAM  |
| 8  |   | VARIOUS MAX SONY   | 19   | NEW<br>18   | DANCE NAKED JOHN MELLENCAMP MERCURY/PGD LUCKY ONE AMY GRANT A&M/PGD  | 1 2  | 1 2   | KELLY FAMILY OVER THE HUMP EDEL<br>BON JOVI CROSS ROAD MERCURY/PHONOGRAM   | 19   | 20  | ANYTIME YOU NEED A FRIEND MARIAH CAR   |
|  |   |  | 20   | 18  | ALBUMS   | 3  | 3   | WESTERNHAGEN AFFENTHEATER WEA  | 20   | NEW   | COLUMBIA COME OUT AND PLAY OFFSPRING PIAS  |
| TU   | ICI                                     | RLANDS (Stichting Mega Top 50) 12/19/94  | 1  | NEW   | BEATLES LIVE AT THE BBC CAPITOL/CEMA   | 4  | 5   | CRANBERRIES NO NEED TO ARGUE ISLAND  |  |   | ALBUMS   |
| LAS  |   | IDAILD (Sticutible MeRa Lob 20) 15/13/34   | 2  | NEW   | PEARL JAM VITALOGY EPIC/SONY   | 5  | 6   | BEATLES LIVE AT THE BBC APPLE STING FIELDS OF GOLD A&M   | 1  | 2   | BEATLES LIVE AT THE BBC APPLE/EMI  |
| (   WEI  | EK                                      | SINGLES  | 3 4  | 1 4   | NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI EAGLES HELL FREEZES OVER GEFFEN/UNI  | 7  | NEW   | WEIHNACHTEN BEI UNS GUTE ZEITEN-   | 2  | 1 4   | FRANCIS CABREL SAMEDI SOIR SUR LA TERF   |
| 2  |   | I WILL SURVIVE HERMES HOUSE BAND XPLO/MUSIC  | 5  | 5   | VARIOUS ARTISTS DANCE MIX '94 QUALITY  | 8  | NEW   | SCHLECHTE ZEI EDL SOUNDTRACK THE LION KING PHONOGRAM   |  |   | COLUMBIA   |
| 3  |   | DROMEN ZIJIN BEDROG MARCO BORSATO POLYDOR  | 6  | 2   | BON JOVI CROSS ROAD MERCURY/PGD  | 9  | 11  | VANGELIS 1492-CONQUEST OF PARADISE EAST  | 4 5  | 5   | SOUNDTRACK THE LION KING SONY  |
| 4  |   | ZOMBIE CRANBERRIES ISLAND  | 8  | 3   | AEROSMITH BIG ONES GEFFEN/UNI GREEN DAY DOOKIE REPRISE/WEA   |  |   | WEST   | 6  | 6   | JEAN FERRAT FERRAT 95 TEMEY MARIAH CAREY MUSIC BOX COLUMBIA  |
| 5  |   | WAAROM NOU JIJ MARCO BORSATO POLYDOR<br>ALWAYS BON JOVI MERCURY/POLYGRAM   | 9  | 7   | BOB SEGER GREATEST HITS CAPITOL/CEMA   | 10   | 7   | CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDECWARNER   | 7  | 17  | BOYZ II MEN II MOTOWN  |
| NE)  |   | ALL I WANT FOR CHRISTMAS MARIAH CAREY  | 10   | 10  | BOYZ II MEN II MOTOWN/PGD  | 11   | 10  | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN   | 8  | NEW   | SOUNDTRACK FARINELLI AUVIDIS NIRVANA MTV UNPLUGGED IN NEW YORK G   |
| _ ا  |   | COLUMBIA   | 11   | 12  | CRANBERRIES NO NEED TO ARGUE ISLAND/PGD THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI   | 12   | 8<br>12   | PEARL JAM VITALOGY EPIC SOUNDTRACK FORREST GUMP EPIC   | 10   | 12  | ACE OF BASE HAPPY NATION POLYGRAM  |
| 6  |   | THE SECOND WALTZ ANDRE RIEU MERCURY/<br>PHONOGRAM  | 13   | 6   | R.E.M. MONSTER WARNER BROS./WEA  | 14   | 9   | CHRIS REA THE BEST EAST WEST   | 11   | NEW   | CARRERAS/DOMINGO/PAVAROTTI THE 3 TEN   |
| NE   |   | CIRCLE OF LIFE ELTON JOHN MERCURY  | 14   | 19  | SOUNDTRACK FORREST GUMP EPIC/SONY  | 15   | 19  | MARIAH CAREY MERRY CHRISTMAS COLUMBIA  | 12   | NEW   | IN CONCERT 1994 WARNER  PATRICK BRUEL BRUEL BMG  |
| 9  |   | SHORT DICK MAN 20 FINGERS ZYX IT'S A RAINY DAY ICE MC BYTE/SONY  | 15<br>16   | 11<br>15  | STING FIELDS OF GOLD A&M/PGD SHERYL CROW TUESDAY NIGHT MUSIC A&M/PGD   | 16   | 16  | ANDREW LLOYD WEBBER THE VERY BEST POSITIVE   | 13   | NEW   |  |
| l °  |   | ALBUMS   | 17   | 13  | OFFSPRING SMASH EPITAPH  | 17   | 14  | AEROSMITH BIG ONES GEFFEN  | 14   | 10  | CELINE DION LIVE A L'OLYMPIA COLUMBIA  |
| 1  |   | ANDRE RIEU STRAUSZ & CO MERCURY/PHONOGRAM  | 18   | 17  | TOM PETTY WILDFLOWERS WARNER BROS./WEA   | 18   | 17  | SHERYL CROW TUESDAY NIGHT MUSIC CLUB   | 15   | 15  | JAMIROQUAL THE RETURN OF THE SPACE COWBOY SQUATT/SONY  |
| 5  |   | BEATLES LIVE AT THE BBC APPLE/EMI  | 19<br>20   | 16<br>14  | MADONNA BEDTIME STORIES SIRE/WEA JIMMY PAGE & ROBERT PLANT NO QUARTER  | 19   | 18  | WET WET END OF PART ONE PHONOGRAM  | 16   | 8   | LAURENT VOULZY VOULZY TOUR ARIOLA/BMG  |
| 2  |   | BON JOVI CROSS ROAD MERCURY/POLYGRAM ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI   |  | 1   | ATLANTICWEA  | 20   | 13  | R.E.M. MONSTER WARNER  | 17   | 14  | PARTICIA KAAS TOUR DE CHARME LIVE 93/9   |
|  | - 1                                     |  |  |   |  |  |   |  |  |   |  |
| 3  |   | STING FIELDS OF GOLD A&M   |  |   |  |  |   |  | 18   | 16  | HELENE HELENE '95 AB   |
| 3<br>6<br>4  |   | STING FIELDS OF GOLD A&M MARCO BORSATO MARCO POLYDOR   | L  | _}  | ITC OE TL  | 1  |   |  | 18<br>19   | 9   | HELENE HELENE '95 AB SOUNDTRACK PULP FICTION BMG   |
| 3<br>6<br>4<br>NEV   | w                                       | STING FIELDS OF GOLD ASM MARCO BORSATO MARCO POLYDOR PEARL JAM VITALOGY EPIC   | ŀ  | 4   | ITS OF TH  | 4  | F   |  | 18<br>19<br>20   | 9<br>13   | HELENE HELENE '95 AB SOUNDTRACK PULP FICTION BMG PINK FLOYD THE DIVISION BELL EMI  |
| 3<br>6<br>4<br>NEV<br>8<br>9   | w                                       | STING FIELDS OF GOLD A&M MARCO BORSATO MARCO POLYDOR PEARL JAM VITALOGY PEN PAUL DE LEEUW PARACDMOL SONY B.Z.N. SERENADE MERCURY/PHONOGRAM   | -  | 4   | ITS OF TH  | ions (M  |   | U.K.   |  | 9<br>13<br><b>ALY</b>   | HELENE HELENE '95 AB SOUNDTRACK PULP FICTION BMG PINK FLOYD THE DIVISION BELL EMI (Musica e Dischi) 12/19/94   |
| 3<br>6<br>4<br>NEV<br>8  | w                                       | STING FIELDS OF GOLD A&M MARCO BORSATO MARCO POLYDOR PEARL JAM VITALOGY EPIC PAUL DE LEEUW PARACDMOL SONY  |  | LAST  | © 1995, Billboard/BPI Communicat   | ons (M   | usic We   | ek/ © CIN) 12/24/94  | THIS   | 9<br>13<br><b>ALY</b><br>  LAST   | HELENE HELENE '95 AB SOUNDTRACK PULP FICTION BMG PINK FLOYD THE DIVISION BELL EMI (Musica e Dischi) 12/19/94   |
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SERENADE MERCURY/PHONOGRAM MARIAH CAREY MERRY CHRISTMAS COLUMBIA  LIA (Australian Record Industry Assn.) 12/25/94  SINGLES ZOMBIE CRANBERRIES ISLAND/POLYDOR ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA  TOMORROW SILVERCHAIR MURMURSONY ALL I WANNA DO SHERYL CROW A&M ALWAYS BON JOVI MERCURY/PHONOGRAM SHORT DICK MAN 20 FINGERS LIBERATION/FESTIVAL IF I ONLY KNEW TOM JONES WARNER TURN THE BEAT AROUND GLORIA ESTEFAN EPIC CHAINS TINA ARENA COLUMBIA ON BENDED KNEE BOYZ II MEN MOTOWN I'LL MAKE LOVE TO YOU OFFSPRING SHOCK PUT YOURSELF IN MY PLACE KYLIE MINOGUE FESTIVAL HOOK ME UP CDB COLUMBIA SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFFEN (I COULD ONLY) WHISPER YOUR NAME HARRY CONNICK JR. COLUMBIA STAY ANOTHER DAY EAST 17 LONDON BABY COME BACK PATO BANTON VIRGIN COMPLIMENTS ON YOUR KISS RED DRAGON ISLAND/POLYDOR LUCAS WITH THE LID OFF LUCAS WARNER ALBUMS THE TWELFTH MAN WIRED WORLD OF SPORTS II EMI MARIAH CAREY MERRY CHRISTMAS COLUMBIA SOUNDTRACK FORREST GUMP EPIC CRANBERRIES NO NEED TO ARGUE ISLAND/ POLYDOR LINEARS AND THE BBC APPLE/EMI MARIAH CAREY MERRY CHRISTMAS COLUMBIA SOUNDTRACK FORREST GUMP EPIC CRANBERRIES NO NEED TO ARGUE ISLAND/ POLYDOR LINEARMA MTV UNPLUGGED IN NEW YORK GEFFEN ABBA ABBA GOLD-GREATEST HITS POLYDOR BON JOVI CROSS ROAD MERCURY/PHONOGRAM BEATLES LIVE AT THE BBC APPLE/EMI MARIAH CAREY MERRY CHRISTMAS COLUMBIA BOYZ II MEN II POLYDOR HARRY CONNICK JR. SHE COLUMBIA BOYZ II MEN II POLYDOR HARRY CONNICK JR. SHE COLUMBIA BOYZ II MEN II POLYDOR HARRY CONNICK JR. SHE COLUMBIA BOYZ II MEN II POLYDOR SOUNDTRACK PULP FICTION BMG   | THIS WEEK 1 2 3 4 5 6 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38       | LAST WEEK 1 2 4 3 8 5 11 NEW 7 6 12 10 9 15 NEW 17 16 22 13 14 24 21 19 23 28 20 18 26 25 29 NEW 44 33 36 34 27 NEW                   | SINGLES  STAY ANOTHER DAY EAST 17 LONDON ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA LOVE ME FOR A REASON BOYZONE POLYDOR POWER RANGERS MIGHTY MORPHIN POWER RANGERS RCA THINK TWICE CELINE DION EPIC CROCODILE SHOES JIMMY NAIL EAST WEST COTTON EYE JOE REDNEX INTERNAL AFFAIRS THEM GIRLS THEM GIRLS ZIG AND ZAG RCA PLEASE COME HOME FOR CHRISTMAS BON JOVI MERCURY/POLYGRAM WE HAVE ALL THE TIME IN THE WORLD LOUIS ARMSTRONG EMI HOLD ME, THRILL ME, KISS ME GLORIA ESTEFAN EPIC ANOTHER DAY WHIGFIELD SYSTEMATIC LET ME BE YOUR FANTASY BABY D SYSTEMATIC LET ME BE YOUR FANTASY BABY D SYSTEMATIC LET ME BE YOUR FANTASY BABY D SYSTEMATIC ETERNAL LOVE PJ AND DUNCAN XSRHYTHM/TELSTAR CRAZY ETERNAL EMI TAKE A BOW MADONNA WARNER BABY COME BACK PATO BANTON VIRGIN SWEET LOVE M-BEAT RINK ANOTHER NIGHT THE REAL MCCOY LOGIC/ARISTA ALL I HAVE TO DO IS DREAM/MISS YOU NIGHTS CLIFF RICHARDS EMI SATURDAY NIGHT WHIGFIELD SYSTEMATIC ALWAYS BON JOVI MERCURY/POLYGRAM OH BABY I ETERNAL 1ST AVENUE/EMI ALL I WANNA DO SHERYL CROW A&M WHEN I'M CLEANING WINDOWS 2 IN A TENT VARIOUS SIGHT FOR SORE EYES M-PEOPLE DECONSTRUCTION/ RCA PUT YOURSELF IN MY PLACE KYLIE MINOGUE DECONSTRUCTION/EMM I'LL FIND YOU MICHELLE GAYLE RCA ONE MORE CHANCE EYC GASOLINE ALLEY I WANT TO BE ALONE 2WO THIRD'S EPIC U SURE DO STRIKE FRESH RIVER DANCE BILL WHELAN SON LET THE HEALING BEGIN JOE COCKER CAPITOL WHIGGLE IN LINE BLACK DUCK FLYING SOUTH/BMG GALLOWS POLE JIMMY PAGE & ROBERT PLANT FONTANA DOLLARS CJ LEWIS BLACK MARKET LOVE SPREADS STONE ROSES GEFFEN YOU BLOW ME AWAY ROBERT PALMER EMI   | Ons (M THIS WEEK 1 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 27 28 29 30 31 32 24 35 36 37 38 39   | USIC WEEK 1 1 6 6 2 5 3 7 8 11 9 13 10 12 18 4 22 14 16 15 24 19 23 17 28 30 25 29 NEW 34 35 36 33 40                             | ALBUMS  THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GOLDISCS  JIMMY NAIL CROCODILE SHOES EAST WEST BEATLES LIVE AT THE BBC APPLE/EMI EAST 17 STEAM LONDON BON JOVI CROSS ROAD MERCURY/PHONOGRAM ETERNAL ALWAYS & FOREVER EMI STING FIELDS OF GOLD A&M M-PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA LOUIS ARMSTRONG WE HAVE ALL THE TIME IN THE WORLD EMI NEW ORDER THE BEST OF CENTERDATE CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS TELDEGWARNER R.E.M. 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BLANCO Y NEGRO OUTSIDE WORLD EP SUMBEAM GINGER MUSIC ALBUMS LAURA PAUSINI LAURA PAUSINI DROWARNER BON JOVI CROSS ROAD MERCURY/PHONOGRAM BEATLES LIVE AT THE BBC APPLEJEMI MIKE OLDFIELD SONGS FROM DISTANT EART WARNER HERBERT VON KARAJAN ADAGIO KARAJAN DEUTSCHE/POLYGRAM ANA BELEN/VICTOR MANUEL MUCHO MAS QI DOS ARIOLA  |

Hits Of The World is compiled at Billboard/London by Julie Boodhoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316. DUE TO HOLIDAY DEADLINES, SOME CHARTS ARE REPEATED

'New' indicates first entry or re-entry into chart shown.

|         | LAST      | SINGLES  |     | LAST<br>WEEK |   |
|---------|-----------|--|-----|--------------|---|
| 1       | 2         | COTTON EYE JOE REDNEX JIVE                                       | 1   | 4            | HERE COMES THE HOTSTEPPER INI KAMOZE                  |
| 2       | 1 4       | ALWAYS BON JOVI MERCURY/POLYGRAM STAY ANOTHER DAY EAST 17 LDNDON | 2   | 1            | SDNY HEADLESS CHICKEN GEORGE/CRUISE CONTROL FESTIVAL  |
| 4       | NEW       | CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN                         | 3   | 2            | SUPERGROOVE TRACTOR BMG                               |
| 5       | 3         | SATURDAY NIGHT WHIGFIELD X-ENERGY                                | 4   | 9            | DECEMBER 1963 (OH, WHAT A NIGHT) FOUR<br>SEASONS SONY |
| 6       | NEW       | ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA            | 5   | 3            | BABY COME BACK PATO BANTON VIRGIN                     |
| 7       | 6         | HYPER, HYPER SCOOTER CLUB TOOLS                                  | 6   | 5            | SPIN THE BLACK CIRCLE PEARL JAM SONY                  |
| 8       | NEW       | AN ANGEL KELLY FAMILY KEL-LIFE                                   | 7   | 6            | ALL I WANNA DO SHERYL CROW A&M                        |
| 9       | 5         | SECRET MADONNA WARNER  | 8   | 10           | ALL I WANT FOR CHRISTMAS MARIAH CAREY                 |
| 10      | NEW       | ZOMBIE CRANBERRIES ISLAND  | 1   |              | COLUMBIA  |
|         |           | ALBUMS   | 9   | 8            | ALWAYS BON JOVI MERCURY/POLYGRAM                      |
| 1       | 1 1       | BON JOVI CROSS ROAD MERCURY/POLYGRAM                             | 10  | NEW          |   |
| 2       | 5         | BEATLES LIVE AT THE BBC APPLE/EMI                                | 1 . |              | ALBUMS  |
| 3       | 2         | STING FIELDS OF GOLD A&M   | 1   | NEW          | PEARL JAM VITALOGY EPIC SOUNDTRACK FORREST GUMP EPIC  |
| 4       | 3         | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN                         | 2   | 1            | INXS GREATEST HITS WARNER                             |
| 5       | NEW       | PEARL JAM VITALOGY EPIC  | 4   | NEW          |   |
| 6       | 7         | KELLY FAMILY OVER THE HUMP KEL-LIFE                              | 5   | 2            | QUEEN GREATEST HITS I & II EMI                        |
| 7       | 8         | CARRERAS/DOMINGO/PAVAROTTI THE 3                                 | 6   | 7            | BOB SEGER GREATEST HITS CAPITOL/EMI                   |
| _       | ١. ١      | TENORS TELDEC/WARNER AEROSMITH BIG ONES GEFFEN                   | 7   | 3            | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN              |
| 8       | 4         | SADE THE BEST OF SADE EPIC                                       | 8   | 5            | STING FIELDS OF GOLD A&M                              |
| 9<br>10 | 6<br>NEW  | CRANBERRIES NO NEED TO ARGUE ISLAND                              | 9   | NEW          | MICHAEL CRAWFORD FAVORITE LOVE SONGS                  |
| 10      | I IACAA I | CRANDERNIES NO HEED TO ANGOE ISLAND                              |     |              | WARNER  |
|         |           |  | 10  | 8            | SOUNDTRACK THE LION KING SONY                         |

SWITZERLAND (Media Control Switzerland) 12/24/94

|      |      |  | SWITZERLAND (Media control owiczenskia) 1 |      |                                       |  |  |
|------|------|--|---|------|---------------------------------------|--|--|
| BE   | LGIL | (IFPI Belgium/SABAM) 12/14/94            | THIS                                      | LAST | CINICIEC                              |  |  |
| THIS | LAST |  |   | WEEK | SINGLES                               |  |  |
| WEEK | WEEK | SINGLES                                  | 1   | 1    | COTTON EYE JOE REDNEX JIVE            |  |  |
| 1    | 1 1  | DROMEN SIJN BEDROG MARCO BORSATO         | 2   | 4    | CIRCLE OF LIFE ELTON JOHN POLYGRAM    |  |  |
|      |      | POLYDOR                                  | 3   | 5    | HYPER, HYPER SCOOTER EDEL             |  |  |
| 2    | 2    | ALWAYS BON JOVI MERCURY/POLYGRAM         | 4   | 2    | ALWAYS BON JOVI MERCURY/POLYGRAM      |  |  |
| 3    | 3    | THE UNITY MIX 5 THE UNITY MIXERS IDM     | 5   | 3    | SATURDAY NIGHT WHIGFIELD ZYX          |  |  |
| 4    | NEW  | SUPER GUT MO DO HIT/DISCO                | 6   | 9    | GAM GAM MAURO PILOTA & MAX MONTI      |  |  |
| 5    | 4    | COTTON EYE JOE REDNEX JIVE/BMG           | 1   | 1 '  | PHONOGRAM                             |  |  |
| 6    | 8    | ZOMBIE CRANBERRIES ISLAND                | 7   | 8    | SECRET MADONNA WARNER                 |  |  |
| 7    | 5    | KING OF YOUR HEART GOOD SHAPE DING       | 8   | 10   | RIGHT BESIDE YOU SOPHIE B. HAWKINS O  |  |  |
| 8    | 9    | MAX JACQUES VERMEIRE ALORA/POLYGRAM      | 9   | 6    | LIFE IN THE STREETS PRINCE ITAL JOE/M |  |  |
| وا   | NEW  | BABY COME BACK SAM GOORIS JRP            |   |      | MARK WARNER                           |  |  |
| 10   | NEW  | MIJN GESCHENK JOHN TERRA-EMMA PHILIP     | 10  | NEW  | LOVE RELIGION U 96 POLYGRAM           |  |  |
|      | 1    | ASSEKREM RECORDS                         | 1   |      | ALBUMS                                |  |  |
|      | 1    | ALBUMS                                   | 1   | 1    | BON JOVI CROSS ROAD MERCURY/POLYGRAM  |  |  |
| 1    | 2    | STING FIELDS OF GOLD A&M                 | 2   | 2    | KELLY FAMILY OVER THE HUMP DING       |  |  |
| 2    | ī    | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN | 3   | 3    | SOUNDTRACK THE LION KING POLYGRAM     |  |  |
| 3    | 4    | MANIACS OF LOVE GOOD SHAPE DING          | 4   | 4    | BEATLES LIVE AT THE BBC APPLE/EMI     |  |  |
| 4    | 3    | BON JOVI CROSS ROAD MERCURY/PHONOGRAM    | 5   | 5    | NIRVANA MTV UNPLUGGED IN NEW YORK     |  |  |
| 5    | 7    | DANA WINNER PARADIJS EMI                 | 6   | 6    | P HOFER/SCHMETTERBAND WELCOME D       |  |  |
| 6    | NÉW  | BEATLES LIVE AT THE BBC APPLE/EMI        | 1   |      | SONDERBAR SCHNOUTZ                    |  |  |
| 7    | 6    | DOMINGO, WARWICK, CARRERAS CHRISTMAS IN  | 7   | 7    | STING FIELDS OF GOLD A&M              |  |  |
| ′    | "    | VIENNA sony                              | 8   | NEW  | MARIAH CAREY MERRY CHRISTMAS COLU     |  |  |

|   | 4   | COTTON EYE JOE REDNEX JIVE/BMG           |    | l 1   | PHONOGRAM                                   |
|---|-----|--|----|-------|---|
|   | 8   | ZOMBIE CRANBERRIES ISLAND                | 7  | 8     | SECRET MADONNA WARNER                       |
|   | 5   | KING OF YOUR HEART GOOD SHAPE DING       | 8  | 10    | RIGHT BESIDE YOU SOPHIE B. HAWKINS COLUMBIA |
|   | 9   | MAX JACQUES VERMEIRE ALORA/POLYGRAM      | 9  | 6     | LIFE IN THE STREETS PRINCE ITAL JOE/MARKY   |
|   | NEW | BABY COME BACK SAM GOORIS JRP            | l  |       | MARK WARNER                                 |
| n | NEW | MIJN GESCHENK JOHN TERRA-EMMA PHILIP     | 10 | NEW   | LOVE RELIGION U 96 POLYGRAM                 |
| - |     | ASSEKREM RECORDS                         | 1  |       | ALBUMS                                      |
|   | 1 1 | ALBUMS                                   | 1  | 1     | BON JOVI CROSS ROAD MERCURY/POLYGRAM        |
|   | 2   | STING FIELDS OF GOLD A&M                 | 2  | 2     | KELLY FAMILY OVER THE HUMP DING             |
|   | 1   | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN | 3  | 3     | SOUNDTRACK THE LION KING POLYGRAM           |
|   | 4   | MANIACS OF LOVE GOOD SHAPE DING          | 4  | 4     | BEATLES LIVE AT THE BBC APPLE/EMI           |
| ļ | 3   | BON JOVI CROSS ROAD MERCURY/PHONOGRAM    | 5  | 5     | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN    |
|   | 7   | DANA WINNER PARADIJS EMI                 | 6  | 6     | P HOFER/SCHMETTERBAND WELCOME DR            |
| , | NEW | BEATLES LIVE AT THE BBC APPLE/EMI        | l  |       | SONDERBAR SCHNOUTZ                          |
| , | 6   | DOMINGO, WARWICK, CARRERAS CHRISTMAS IN  | 7  | 7     | STING FIELDS OF GOLD A&M                    |
|   | -   | VIENNA SONY                              | 8  | NEW   | MARIAH CAREY MERRY CHRISTMAS COLUMBIA       |
| 3 | 5   | SADE THE BEST OF SADE EPIC               | 9  | 10    | AEROSMITH BIG ONES GEFFEN                   |
| ) | 8   | MARIAH CAREY MERRY CHRISTMAS COLUMBIA    | 10 | l 9 l | D.J. BOBO THERE IS A PARTY FRESH            |
| 0 | 9   | INXS THE GREATEST HITS PHONOGRAM         |    |       |   |
|   |     |  |    |       |   |
|   |     |  |    |       | ID  |
|   |     |  |    | NLAP  | (Seura/IFPI Finland) 12/11/94               |
|   |     |  |    |       |   |

| <b>SWEDEN</b> (GLF) 12/16/94 |              |   |  |  |  |  |  |  |
|------------------------------|--------------|---|--|--|--|--|--|--|
|                              | LAST<br>WEEK | SINGLES   |  |  |  |  |  |  |
| 1                            | 1            | OLD POP IN AN OAK REDNEX JIVE                                     |  |  |  |  |  |  |
| 2                            | 2            | CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN ROCKET                   |  |  |  |  |  |  |
| 3                            | 3            | ALWAYS BON JOVI MERCURY/POLYGRAM                                  |  |  |  |  |  |  |
| 4                            | 6            | ZOMBIE CRANBERRIES ISLAND   |  |  |  |  |  |  |
| 5                            | NEW          | CIRCLE OF LIFE ELTON JOHN ROCKET                                  |  |  |  |  |  |  |
| 6                            | 9            | BASKET CASE GREEN DAY WARNER                                      |  |  |  |  |  |  |
| 7                            | 4            | THIS IS THE WAY E-TYPE SONET/POLYGRAM                             |  |  |  |  |  |  |
| 8                            | 5            | TELL THE WORLD PANDORA VIRGIN                                     |  |  |  |  |  |  |
| 9                            | 10           | COTTON EYE JOE REDNEX JIVE  |  |  |  |  |  |  |
| 10                           | 7            | THE RHYTHM OF THE TRIBE COOL JAMES & BLACK TEACHER SONET/POLYGRAM |  |  |  |  |  |  |
|                              |              | ALBUMS  |  |  |  |  |  |  |
| 1                            | 2            | MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET ANNAT COLUMBIA             |  |  |  |  |  |  |
| 2                            | 10           | BLANDALE ARTISTER SIKLA MOT STJARNOMA                             |  |  |  |  |  |  |
| 3                            | NEW          | PEARL JAM VITALOGY EPIC   |  |  |  |  |  |  |
| 4                            | 6            | BEATLES LIVE AT THE BBC APPLE/EMI                                 |  |  |  |  |  |  |
| 5                            | 8            | BON JOVI CROSS ROAD MERCURY/POLYGRAM                              |  |  |  |  |  |  |
| 6                            | NEW          | HASSAN LUNCHBOXEN-HASSEN VOL. 1-3 MUSIKDISTRIBUTION               |  |  |  |  |  |  |
| 7                            | 7            | STING FIELDS OF GOLD A&M  |  |  |  |  |  |  |
| 8                            | NEW          | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFER                          |  |  |  |  |  |  |
| 9                            | NEW          | NORDMAN NORDMAN SONET/POLYGRAM                                    |  |  |  |  |  |  |
| 10                           | 9            | AEROSMITH BIG ONES GEFFEN   |  |  |  |  |  |  |

9 10

| CIRCLE OF LIFE ELTON JOHN ROCKET         | 8        | NEW   | TELL THE WORLD PANDORA STOCKHOUSE              |
|--|----------|-------|--|
| BASKET CASE GREEN DAY WARNER             | 9        | 8     | TRAIN OF CONSEQUENCES MEGADETH CAPITOL         |
| THIS IS THE WAY E-TYPE SONET/POLYGRAM    | 10       | NEW   | TAKE A BOW MADONNA WARNER                      |
| TELL THE WORLD PANDORA VIRGIN            | 1        | 1 1   | ALBUMS   |
| COTTON EYE JOE REDNEX JIVE               | 1        | 1     | BON JOVI CROSS ROAD MERCURY/PHONOGRAM          |
| THE RHYTHM OF THE TRIBE COOL JAMES &     | 2        | 2     | STING FIELDS OF GOLD A&M                       |
| BLACK TEACHER SONET/POLYGRAM             | 3        | 6     | PEARL JAM VITALOGY EPIC                        |
| ALBUMS                                   | 4        | 3     | AEROSMITH BIG ONES GEFFEN                      |
| MAGNUS UGGLA 100% UGGLA, ABSOLUT INGET   | 5        | NEW   | BEATLES LIVE AT THE BBC APPLE/EMI              |
| ANNAT COLUMBIA                           | 6        | 4     | NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN       |
| BLANDALE ARTISTER SIKLA MOT STJARNOMA    | 7        | 10    | ENERGIAA NELJA RUUSUA EMI                      |
| СММ                                      | 8        | 8     | D.J. BOBO THERE IS A PARTY PITCH CONTROL/K-TEL |
| PEARL JAM VITALOGY EPIC                  | 9        | 5     | EAGLES HELL FREEZES OVER GEFFEN                |
| BEATLES LIVE AT THE BBC APPLE/EMI        | 10       | 7     | MEGADETH YOUTHANASIA EMI                       |
| BON JOVI CROSS ROAD MERCURY/POLYGRAM     |          |       |  |
| HASSAN LUNCHBOXEN-HASSEN VOL. 1-3        | 1        |       |  |
| MUSIKDISTRIBUTION                        |          |       |  |
| STING FIELDS OF GOLD A&M                 |          |       |  |
| NIRVANA MTV UNPLUGGED IN NEW YORK GEFFEN | 1        |       |  |
| NORDMAN NORDMAN SONET/POLYGRAM           |          |       |  |
| AEROSMITH BIG ONES GEFFEN                |          |       |  |
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|  | <u> </u> |       |  |
| <b>CΔ</b> (Portugal/AFP) 12/14/94        |          | III E | (APE Chile) 11/9/                              |

SINGLES

NEW

10

IN AN OAK REDNEX JIVE

RAISE YOUR HANDS REEL 2 REAL POSITIVE

COTTON EYE JOE REDNEX JIVE

LOVE RELIGION U96 URBA THERE IS A STAR PHARAO DANCE POO IF ONLY I KNEW TOM JONES ZTT

I BELIEVE 3RD NATION JIVE

| P0   | PORTUGAL (Portugal/AFP) 12/14/94       |   | СН                           | ILE  | (APF Chile) 11/94   |
|------|--|---|------------------------------|------|---|
| THIS | LAST WEEK 2 1 3 4 6 NEW NEW 10 NEW NEW | ALBUMS BON JOVI CROSS ROAD MERCURV/POLYGRAM VARIOUS SUPERMIX 9 VIDISCO VARIOUS NP 1 BMG PEARL JAM VITALOGY EPIC VARIOUS BIOGRAFIA DO FADO EMI SADE THE BEST OF SADE EPIC VARIOUS TOP STAR 94/95 VIDISCO NIRVANA MITV UNPLUGGED IN NEW YORK GEFFEN MADREDEUS O ESPIRITO DA PAZ EMI VARIOUS ALL YOU NEED IS LOVE SONY | THIS WEEK  1 2 3 4 5 6 7 8 9 | LAST | ALBUMS  VARIOUS ROJO Y MIEL MUSICA V  JORGE GONZALEZ EL FUTURO SE FUE EML  CARLOS VIVES CLASSICOS DE LA PROVINCIA POLYGRAM  LOS PERICOS BIG YUYO EMI  AEROSMITH GET A GRIP BMG  LAURA PAUSINI LAURA WARNER  LOS PERICOS PAMPAS REGGAE EMI  LUIS MIGUEL SEGUNDO ROMANCE WARNER |

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### **EDITED BY DAVID SINCLAIR**

POLAND: Wojtej Kubiak, leader of high-voltage rock'n'roll outfit Chocolate Spoon, says his music literally was created in the streets. The young guitarist's career began several years ago, when he started busking on the sidewalks of various European cities, playing



rock standards to anyone who would listen. Somewhere in his travels between London and Paris, Berlin and Warsaw, his own songs were born. On his return home, he decided to form a band and record. The result was Chocolate Spoon's debut "Macho" (SPV-Poland), an album of rock'n'roll brilliance. Apart from a cover version of Lynyrd Skynyrd's "On The Hunt," all songs were written (in English) by Kubiak. The most popular tracks are the dance hit "Hey Ho Rock'n'Roll," "I'm Walking," "On The Road," "On The Radio," "Sail Away," and "Rain Over Berlin." Kubiak sings about his travels and adventures, and his songs conjure images of fast cars traveling endless highways toward the lights of big cities. The band is a gang of boys in love with rock'n'roll, and their philosophy is as simple and

heartfelt as the words of their hit: "Hey ho rock'n'roll/Hot'n'ready for the show.

BEATA PRZEDPELSKA

FRANCE: Gerard Manset, the master of dark emotion and despair, has released his 15th album, "La Vallée De La Paix" (EMI). Sung in his usual atonal style, the eight songs offer a commentary on the progress of mankind that is steeped in pessimism and gloom. In "La Ballade Des Echinodermes," he ponders: "It is the end of this world, everything is completely gone, but do we know what we have experienced?" In "Paradis," he laments, "You think you have touched paradise, you end up wrecked, you end up soiled." It all sounds rather dismal, but Manset's music has proved remarkably addictive to those who have acquired the taste. Indeed, since releasing his first album in the late 1960s, he has been revered by a faithful following and has issued a succession of albums roughly every two years, each of which has sold about 80,000 copies, according to record company figures. Operating far from the mainstream, Manset has always been a maverick performer unattached to any specific movement or genre. In 1970, he recorded his masterpiece, "La Mort d'Orion," a concept album that he has never allowed to be issued on CD (the vinyl version is a hot collector's item). His biggest single success was the 1973 hit "Il Voyage En Solitaire (He Travels Alone)," a song with a distinctly autobiographical feel.

EMMANUEL LEGRAND

IRELAND: Both artistically and commercially, Dublin rock quintet Aslan's "Goodbye Charlie Moonhead" (BMG) is one of the best Irish albums in years and must be a prime contender for international acclaim in 1995. Although it contains several potential hits ("Rainman," "Crazy World," "Games"), the title track, with its melodic echoes of vintage David Bowie, stands out most. Charlie Moonhead was a real Dublin character who mocked Aslan's efforts at becoming a successful rock band. Aslan (Turkish for "lion") has an impressive singer in Christy Dignam, and the group writes well-crafted pop/rock material with strong hooks, all tightly arranged and played. It has been seven years since Aslan released its debut album "Feel No Shame," and the band subsequently split up in 1988. But this reunion project has been worth the wait. The album is slated for U.K. release in March, and a U.S. tour is planned for the summer.

JAPAN: Best known internationally as the drummer for Simply Red, Yashiki Gota is starting to make a name for himself as a producer and remixer. On his new mini-album, "Mother Earth Calling" (Sony), he also proves himself a capable singer, tackling the English-language title track with confidence. Categorizing Gota's music is difficult. It could be called acid jazz with a definite pop feel. The chorus of the title track, for example, features a glorious melody that sticks in the mind long after the song is over. And whatever you call it, STEVE McCLURE that is surely what good pop music is all about.

SPAIN: Enrique Morente has become the first flamenco singer to win the National Music

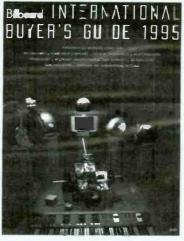
Prize, awarded each year by the Ministry of Culture; he wins 2.5 million pesetas (\$10,400). Although he is now 52, Morente has been one of the recent leaders of new flamenco, a genre dominated mainly by young gypsy artists. Interviewed in his home city of Granada in the southern region of Andalucia, Morente says of his prize: "I think really they wanted to reward flamenco music, and they thought of me just as they could have thought of many others like me. I think that basically they wanted to focus attention on the growing expansion that flamenco is enjoying in the world, and this seems to me to be important." Although Morente has never abandoned traditional "cante jondo" for flamenco fusion, he was ahead of his time in broadening flamenco's horizons. He is now the most highly rated "cantaor" in the country and has just formed an independent label, Discos Probeticos. HOWELL LLEWELLYN



ROMANIA: Actress, composer, and pop star Corina Chiriac has made a remarkable live comeback. Returning to her homeland after six years in California, she has embarked on a long series of concerts, playing to packed houses. A new song, "Ce Dor Mi-a Fost" (How Much I Missed It), written by Marius Teicu and released to mark her return, has become a hit. And her concerts are proving that, at 45, she has lost none of her magnetic appeal OCTAVIAN URSULESCU as a performer.

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#### Canada

#### Montreal Gospel Choir Founder Looks Back Retrospective Compilation Released By Justin Time

BY LARRY LeBLANC

TORONTO—With the retrospective compilation "Jubilation VI—Looking Back," released Nov. 3 on Justin Time Records, the 50-voice Montreal Jubilation Gospel Choir celebrates its unique 20-year history.

Fusing conventional American black gospel music with funk, jazz, and even calypso and classical music, MJGC has released six albums and performed with such singers as Celine Dion, Salome Bey, Ranee Lee, Jackie Richardson, Almeta Speaks, and jazz pianist Oliver Jones.

"Preparing the tracks for the compilation, a tear almost came to my eyes, because it puts 20 years of my life in my face," says Trevor Payne, the choir's director and founder.

Fluent in English, French, and German, Barbados-born Payne also heads the music department of Montreal's John Abbot College, where he has been teaching since 1974. He moved to Montreal with his family as a child, and in the '60s played in such noted Canadian R&B bands as the Soul Brothers and Triangle, as well as the celebrated rock group Mashmakhan in the early '70s.

MJGC grew out of the Montreal Black Community Youth Choir, formed in July 1974 by Payne, piano teacher Daisy Sweeney, and the Rev. Frank Gabourel of Union United Church, Montreal's oldest black community church.

Payne was then studying conducting and orchestration at McGill University in Montreal, and was teaching a five-week black music history course at a summer school for black high school and college students. He says many of his students were impressed and intrigued with black African music and such American black music forms as Dixieland and ragtime, but they were bowled over by Aretha Franklin's 1972 gospel album "Amazing Grace."

"My students heard gospel music, and suddenly the class was alive," says Payne, who had Mahalia Jackson and Ray Charles as childhood heroes and harbored ambitions of founding a gospel choir. "I told them one day I'd like to have a choir that sounds like that."

Payne's dream was realized after receiving a telephone call from piano teacher Sweeney, who asked him to perform as a soloist at a year-end concert at Union United Church. Payne,



TREVOR PAYNE

however, begged off performing on his own, and instead suggested a youth gospel choir. Sweeney was enthusiastic.

"In no time flat she had lined up 15 singers," says Payne. "I augmented that with several black undergraduates who were with me at McGill."

Following the successful performance, and encouraged by Sweeney and Gabourel, Payne organized a permanent 60-member youth choir. It grew popular enough in Quebec to record two albums, an untitled release for Radio Canada International and "Goin' Up Yonder" for the Presqu'ile label.

MJGC came about after Payne was asked to include senior members of the church in his choir for Union United's 75th-anniversary concert in 1982. "The concert was such a success that the church suggested we have a youth choir, a senior choir, and a combined choir," he says. "The combined choir became the Jubilation Choir."

Early on, Payne received much criticism from MJGC members for his eclectic musical vision for the choir. Payne, however, has maintained that MJGC was not intended to be an African-American-style gospel choir. He notes that Montreal lacks a gospel community tradition.

"Imagine being 16 years old and, for the first time in your life, performing the church music from where rock'n'roll came from," says Payne. "Then I want you to learn three or four choruses from Handel's 'Messiah.' For kids who don't read music, when I have to teach them a piece note by note over a couple of months, they don't get the return they expected. Over the years, 300 or 400 people have passed through the choir, but a nucleus of 15 or 20 people has been with me for about 10 years."

After being tipped off to MJGC by pianist Jones in 1984, Justin Time president Jim West contacted Payne. The result was the release of the Justin Time albums "Highway To Heaven" in 1985, "Jubilation II" in 1987, "Jubilation III—Glory Train" in 1990, "Jubilation IV—A Cappella" in 1992, and the seasonal "Jubilation V—Joy To The World" in 1993.

The choir is very popular in Germany, France, and Italy," says West. "We're also getting sales from Asia on an export basis. Not big quantities, but it all adds up."

Access to Europe opened for MJGC after West met Matthias Winckelmann, president of Enja Records of Munich, in 1985. Enja was granted European rights to the choir's catalog and recorded the album "The Song Of Songs" with Jay Clayton, Phil Minton, and the Klaus König Orchestra in 1992. MJGC toured Germany in 1989 and again in 1902.

"In one town we had to sing 'Oh Happy Day' three times and 'Amazing Grace' twice. We can pretty well go to Europe any time we want, but touring there for us is expensive and takes a lot of planning," says Payne.

With the exception of a few dates in New York and Boston, MJGC has rarely performed in the U.S. because of limited distribution of its albums there. However, with Justin Time's new distribution deal for the States with Koch International, the choir's American profile could change. On Feb. 5, "Highway To Heaven" and "Jubilation IV" are being issued in the U.S. by Justin Time.

"We're releasing both albums at the same time in the U.S. so we can catch up," says West. "As soon as we get three or four out, we'll put out the compilation."

#### MAPLE BRIEFS

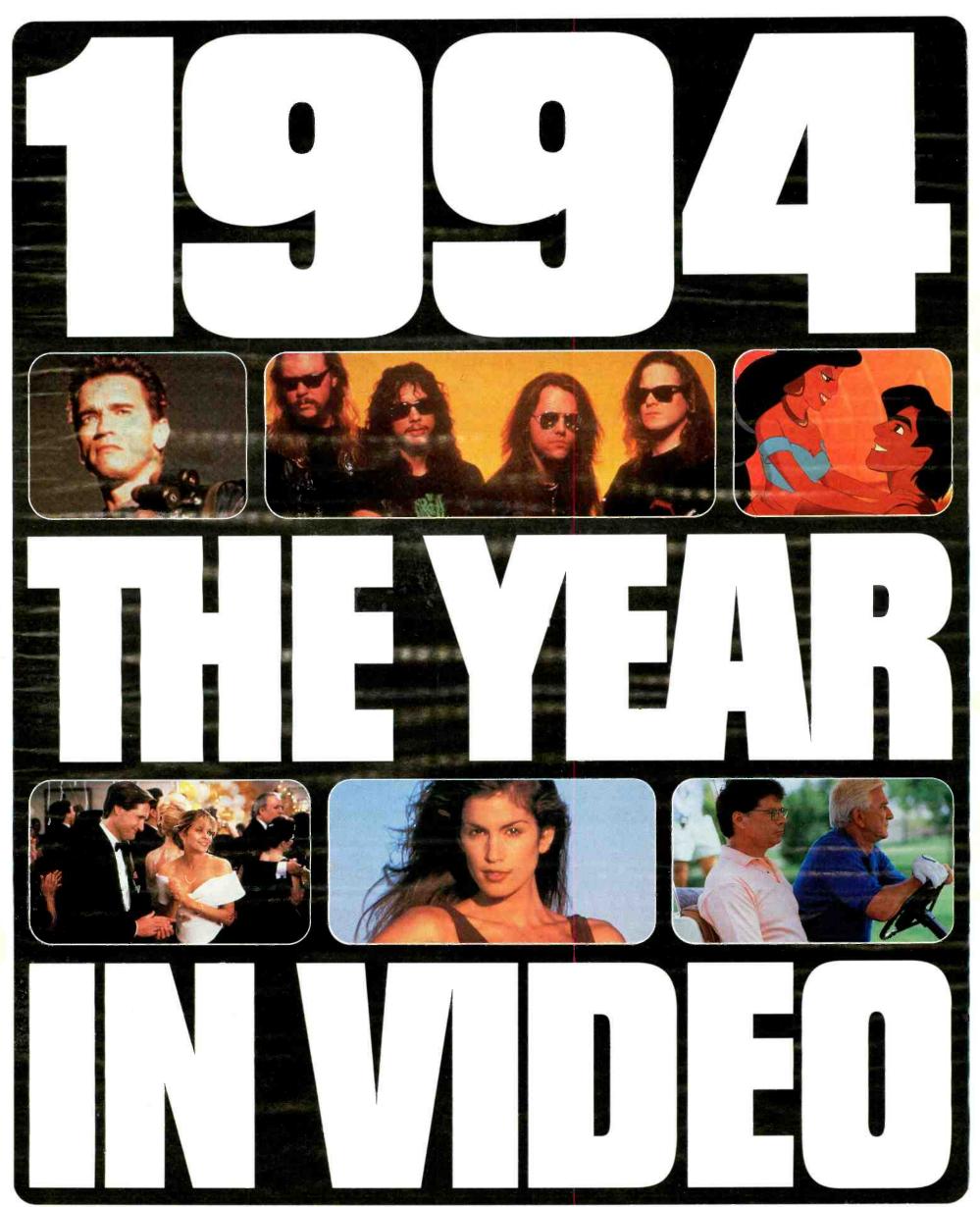
THE CANADIAN Radio-television and Telecommunications Commission greenlighted Rogers Communications Inc.'s \$3.1 billion (Canadian) takeover of Maclean Hunter Ltd. on Dec. 20. However, the CRTC ordered Rogers to sell off its stake in the CTV television network and TV stations CFCN in Calgary, Alberta, and CFCN in Lethbridge, Alberta.

RELEASED DEC. 6, the Beatles' "Live At The BBC" has sold 420,000 copies in Canada in its first three weeks in release, according to Deane Cameron, president of EMI Music Canada.

AT THE WALT DISNEY Co. (Canada), Joe Etter has been named director of sales for Walt Disney Records and Walt Disney Software. Beverley McKee is now promotions and publicity representative at Warner/Chappell Music Canada.



THE MONTREAL JUBILATION GOSPEL CHOIR



### Open **SEASON** For SELL-THROUGH

While some observers advise caution, others are already proclaiming 1995's CROWDED CALENDAR "BIGGER THAN ANYTHING WE'VE EVER SEEN."

BY SETH GOLDSTEIN

or the first time this Christmas, the home-video trade should be singing this industry adaptation of the 1955 pop hit: "January to December, we'll have sell-through to remember."

It has taken the better part of two





Top: New Line puts on a "Mask" in January Bottom: Paramount pumps "Gump" in April.

decades, but consumers have finally gotten into the swing of buying prerecorded cassettes year-round. The only difference between the period from Thanksgiving through New Year's is the sheer volume of purchases made during the holiday season, now measured in the millions of movies, children's programs and even the fitness

videos that normally ignite the new releases.

Some 150 million cassettes, 25% of the projected year-end total of 600 million units, likely will have been bought in the holiday season, says Amy Innerfield of New York-based Alexander & Associates. As of press

time, Innerfield estimated sales were running 25% to 30% ahead of 1993.

Exercise still jumpstarts January, only now the genre will have help getting 1995 off the mark. Hollywood no longer is holding back. Buena Vista Home

Video, the dominant force in sell-through, has scheduled two titles in the first quarter, including "The Lion King," a likely record-setter. New Line Home Video launches 'The Mask" in January. Warner Home Video contributes "Little Giants" in February. And the budget-minded can breathe easier now that Paramount Home Video has decided to price "Forrest Gump" to sell, not rent (tentatively an April release).

The studio's \$22.95 suggested list-excluding unannounced-but-anticipated cross-promotional rebates—would seem to guarantee initial shipments of at least 10 million units and could shoot the fourth-biggest movie of all

time past 20 million. Gentle "Forrest" can't help but step on

One independent, which has edged a couple of its animation titles past the 1 million mark, was recently casting about for a first-quarter opening for its next title. What was once a wide-open calendar has become mighty crowded, says the chief executive, for new

#### **EXCESSIVE SHIPPING**

"It's bigger than anything we've ever seen in the business," says Jeff Baker, senior VP of New York-based GoodTimes Home Entertainment, which has been cultivating sellthrough for all 10 years of its existence. Baker doesn't see any end in sight, and neither does anyone elsealthough the size of shipments to retailers does give some industry veterans pause.

They are hoping video hasn't learned the record-industry trick of shipping gold and getting back platinum. There are indications some titles may have been delivered well in excess of the 20% returns generally accepted by the studios. Many wholesalers and retailers suspect MCA/Universal Home Video and Buena Vista will fall well short of their purchase goals for "Jurassic Park" and "Snow White And Continued on page 55

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# HOW They DID It: FOUR SUPPLIERS' SOLUTIONS to some of '94's toughest marketing CHALLENGES

BY EILEEN FITZPATRICK

n 1994—for the first time—retailers didn't have to wait until the end of the year for hit sell-through titles. But with a new hit coming in each month, retailers and suppliers alike had to make sure sales were as year-round as the release schedule. Here's how a few suppliers helped dealers make that happen.

"The Fugitive" Warner Home Video Release Date: March 10 Retail price: \$24.96 Marketing Elements: Multi-million dollar advertising campaign, \$5 rebate with purchase of the title and any one of eight Warner catalog



Main factor in pricing: 97% of filmgoers rated "The Fugitive" excellent, 89% said they would recommend it to a friend. High demand among both men and women, the main video purchasers. "It had the highest satisfaction rating ever for any Warner film," says Warner

Home Video VP of marketing Sergei

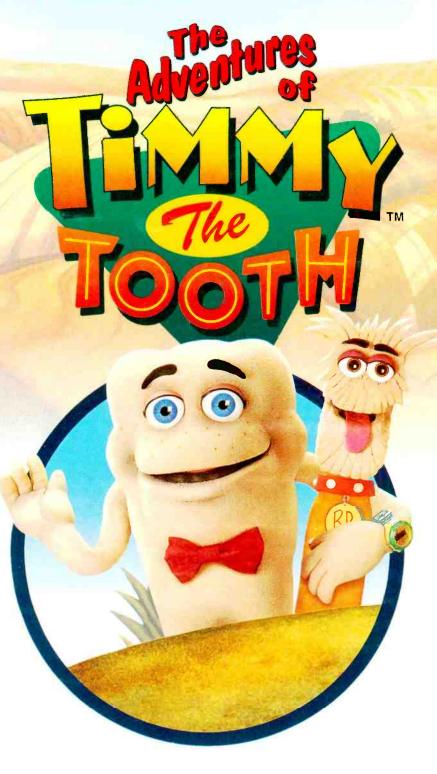
Biggest marketing challenge: Not a lot of history with PG-rated action films at sell-through. Those rated R, such as Warner titles "Batman" and "Lethal Weapon," hadn't fared that

Solution: Changed release date from March 22 to March 10-well before the March 21 Academy Awards telecast. Focused on the magnitude of the film's "Best Picture" nomination, the only nominated title to be released on video prior to the awards. Played up success of previous Harrison Ford action films.

Results: 5.1 million units in retail

#### INTRODUCING

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  "Big Mouth Gulch" in a paper sleeve. Proof-of-purchase from Kellogg's Rice Krispies required

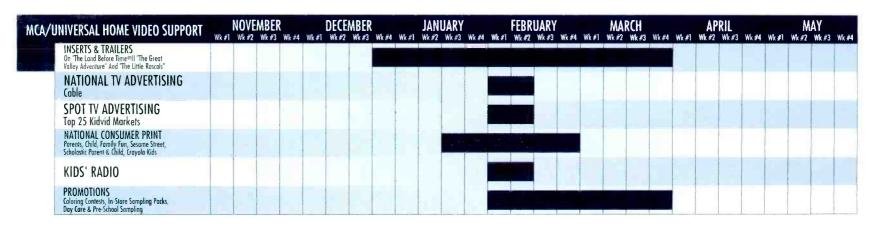
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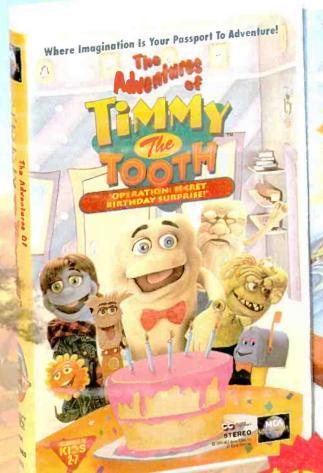
- INCLUDES: Spot TV, Cable, Radio and Print beginning on January 31, 1995.
- REACH & FREQUENCY: 92% of all Women 25-49, 7.6 times. 97% of all Women 55+ (targeting "Grandmothers"), 11.3 times. 62%\* of all Kids 2-6, 4.7 times. Does NOT include Kellogy's Rice Krispies TV sponsorship or cereal box exposure (side and back panels).

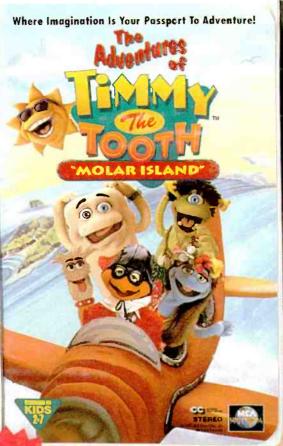


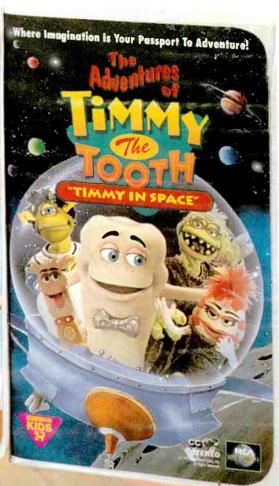
MCA/Universal and Kellogg's combined ad support will generate nearly

**800 Million Consumer Impressions!** 

## FOR THE BIGGEST NEWS IN KIDVID!







"OPERATION: SECRET **BIRTHDAY SURPRISE!"** #81913 30 Mins.

#81740 30 Mins.

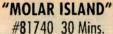
DAY CARE SAMPLING! A TIMMY activity video kit will be distributed to day care centers and reach nearly 1 Million families.

- LICENSED MERCHANDISE! A line of children's TIMMY books is coming from Price Stern Sloan, plus upcoming opportunities for toys, apparel... You name it!
- CONSUMER TRAILERS for TIMMY appear on the front of The Land Before Time® II: The Great Valley Adventure and The Little Rascals.
- FANTASTIC P.O.P.! 24/48-unit counter/floor merchandiser 12-unit counter merchandiser • standee • counter cards • shelf talkers • one sheet posters • B/W line art for in-store coloring contests.
- FREE FULL-COLOR, RE-USEABLE **STICKERS:** Every videocassette contains a FREE "Gift" for children.

#### THE ADVENTURE BEGINS **JANUARY 31, 1995**

Call Your Sales Representative and Order Today!

Advertising and promotional details subject to change without notice.





"TIMMY IN SPACE" #81914 29 Mins.



24/48-UNIT FLOOR/COUNTER MERCHAND SER. Includes one header card.

30 "w X 66"h X 20"d shipper: 17 3/4"w X 25"h X 12 3/4"d

48-unit weight with videos: 54 lbs. without: 6 lbs • 48 sel. #82501

24-unit weight with videos: 29 1/2 lbs. without: 5 1/2 lbs. • 24 sel. #82300 48-unit floor/counter merchandiser can be broken down into a 24-unit counter and 24-unit floor

24-unit floor/counter merchandiser can be used as either a 24-unit counter or 24-unit floor display. **RE-USEABLE STICKERS** 

Not Rated



digitally recorded









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#### How The Charts Are Compiled 8

The 1994 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of the Dec. 4, 1993, issue through Nov. 26, 1994. With the exception of Top Music Videos, which is based on SoundScan sales data, the final year-end positioning on these charts is based on a point system, with points awarded to each title for each week spent on the published charts. The year-end rankings reflect the accumulation of points-based on the number of weeks on the chart, plus positions attained-that each title received during the tracking peri-

The year-end rankings for Top Music Videos are based on accumulated unit sales for each week that a title appeared on the 40position chart, including the weeks that the chart is not published. Although Billboard prints the Top Music Video chart every other week, it is still compiled and made available to subscribers of Billboard Information Network and SoundScan in the weeks it is not published.

#### Pos. TITLE-Manufacturer

- 1 ALADDIN—Walt Disney Home Video 2 PLAYBOY CELEBRITY CENTERFOLD:
- DIAN PARKINSON—Uni Dist. Corp.
- 3 YANNI: LIVE AT THE ACROPOLIS— BMG Video
- 4 FREE WILLY---Warner Home Video
- 5 MRS. DOUBTFIRE—FoxVideo
- 6 THE FUGITIVE—Warner Home Video



Incouraged by the continued growth of children's sellthrough video, a number of major suppliers showed their commitment to the genre in 1994 by launching specialized "family" imprints.

Among the year's new imprints were FoxVideo's Family Features line and MGM Family Entertainment. They joined a growing field of recently established family labels, including

Sony Wonder, Warner Family Entertainment and A\*Vision subsidiary KidVision.

"Video companies are absolutely moving aggressively into the family sellthrough market," says Tom Foltz, VP of movie management at West Coast Entertainment. "Disney blazed the trail in terms of opening up the family sell-through category, and then last year we saw the success of titles like 'Home Alone' and 'Free Willy.' I think a lot of stuthere's a big opportunity

"Having a separate family-imprint really focuses attention on the product and creates an image in the mar-

# IN A FAMILY Way

In '94, a crew of New and established specialty-imprints took aim at Mom, Pop and kids. Here's how and what they're doing...

#### BY TRUDI MILLER ROSENBLUM

ketplace that becomes recognized by the trade and by the consumer," says Wendy Moss, senior VP of marketing for Sony Wonder. "That's clearly important if you're in this for the long

#### DO THE CLAMSHELL

To display their new commitment to family product and attract consumers, nearly all the suppliers began



dios have realized that A locket-ship: "The Secret Garden"

putting family titles in clamshell packaging. Once found almost exclusively on Disney product, clamshells practically became a prerequisite for children's videos in 1994.

"The clamshell underscores the classic nature of a title and encourages the consumer to build a library," says Mindy Mervis, director of KidVision.

Family imprints have also tried to



Stand-up comic: "Mask Of The Phantasm"

create excitement with intensive advertising campaigns, cross-promotions and value-added product. For example, Warner Family Enter-

tainment, which was launched in 1993, this year began adding collectibles to its tapes: a Victorian-style silver locket in "The Secret Garden," a limitededition comic book in "Mask Of The Phantasm" and a charm bracelet in "Thumbelina." FoxVideo's release of

the Japanese feature "My Neighbor Totoro" was supported by a \$1.5 million marketing campaign and a mail-in offer for a free plush toy.

#### TWO FAMILY **CATEGORIES**

In terms of content, family imprints fall into two categories: theatrical features or non-theatrical

FoxVideo's Family Features line typifies the former type. The line was launched in April with "The Sandlot," supported by heavy advertising and a cross-promotion with Mattel. Since then, Family Features have come out at

the rate of one a month, alternating recent titles like "Rookie Of The Year," "Edward Scissorhands" and Continued on page 56

- 7 THE RETURN OF JAFAR—Walt Disney
- 8 THE FOX AND THE HOUND---Walt Disney Home Video 9 ACE VENTURA: PET DETECTIVE—
- Warner Home Video 10 BEAUTY AND THE BEAST—Walt
- Disney Home Video
- PLAYBOY: 1994 PLAYMATE OF THE YEAR-Uni Dist. Corp.
- 12 THE BODYGUARD—Warner Home 13 PLAYBOY 1994 VIDEO PLAYMATE
- CALENDAR—Uni Dist. Corp. 14 BEETHOVEN'S 2ND-MCA/Universal
- Home Video 15 HOMEWARD BOUND: THE INCRED-IBLE JOURNEY-Walt Disney Home
- 16 DENNIS THE MENACE—Warner Home Video
- 17 THE SECRET GARDEN—Warner Home Video

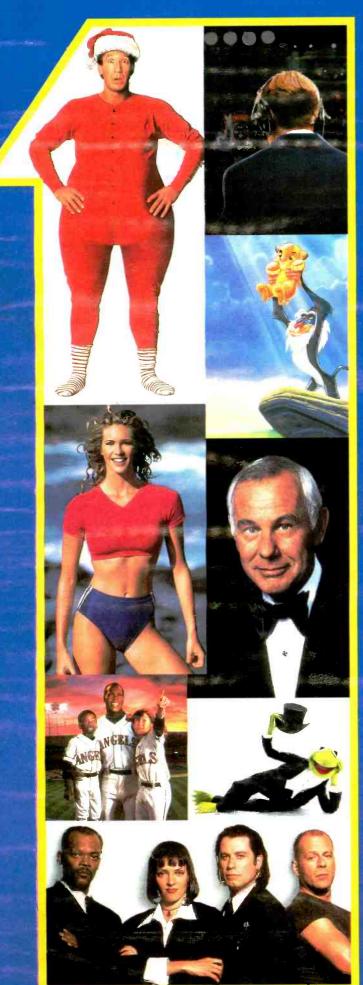
- 18 PINOCCHIO—Walt Disney Home Video
- 19 PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO—A\*Vision Entertainment
- 20 THE 3 TENORS IN CONCERT
- 1994—A\*Vision Entertainment 21 THUMBELINA—Warner Home Video
- 22 WE'RE BACK!: A DINOSAUR STORY—MCA/Universal Home Video
- 23 BATMAN: MASK OF THE PHANTASM—Warner Home Video
- 24 PLAYBOY: COLLEGE GIRLS-Uni Dist. Corp
- 25 D2: THE MIGHTY DUCKS-Walt Disney Home Video
- 26 THE MUPPET CHRISTMAS CAROL— Walt Disney Home Video
- 27 PLAYBOY CELEBRITY CENTERFOLD: LaTOYA JACKSON—Uni Dist. Corp.
- 28 UNFORGIVEN—Warner Home Video
- 29 SLEEPLESS IN SEATTLE—Columbia TriStar Home Video

- 30 PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY—Uni Dist. Corp.
- 31 U2: ZOO TV-LIVE FROM SYDNEY-PolyGram Video
- 32 THE GIRLIE SHOW-LIVE DOWN **UNDER**—Warner Reprise Video
- 33 THE NIGHTMARE BEFORE CHRIST-MAS-Touchstone Home Video
- 34 GINGER LYNN ALLEN'S LINGERIE GALLERY—Uni Dist. Corp.
- 35 MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER—A\*Vision Entertainment
- 36 JURASSIC PARK—MCA/Universal Home Video
- 37 HOME ALONE 2—FoxVideo
- 38 PENTHOUSE: SEXIEST AMATEUR VIDEOS—A\*Vision Entertainment
- 39 LITTLE RASCALS COLL.: VOL. 1-Cabin Fever Entertainme
- 40 PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2—A\*Vision

- 41 TOM AND JERRY-THE MOVIE---Family Home Entertainment
- 42 AN AFFAIR TO REMEMBER-FoxVideo
- 43 PENTHOUSE: DREAM GIRLS-A\*Vision Entertainment
- 44 REN & STIMPY: THE CLASSICS—Sony
- 45 MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS—SMV Enterprises
- 46 PLAYBOY: WET & WILD-THE LOCK-ER ROOM—Uni Dist. Corp.
  47 KISS: KISS MY A\*\*—PolyGram Video
- 48 MIGHTY MORPHIN GREEN RANGER: PART 1-A\*Vision
- 49 PENTHOUSE: 25TH ANNIVERSARY PET OF THE YEAR SPECTACULAR-A\*Vision Entertainment
- 50 BRAM STOKER'S DRACULA-

Columbia TriStar Home Video

# When It Comes To Increasing Customers And Revenues... There's Only One #1!





### Buena Vista Home Video



With 18 of the top 25 best-selling videos of all time!\*





#### #1 In Market Share!

Over double the nearest competitor with a 31% share of total sell-through sales!\*\*



Powerful tie-in sponsors, impactful media campaigns, account-specific merchandising and award-winning in-store displays!





#### #1 In Distribution!

Buena Vista Home Video offers the best distribution network in the industry!

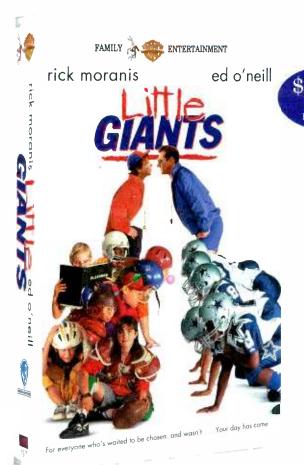
Stock Up The Profits With The Widest Selection Of Video Entertainment!

\* Ranking based on gross shipments as of 11/94, not net consumer sales. \*\* Calendar year 1993 data from Hollywood Aftermarket, 1/94.

# The Year In

# FEBRUARY'S "STAND UP & CHEER COMEDY" HIT!







27º/a

Multimillion-Dollar National Ad Campaign, generating over 900 million impressions!















 Posters, Standees and Merchandisers available.

12 Unit VHS Product Merchandiser #16212 24 Unit VHS Product Merchandiser #16224 48 Unit VHS Product Merchandiser #16248

#### MAIL IN REBATE FROM *Energizer* !

when consumers purchase Little Giants and 2 value packs or 4 blister packs of Energizer® brand batteries.

#### CONSUMER MAIL-IN REBATE

with additional purchase of one of 21 other Warner Bros. Family Entertainment titles.~

FDAY NATIONAL PAY-PER-VIEW

STREET DATE: February 7 ORDER DUE DATES: Laserdisc - January 4 Cassette Prepacks and Single Units - January 11



LITTLE GIANTS

**BEETHOVEN'S 2ND** 



"MIGHTY DUCKS, MOVE OVER."

Purchase Intent for Little Giants is just as strong!

D2 THE MIGHTY BUCKS 23%

Households with Kids 6-11'

Color/106 Mins. #16200 \$24.96\* HiFi VHS \* \$34.98 CX Widescreen Laserdisc (1.85:1) \$24.96\* Spanish-Subtitled HiFi VHS: #6409







\*Suggested List Price per Cassette/Disc/Prepack. +Closed-Captioned by the National Captioning Institute. †Data Source: Lieberman Research. \*Data Source: Warner Home Video Proprie Media Schedule and Mail in Rebate Subject to Change. -Mail-in Rebate Details Inside Each Specially Marked VHS. Offer Expires 8/31/95. ‡AMERICAN MOVIE CLASSICS. 

\$\Quad AMERICAN URBAN RADIO NETWORK. \quad 01994 Warner Bros. \quad 01994 Warner Home Video.



#### **Top Video Sales**

Continued from page 48

- 51 PLAYBOY: WET & WILD V-Uni Dist.
- 52 HERE'S JOHNNY: 1970-1980-Buena Vista Home Video
- 53 BEASTIE BOYS: SABOTAGE—Capitol Video
- 54 PLAYBOY: PRIVATE DIARIES-Uni Dist. Corp.
- 55 THE SANDLOT—FoxVideo
- 56 WOODSTOCK: THREE DAYS OF PEACE & MUSIC—Warner Home
- 57 THE MAGIC VOYAGE—Hemdale Home Video
- 58 PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS—Uni Dist
- 59 THE WHO: 30 YEARS OF MAXIL JUM R&B LIVE—MCA Music Video
- 60 HERE'S JOHNNY: 1960-1970-Buena Vista Home Video
- 61 PLAYBOY: SENSUAL FANTASY FOR LOVERS-Uni Dist. Corp.
- 62 GHOST-Paramount Home Video
- 63 MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK-A\*Vision Entertainment
- 64 MIRACLE ON 34TH STREET-FoxVideo
- 65 HERE'S JOHNNY (BOX SET)-Bueno Vista Home Video
- 66 PINK FLOYD: THE WALL-MGM/UA Home Video
- COUNTRY LINE DANCING—Quality
- 68 HERE'S JOHNNY: 1980-1990-Buena Vista Home Video
- 69 3 CHAINS O' GOLD-Warner Reprise
- 70 PLAYBOY: NIGHT DREAMS-Uni Dist. Corp.
- 71 MIGHTY MORPHIN: VOL. 2-FOOD FIGHT—A\*Vision Entertainment
- 72 HONDO-MPI Home Video 73 THE REN & STIMPY SHOW: ON
- **DUTY**—Sony Wonder
- 74 HEIDI—FoxVideo 75 LITTLE RASCALS COLL.: VOL. 2-Cabin Fever Entertainment
- 76 BAD GOLF MADE EASIER-ABC Video
- 77 LET'S PRETEND WITH BARNEY—The Lyons Group
- 78 SNOW WHITE AND THE SEVEN **DWARFS**—Walt Disney Home Video
- 79 THE LAST OF THE MOHICANS-FoxVideo
- 80 HIGHLANDER—Republic Pictures
- 81 MIGHTY MORPHIN: VOI. 3-HIGH FIVE-A\*Vision Entertainment 82 CHARLOTTE'S WEB—Paramount
- Home Video
- 83 ONCE UPON A FOREST—FoxVideo 84 PENTHOUSE: WINNERS 1994— A\*Vision Entertainment
- 85 MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND—A\*Vision Entertainment

# The Year In

#### **Top Video Sales**

Continued from page 50

- REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS—Sony
- AMADEUS—Republic Pictures Home
- 88 THE ADDAMS FAMILY—Paramount Home Video
- 89 MARIAH CAREY—SMV Enterprises 90 PLAYBOY: LOVE, SEX & INTIMACY-
- Uni Dist. Corp. UNDER SIEGE-Warner Home Video
- PETER GARRIEL SECRET WORLD LIVE-Geffen Home Video
- 93 RUDOLPH THE RED NOSED REIN-**DEER**—Family Home Entertainment
- 94 PENTHOUSE CLASSICS: VOL. 2-A\*Vision Entertainment
- 95 THE PRINCESS AND THE GOBLIN-Hemdale Home Video
- HOW THE GRINCH STOLE CHRIST-MAS!-MGM/UA Home Video
- RESEVOIR DOGS—Live Home Video
- DEPECHE MODE: DEVOTIONAL Warner Reprise Video
- SUPER MODELS GO WILD-Uni Dist.
- 100 REN & STIMPY: THE STINKIEST STORIES Sony Wonder



#### op Video Sales Labels

- s. LABEL (No. Of Charted Titles) 1 WALT DISNEY PICTURES (12)
- 2 WARNER BROS. INC. (19)
- 3 PLAYBOY HOME VIDEO (18)
- 4 TWENTIETH CENTURY FOX (35)
- 5 PENTHOUSE VIDEO (12) **6 SABAN ENTERTAINMENT (12)**
- PRIVATE MUSIC (1)
- 8 AMBLIN ENTERTAINMENT (6)
- 9 MORGAN CREEK PRODUCTIONS
- 0 UNIVERSAL CITY STUDIOS (14)



#### **Top Video Sales** Manufacturers

Pos. MANUFACTURERS (No. Of Charted Titles)

- 1 WALT DISNEY HOME VIDEO (13) 2 WARNER HOME VIDEO (22)
- 3 UNI DIST. CORP. (20)
- 4 A\*VISION ENTERTAINMENT (34)
- 5 FOXVIDEO (34)

#### Sell-Through Season

Continued from page 44

The Seven Dwarfs," respectively.

But even if a glut emerges, the sellthrough tide shows no sign of abating. Quite the contrary.

#### **FAMILY CIRCLES**

During the past year, several of the studios have been assiduously combing their libraries for titles to satisfy Hollywood's newest passion; family entertainment. FoxVideo and Warner, in particular, have proven parents will buy movies that have at least the appearance of keeping their children wholesomely entertained.

That means duplicating the retail dress of the King of Wholesome, Disney. So both studios have been enclosing family-entertainment releases in white-vinyl clamshell boxes adorned with colorful graphics. It works: FoxVideo probably has sold close to 1 million copies of the 1930s Shirley Temple features released this year. Warner has done well with more current theatrical releases like "The Secret Garden" and "Thumbelina." Next on its list is "Little Giants," due in February.

Because of the financial clout of home video, the success of these titles in turn has fueled the studios' production of new family features. It's no coincidence that non-Disney animation is on the increase, with sellthrough to benefit in the years ahead.

If an example is needed, consider "The Swan Princess," which opened in November to creditable reviews and is guaranteed to produce a multimillionunit shipment when New Line Home Video releases the cassette through distributor Turner Home Entertainment.

"Swan Princess" is the result of an



Warner has big hopes for February's "The Little Giants.

output deal with producer NEST Entertainment. Meanwhile 20th Century Fox is more interested in doing its own animation. Under the aegis of studio chief Bill Mechanic, who shaped Disney's featurelength cartoons into a billiondollar business, Fox is fully embracing family values to the ultimate benefit of FoxVideo.

#### **DIRECT-TO-VIDEO SPINOFFS**

The next step has become as clear as the image on a big-screen TV: direct-tovideo spinoffs of the originals that have developed a consumer following. Buena Vista tested the concept with

The Return Of Jafar," which did about 7 million units on the heels of the best-selling "Aladdin," and likely will do the same with a sequel to "The Lion King." MCA/Universal has introduced

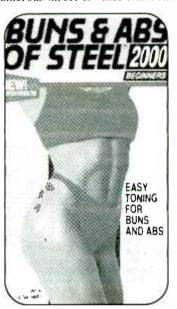


"We're Back": MCA's animated dinos

a video based on the characters introduced in its animated dinosaur feature, "We're Back," bypassing theaters for direct delivery to retail.

In fact, so strong is the sell-through

market that many suppliers aren't bothering with establishing a theatrical aura. Sony Wonder and Good-Times, for example, have released numerous direct-to-video children's



"Buns": A \$40-million buy

titles under their own steam. But the theatrical precursors do help in the seemingly endless retelling of tales involving Aladdin, Leo the Lion, etc.

#### **EXTENDING BUNS**

Line extensions, not fairy tales, continue to drive fitness sales to a yearround business. New York-based A\*Vision Entertainment has the most at stake because it has staked the most on exercise.

A\*Vision reportedly spent nearly \$40 million to acquire The Maier Group and its best-selling "Buns Of Steel." Claiming a 75% share of the

Continued on page 68

#### Marketing Challenges

Continued from page 44

When the nominations came out, we instantly decided to take advantage of it on video," says Kuharsky.

The media blitz surrounding the film's surprise Best Picture nomination also supplemented Warner's advertising campaign. "There was a substantial awareness from the theatrical release to the awards," says director of marketing Tom Lesinski. "We got a lot of free advertising."

Despite the rave reviews and Oscar nods, Warner still had to convince retailers an action movie would sell. To do this, the company stressed the film's "scores and scores" of critical accolades, plus Ford's other box-office successes, which have a combined gross of more than \$180 million. "It was a learning curve for retailers," says Lesinski, "but we effectively communicated the message."

"Mrs. Doubtfire" FoxVideo Release Date: April 26 Price: \$19.98 Marketing Highlights: \$5 rebate with purchase of title and any "Shirley Temple" video, \$5 discount on FTD "Affection Collection" bouquets and cross promotion with 23 Marriott Resort Hotels.

Main factor in pricing: Intent-topurchase studies fell into the right demographics: older women not necessarily buying for children.

Biggest marketing challenge: Getting visibility at retail with a nonanimated family film.

Solution: FoxVideo spent \$12 million on the marketing campaign, without the



benefit of a major tie-in partner.

Results: 11 million units in retail

FoxVideo VP of marketing Mike

Dunn says there were a lot of naysayers when the company announced a sellthrough price for the Robin Williams

The supplier capitalized on a short theatrical-to-video window and heavily promoted the title around Mother's Day, Father's Day and Memorial Day weekend. They also devised a tie-in with FTD Flowers to drive Mother's Day sales.

"This video wasn't pinned to one audience," says Dunn. "The appeal was broad enough that it didn't need to be a traditional family film to sell.'

While Dunn says Fox set an 8-million-unit goal on the title, retail sales took off quickly, and filling reorders

became a challenge.
"There was an insatiable consumer appetite for the video," he says. "It's not hard predicting how much our initial

# The Year In i d e o

#### Marketing Challenges

Continued from page 55

sales will be, but it's more difficult to determine the ceiling on a title, especially a live-action film," he says. "We don't want to leave the retailer with a lot of overstock."

"Ace Ventura: Pet Detective" Warner Home Video Release Date: June 14 Price: \$24.96 Marketing Highlights: \$3.5 million television and radio campaign, added footage and \$3 rebate certificate with purchase of another Warner title.

Main factor in pricing: Jim Carrey's mass appeal, his rising star status and two follow-up films released



Biggest marketing challenge: Overcoming the mindset that "Ace" was limited to a teen audience, since



Pos. TITLE—Manufacturer

1 BAD GOLF MADE EASIER-ABC Video 2 MICHAEL JORDAN: AIR TIME-

FoxVideo (CBS/Fox)

56



retailers and Paramount Home Video didn't fare too well with the last big teen hit, "Wayne's World."

Solution: Target moms and kids, and expand media plan beyond the teen market.

Results: Retail sales of 4.1 million units.

"Ace's" \$80-million box-office performance didn't make it a natural sellthrough release, says Kuharsky. But Warner knew Carrey would star in both "The Mask" and "Dumb And Dumber;" scheduled for release later in the year.

"Behind all the numbers, 'Ace' was a breakthrough film of a major star," he says. "And we knew, going into the holidays, that he was not going away." In addition, licensed merchandise from "The Mask" would also be out in force during the fourth quarter.

In order to take the film out of the teen category, Warner expanded advertising in prime time. "We just didn't go out and buy time on MTV," says Kuharsky.

Lesinski says the title surpassed Warner's expectations mainly due to the legions of Carrey fans who quickly bought the video: "It surprised us, as well as retailers."

"The Flintstones" MCA/Universal Home Video Release Date: Oct. 26 Price: \$19.98 Marketing Highlights: Multi-million-dollar advertising campaign and a \$3.50 rebate with purchase of title and one of five catalog titles.

Main factor in pricing: Consumer

research showed increased intend-tobuy when the price was lowered from traditional \$24.98 pricing to \$19.98 (coupled with a rebate offer). "The jump was significant enough to go with that price point," says MCA VP of marketing Craig Relyea. "It's not a pricing trend



for us. It was the right business decision for this title.'

Biggest marketing challenge: Keeping marketing and retail merchandising momentum past initial release

Solution: Heavy broadcast-television advertising and ongoing-rebate promotion from street date through January.

Results: 9.1-million-unit initial shipment.\* Retail sales not available

Although "The Flintstones" grossed \$130 million at the box office, MCA raised a few industry eyebrows when it announced an initial shipment of 6 million units with potential sales of 12 million. Most observers felt the movie just didn't have a high enough repeatability factor to raise it above the 5 million mark, much less the 10 million mark.

"When we saw the research, it showed consumers had a high willingness to purchase this title, and we based our expectations on those numbers, says Relyea, "It's a real number."

In order to silence the naysayers, MCA put its money into TV advertising. The entire media buy for "The Flintstones" is second only to "Jurassic Park," Relyea says.

The supplier scheduled two and

half months of advertising from street date through mid-January-hitting the target audience of parents aged 25 to 47, women 55 or older and kids aged 2 to 11.

"We've become very effective at designing a marketing program that reaches the right consumers," says executive director of sell-through marketing, Madeline DiNonno, "and it's just not a two- or three-week cam-

At retail, MCA stressed the title's rebate program on catalog titles to retailers, compensating for the fact that the title would be heavily discounted. says DiNonno. In some outlets, the title sold for as little as \$12.98.

\*Tapetrack/Video Store and distributor estimates.

\*\*Industry sources.

#### Family Way

Continued from page 48

"My Neighbor Totoro" with such older ones as "Dr. Doolittle." In addition to these once-a-month titles, the line also includes one colorized Shirley Temple movie each month.

"We wanted to have a variety of titles, a mixture of old and new," says Mike Dunn, FoxVideo VP of mar-

keting. "We have a concentrated television-advertising program for each title, aimed at parents, and we clearly position the titles as 'Family Features,' to create brand recognition so the consumer can trust the product. I think that's key, to develop consumer trust. The ratings are printed large on the back, and it clearly explains what the title represents. The parent doesn't have to pre-screen the movie."

The strategy seems to be working: Dunn reports that 'The Sandlot" and "Rookie" have each sold close to a million units, and that the 12 Shirley Temple titles have sold a total of

MGM/UA Home Video. which previously had a "Family Classics" collection, launched a full imprint, MGM Family Entertainment, in August. "We had been promoting family product all along in our Family Classics collection, but had

never had a specific label," says senior VP/GM George Feltenstein. "We decided it was important to come up with a logo and create a continuity series that would reflect not only the jewels in our library, but also new pictures aimed at family audiences. Having a separate imprint creates name recognition."

MGM Family Entertainment debuted with four titles at \$14.98: "All Dogs Go To Heaven," "Chitty Chitty Bang Bang," "The Secret Of Nimh" and "The Black Stallion." The titles are supported with POP and in-store

standees. MGM has also revived its long-dormant animation division and expects to create new feature films in the future, Feltenstein says.

These types of imprints "allow studios to revitalize older product," notes West Coast Entertainment's Foltz 'They realize that they have viable product in their inventories, but they need to update the packaging, lower



'Thumbelina" comes charmed.



"The Sandlot": cross-pitched with Mattel

the pricing and promote it specifically to the family market.'

#### NON-THEATRICAL "TRUCKS" & "BULLDOZERS"

In contrast to these movie-based lines, KidVision and Sony Wonder have eschewed theatrical titles in favor of video series with 30- to 50minute features.

KidVision, which was launched in December 1993 as a subsidiary of A\*Vision, already has a number of well-known series. Some have the

Continued on page 68

3 NBA JAM SESSION—FoxVideo FoxVideo (CBS/Fox) 17 CNN SPORTS: PLAY OF THE DAY

(CBS/Fox) 4 MICHAEL JORDAN: COME FLY WITH ME—FoxVideo (CBS/Fox)

5 SIR CHARLES—FoxVideo (CBS/Fox)

- 6 SHAQ ATTACK: IN YOUR FACE-Parade Video
- 7 MICHAEL JORDAN'S PLAYGROUND—FoxVideo (CBS/Fox)
- 8 THE JOE MONTANA STORY-PolyGram Video
- 9 NFL ROCKS-EXTREME FOOTBALL PolyGram Video 10 100 GREATEST NFL
- TOUCHDOWNS—PolyGram Video 11 BEST OF HOCKEY'S HARDEST
- HITTERS-Quality Video, Inc. 12 THE TOP 50 WORLD CUP GOALS PolyGram Video
- 13 NBA GUTS & GLORY—FoxVideo (CBS/Fox)
- 1994 STANLEY CUP CHAMPIONS: N.Y. RANGERS—ABC Video
- 15 NBA SUPERSTARS 3-FoxVideo
- 16 SUPER SLAMS OF THE NBA-

#### **Top Recreational Sports Manufacturers**

FAVORITES—Turner Home

18 THE SECRET NBA-FoxVideo (CBS/Fox)

19 MAGIC MEMORIES ON ICE II—ABC

20 THE NFL'S 15 GREATEST COME-

BACKS—PolyGram Video

Pos. MANUFACTURER (No. Of Charted Titles)

- 1 FOXVIDEO (CBS/FOX) (23) 2 POLYGRAM VIDEO (15)
- 3 ABC VIDEO (3)
- 4 FOXVIDEO (CBS VIDEO) (3)
- 5 PARADE VIDEO (2)

In his first NBA Video, Shaq puts it all together like never before.
With EXCLUSIVE NBA ACTION FOOTAGE songs from his hot new rap album, "Shaq-FU: Da Return," and int mate commentary from the bigman himself, "Larger Than Life" has something for every one of S-aquille O'Neal's millions of fams.

No other video measures up to SHAQUILLE O'NEAL LARGER THAN LIFE.

At 7'1," Shaquille O'Neal is more than just the biggest thing in sports... he's an all-around international superstar! Whether he's appearing in high-profile TV commercials, rapping on his platinum-selling album, or hustling down the pasketball court. Shaq stands but like no one else!

Marketing support that will have SHAQUILLE O'NEAL LARGER THAN LIFE disappearing off shelves like magic.

- TV advertising on NBC, MTV, NBA programming and NBA games
- Special mail-in discount offer on Shaq's new album "Shaq-FU: Da Return" featuring his new chart-climbing sing e "Eiological Didn't Bother," his platinum debut album, "Shaq Diesel" and "Shaq Diesel The Music Videos" from Records
- NBC Special on Shaquille O'Neal on Super Bowl Sunday
- Radio promotions in top 20 markets and on NBA Radio
- Spectacular POP, including posters, floor 3. counter displays, customized shelf talkers
- Full-scale publicity campaign
- SHAQ trailer to appear on other popular NBA Videos

Dealer Order Date: January 13, 1995 Street Date: February 1, 1995



\*Suggested Retail Price

INCLUDES A BENUS MUSIC VIDEO FROM MAC'S NEWEST ALBUM SHAQ FU: DA RETURN" ATURNG NBA FOOTAGE NOT AVARABLE LNYWHERE ELSE











Cat. #8179

36-Pack Ccunter Display: =0791











12-Pack

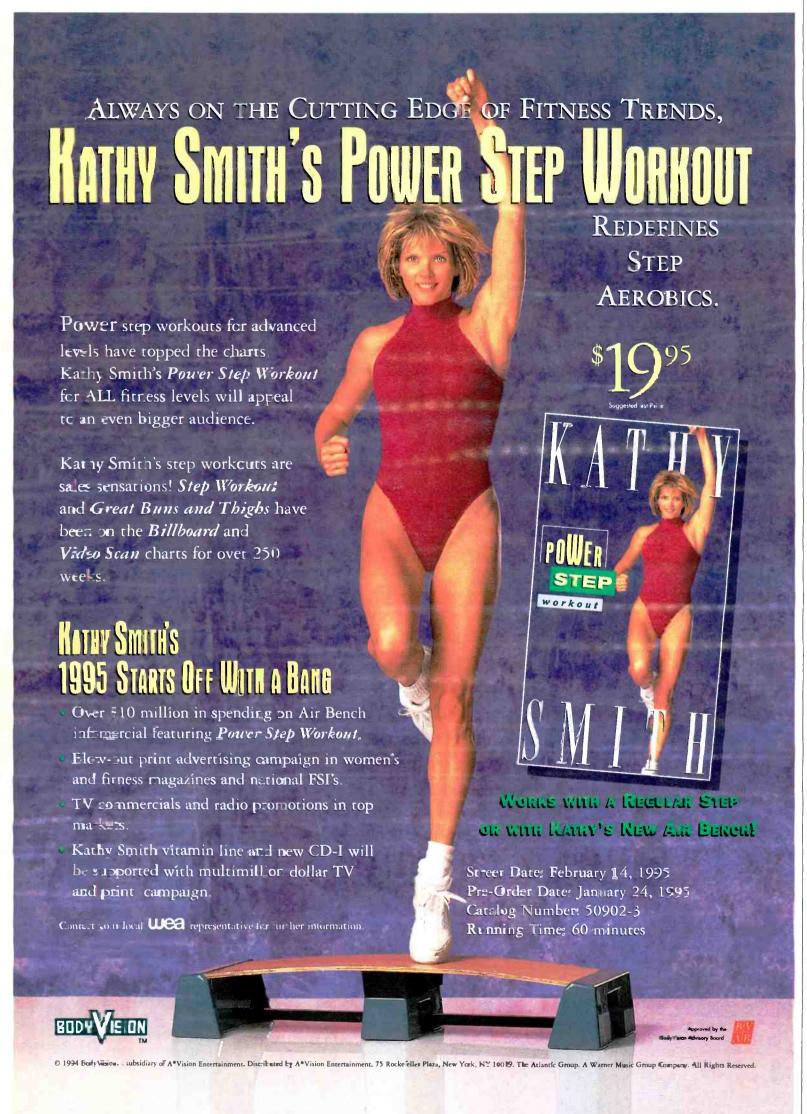
Counter Displ #0790











# Top Health & Fitness Videos

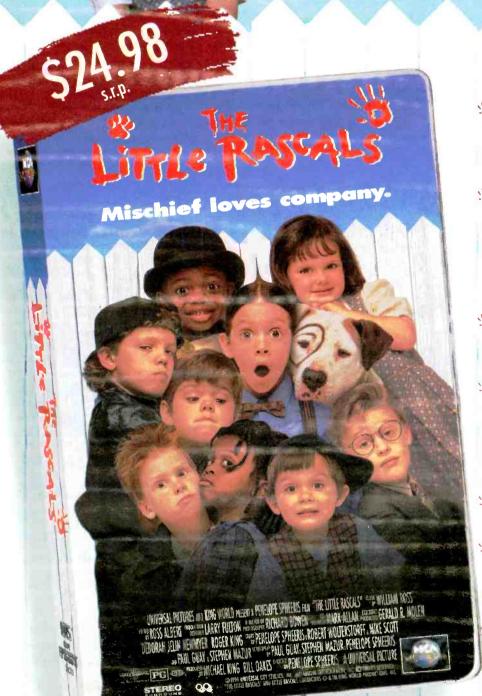


Pos. TITLE—Manufacturer

- 1 CINDY CRAWFORD/THE NEXT CHALLENGE—GoodTimes Home Video 2 ABS OF STEEL 2000 WITH TAMILEE
- WEBB—A\*Vision Entertainment
  3 JANE FONDA'S YOGA EXERCISE
- 3 JANE FONDA'S YOGA EXERCISE WORKOUT—A\*Vision Entertainment
- 4 ABS OF STEEL WITH TAMILEE
  WEBB—A\*Vision Entertainment
- 5 STEP REEBOK: THE POWER WORKOUT—PolyGram Video
- 6 SUSAN POWTER: LEAN, STRONG & HEALTHY—A\*Vision Entertainment
- HEALTHY—A\*Vision Entertainment

  7 BUNS OF STEEL STEP 2000 WITH
  TAMILEE WEBB—A\*Vision
- 8 ABS OF STEEL 2 WITH TAMILEE WEBB—A\*Vision Entertainment
- 9 BOXOUT WITH SUGAR RAY LEONARD—PolyGram Video
- 10 CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—GoodTimes Home Video
- 11 STEP REEBOK: THE VIDEO—PolyGram Video
- 12 TONY LITTLE: TOTAL BODY SHAPE UP—Parade Video
- 13 YOGA PRACTICE FOR BEGINNERS— Healing Arts
- 14 JANE FONDA'S COMPLETE
  WORKOUT—A\*Vision Entertainment
- 15 THIGHS OF STEEL WITH TAMILEE
  WEBB—A\*Vision Entertainment
- 16 BUNS OF STEEL 3 WITH TAMILEE
  WEBB—A\*Vision Entertainment
- 17 ARMS & ABS OF STEEL WITH
  TAMILEE WEBB—A\*Vision
- 18 KATHY SMITH'S GREAT BUNS AND THIGHS—A\*Vision Entertoinment
- 19 JANE FONDA'S FAVORITE FAT BURNERS—A\*Vision Entertainmen
- 20 KATHY SMITH'S AEROBOX WORK-
  - OUT—A\*Vision Entertainment

# OVER \$50,000,000 AT THE BOX OFFICE!



- \$5.00 Consumer Mail-In Rebate Offer with purchase of The
  Little Rascals and one of seven MCA/Universal Home Video titles from
  THE ASPA KETTLE COLLECTION

  WILL SELECTION
  - Valid from February 14 through July 31, 1995.
- Two value-added cross promotions! Hilton Hotels featuring a \$75 savings on their successful Hilton "Vacation Station" package-includes a mention in consumer print ads. Plus Superflora/800 Gift-Line is offering up to a \$20 savings on all floral and gift selections from their catalog, includes advertising in their direct mail efforts reaching over 4.8 million consumers!
- Timed To Move Product! February 14th Nationally Advertised Availability Date capitalizes on pre-Presidents' Day and Easter store traffic.
- A Media Blitz That'll Make Your Hair Stand On End!
  National campaign (top 50 markets) includes Spot TV, Cable and
  Print generating OVER 1.2 BILLION impressions.



- Reach and Frequency: 96% Of Women 25-49, 9.8 times—74% of Kids 2-11, 4.5 times—97% of Women 55+ (Grandmothers), 14.4 times.
- Plenty of Eye-Popping P.O.P.! 24/48-Unit Floor/Counter Merchandiser 72- Unit Merchandiser 96-Unit Merchandiser 192-Unit Tower and Pallets (holds approx. 720-960) Floor Standee Static Clings Counter Cards One Sheet B/W Coloring Fun-Sheets.
- No Pay-Per-View Before June 1, 1995.

Call Your Sales Representative and Order Today!
Nationally Advertised Availability Date February 17, 1995.

Color/1 Hour 23 Mins./PG APPROVED ACCORD / COUNTRY / COU

Videocassette #82144 (\$24.98 s.r.p.) **LTBX** Laserdisc #42240 (\$29.98 s.r.p.) Spanish Dubbed #82313 (\$24.98 s.r.p.)

©1994 Universal City Studios, Inc. and Amblin Entertainment Inc. All Rights Reserved. "The Little Rascals" and Little Rascals Characters © & TM King World Productions, Inc.







# **5-9-9-9mokin' at \$19.98**

\$125,000,000 box office smash!

OVER \$10,000,000 IN PROMOTION AND ADVERTISING SUPPORT AND GET A

THE MASK IS PURE MOVIE MAGI Jim Carrey is funnier than ever in one hilarious film!

George Pennachio, CBS-TV San Diego





• A s-s-smokin' hot franchise, with over 50 licensees producing *The Mask* merchandise that all of America is buying!

— Awareness of The Mask is almost universal at a whopping 96% across all age groups!

THE MASK PURCHASE INTENT is highest among the competition!+

THE MASK

MRS. DOUBTFIRE

ACE VENTURA: PET DETECTIVE

THE FLINTSTONES

**BEETHOVEN 2** 

#### Eye-Popping P.O.P. Worth **Howling About!**

- S-s-s-stand out with our outstanding 24/48 pre-packed merchandisers!
- Get instant recognition with attentiongrabbing theatrical posters, banners and window displays.
- Get into action with our retailer-friendly merchandising kits including
  "Previously Viewed" stickers, sign-up
  sheets and striking shelf-s-s-s-screamers!
- S-s-s-satisfy customer rental demand! For the cost of 9.6 rental-priced titles you can buy a 48 pre-pack of The Mask!

VHS Cat. #N4011 24 Pre-Pack #N4038 48 Pre-Pack #N4039



FROM ZERO TO HERO

We're putting our best face forward with a \$10,000,000 pre and post street advertising blitz reaching 93% of consumers an average of 11 times. That's over 1 billion consumer impressions.\*\* Your customers will see us on:













STREET DATE: JANUARY 19, 1995







Continued from page 58



#### **Top Health & Fitness** Manufacturers

Pos. MANUFACTURER (No. Of Charted Titles)

- 1 A\*VISION ENTERTAINMENT (33)
- 2 GOODTIMES HOME VIDEO (6)
- 3 POLYGRAM VIDEO (5)
- 4 PARADE VIDEO (5)
- 5 HEALING ARTS (2)





Pos. TITLE—Manufacturer

- 1 TERMINATOR 2: JUDGMENT DAY SPECIAL EDITION—Pioneer LDCA,
- 2 THE FUGITIVE—Warner Home Video 3 TOMBSTONE—Image Entertainment
- 4 CLIFFHANGER—Columbia TriStar Home Video
- 5 MRS. DOUBTFIRE-Image Entertainment
- 6 RISING SUN-Image Entertainment
- 7 IN THE LINE OF FIRE—Columbia TriStar Home Video
- 8 DEMOLITION MAN-Warner Home
- 9 STAR WARS TRILOGY: THE **DEFINITIVE COLLECTION**—Image Entertainme
- 10 PHILADELPHIA—Columbia TriStan Home Video
- 11 TRUE ROMANCE—Warner Home Video
- 12 ACE VENTURA: PET DETECTIVE-Warner Home Video 13 BEAUTY AND THE BEAST—Image
- 14 THE PELICAN BRIEF—Warner Home Video
- 15 FREE WILLY—Warner Home Video
- 16 HARD TARGET—MCA/Universal Home Video



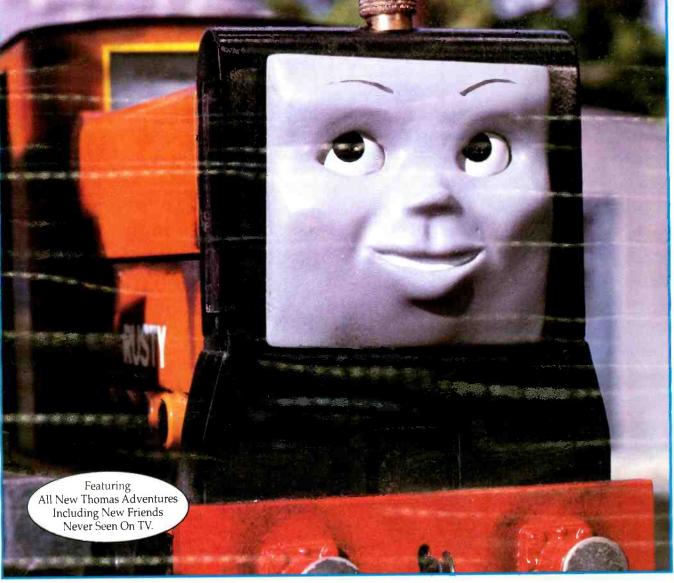
# IT'S RUSTY









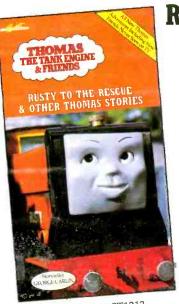




Street Date: Feb. 28, 1995 Pre-order Date: Jan. 31, 1995

# And Worth Its Weight in Gold!

Rusty To The Rescue, The Brand New Video Release From



\$12.98 • Cat ST1213 Barcode: 0 95492-1213-3 3 ISBN: 1-56442-157-0

# TANK ENGINE & F

Initial orders carry not one, but TWO exciting on-pack promotions

#### **Absolutely Guaranteed** \* An absolutely free Exclusive

Thomas T-Shirt can be claimed by simply mailing in the coupon on-pack.

Valued at around \$10 each, they're absolutely FREE with every purchase. Call the Order Hotline Now 1-800-786-8777

#### THOMAS SWEEPSTAKES

WIN! One of 3 Family vacations to England or One of 5000 Exclusive Die-casts Of Rusty From the Ertl Company.

\* It's the great free-to-enter Thomas the Tank Engine™ Sweepstakes.

- The three sensational grand prizes are family vacations to Englandflights to London provided courtesy of award-winning Virgin Atlantic Airways, including special surprises.
- In addition five thousand lucky first place winners will receive a special Ertl die-cast train, not available to the general public.









Sweepstakes void in Quebec

Promotions are featured on initial orders only!

© Britt Allcroft (Thomas) Ltd 1995



#### **Top Laserdisc Sales**

Continued from page 60

- 17 THE PIANO—Pioneer LDCA, Inc.
- 18 IN THE NAME OF THE FATHER— MCA/Universal Home Video
- 19 GRUMPY OLD MEN—Warner Home Video
- 20 SLEEPLESS IN SEATTLE—Columbia TriStar Home Video
- 21 THE THREE MUSKETEERS—Image Entertainment
- **22 INDECENT PROPOSAL**—Pioneer LDCA, Inc.
- 23 FOUR WEDDINGS AND A FUNERAL—Image Entertainment
- 24 THE FIRM—Pioneer LDCA, Inc.
- 25 LAST ACTION HERO—Columbia TriStar Home Video



#### **Top Laserdisc Labels**

Pos. LABEL (No. Of Charted Titles)

- 1 WARNER BROS. INC. (22)
- 2 TWENTIETH CENTURY FOX (19)
- 3 COLUMBIA PICTURES (15)
- 4 UNIVERSAL CITY STUDIOS (16)
- 5 WALT DISNEY PICTURES (10)



#### **Top Laserdisc Manufacturers**

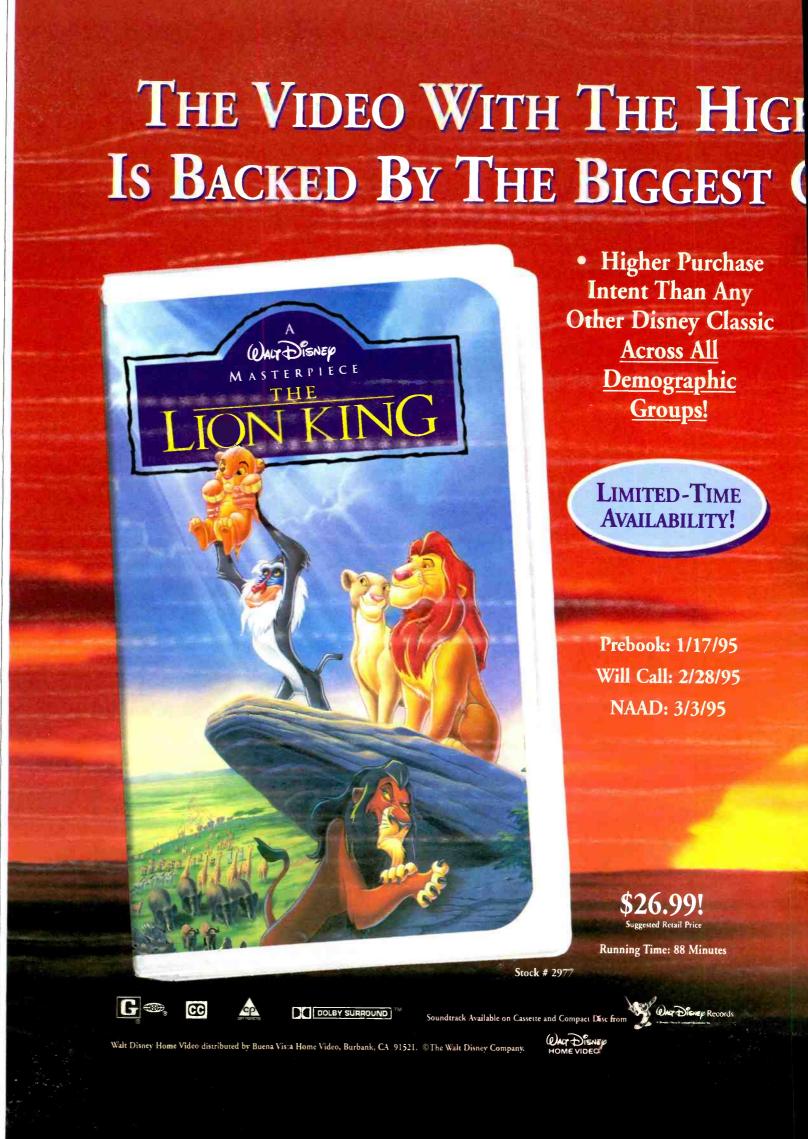
Pos. MANUFACTURER (No. Of Charted Titles)

- 1 IMAGE ENTERTAINMENT (66)
- 2 WARNER HOME VIDEO (27)
  3 COLUMBIA TRISTAR HOME VIDEO (24)
- 4 PIONEER LDCA, INC. (19)
- 5 MCA/UNIVERSAL HOME VIDEO (20)



Pos. TITLE—Manufacturer

- 1 ALADDIN—Walt Disney Home Video
- 2 BEAUTY AND THE BEAST—Walt Disney Home Video
- 3 THE FOX AND THE HOUND—Walt Disney Home Video
- 4 PINOCCHIO—Walt Disney Home



# The Year In

# ST PURCHASE INTENT EVER\* MPAIGN IN VIDEO HISTORY!

#### Up To \$10 Consumer Savings By Mail!

\$5 Refund From Pillsbury! \$5 Refund From Mattel Toys!\*

After consumers purchase The Lion King - OR - any other Masterpiece Collection video† - OR - any select Walt Disney Family Film Collection video†† - PLUS - eligible Pillsbury & Mattel products!





Pillsbury





Eligible Masterpiece Collection titles include: Alice In Wonderland, Bedknobs And Broomsticks, Dumbo, Mary Poppins, Peres Drugon, Robin Hood, So Dear To My Heart. The Swood In The Stone, The Three Caballeros The Fox And The Hound (including video & plush set), Snow White And The Seven Dwarfs (including video & cap set), and The Lion King. ELIGIBLE TITLES ALSO INCLUDE: The Return Of Jafar and

th Select Family Film Collection titles include: 20,000 Leagues Under The Sea, The Apple Dumpling Gang. Davy Grockett: King Of The Wild Frontier, Escape To Witch Mos. ntain. Perhie Rides Again. The Love Bug. Old Yeller, The Parent Trap. Pollyunna. The Shaggy Dog. Swiss Frimily Robinson and That Darn Cat!

A King-Sized Promotion With Burger King®!

Multimillion Dollar National TV Advertising Campaign!



Royal Exposure On 10 Million Chex Cereal Boxes!

5 Ralston/Chex Brands Will Cross-Promote The Lion King Video On Front & Back Panels!





#### Prepacks That Deliver A Lion's Share Of Profits!

96-pc. "Lion King"/Masterpiece Collection / Family Film Collection Mixed (Stock # 4021, shown)

ALSO AVAILABLE:

24-pc. "Lion King" Only (Stock # 4006)

48-pc. "Lion King" Only (Stock # 4008) 96-pc. "Lion King" Only (Stock # 4009)

24-pc. Masterpiece Collection Only (Stock # 4015)

48-pc. Masterpiece Collection Only (Stock # 3841)

48-pc. "Lion King"/Masterpiece Collection Mixed (Stock # 4016) 96-pc. "Lion King"/Masterpiece Collection Mixed (Stock # 4018)

48-pc. "Lion King"/Family Film Collection Mixed (Stock # 4019)

PLUS The Deluxe Collector's Edition!







- 5 THE RETURN OF JAFAR—Walt Disney
- 6 101 DALMATIANS—Walt Disney Home
- 7 THERE GOES A BULLDOZER!-A\*Vision Entertainme
- 8 WE'RE BACK!: A DINOSAUR STORY-MCA/Universal Home Video
- 9 BATMAN: MASK OF THE PHANTASM—Warner Home Video
- 10 THUMBELINA—Warner Home Video
- 11 MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER—A\*Vision
- 12 MIGHTY MORPHIN GREEN RANGER: PART 1-A\*Vision Entertainment
- 13 THERE GOES A FIRE TRUCK!-A\*Vision Entertainment
- 14 TOM AND JERRY: THE MOVIE-Family Home Entertainment 15 MIGHTY MORPHIN GREEN RANGER:
- PART 2-A\*Vision Entertainment
- 16 THE MAGIC VOYAGE—Hemdale
- 17 CHARLOTTE'S WEB-Paramount
- 18 ONCE UPON A FOREST—FoxVideo 19 REN & STIMPY: THE CLASSICS-Sony
- Wonder 20 MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK-A\*Vision
- Entertainment 21 MIGHTY MORPHIN GREEN RANGER: PART 3-A\*Vision Entertainme
- 22 THE PRINCESS AND THE GOBLIN-Hemdale Home Video
- 23 MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND-A\*Vision Entertainment
- 24 LET'S PRETEND WITH BARNEY-The
- 25 MY NEIGHBOR TOTORO—FoxVideo



#### **Top Kid Video Labels**

Pos. LABEL (No. Of Charted Titles)

- 1 WALT DISNEY PICTURES (13) 2 SABAN ENTERTAINMENT (14)
- 3 KIDVISION (6)
- 4 THE LYONS GROUP (10)
- 5 NICKELODEON (7)



#### **Top Kid Videos**

Continued from page 63



#### **Top Kid Video Manufacturers**

Pos. MANUFACTURER (No. Of Charted Titles)

- 1 WALT DISNEY HOME VIDEO (20)
- 2 A\*VISION ENTERTAINMENT (20)
- 3 SONY WONDER (8)
- 4 THE LYONS GROUP (10)
- 5 WARNER HOME VIDEO (7)



. . . . .



#### Pos. TITLE—Manufacturer

- 1 SLEEPLESS IN SEATTLE—Columbia TriStar Home Video
- 2 PHILADELPHIA Columbia TriStar Home Video
- 3 IN THE LINE OF FIRE—Columbia TriStar Home Video
- 4 THE PELICAN BRIEF—Warner Home Video
- 5 THE FUGITIVE—Warner Home Video6 THE FIRM—Paramount Home Video
- 7 CARLITO'S WAY—MCA/Universal
- Home Video

  8 SLIVER—Paramount Home Video
- 9 ACE VENTURA: PET DETECTIVE— Warner Home Video
- 10 MRS. DOUBTFIRE—FoxVideo11 GRUMPY OLD MEN—Warner Home
- Video
  12 RISING SUN—FoxVideo
- 13 CLIFFHANGER—Columbia TriStar
  Home Video
- 14 TOMBSTONE—Hollywood Home Video
- 15 A PERFECT WORLD—Warner Home Video

### FILL'ER UP AT VIDEO TREASURES

Pump up your sales with Video Treasures' and Starmaker's high performance videos.

Get great mileage from Kathie Lee Gifford's Feel Fit & Fabulous Workout, as well as Donna Richardson, Reabook, Tai Chi Strength & Conditioning and the Perfect Ealance Workout.

It's the legendary Jerry Lewis and Bob Hope at your service—Jerry with four of his comedy classics and Bob with eleven Hope Diamonds.

Children receive very special attention with the *Thomas the Tank Engune and Friends*™ series including the much heralded Christmas video.

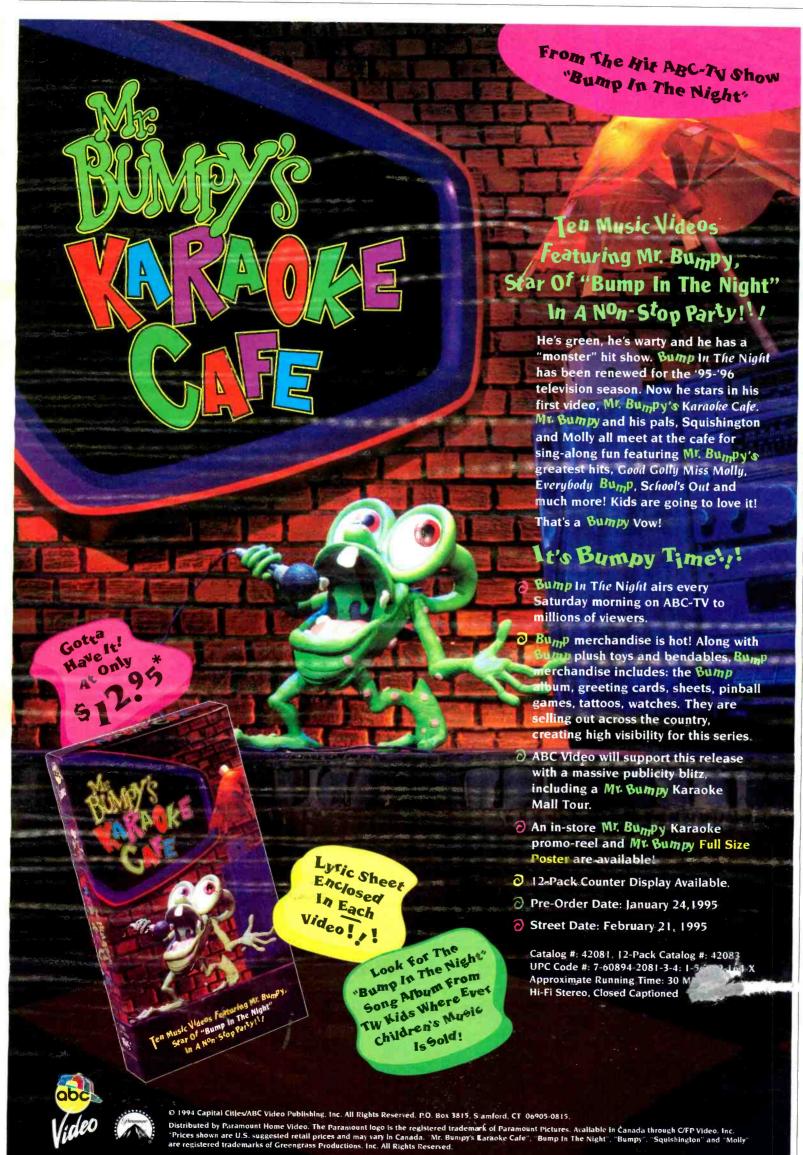






- 16 MALICE—Columbia TriStar Home
- 17 COOL RUNNINGS—Walt Disney
  Home Video
- 18 THE JOY LUCK CLUB—Hollywood Home Video
- 19 INDECENT PROPOSAL—Paramount Home Video
- 20 DAVF—Warner Home Video
- 21 FOUR WEDDINGS AND A FUNERAL—PolyGram Video
- 22 DEMOLITION MAN—Warner Home Video
- 23 SCHINDLER'S LIST—MCA/Universal Home Video
- 24 ON DEADLY GROUND—Warner Home Video25 THE REF—Touchstone Home Video
- 26 THE PIANO—Live Home Video
- 27 THE GOOD SON—FoxVideo
- 28 WHAT'S LOVE GOT TO DO WITH IT—Touchstone Home Video
- 29 MADE IN AMERICA—Warner Home Video
- **30 STRIKING DISTANCE**—Columbia TriStar Home Video
- 31 FREE WILLY-Warner Home Video
- 32 DENNIS THE MENACE—Warner
  Home Video
- **33 THE THREE MUSKETEERS**—Walt Disney Home Video
- 34 THE MAN WITHOUT A FACE— Warner Home Video
- 35 THE CROW—Buena Vista Home Video 36 TRUE ROMANCE—Warner Home
- Video
- 37 IN THE NAME OF THE FATHER—MCA/Universal Home Video
- 38 KALIFORNIA—PolyGram Video
- 39 WHAT'S EATING GILBERT GRAPE— Paramount Home Video
- **40 INTERSECTION**—Paramount Home Video
- 41 GUILTY AS SIN—Touchstone Home Video
- **42 SON-IN-LAW**—Hollywood Home Video
- 43 THE SANDLOT—FoxVideo
- 44 REALITY BITES—MCA/Universal Home Video
  45 A BRONX TALE—HBO Home Video
- 46 HARD TARGET—MCA/Universal
- 46 HARD TARGET—MCA/Universal Home Video
- 47 BLINK—Columbia TriStar Home Video
  48 POSSE—PolyGram Video
- 49 GROUNDHOG DAY—Columbia
- TriStar Home Video
  50 THE GETAWAY—MCA/Universal
- Home Video
  51 DAZED AND CONFUSED—
- MCA/Universal Home Video
- 52 THE REMAINS OF THE DAY— Columbia TriStar Home Video
- 53 BORN YESTERDAY—Hollywood Home Video
- **54 THE PROGRAM**—Touchstone Home Video
- 55 THE AGE OF INNOCENCE—
  Columbia TriStar Home Video
- 56 FEARLESS—Warner Home Video
- **57 ANOTHER STAKEOUT**—Touchstone Home Video





#### **Top Video Rentals**

Continued from page 65

- 58 LAST ACTION HERO—Columbia
  TriStar Home Video
- 59 JUDGMENT NIGHT—MCA/Universal Home Video
- 60 SERIAL MOM—HBO Home Video
- 61 HOCUS POCUS—Walt Disney Home Video
- 62 NAKED GUN 33 1/3: THE FINAL INSULT—Paramount Home Video
- 63 ROBIN HOOD: MEN IN TIGHTS— FoxVideo
- 64 SCENT OF A WOMAN— MCA/Universal Home Video
- 65 MY LIFE—Columbia TriStar Home Video
- 66 SISTER ACT 2: BACK IN THE HABIT—Touchstone Home Video
- 67 LIFE WITH MIKEY—Touchstone Home Video
- 68 RUDY—Columbia TriStar Home Video
- 69 DRAGON: THE BRUCE LEE STORY—MCA/Universal Home Video
- 70 LIKE WATER FOR CHOCOLATE— Touchstone Home Video
- 71 THE NIGHTMARE BEFORE CHRIST-MAS—Touchstone Home Video
- 72 MUCH ADO ABOUT NOTHING— Columbia TriStar Home Video
- 73 ROOKIE OF THE YEAR—FoxVideo
- 74 JURASSIC PARK—MCA/Universal Home Video
- 75 ADDAMS FAMILY VALUES— Paramount Home Video
- **76 THREESOME**—Columbia TriStar Home Video
- 77 POINT OF NO RETURN—Warner Home Video
- 78 HOT SHOTS! PART DEUX-FoxVideo
- 79 BAD GIRLS—FoxVideo
- 80 FALLING DOWN—Warner Home Video
- 81 MAJOR LEAGUE II—Warner Home Video
- 82 HEART AND SOULS—MCA/Universal Home Video
  83 THREE OF HEARTS—Columbia TriStar
- Home Video

  84 D2: THE MIGHTY DUCKS—Walt
- Disney Home Video

  85 BEETHOVEN'S 2ND—MCA/Universal
- Home Video

  86 SURVIVING THE GAME—Columbia
- TriStar Home Video

  87 THE BEVERLY HILLBILLIES—FoxVideo
- 88 THE AIR UP THERE—Hollywood Home Video
  - "'E OR MONEY
- MCA/Universal Home Video
- 90 ROMEO IS BLEEDING—PolyGram Video
- 91 WAYNE'S WORLD 2—Paramount Home Video
- 92 THE PAPER—MCA/Universal Home Video
- 93 BLUE CHIPS—Poramount Home Video
- 94 MOTHER'S BOYS—Touchstone Home Video
   95 THE RETURN OF JAFAR—Wolt Disney
- Home Video
  96 MENACE II SOCIETY—Columbia
- TriStar Home Video

### More Spectacular! More Colorful! MORE RENTABLE THAN EVER!



- 98 GREEDY-MCA/Universal Home Video
- 99 WEEKEND AT BERNIE'S II-Columbia TriStor Home Video
- 100 COP AND A HALF-MCA/Universal Home Video



#### **Top Video Rental Labels**

Pos. LABEL (No. Of Charted Titles)

- 1 WARNER BROS. INC. (26)
- 2 UNIVERSAL CITY STUDIOS (19)
- 3 PARAMOUNT PICTURES (16)
- 4 TWENTIETH CENTURY FOX (13)
- 5 TRISTAR PICTURES (11)
- 6 TOUCHSTONE PICTURES (13)
- 7 COLUMBIA PICTURES (11)
- 8 NEW LINE HOME VIDEO (21)
- 9 HOLLYWOOD PICTURES (10)
- 10 WALT DISNEY PICTURES (14)



#### **Top Video Rental** Manufacturers

Pos. MANUFACTURER (No. Of Charted

- 1 COLUMBIA TRISTAR HOME VIDEO
- 2 WARNER HOME VIDEO (33)
- 3 MCA/UNIVERSAL HOME VIDEO (26)
- 4 PARAMOUNT HOME VIDEO (16)
- 5 TOUCHSTONE HOME VIDEO (19)

# TOP MUSIC

Pos. TITLE—Artist—Manufacturer

- 1 LIVE SHIT: BINGE & PURGE-
  - Metallica—Elektra Entertainment
- 2 OUR FIRST VIDEO—Mary-Kate & Ashley Olsen-BMG Kidz
- 3 LIVE AT THE ACROPOLIS-Yanni-
- 4 COMEDY VIDEO CLASSICS—Ray Stevens—Curb Video
- 5 BARBRA-THE CONCERT—Barbra Streisand—SMV Enterprises
- **6 LIVE**—Ray Stevens—Curb Video

Continued on page 69



Catalog #: 8797

UPC #: 0-23558-08797-9

# The Year In

#### Family Way

Continued from page 56

advantage of being tied into TV shows or books, most notably "The Mighty Morphin Power Rangers," "The Baby-Sitters Club" and "The Magic School Bus." KidVision also has launched a successful live-action video-only series, with such titles as "There Goes A Fire Truck" and

12th ANNUAL EDITION

NEW FOR 1995

"There Goes A Bulldozer.'

In selecting product, "we look for one of two things: either a potential runaway hit, like the Power Rangers, or a long-term, quality catalog product that appreciates over time, like 'The Magic School Bus,' "says Stuart Hersch, president of A\*Vision. KidVision's titles are all 30 minutes and retail at \$9.95 and \$12.95. The company uses a variety of marketing

WORLD'S BEST

Full color 308 page treasure. Most

complete, professional, widely

photos, award winners, more.

At Your Newsstand

CA 90046-7082

respected edition, 1,600 newest

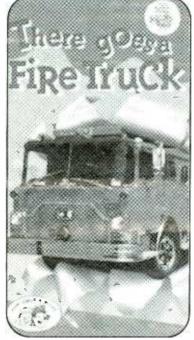
X-rated reviews—major, amateur, fetish, CD-ROM. Star profiles,

By mail, \$11.80 (includes \$2.85

8060 Melrose Ave./Los Angeles,

postage—CA residents add 8.25%

sales tax, 74¢ per issue) to: ADAM FILM WORLD 1995 DIRECTORY,



Kidvision's hot vehicle

strategies, including sweepstakes, school contests and mall tours.

Meanwhile, Sony Wonder, which debuted in 1993 with Nickelodeon product, launched an original project this year: a direct-to-video animated series called "Enchanted Tales." The first title, "The Jungle King," was



CBS/Fox's "Mister Rogers"



Two million Temple units

released in June and has sold approximately 500,000 units, says senior VP of marketing Wendy Moss. That title was followed by a version of "Snow White" and "The Night Before Christmas." Each title is 48 minutes and retails at \$14.98.

Sony Wonder has experimented

with various forms of advertising, using TV commercials for some titles and print advertising for others. All advertising is aimed at parents, rather than children, Moss savs.

#### MR. BUMPY'S CAFE

Even companies without separate children's divisions intensified their sell-through kidvid efforts in 1994. CBS/Fox rereleased four Dr. Seuss titles with

new packaging and a big promotion at Target stores, and four "Raggedy Ann And Andy" titles with an offer for a personalized book. In January, the company will release four episodes of "Mr. Rogers' Neighborhood" with an offer to buy a toy wooden-trolley like the one on the show. A new show, "Christopher The Christmas Tree," was released by CBS/Fox Video in October for \$9.98 and was set to air on the Fox network on Christmas Eve.

ABC Video has put together a children's line, using material shown on the ABC network. Titles include a 90minute animated version of "The Secret Garden" for \$16.95, supported by advertising on ABC, TNT, Nickelodeon and the Cartoon Network; and the upcoming 30-minute "Mr. Bumpy's Karaoke Cafe" for \$14.95, supported by TV and print ads, a mall tour and video clips shown in various restaurants and clothing chains. The company will also do radio giveaways on 142 classic-rock stations, "trying to appeal to parents," says Steve Merrill, director of marketing.

Meanwhile, Hemdale Home Video promoted "The Princess And The Goblin," a theatrical release which then came out on video, through cross-promotions with Hershey's candy and Kix Cereal, and "The Polar Bear King" with a mail-in coupon for a free plush bear.

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#### Sell-Through Season

Continued from page 55

exercise sector, A\*Vision is now busy introducing additions to the series—which is generating more and presumably better-selling body-part tapes. At the same time, competitors like PPI Entertainment, PolyGram Video, Video Treasures and CBS/Fox Video want their places on the exercise machine.

The result is a steady flow of new releases, delivered throughout the year and often with strong cross-promotional ties like PolyGram's with Reebok. But who's stocking them? Increasingly, fitness freaks are being sought outside the usual venues, as vendors try to broaden the market

()TNN

base. They want more than ever to break into sporting-goods stores and exercise centers, so far out of reach to most. The Atlanta sporting-goods show, which draws about 200,000 attendees, is one place to measure yearly progress. It's slow but steady, video exhibitors report.

#### THE LOCATION EQUATION

In fact, the growth of sell-through into a 12-month business depends on greatly expanded retail coverage. Disney and MCA/Universal have set records pushing "Snow White" and "Jurassic Park" into upwards of 90,000 locations, about four times the number of video stores that dominate the rental side of the business.

Some observers fear that's too many-that such moves are overheating price competition, forcing many outlets to drop cassettes in favor of more profitable items and ultimately reducing sales. But they're in the minority, and the majority rules that sell-through has just begun to exploit the calendar.

#### **Top Music Videos**

Continued on page 67

- 7 LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX-Alan Jackson-6 West Home Video
- 8 THE 3 TENORS IN CONCERT 1994- ${\it Carreras-Domingo-Pavarotti} \hbox{$--$A*Vision}$ Entertainment
- 9 DANGEROUS: THE SHORT FILMS-Michael Jackson—SMV Enterprises
- 10 MARIAH CAREY—Mariah Carey—SMV Enterprises
- 11 GREATEST HITS—Reba McEntire-MCA Music Video
- 12 THIS IS GARTH BROOKS-Garth Brooks-Liberty Home Video
- 13 I STILL BELIEVE IN YOU-Vince Gill-MCA Music Video
- 14 THE SIGN—Ace Of Base—BMG Video
- 15 REBA IN CONCERT—Reba McEntire— MCA Music Video
- 16 VULGAR VIDEO—Pantera—A\*Vision Entertainment
- 17 ZOO TV: LIVE FROM SYDNEY-U2-PolyGram Video
- 18 INDIAN OUTLAW-Tim McGraw-
- 19 BEYOND THE MIND'S EYE—Jan Hammer-BMG Video
- 20 KICKIN' IT UP-John Michael Montgomery-A\*Vision Entertainment
- 21 THE PREMIERE COLLECTION ENCORE—Andrew Llyod Webber-PolyGram Video
- 22 THIS IS MICHAEL BOLTON—Michael -SMV Enterprises
- 23 VISUALIZE—Def Leppard—PolyGram Video
- 24 KISS MY A\*\*-Kiss-PolyGram Video
- 25 NAOMI & WYNONNA-THE FAREWELL TOUR—The Judds—MPI Home Video
- 26 IN CONCERT—Carreras-Domingo-Pavarotti-PolyGram Video
- 27 ALAPALOOZA: THE VIDEOS-"Weird Al" Yankovic—BMG Video
- 28 FOR MY BROKEN HEART—Reba McEntire—MCA Music Video
- 29 DELICATE SOUND OF THUNDER— Pink Floyd—SMV Enterprises
- 30 THE VIDEO COLLECTION—Billy Ray Cyrus—PolyGram Video
- 31 THE GIRLIE SHOW-LIVE DOWN UNDER-Madonna-Warner Reprise Video
- 32 NEIL DIAMOND: CHRISTMAS SPECIAL—Neil Diamond—SMV Enterprises.



- 33 THE HOME VIDEO-Toni Braxton-BMG Video
- 34 GARTH BROOKS-Garth Brooks-Capital Video
- 35 CHRISTMAS WITH LUCIANO PAVAROTTI-Luciano Pavarotti-Video
- 36 CALL OF THE WILD-Aaron Tippin-BMG Video
- 37 ROADKILL—Skid Row—A\*Vision Entertainment
- 38 KONFIDENTIAL—Kiss—PolyGram Video
- 39 A ROMANTIC CHRISTMAS-John Tesh—Video Treasures
- 40 LIFE PROMISE PRIDE LOVE—Sade—



#### **Top Music Video Labels**

Pos. LABEL (No. Of Charted Titles)

- 1 ELEKTRA ENTERTAINMENT (5)
- 2 CURB VIDEO (4)
- 3 COLUMBIA MUSIC VIDEO (14)
- 4 MCA RECORDS, INC. (11)
- 5 POLYGRAM VIDEO (21)



#### **Top Music Video** Manufacturers

Pos. MANUFACTURER (No. Of Charted Titles)

- 1 SMV ENTERPRISES (18)
- 2 BMG VIDEO (15)
- 3 ELEKTRA ENTERTAINMENT (5)
- 4 CURB VIDEO (4)
- 5 POLYGRAM VIDEO (28)





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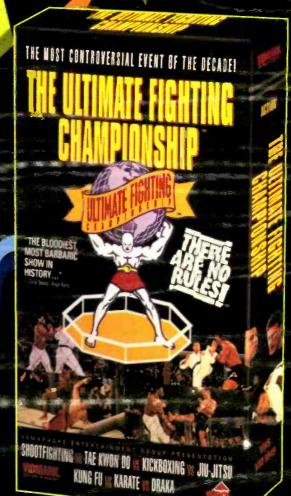


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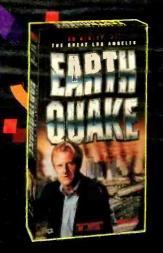
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# Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

| Child's Play: A Power Rangers Boost | Shelf Talk: LIVE Reconsiders PPT |
|-------------------------------------|----------------------------------|
| Picture This: Palmer Embraces PPT   | Video Previews: Raul Di Blasio76 |

### Suppliers Riding Sell-Thru Wave Hope It Won't Crash

BY SETH GOLDSTEIN

NEW YORK—Them that has gets, and the getting was certainly good in 1994 for the suppliers of key sell-through titles. But there are doubts as to whether the getting will remain as good beyond 1995, as well as thoughts that rental may be rebounding.

Sell-through, especially family entertainment, dominated home video as never before. Aided by "Jurassic Park," "Snow White," and FoxVideo's "Speed," wholesale shipments of 435 million feature, children's, and instructional tapes were worth an estimated \$4.4 billion last year. Rentals, as they have for the past several years, remained stuck at 50 million units, bringing in about \$2.4 billion.

Under-\$25 titles thus receive the credit for a 17.2% jump in wholesale revenues, to \$6.8 billion from \$5.8 billion in 1993. That feast scarcely digested, the studios hope consumers are ready to wolf down a first quarter seasoned with box-office hits at purchase prices

The list of guaranteed multimillionunit sellers includes New Line Home Video's "The Mask," Paramount's "Forrest Gump," and Disney's "The Lion King," which a studio source indicates could be the first to deliver 30 million cassettes. Disney, whose home video revenues of \$1.6 billion took nearly a 25% share of 1994 wholesale revenues (see Billboard's market share table, page 73), claimed by Christmas to have sold through more than 20 million of the 27 million copies of "Snow White" in retail inventory since October.

Observers remain skeptical about Disney's sales-to-consumers numbers, but the differences are matters of degree. No one disputes the studio's ability to generate huge per-title sales, measured in the hundreds of millions of dollars. Hollywood's ability to sustain the momentum generated in 1994 doesn't engender the same confidence, however.

The worry is that retail can't or won't support the flood of direct-tosell-through titles arriving this year, and that Hollywood may be overplaying family entertainment.

Played just right last year, family entertainment—seemingly almost anything in brightly decorated white-vinyl clamshells—helped push Warner Home Video and FoxVideo well ahead of their 1993 totals. FoxVideo report-

edly sold over 4 million copies of its Shirley Temple line and 1 million of "The Sandlot," a repriced rental title.

But one studio executive, voicing the concerns of others contacted by Billboard, wonders when the "consumer's appetite" will be sated. Diminished purchases and insufficient retail exposure could deflate the sell-through balloon. Suppliers less confident about

making their numbers will start funneling hit titles into rental by the end of 1995, he says, reviving a dormant segment of the market. This executive sees an end to the four-year cycle of sell-through plenty. He predicts the release of just three or four under \$25 titles in 1996, compared to a projected 12-15 in 1995, about the same number as last year.

A rental revival, including struggling "B" titles, would coincide with an upsurge in new store openings. According to Bob Alexander of New York-based Alexander & Associates, the recent spate of public offerings and acquisitions indicates that video retailers have "access to capital" that had been missing. "It's a very strong signal to banks (Continued on page 73)

# Videotape Shells Colorized Via G. Zero Manufacturer Adds Pizazz To Cassette Packaging

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Usually, videotape shells are available "in any color as long as it's black," to quote Henry Ford.

But in the past two years, videocassette manufacturer Global Zero has achieved increasing success with its patented G•Zero, available in 11 colors.

"Our philosophy is that the cassette needs to be more of the marketing story," says Joseph Wischerath, president of Global Zero in Westbrook, Maine. "If you look at any consumer product, the packaging has pizazz. But, historically, videocassettes were all standard black, and all the pizazz was on the inside." Global Zero also can put a wrap around the cassette's label, or print a customer's logo directly on the shell.

In addition, the G•Zero is environmentally efficient, using recycled propylene instead of the more common polystyrene, and consisting of six parts instead of the usual 32.

Sales of the tape have doubled in the past year, says Wischerath, noting that the company manufactured 9.5 million tapes in 1993; in 1994, the number jumped to 18 million. "Our objective in 1995 is 40 million," he says. To achieve that end, Global Zero has purchased a new manufacturing facility and offices in Sanford, Maine, which will increase annual production capacity to 50 million cassettes. The company has also purchased 25 acres around the site for additional expansion.

In fact, tape duplicator Technicolor, which has its own environmentally sound Delta Shell, recently began offering the G•Zero as an option to its customers because of the choice of colors, Wischerath says.

Aside from allaying environmental concerns, polypropylene has another benefit: cost. "Plastic prices have gone through the moon recently," says Wischerath. "The cost of poly-

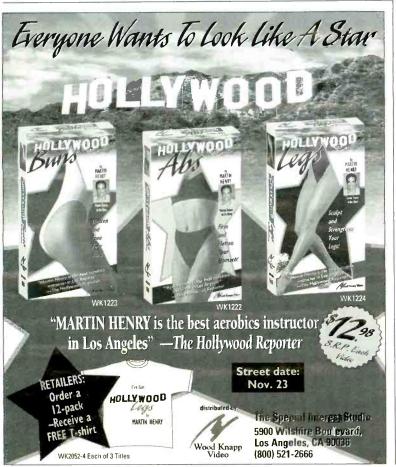
styrene has gone up 80%-100%, but polypropylene has only gone up 30%-50%." As a result, the cost of the G•Zero cassette is approximately 15% less than a traditional videotape, Wischerath says.

About 70% of G•Zero tapes are used for direct mail purposes. The shell weighs 30% less than traditional cassettes, reducing postage costs by 6 cents per tape via third class mail, 26 cents via first class, Wischerath says.

Since its 1992 launch, the G•Zero has been available only as a 60-min-

ute cassette. Because of this, it was used mostly for promotional, advertising, and direct mail purposes. But in the past six months, "there's been a move toward retail, especially discount sell-through—tapes that retail for \$9.99," says Wischerath. The company is currently working on a T-120 version of the tape.

The G•Zero is used by "virtually every major duplicator in the U.S., and a number in Europe," Wischerath says. Clients have included Warner Bros., NordicTrack, and Ford.





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# Palmer Video Inks Deal With Rentrak For PPT Chainwide

**By Seth Goldstein** 

On BOARD AT LAST: New Jerseybased Palmer Video has finally committed to Rentrak's pay-per-transaction system of revenue sharing. A \$30 million, multiyear contract will spread PPT titles throughout the 76-store chain.

We say "finally" because, until the deal was signed, Palmer had been us-

ing PPT "on and off since 1991," president/CEO Peter Balner said in a Dec. 19 press release. In May 1993, during one of the "off" periods,

"off" periods,
Palmer's Peter Margo voiced concerns
that PPT lacked the hit titles needed
to make an impact. While Rentrak
denied that Palmer had suspended its
services, it is clear that Palmer has
moved cautiously into revenue sharing.

Balner tells us the chain will be leasing Rentrak titles on an "extremely selective basis"—at least one, but probably not more than two a month. "We're going to take his best title every month," Balner says. Earlier, "there were months where there weren't any. We had great latitude in what we purchased before."

Copy depth could average 100 per location, Balner adds, provided Rentrak "has a title of sufficient quality and box office to allow me to do that." Box office, however, is less of a factor than previously, since, as Balner notes, \$100 million-plus titles are regularly con-

signed to sell-through, now a 15%-17% chunk of Palmer's business.

Balner wants to load up on a "steady stream" of rental hits in quantities that will swamp the cassette-buying competition. PPT, he believes, is "the future of the industry."

The very fact of a new-customer press release, one of two in December,

underscores a more aggressive stance by Rentrak to raise its profile, at least in the financial community. It's important these days, accord-

ing to sources close to the company.

Rentrak's stock took a hit when Disney bought SuperComm and when word leaked that Capital Cities/ABC was unloading about 200,000 shares, worth \$1.6 million, following cancellation of the "black box" project that would have eased PPT's path into supermarkets (Billboard, Dec. 17).

Announcements of store signings are one way of firming the share price. The Wall Street Journal had to have helped when it ran a notice of the Palmer deal.

More names are due for release, reportedly including Portland, Oreassed Hollywood Entertainment, which had publicized its contract renewal negotiations to secure better terms from Rentrak. Another major PPT customer is also ready to re-up, we're told.

#### Power Rangers, Direct-To-Vid Lead Non-Theatricals' Rise

KIDS' VIDEO, that hale and hearty genre, was as healthy as ever in 1994. Theatrical product led the way, but non-theatrical titles, in particular Kid Vision/A\*Vision's Mighty Morphin Power Rangers line, blew out of stores as well. The Barney craze abated somewhat (to

the very premature glee of the media)—all crazes eventually do—but the purple dino's video sales have remained brisk (three titles currently appear on Billboard's

Top Kid Video chart). Direct-to-video feature-length movies like Disney's "The Return Of Jafar," MCA's "The Land Before Time II," and Hemdale's "The Polar Bear Kind" signaled the start of a promising new genre. And speaking of new genres, an entire cottage industry grew up around reality-based vocational videos that show kids the inner workings of heavy machinery and forms of

Children's titles remained consistent, dependable sellers. Pre-

dictably, Billboard's Top Kid Video chart was filled with theatrical releases, among them Disney's "Snow White And The Seven Dwarfs," "Aladdin," "Pinocchio," "Beauty And The Beast," "The Fox And The Hound," "101 Dalmatians," "Dumbo," and "Alice In

Wonderland";
Warner Bros.'
"Thumbelina";
Hemdale's
"The Princess
And The Goblin"; and MCA/
Universal's
"We're Back! A
Dinosaur
Story"



by Moira McCormick

Entertainment/A\*Vision Entertainment's juggernaut of a line lived up to its "Mighty" appellation, and should continue to do so: Morphin Mania appears as strong as ever.

A\*Vision's reality-based "Live Action Video For Kids" series also

But non-theatrical titles made an

impressive showing as well, partic-

ularly anything with "Power Rangers" attached to the title. Saban

A\*Vision's reality-based "Live Action Video For Kids" series also made a chart splash, with titles like "There Goes A Fire Truck!" and (Continued on page 74)

# Top Video Sales

|           |           | HAR           | COMPILED FROM A NA                                 | ITIONAL SAMPLE OF RETAIL STORE SALES                    | REPORTS.                             |                    |        |          |
|-----------|-----------|---------------|--|---|--------------------------------------|--------------------|--------|----------|
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE  | Copyright Owner<br>Manufacturer, Catalog Number         | Principal<br>Performers              | Year of<br>Release | Rating | Cugactod |
|           |           |               |  | *** No. 1 ***   |                                      |                    |        |          |
| 1         | 1         | 6             | SPEED  | Twentieth Century-Fox<br>FoxVideo 8638                  | Keanu Reeves<br>Dennis Hopper        | 1994               | R      | 1        |
| 2         | 2         | 9             | SNOW WHITE AND THE SEVEN DWARFS                    | Walt Disney Pictures<br>Walt Disney Home Video 1524     | Animated                             | 1937               | G      | 2        |
| 3         | 3         | 12            | JURASSIC PARK                                      | Amblin Entertainment<br>MCA/Universal Home Video 82061  | Sam Neill<br>Laura Dern              | 1993               | PG-13  | 2        |
| 4         | 4         | 13            | THE NIGHTMARE BEFORE CHRISTMAS                     | Touchstone Pictures Touchstone Home Video 3603          | Animated                             | 1993               | PG     | 1        |
| 5         | 5         | 7             | THE FLINTSTONES                                    | Amblin Entertainment<br>MCA/Universal Home Video 42150  | John Goodman<br>Rick Moranis         | 1994               | PG     | 1        |
| 6         | 8         | 40            | HOW THE GRINCH STOLE CHRISTMAS!                    | Metro-Goldwyn-Mayer<br>MGM/UA Home Video M201011        | Animated                             | 1966               | NR     | 1        |
| 7         | 7         | 6             | TOMBSTONE  | Hollywood Pictures<br>Hollywood Home Video 2544         | Kurt Russell<br>Val Kilmer           | 1993               | R      | 1        |
| 8         | 16        | 4             | EAGLES: HELL FREEZES OVER                          | Geffen Home Video 39548                                 | Eagles                               | 1994               | NR     | 1        |
| 9         | 9         | 16            | THE 3 TENORS IN CONCERT 1994 ▲                     | Atlantic Records Inc. A*Vision Entertainment 50822-3    | Carreras, Domingo,                   | 1994               | NR     | 1 2      |
| 10        | 6         | 6             | NIRVANA: LIVE! TONIGHT!<br>SOLD OUT!!              | Geffen Home Video 39541                                 | Pavarotti (Mehta)  Nirvana           | 1994               | NR     | 1 2      |
| 11        | 10        | 5             | PLAYBOY: 1995 VIDEO PLAYMATE                       | Playboy Home Video                                      |                                      |                    |        | ╁        |
| 2         | 11        | 5             | CALENDAR CIPLS OF HOOTERS                          | Uni Dist. Corp. PBV0767 Playboy Home Video              | Various Artists                      | 1994               | NR     |          |
|           |           |               | PLAYBOY: GIRLS OF HOOTERS                          | Uni Dist. Corp. PBV0768  Private Music                  | Various Artists                      | 1994               | NR     | ļ        |
| .3        | 15        | 41            | YANNI: LIVE AT THE ACROPOLIS ▲3                    | BMG Video 82163 Metro-Goldwyn-Mayer                     | Yanni                                | 1994               | NR     |          |
| 4         | 17        | 9             | A CHRISTMAS STORY                                  | MGM/UA Home Video 104599                                | Darren McGavin<br>Peter Billingsley  | 1984               | PG     |          |
| .5        | 13        | 4             | WOODSTOCK '94                                      | PolyGram Diversified Ent.<br>PolyGram Video 8006333673  | Various Artists                      | 1994               | NR     | :        |
| 6         | 12        | 7             | BLACK BEAUTY                                       | Warner Bros. Inc.<br>Warner Home Video 14400            | Sean Bean<br>Andrew Knott            | 1994               | G      |          |
| 7         | 23        | 5             | PLAYBOY: SECRETS OF MAKING<br>LOVE, VOL. II        | Playboy Home Video<br>Uni Dist. Corp. PBV0477           | Various Artists                      | 1994               | NR     |          |
| 8         | 18        | 32            | RUDOLPH THE RED NOSED REINDEER                     | Family Home Entertainment 27309                         | Animated                             | 1989               | NR     |          |
| 9         | 14        | 15            | SLEEPLESS IN SEATTLE                               | TriStar Pictures Columbia TriStar Home Video 52413      | Tom Hanks<br>Meg Ryan                | 1993               | PG     | 1        |
| 0         | NEV       | <b>/</b> ►    | GETTYSBURG   | Turner Entertainment Co. Turner Home Entertainment 6139 | Tom Berenger<br>Jeff Daniels         | 1993               | PG     | 1        |
| 1         | 22        | 9             | A CHARLIE BROWN CHRISTMAS                          | Paramount Pictures Paramount Home Video 15265           | Animated                             | 1990               | NR     | 1        |
| 2         | 21        | 37            | AN AFFAIR TO REMEMBER                              | Twentieth Century-Fox FoxVideo 1240                     | Cary Grant<br>Deborah Kerr           | 1957               | NR     | t        |
| 3         | 20        | 8             | DEAD CAN DANCE: TOWARD<br>THE WITHIN               | Warner Reprise Video 3-38405                            | Deboran Kerr  Dead Can Dance         | 1994               | NR     |          |
| 4         | 34        | 19            | IT'S A WONDERFUL LIFE:<br>45TH ANNIVERSARY EDITION | Republic Pictures Home Video 20623                      | James Stewart                        | 1946               | l NR   |          |
| 5         | 19        | 8             | GEORGE BALANCHINE'S THE                            | Warner Bros. Inc.                                       | Donna Reed<br>Macaulay Culkin        | 1994               | G      |          |
| 6         | 25        | 14            | NUTCRACKER MIRACLE ON 34TH STREET                  | Warner Home Video 13000 Twentieth Century-Fox           | Jessica Lynn Cohen<br>Maureen O'Hara | -                  |        | H        |
| 7         | 24        | 12            | BARBRA STREISAND: BARBRA-IN                        | FoxVideo 1072  Columbia Music Video                     | John Payne                           | 1947               | NR     |          |
| В         | -+        | -             | CONCERT A 3  | SMV Enterprises 24V50115                                | Barbra Streisand Harvey Keitel       | 1994               | NR     | 1        |
| $\dashv$  | 32        | 17            | RESEVOIR DOGS                                      | Live Home Video 68993                                   | Tim Roth                             | 1992               | R      | ]        |
| 9         | 36        | 5             | JANET JACKSON: JANET MIGHTY MORPHIN: ALPHA'S       | Virgin Music Video 77796  Saban Entertainment           | Janet Jackson                        | 1994               | NR     | 1        |
| 0         | NEW       |               | MAGICAL CHRISTMAS                                  | A*Vision Entertainment 42014-3                          | Various Artists                      | 1994               | NR     | 1        |
| 1         | 28        | 4             | SADE: LIVE CONCERT HOME VIDEO                      | Epic Music Video<br>SMV Enterprises 19V50114            | Sade                                 | 1994               | NR     | 1        |
| 2         | NEW       | <b>I</b>      | MIGHTY MORPHIN: KARATE CLUB                        | Saban Entertainment<br>A*Vision Entertainment 42028-3   | Various Artısts                      | 1994               | NR     | 1        |
| }         | 31        | 12            | THE CASE OF THE LOGICAL                            | Dualstar Video<br>BMG Kıdz 30051-3                      | Mary-Kate & Ashley Olsen             | 1994               | NR     | 1        |
|           | 30        | 4             | GRUMPY OLD MEN                                     | Warner Bros. Inc.<br>Warner Home Video 13050            | Jack Lemmon<br>Walter Matthau        | 1993               | PG-13  | 1        |
| 5         | 39        | 8             | THE FIRM   | Paramount Pictures Paramount Home Video 32523           | Tom Cruise                           | 1993               | R      | 1        |
| 3         | RE-EN     | TRY           | D2: THE MIGHTY DUCKS                               | Walt Disney Pictures Walt Disney Home Video 2553        | Emilio Estevez                       | 1994               | PG     | 1        |
| ,         | 26        | 39            | MY FAIR LADY: 30TH ANNIVERSARY ◆                   | FoxVideo (CBS Video) 8166-30                            | Rex Harrison                         | 1964               | G      | 2.       |
| +         | NEW       |               | GINGER LYNN ALLEN'S LINGERIE<br>GALLERY: PT. 2     | Peach Home Video  | Audrey Hepburn  Various Artists      | 1994               | NR     | 9        |
| 1         |           | -             |  | Uni Dist. Corp. 7004                                    |                                      | -557               |        |          |
| ,         | 29        | 4             | WINNIE THE POOH AND CHRISTMAS                      | Walt Disney Home Video                                  | Animated                             | 1994               | NR     | 14       |

● 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. © 1995, Billboard/BPI Communications.

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WEEK

LAST WKS

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

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#### **LIVE Reconsiders Pay-Per-Transaction**; **Nickelodeon Programs Spawn Promos**

MULLING OVER PPT: Disney appears sold on the idea of pay-pertransaction with the acquisition of SuperComm and its earlier deal with Rentrak. But LIVE Home Video has yet to renew its contract with Rentrak, which expired in

"We're not saying we won't renew," says senior VP of sales and marketing Jeff Fink. "We're negotiating, and it comes down to the structure of the deal."

Under its previous agreement, LIVE sent out its rental titles through Rentrak, which was responsible for recording transactions. Fink says LIVE would now like to keep its own records, or keep better tabs on Rentrak's accounting

"Under the old contract, they got every title and we received reve-



nue," he says. "The auditing was not under our control, and we would

Fink estimates that about 10% of total rental units were handled by Rentrak. While the share is significant, LIVE managed to equal or better previous sales without the benefit of Rentrak on "Wagons East," released in December. LIVE sold approximately 145,000 cassettes and some 30,000 of the directto-video feature "Eyes Of The An-

"We can't say how much not be-

says, "but we know distribution put added emphasis on these titles specifically because they weren't on Rentrak."

tion, which was high for "Wagons ' because it was John Candy's last feature. "If the product doesn't perform, Rentrak or anything else doesn't help," Fink notes.

Despite the success, LIVE isn't ready to jump off the Rentrak train. The fact that powerhouse Disney has boarded is a stamp of approval for suppliers, according to another

expects overall 1994 sales to jump 7% from the 1993 level. For the year, sell-through will account for about 43% of the company's total

(Continued on page 75)

# ing on Rentrak contributed," Fink

Fink also points to title recogni-

#### independent supplier. On the sell-through front, LIVE

#### SUPPLIERS RIDING SELL-THRU WAVE HOPE IT WON'T CRASH

(Continued from page 71)

that this is not a business lying back and awaiting its death," adds Turner Home Entertainment executive VP/ GM Stuart Snyder.

Expansion into under-exploited territories will inevitably follow, and Alexander maintains that some markets are 30%-40% below store saturation. As an example, "I don't think New York is covered." Alexander's helpmate is a software program that uses computerized map overlays to compare graphically retail and population densities; one grocery chain is already using it to plot further video expansion. "More stores generate more business," Alexander says.

And more specialty outlets will be stocking titles for rental, whether or not the movies are priced for sellthrough. Hollywood is bound to pay serious attention to, and direct resources toward, an unclogged rental pipeline.

What could make or break sellthrough this year is "Forrest Gump." Paramount hasn't scored heavily in direct-to-sell-through since "Wayne's World," when it took back half of the 5.2 million copies shipped. "'Gump' could do 10 million units, which equals about \$130 million wholesale," says a rival executive. "But Paramount has got to spend a lot, and they may not know how much after being out of the market for a couple of years. They've got to be ready to accept returns." Another source adds, "Maybe they can get 8 million, but I don't think it's a

Both think the bottom line for "Gump" would be almost the same if Paramount delivered 550,000 rental copies and then 2 million-2.5 million of the title repriced for sell-through six months later. The studio did exactly that with "Ghost," which also topped

\$200 million at the box office. One sellthrough veteran considers the "Gump" campaign "high-risk."

Columbia TriStar Home Video could be confronted with the same conundrum if PG-rated "Little Women" generates ticket sales equal to its rave reviews (and likely Academy Award nominations). The decision, in fact, may be harder to make: Columbia has never released a major box-office title direct to sell-through. Top executives Ben Feingold and Paul Culberg, who are breaking in a new sales and marketing team, will have to determine whether they're catching sell-through at its crest—or crashing on the downside.

There's more to sell-through, of course, than hit movies. Children's titles, excluding features, accounted for \$1.1 billion of the \$6.8 billion total; special interest (ranging from television and fitness) totaled \$750 million, and premiums and promotional giveaways rang up \$200 million, Billboard esti-

Few expect a non-theatrical slowdown in 1995, with suppliers taking heart from the 1994 performance of PolyGram Video and A\*Vision Entertainment, both new to the market share table. Sell-through is seen as the pathway to success by Turner Home Entertainment and LIVE Home Video. "It's wonderful for the business," says Snyder, who sees "consumer acceptance of all titles." His only caveat: "We have to find the right way to manage inventory.

Sales and marketing senior VP Jeff Fink says LIVE is acquiring higherprofile children's and fitness product for sell-through and will be more aggressive in pricing catalog titles to \$9.95, based on the fourth-quarter success of three budget Arnold Schwarzenegger features. "Red Heat," "The Running Man," and "Total Recall" did 250,000 units, Fink reports.

His under-\$10 Avid line has been the last stop for features on the way down from rental. But Fink plans eventually to price movies "right from rental to \$9.95. You get it on the shelf and it moves.

| 1  | 1  | 6   | SPEED (R)                                  | Twentieth Century-Fox<br>FoxVideo 8638                   | Keanu Reeves<br>Dennis Hopper           |
|----|----|-----|--|--|---|
| 2  | 2  | 5   | WHEN A MAN LOVES A WOMAN (R)               | Touchstone Pictures<br>Touchstone Home Video 9030        | Meg Ryan<br>Andy Garcia                 |
| 3  | 31 | 3   | MAVERICK (PG)                              | Warner Bros. Inc.<br>Warner Home Video 13374             | Mel Gibson<br>Jodie Foster              |
| 4  | 4  | 8   | GUARDING TESS (PG-13)                      | TriStar Pictures<br>Columbia TriStar Home Video 78703    | Shirley MacLaine<br>Nicolas Cage        |
| 5  | 3  | 6   | CITY SLICKERS II (PG-13)                   | Columbia Pictures Columbia TriStar Home Video 71193      | Billy Crystal<br>Jack Palance           |
| 6  | 5  | 5   | BEVERLY HILLS COP III (R)                  | Paramount Pictures Paramount Home Video 32219            | Eddie Murphy                            |
| 7  | 6  | 5   | WYATT EARP (PG-13)                         | Warner Bros. Inc.<br>Warner Home Video 13177             | Kevin Costner<br>Dennis Quaid           |
| 8  | 7  | 6   | WITH HONORS (PG-13)                        | Warner Bros. Inc.<br>Warner Home Video 13079             | Joe Pesci<br>Brendan Fraser             |
| 9  | 8  | 4   | GETTING EVEN WITH DAD (PG)                 | Metro-Goldwyn-Mayer<br>MGM/UA Home Video 104976          | Macaulay Culkin<br>Ted Danson           |
| 10 | 9  | 10  | THE PAPER (R)                              | Universal City Studios<br>MCA/Universal Home Video 82005 | Michael Keaton<br>Glenn Close           |
| 11 | 12 | 8   | THE COWBOY WAY (PG-13)                     | Universal City Studios<br>MCA/Universal Home Video 42151 | Woody Harrelson<br>Kiefer Sutherland    |
| 12 | 11 | 9   | SIRENS (R)                                 | Miramax Films<br>Miramax Home Entertainment 2557         | Hugh Grant<br>Tara Fitzgerald           |
| 13 | 16 | 4   | LITTLE BUDDHA (PG)                         | Miramax Films<br>Miramax Home Entertainment 2548         | Keanu Reeves<br>Bridget Fonda           |
| 14 | 10 | 7   | THE FLINTSTONES (PG)                       | Amblin Entertainment<br>MCA/Universal Home Video 42150   | John Goodman<br>Rick Moranis            |
| 15 | 13 | 9   | NO ESCAPE (R)                              | Savoy Pictures<br>HBO Home Video 90982                   | Ray Liotta<br>Lance Henriksen           |
| 16 | 17 | 5   | COPS AND ROBBERSONS (PG)                   | TriStar Pictures<br>Columbia TriStar Home Video 58713    | Chevy Chase<br>Jack Palance             |
| 17 | 18 | 4   | DREAM LOVER (NR)                           | Gramercy Pictures<br>PolyGram Video 8006304453           | James Spader<br>Madchen Amick           |
| 18 | 14 | 17  | FOUR WEDDINGS AND A FUNERAL (R)            | Gramercy Pictures<br>PolyGram Video 8006317693           | Andie MacDowell<br>Hugh Grant           |
| 19 | 15 | 14  | THE CROW (R)                               | Miramax Films<br>Buena Vista Home Video 3034             | Brandon Lee                             |
| 20 | 19 | 8   | THE HUDSUCKER PROXY (PG)                   | Warner Bros Inc<br>Warner Home Video 13166               | Tim Robbins<br>Paul Newman              |
| 21 | 21 | 4   | THE FAVOR (R)                              | Orion Pictures<br>Orion Home Video 1275                  | Elizabeth McGovern<br>Harley Jane Kozak |
| 22 | NE | wÞ  | WIDOW'S PEAK (PG)                          | New Line Home Video<br>Columbia TriStar Home Video 72783 | Mia Farrow<br>Joan Plowright            |
| 23 | 22 | 6   | LITTLE BIG LEAGUE (PG)                     | Columbia Pictures<br>Columbia TriStar Home Video 72833   | Luke Edwards<br>Jason Robards           |
| 24 | 27 | 19  | THE REF (R)                                | Touchstone Pictures Touchstone Home Video 2748           | Denis Leary<br>Judy Davis               |
| 25 | 28 | 3   | SIOUX CITY (PG-13)                         | Cabin Fever Films Cabin Fever Entertainment CF987        | Lou Diamond Phillips                    |
| 26 | 23 | 12  | THE NIGHTMARE BEFORE CHRISTMAS (PG)        | Touchstone Pictures Touchstone Home Video 3603           | Animated                                |
| 27 | 25 | 12  | SURVIVING THE GAME (R)                     | New Line Home Video<br>Columbia TriStar Home Video 76173 | Ice-T<br>Rutger Hauer                   |
| 28 | 20 | 12  | JURASSIC PARK (PG-13)                      | Amblin Entertainment<br>MCA/Universal Home Video 82061   | Sam Neill<br>Laura Dern                 |
| 29 | 26 | 6   | EVEN COWGIRLS GET THE BLUES (R)            | New Line Home Video<br>Columbia TriStar Home Video 53483 |   |
| 30 | 30 | 12  | THE WEDDING BANQUET (R)                    | Samuel Goldwyn Co<br>FoxVideo 8170                       | Winston Chao<br>May Chin                |
| 31 | 24 | 13  | NAKED GUN 33 1/3: THE FINAL INSULT (PG-13) | Paramount Pictures Paramount Home Video 32785            | Leslie Nielsen<br>Priscilla Presley     |
| 32 | 35 | 12  | BITTER MOON (R)                            | New Line Home Video<br>Columbia TriStar Home Video 27163 | <del></del>                             |
| 33 | 39 | 21  | WHAT'S EATING GILBERT GRAPE (PG-13)        | Paramount Pictures Paramount Home Video 32955            | Johnny Depp<br>Juliette Lewis           |
| 34 | 33 | 13  | FAREWELL MY CONCUBINE (R)                  | Miramax Films<br>Touchstone Home Video 2522              | Leslie Cheung<br>Zhang Fengyi           |
| 35 | 40 | 9   | MONKEY TROUBLE (PG)                        | New Line Home Video<br>Columbia TriStar Home Video 58553 |   |
| 36 | 29 | 9   | CROOKLYN (PG-13)                           | Universal City Studios<br>MCA/Universal Home Video 82069 | Alfre Woodard<br>Delroy Lindo           |
| 37 | 32 | 8   | SNOW WHITE AND THE SEVEN DWARFS (G)        | Walt Disney Pictures<br>Walt Disney Home Video 1524      | Animated                                |
| 38 | NE | wÞ  | LOVE IS A GUN (R)                          | Trimark Pictures<br>Vidmark Entertainment 5807           | Enc Roberts<br>Kelly Preston            |
| 1  | 1  | Ι,, | ABOVE THE RIM (R)                          | New Line Home Video<br>Columbia TriStar Home Video 76673 | Leon<br>Tunac Shakur                    |
| 39 | 34 | 11  |  | Colditible Trioter Floric Floric Floric                  | торие опило                             |
| 40 | 34 | 17  | LIKE WATER FOR CHOCOLATE (R)               | Miramax Films Touchstone Home Video 2111                 | Lumi Cavazos<br>Marco Leonardi          |

▶11A goid 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. © 1995, Billboard/BPI Communications.

#### Domestic Home Video Market Shares, 1992-1994

|                        | 1994 |          | 19   | 993      | 1    | 1992     |  |  |
|------------------------|------|----------|------|----------|------|----------|--|--|
|                        | %    | \$(mil.) | %    | \$(mil.) | %    | \$(mil.) |  |  |
| Disney                 | 24.2 | 1,600    | 20.7 | 1,200    | 20.8 | 1,100    |  |  |
| Warner <sup>1</sup>    | 12.0 | 790      | 12.4 | 720      | 12.3 | 650      |  |  |
| MGM/UA                 | 2.5  | 165      | 2.0  | 115      |      |          |  |  |
| MCA/Universal          | 11.0 | 720      | 7.3  | 425      | 7.6  | 405      |  |  |
| FoxVideo <sup>2</sup>  | 9.8  | 650      | 8.6  | 500      | 8.0  | 425      |  |  |
| Columbia <sup>3</sup>  | 9.4  | 620      | 10.7 | 620      | 10.2 | 540      |  |  |
| New Line               | 3.0  | 200      | 2.8  | 165      | 2.3  | 120      |  |  |
| GoodTimes              | 7.2  | 475      | 7.8  | 450      | 5.3  | 280      |  |  |
| Paramount⁴             | 6.5  | 430      | 7.2  | 415      | 7.1  | 375      |  |  |
| HBO Video              | 1.8  | 125      | 2.1  | 120      | 2.1  | 110      |  |  |
| PolyGram               | 1.8  | 120      | _    | _        |      | _        |  |  |
| A*Vision               | 1.8  | 120      |      | _        | _    |          |  |  |
| LIVE                   | 1.5  | 100      | 3.2  | 185      | 3.5  | 185      |  |  |
| Handleman <sup>5</sup> | 1.5  | 100      | _    |          | _    | _        |  |  |
| Orion                  | 1.0  | 65       | _    | _        | _    | _        |  |  |
| Republic               | 1.0  | 65       |      |          |      | _        |  |  |
| Turner <sup>6</sup>    | 1.0  | 65       | .8   | 40       | .7   | 25       |  |  |
| Vidmark                | 1.0  | 65       |      | _        | _    |          |  |  |

Includes MGM/UA and HBO Video sell-through, also listed separately.

2Includes CBS/Fox Video and ITC.

3Includes New Line Home Video, also listed separately. As of Jan. 1, Turner takes over New Line distribution.

Includes ABC Video, Full Moon, and Skouras.

Comprising Video Treasures and Starmaker Entertainment.

Does not include royalties paid by MGM/UA for use of Turner library.

BILLBOARD JANUARY 7, 1995 www.americanradiohistory.com

#### Home Video

#### CHILD'S PLAY

(Continued from page 72)

"There Goes A Bulldozer!" appearing amidst a plethora of animated product. KidVision/A\*Vision's upcoming video line taken from the hit PBS animated series "The Magic School Bus," itself based on the popular books from Scholastic, is expected to be a big hit in '95, according to the Video Flash tracking service of New York-based Alexander & Associates.

Alexander also expects to see much more direct-to-video featurelength product, such as Disney's "The Return Of Jafar" and MCA/Universal's new "The Land Before Time II: The Great Valley Adventure." However, the market research firm notes, this up-and-coming genre presents a tracking dilemma: should it be considered theatrical or non-theatrical, since it fits neatly between the two? "'Jafar' performed like a theatrical product," Alexander says.

One title doing extremely well

based almost entirely on word-ofmouth is FoxVideo's "My Neighbor Totoro," a Japanese movie featuring the most breathtaking animation ever seen on video. Though "Totoro" did have a very limited theatrical run, its numbers (which have resulted in a four-monthsand-counting run on the chart) were generated neither by massive ad campaigns nor merchandise tieins-just by the fact that it is simply one of the most ravishing chil-

dren's features ever made.

As for Barney the Dinosaur, rumors of his demise are nothing more than wishful thinking by the grown-up section of the population that, needless to say, doesn't get the Barney mystique. Though sales of Barney merchandise are reportedly down, the purple T. Rex's videos are still moving right along. "Barney's Imagination Island," in fact, was No. 4 and rising as of this writing, and two other ti-

tles, "Live In New York City" and 'Waiting For Santa," were also charting.

"The videos have done exceedingly well," says Alexander of the Barney titles, which are produced and manufactured by the Lyons Group. "If the Barney craze is tailing off that drastically, why is Universal Studios opening a multimillion-dollar Barney pavilion?'

And, though a shakeout is surely in the cards somewhere, another craze that shows no sign of letting up is the reality-based, big-machine, live-action genre. A\*Vision's titles have been among the most visible, but independent companies have sprung up seemingly over-night with special-interest kids' titles exploring not only trucks and earth movers but airplanes, spaceships, skyscrapers, tugboats, trawlers, and many other similar subjects.

If 1995 is to see a slowdown of this still-booming genre, it certainly won't be during the first

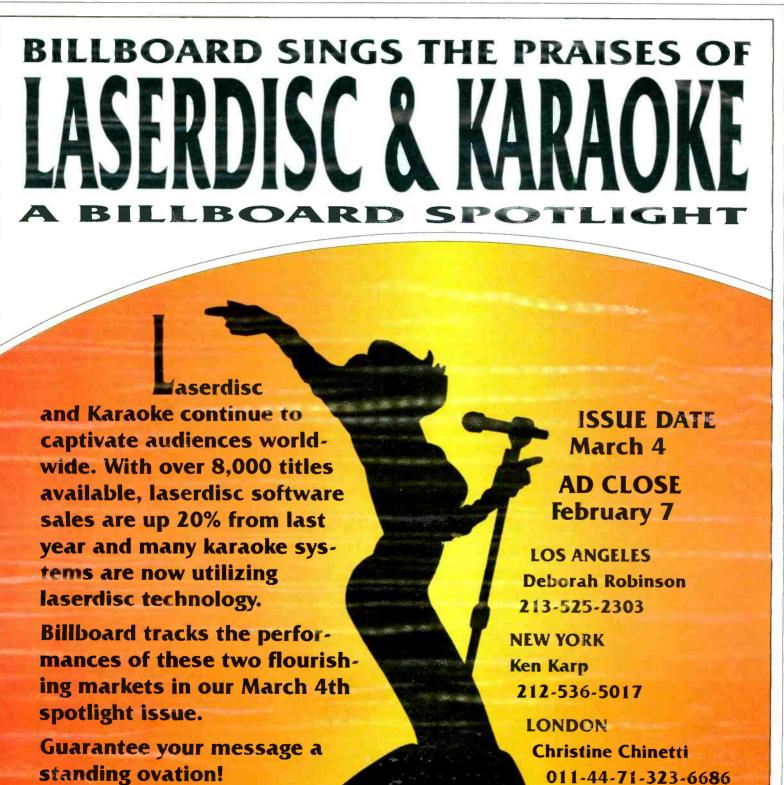
KIDBITS: MCA/Universal Home Video has released its direct-to-video feature, "The Land Before Time II" (\$19.98 cassette, \$24.98 laser disc). It's the first of three planned sequels, and features an original musical score and songs A&M Children's Video Division lent its support to Shari Lewis' recent Broadway debut in a big way. "Lamb Chop On Broadway," which ran Dec. 6-11 at the Richard Rodgers Theatre, benefited from radio and retail promotion throughout the metropolitan New York area. Coconuts, Sam Goody, RKO Warner Video, and Blockbuster were among the participating stores, some of which hosted Lamb Chop appearances. Plus, radio stations WPLJ, WBZO, WMJC/WGFM (New York and New Jersey), and WEZN and WRKI-AM (Connecticut) have away tickets to the show and Shari Lewis cassettes

... CBS/Fox will release four new \$9.98 episodes of "Mister Rogers' Neighborhood" Jan. 18. Each contains a coupon redeemable for half off the regular, \$16 price of a handcrafted, hardwood replica of Mister Rogers' trolley . . . Boston-based in-dependent KidVidz, along with duplicator Allied Entertainment and Ingram Entertainment, is donating its Parents' Choice winner, "Squiggles, Dots & Lines," to children in hospitals nationwide. The 1,500 copies will be shared among some 25

pediatric units.



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#### SHELF TALK

(Continued from page 73)

revenue, says sell-through sales and multimedia VP Tim Fournier.

Among the contributing factors are LIVE's "Profit Builders," a program that gives added margins to dealers who bring in selected sellthrough titles. The margins vary from 3%-5%.

"It's really been a challenge, because we're finding that retailers aren't selling a lot," he says. "From our feedback, retail sales came back a little in November, but it's still tough.'

However, Fournier says LIVE shipped 3 million units of its Christmas Classic collection, including "Rudolph The Red-Nosed Reindeer." LIVE's Avid line, with "Terminator 2" and "Dirty Dancing" at \$9.95, also helped drive sales.

PLAYING IT SAFE: Blockbuster will offer free rentals of two "Nick News Special Editions" dealing with AIDS/HIV and child abduction.

Billboard

The two specials, "A Conversation With Magic" featuring Magic Johnson, and "Stranger Danger," aired on Nickelodeon and have been available on video through Sony Wonder. Each is hosted by Linda Ellerbee. Nickelodeon and Blockbuster are owned by Viacom.

The titles will be placed in Blockbuster's community service section beginning Jan. 24. Nickelodeon will repeat "Stranger Danger" Jan. 22 and "A Conversation With Magic" Jan. 29 to raise awareness about the free rental offer.

Separately, Sony Wonder will offer a \$2 rebate on two debut titles from "Rocko's Modern Life," a Nickelodeon animated series. The tapes "With Friends Like These " and "Machine Madness" arrive in stores Feb. 14, priced at \$12.98.

The rebate offer will be advertised on more than 5 million Cracker Jack boxes in March. Nickelodeon-themed prizes also will be placed inside the packages.

In other promotions, Sony Wonder will run an online contest with CompuServe to promote "The Adventures of Tintin," due in stores Feb. 14 at \$12.98. Videos and books are the prizes. Benoit Peters, "Tintin" expert and author of "Tintin And The World Of Herge," will be the featured online guest.

POWER FOOD: Nearly every video company searches to hook up with a packaged-goods company for marketing opportunities. But Saban Entertainment has gone one step further by forming its own foods division to bypass the hassle of finding cross-promotional part-

Saban Foods' first product is—you guessed it—"Mighty Morphin Power Ranger" granola bars, macaroni and cheese, and spaghetti

More than 8 million granola bars will feature a panel advertising (Continued on next page)

#### **VIDEO PEOPLE**

Jack Kanne advances to the newly created position of sales and marketing executive VP at Paramount Home Video.

Steven Beeks, formerly of Republic Entertainment, is named executive VP of newly formed Hallmark Home entertainment. Doug Dohmen, previously with Republic, joins as sales director.

Gary Delfiner is leaving as head of acquisitions and development for Republic Entertainment, formerly Republic Pictures, to form Gemini Entertainment, a new production venture. However, he will continue at Republic as a consultant. The move, effective Jan. 4, gives Republic first crack at Gemini's output. Glenn Ross resigns as Republic Entertainment senior VP of marketing.

Patti Bodner joins BMG Video as marketing VP, the position she previously held at New Line Home Video.

Robert Wittenberg, formerly a senior executive at Video Products Distributors, is named senior VP of sales at MGM/UA Home Entertainment. Blake Thomas joins as senior VP of marketing. Corie Hazen, formerly of FoxVideo, has been named sell-through product manager.

Marty Jorgensen, formerly of Ingram Entertainment, joins Video Products Distributors as senior VP of marketing and purchasing. Russ Frazier becomes dis-









### Top Special Interest Video Sales...

| FFX    | VGO   | Compiled from a national sample of retail stores sales reports. | ted<br>Ce               | /EEK   | A30   | NC   | Compiled from a national sample of retail stores sales reports. |                  |
|--------|-------|---|-------------------------|--------|-------|------|---|------------------|
| THIS W | 2 WKS | Program Supplier, Catalog Number                                | Suggested<br>List Price | V SIHT | 2 WHS | CHAR | TITLE<br>Program Supplier, Catalog Number                       | Sugge<br>List Pr |

|    |  | RE   | CREATIONAL SPORTS  |        |  |
|----|--|--|--|--------|--|
| 1  | 4  | 55   | * * NO. 1 * *  BAD GOLF MADE EASIER  ABC Video 45003               | 19.98  |  |
| 2  | 1 11 BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318 |  |  | 179.98 |  |
| 3  | 3  | 5  | LESLIE NIELSEN'S BAD GOLF MY WAY<br>PolyGram Video 8006331153      | 19.95  |  |
| 4  | 2  | 11   | 75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053 | 19 95  |  |
| 5  | 6  | 9  | BEST OF ABC'S MONDAY NIGHT FOOTBALL<br>PolyGram Video 8006319073   | 19.95  |  |
| 6  | 5  | 27   | THE TOP 50 WORLD CUP GOALS<br>PolyGram Video 8006315333            | 14.95  |  |
| 7  | 7  | 57   | SHAQ ATTACK: IN YOUR FACE<br>Parade Video 530                      | 19.98  |  |
| 8  | 9  | 23   | 1994 STANLEY CUP CHAMPIONS:<br>N.Y. RANGERS ABC Video 44039        | 19.95  |  |
| 9  | RE-ENTRY   |  | 100 GREATEST NFL TOUCHDOWNS<br>PolyGram Video 4400876793           | 14 95  |  |
| 10 | 10   | 31   | NBA GUTS & GLORY<br>FoxVideo (CBS/Fox) 5981                        | 14 98  |  |
| 11 | 20   | 132  | SUPER SLAMS OF THE NBA<br>FoxVideo (CBS/Fox) 3244                  | 14 98  |  |
| 12 | 17   | 35   | SIR CHARLES<br>FoxVideo (CBS/Fox) 5992                             | 19.9   |  |
| 13 | 8  | 23   | WORLD CUP USA: OFFICIAL PREVIEW<br>PolyGram Video 8006315733       | 14.95  |  |
| 14 | 16   | 9  | NBA REWIND: THE FUNNIEST & FINEST PLAYS<br>FoxVideo (CBS/Fox) 8158 | 14.9   |  |
| 15 | 11   | 49   | NFL ROCKS-EXTREME FOOTBALL<br>PolyGram Video 4400876853            | 19.9   |  |
| 16 | RE-ENTRY   |  | THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873          | 14.9   |  |
| 17 | RE-ENTRY   |  | WHEN IT WAS A GAME 2<br>HBO Home Video 90843                       | 14.9   |  |
| 18 | 15 15 THE STORY OF WORLD CUP USA '94 PolyGram Video 8006315633     |  | 14.9   |        |  |
| 19 | 19   | 9 WRESTLEMANIA VII<br>Coliseum Video WF090 |  |        |  |
| 20 | 12   | 17   | DREAM TEAM II  | 14.9   |  |

| EEK    | 430    | Z     | Compiled from a national sample of retail stores sales reports. | pet    |
|--------|--------|-------|---|--------|
| W S HI | 2 WKS. | WKS O | TITLE<br>Program Supplier, Catalog Number                       | Sugges |
|        |        |       |   |        |

#### **HEALTH AND FITNESS™**

|    |  | ~-  |   | 11000 |  |  |
|----|--|-----|---|-------|--|--|
| 1  | 1  | 13  | ★ ★ NO. 1 ★ ★  KATHY SMITH'S NEW YOGA  A*Vision Entertainment 50570-3       | 19 95 |  |  |
| 2  | 2 2 35   |     | STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673                    | 19.95 |  |  |
| 3  | 7 5  |     | ALI MACGRAW'S YOGA MIND & BODY<br>Warner Home Video 35826                   | 19.98 |  |  |
| 4  | 8 141  |     | ABS OF STEEL WITH TAMILEE WEBB A*Vision Entertainment 132                   | 9.95  |  |  |
| 5  | 12   | 3   | REEBOK WINNING BODY WORKOUT<br>PolyGram Video 8006330553                    | 19 9  |  |  |
| 6  | 5  | 37  | YOGA PRACTICE FOR BEGINNERS<br>Healing Arts 1088                            | 19 9  |  |  |
| 7  | 3  | 153 | ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016                     | 14.9  |  |  |
| 8  | 11   | 13  | KATHIE LEE'S FEEL FIT & FABULOUS<br>WORKOUT Video Treasures 9759            | 19.9  |  |  |
| 9  | 20   | 5   | KATHY IRELAND: TOTAL FITNESS VIDEO<br>UAV Entertainment 1994                | 19.9  |  |  |
| 10 | RE-ENTRY   |     | MEN OF STEEL: ABS OF STEEL<br>A*Vision Entertainment 185                    | 149   |  |  |
| 11 | RE-ENTRY   |     | STEP REEBOK: THE VIDEO<br>PolyGram Video 4400847853                         | 29 9  |  |  |
| 12 | RE-ENTRY   |     | O.J. SIMPSON: MINIMUM MAINTENANCE<br>FITNESS FOR MEN Uni Dist. Corp. 5101-3 | 14 9  |  |  |
| 13 | 9  | 101 | CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032            | 19.9  |  |  |
| 14 | 10   | 57  | BOXOUT WITH SUGAR RAY LEONARD<br>PolyGram Video 4400877493                  | 19.9  |  |  |
| 15 | 13   | 23  | DENISE AUSTIN: TRIMWALK<br>Parade Video 1483                                | 19 9  |  |  |
| 16 | RE-ENTRY   |     | JANE FONDA'S FAVORITE FAT BURNERS A*Vision Entertainment 55008-3            | 19.9  |  |  |
| 17 | 15 43 JANE FONDA'S YOGA EXERCISE WORKOUT◆ A*Vision Entertainment 55021-3 |     | 19 9  |       |  |  |
| 18 | 19   | 21  | T'AI CHI: FUNDAMENTALS<br>Video Treasures 9652                              | 14 9  |  |  |
| 19 | 4  | 11  | STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013                    |       |  |  |
| 20 | 16 3 HOLLYWOOD LEGS BY MARTIN HENRY<br>Wood Knapp Video WK1224           |     | 12 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. ◎ 1995, Billboard/BPI Communications.

tribution senior VP, Tom Kielty director of sales, Denny Curley specialty accounts sales director, and Jim Roberts MIS and operations director.

Karen Daniel advances to senior director of special markets at PolyGram Video.

Kimberle Lynch has been appointed senior VP of Columbia TriStar Home Video. She is responsible for legal affairs and distribution-related business affairs.

Joseph Porrello resigns as senior VP of acquisition and production for Peter Pan Industries to pursue independent video production and children's programming. He can be reached temporarily at 212-599-1222.

Michael Katchman advances to sales VP at Orion Home Video.

John Ruscin has been named president/CEO of CBS/Fox Video.

Arin Wolfson joins Alexander & Associates as general manager of the Video Flash research service. He replaces Amy Innerfield, who resigned for personal reasons

Suzanne Green has been appointed special markets manager at A\*Vision Entertainment.

A. Steven Young succeeds Mark Engle as executive director of the National Assn. of Video Distributors.

Mary Flynn, formerly of Ingram Entertainment, and Timothy McCreary, formerly of Academy Entertainment, join A-Pix Entertainment as Western regional sales manager and Southeastern regional sales manager, respectively.

Joe Vertullo has been promoted to sales director of Vidmark's Sell-Thru Division.

Timothy Barkas joins the Video Software Dealers Assn. as publications editor.

Eitan Gonen has been elected president of Matrix Video Duplication, replacing Alon Carmel, who resigned. Simon Swart has been given additional responsibilities as chief financial officer.

Randy Parker joins LIVE Entertainment as manager of international administration.

Elections at ITA: Donald Rushin of 3M to board chairman; James Ringwood of Maxell Corp. of America to president; Phil Clement of Rank, William Kopatich of Verbatim Corp., and Phil Pictaggi of MCA Home Entertainment to VPs; and Charles Van Horn to executive, succeeding Henry Brief, who has retired.

Pamela Hogan, formerly with National Geographic Television, has been named to the newly created post of director of Reader's Digest U.S. Video

Jeffrey Dawes joins Graff Pay-Per-View as director of strategic planning and corporate development.

### Top 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<br>Release | Suggested<br>List Price |  |
|-----------|-------------------|---|---|--------------------|-------------------------|--|
|           | * * * No. 1 * * * |   |   |                    |                         |  |
| 1         | 1                 | 9   | SNOW WHITE AND THE SEVEN DWARFS Walt Disney Pictures/Walt Disney Home Video 1514                                    | 1937               | 26.99                   |  |
| 2         | 8                 | 63  | HOW THE GRINCH STOLE CHRISTMAS!<br>Metro-Goldwyn-Mayer/MGM/UA Home Video M201011                                    | 1966               | 14.95                   |  |
| 3         | 6                 | 7   | MUPPET CLASSIC THEATER Jim Henson Video/Buena Vista Home Video 5810   | 1994               | 19 95                   |  |
| 4         | 4                 | 13  | MARY-KATE & ASHLEY OLSEN: LOGICAL I RANCH ▲  Dualstar Video/BMG Kidz 30051-3  |                    | 12.98                   |  |
| 5         | 2                 | 65  | ALADDIN Walt Disney Pictures/Walt Disney Home Video 1662  | 1992               | 24.99                   |  |
| 6         | 7                 | 7 9 THE STORY OF CHRISTMAS Hemdale Pictures Corp./Hemdale Home Video 7096 |   | 1994               | 14.95                   |  |
| 7         | RE-E              | NTRY  | A CHARLIE BROWN CHRISTMAS Paramount Pictures/Paramount Home Video 15265   | 1990               | 16.95                   |  |
| 8         | 3                 | 21  | THUMBELINA Warner Bros. Inc./Warner Home Video 24000  | 1994               | 24 96                   |  |
| 9         | 22                | 36  | FROSTY THE SNOWMAN Family Home Entertainment 27311  | 1989               | 12.98                   |  |
| 10        | 18                | 30  | SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312   | 1989               | 12.98                   |  |
| 11        | 17                | 54  | RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309  | 1989               | 12.98                   |  |
| 12        | 12                | 13  | MARY-KATE & ASHLEY OLSEN: THORN MANSION ▲ <sup>3</sup> Dualstar Video/BMG Kidz 30050-3                              | 1994               | 12.98                   |  |
| 13        | 11                | 424   | DUMBO ◆ Walt Disney Pictures/Walt Disney Home Video 24  | 1941               | 24.99                   |  |
| 14        | 14                | 9   | MIGHTY MORPHIN: ALPHA'S MAGICAL CHRISTMAS<br>Saban Entertainment/A*Vision Entertainment 42014-3                     | 1994               | 12.95                   |  |
| 15        | 5                 | 31  | THE RETURN OF JAFAR Walt Disney Pictures/Walt Disney Home Video 2237  | 1994               | 22.99                   |  |
| 16        | 13                | 11  | BARNEY'S IMAGINATION ISLAND The Lyons Group 2003  | 1994               | 14.95                   |  |
| 17        | 20                | 21  | MY NEIGHBOR TOTORO<br>Tokuma Publishing/FoxVideo 4276   | 1988               | 19.98                   |  |
| 18        | 15                | 9   | BARNEY: WAITING FOR SANTA<br>The Lyons Group 98041  | 1992               | 14.95                   |  |
| 19        | 19                | 113   | BEAUTY AND THE BEAST<br>Walt Disney Pictures/Walt Disney Home Video 1325  | 1991               | 24.99                   |  |
| 20        | NEW▶              |   | MIGHTY MORPHIN: KARATE CLUB<br>Saban Entertainment/A*Vision Entertainment 42028-3                                   | 1994               | 12.95                   |  |
| 21        | 23                | 19  | BARNEY: LIVE IN NEW YORK CITY<br>The Lyons Group 2002   | 1994               | 19.99                   |  |
| 22        | 16                | 264   | PINOCCHIO ◆ Walt Disney Pictures/Walt Disney Home Video 239   | 1940               | 24 99                   |  |
| 23        | RE-ENTRY          |   | REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS Nickelodeon/Sony Wonder LV49209                               | 1993               | 14.98                   |  |
| 24        | 21                | 135   | 101 DALMATIANS<br>Walt Disney Pictures/Walt Disney Home Video 1263  |                    | 24.99                   |  |
| 25        | 9                 | 17  | THE PRINCESS AND THE GOBLIN Hemdale Pictures Corp./Hemdale Home Video 7113  | 1994               | 24.95                   |  |
| A 17 a    | 1.1               |   | tion for a minimum of 105 000 units or a dellar value of 00 util  |                    |                         |  |

♦ 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. © 1995, Billboard/BPI Communications.

#### SHELF TALK

(Continued from preceding page)

"The Official MMPR Karate Club" video. The tape, which has been available since Nov. 23, is a levelone karate instructional and sells for \$12.95.

Meanwhile, Saban will launch Spanish versions of the first five Mighty Morphin cassettes. The \$12.95 titles will be dubbed in Spanish and repackaged with Spanish liner notes.

EXEC MOVES: MGM/UA Home Video has hired Blake Thomas as senior VP of marketing. Thomas re-

#### 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 ports to executive VP David Bishop and is responsible for creating and implementing campaigns for home video and other MGM/UA consumer products, such as CD-ROMs.

Thomas joins MGM from ad agency DDB Needham Worldwide. He is the second executive to be added to MGM's marketing department in a month. Robert Wittenberg recently was hired as senior VP of sales (Billboard, Dec. 24).

MOVIE PICKS: FoxVideo has selected 12 unreleased titles to be added to its Studio Classics line.

Included are "The Diary of Anne Frank," "Anastasia" starring Ingrid Bergman, and "Compulsion." A new selection goes out on the first Wednesday of each month.

FoxVideo selects the titles based on the preferences of the 250,000 consumers in its Movie Club. The titles are priced at \$19.98.

# Video Previews

EDITED BY CATHEDINE ABBLECCIO

#### MUSIC

Raul Di Blasio, "Piano De America," BMG U.S. Latin, approximately 85 minutes, \$14.98.

Argentinian pianist extraordinaire Di Blasio presents nothing short of an aural delight in this concert video culled from his recent performance series at the Jackie Gleason Theatre in Miami Beach. Released in concert with his latest BMG U.S. Latin album, "Piano De America 2," the video includes plenty of close-up shots of Di Blasio putting his passionate personal stamp on a variety of show tunes and other contemporary numbers. As an added treat, Di Blasio, who continues to garner recognition in the States, is joined for a finale of "What A Wonderful World" by Florida vocalist Wendy Pederson.

Glen Campbell, "Branson Video Classics," Ventura Entertainment Group/ Tapeworm Video Distributors (805-257-4904), 70 minutes, \$19.95.

Seasoned performer Campbell, who spends his summers on stage at his Goodtime Theatre in the heart of nouveau country music mecca Branson, Mo., gives fans their money's worth and more in this live performance. Included in the definitively Branson-style show are classics such as "Gentle On My Mind," "By The Time I Get To Phoenix," "Rhinestone Cowboy," "Galveston," Wichita Lineman," and full stage-production show closer "Southern Nights." Campbell, who throws in some stand-up comedy (topics include growing up in Arkansas and traffic jams) for good measure, also offers some new tunes, including a tongue-in-cheek tribute to Branson penned by Paul Overstreet.

#### CHILDREN'S

"Sing-Along Songs: The Circle Of Life," Walt Disney Home Video, 30 minutes, \$14.95.

Elton John's singing it, and now children everywhere can chant along with "The Lion King" theme as they participate in Disney's latest interactive singalong video. Hosted by the always-lovable Jiminy Cricket, the animated program includes seven songs from Disney

classics old and new.
There's also "Part Of
Your World" from "The
Little Mermaid," "Belle"
from "Beauty And The
Beast." "Everybody
Wants To Be A Cat" from
"The Aristocats," "Prince
Ali" from "Aladdin," "I
Just Can't Wait To Be
King" from "The Lion
King," and Jiminy's
favorite, "When You Wish
Upon A Star" from
"Pinocchio."

"Just Planes For Kids: Nathalie Prepares For Takeoff," Just Planes Videos (800-PLANES-6), 30 minutes, \$14.95.

Live-action trip to the airport includes lots of takeoffs and landings that will delight young airport enthusiasts. The video also follows 6-year-old narrator Nathalie, who is about to embark on her first flight, as she joins the pilot in the cockpit of the jet as well as out on the runway for a preflight check of the wings, wheels, etc. High-flying fun that does a good job of informing viewers, too. Second series title, "Nathalie's First Flight," due out next month, picks up where the first title

#### HEALTH/FITNESS

leaves off.

"Tony Little's Fat Free Lower Body Reduction," "Upper Body & Abdominal Reduction," PPI Entertain ment (201-344-4214), approximately 60 minutes each, \$12.98 each.



Television infomercial giant Little flexes his muscles in the fat-free arena with this pair of videos that focus on burning calories via a program of area-specific, "no impact" exercises. Both programs use Little's time-clock graph, making them compatible with three fitness levels. In addition, participants can further vary the routine by doing the exercises with or without

weights. As with his TV program and previously released videos, the everenergetic Little takes particular pride in talking with his audience and providing verbal motivation. His growing legion of fans will eat up these new exercise opportunities.

erse .

#### DOCUMENTARY

"Visions Of Angels," Quality Video Inc. (612-893-0903), 30 minutes, \$9.99.

A documentary in only the loosest sense of the word, poetic program analyzes the possibility of the existence of angels from the viewpoint of those who claim to have been visited and inspired by them. Majority of the video, however, concerns itself with, literally, visions of angels—scenes of nature in motion accompanied by a soundtrack of "Close Encounters"-like and other new age instrumental music.

Tigela

Regardless of whether or not viewers experienced any particularly angelic moments this Christmas season, there's plenty of supernatural spirit here to go around.

#### SPORTS

"The Daytona
Experience," A\*Vision
Entertainment (212-2752900), 60 minutes,
\$19.95.

Part of A\*Vision's new NASCAR Premiere Collector's Edition, "Daytona" is a sizzling look at the history of and most salient moments in the stock-car race every driver longs to win. Hosted by Benny Parsons, a Winston Cupracing champion, program surveys the Daytona 500 and tracks its progress since the Florida speedway's opening in 1959. Past and current interviews with

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.

Daytona's most celebrated drivers, as well as those who make the rules, assess the action, and work the pits, provide a complete picture. Sporty and a tad sentimental, series also includes the new "Who Are The Top Ten Drivers Of All Time?" and "The NASCAR Fantasy."



#### TRAVEL

"The Best Of Aspen And Snowmass," Brentwood Home Video (818-879-9090), 45 minutes, \$9.99.

Part of Brentwood's delightful, nine-title "Best Of North American Skiing" series, "Aspen And Snowmass" is a wellresearched guide to the sister resorts and their surrounding Colorado terrain. Comprehensive without being too promotional, the program offers travel tips for the skier and nonskier alike, including information on the plethora of ski slopes; accommodations; shopping, dining, and nightlife; alternative activities; and the towns' histories, dating back to the silver boom. Photography is crisp and clear, and video packaging for each title in the series is uniform.



Series also includes travel guides to Breckenridge, Steamboat Springs, Copper Mountain. Lake Tahoe, Taos, Killington, Mont Tremblant, and Winter Park. Retailers should take advantage of the winter and spring ski seasons by stocking up in either the travel or sports sections.

# SHANIA TWAIN "The Woman In Me"

### IN STORES FEBRUIARY 7TH

Featuring the single, "Whose Bed Have Your Boots Been Under?"

Produced by Robert John "Mutt" Lange

#### CLASSICAL MUSIC MONTH DEEMED A HIT

(Continued from page 78)

place." Micallef says.

Streetside enjoyed a 69% increase in sales during September over the same month last year, and Weatherall says radio promotions were the "most important part" of the campaign for Streetside. Classical stations KFUO St. Louis and KXTR Kansas City, Mo., ran an hour of commercial-free programming each day that featured one of the participating CMM labels as well as 30second spots encouraging listeners to introduce a friend to classical music. In addition, the stations conducted cross-promotions with Streetside on classical product.

Albany, N.Y.-based Trans World Entertainment is another happy CMM participant. Mark Jenkins, classical music buyer at the 700store chain, declines to cite specific figures, but says Classical Music (Continued on page 95)

#### **Starship Music Flies High** As A Singles Rackjobber

Singles going steady: Singles sales have always been a tough business to manage, and 1994 proved to be one of the most difficult yet for the format. According to SoundScan, 1994 singles sales are down a whopping 10% from 1993.

Considering that decrease, it's remarkable that during 1994 Starship Music in Norcross, Ga., created a business from scratch that is now generating sales of about 100,000 singles a month.

Back in February, the company began racking hit cassette singles in about 100 convenience stores. The rack, which takes up one square foot of space and is about 21 inches high, holds about 40 titles and 144 units in total. With the singles priced at \$3.99, the test

proved so successful that Starship decided to "get serious about the business," says Michael Goldwasser, the company's VP.

Starship now racks 2,000 locations, mainly convenience stores.

by Ed Christman

The test showed that if a song has at least five weeks of airplay in a market, it has impulse demand. In addition, Goldwasser claims there is a pent-up demand for singles that record stores are not meeting.

Using airplay information from Broadcast Data Systems, Starship customizes three racks-pop, R&B, and a hybrid of the two genres—for each market and then places the appropriate rack into a store, depending on its trade area. Every three weeks, a salesman pulls up to a rack location, leaves the new rack, and takes the old one back to the company's warehouse, where the product is recycled. "We are in and out of a store within five minutes," Goldwasser says.

In talking to people who buy singles at racked locations, "we found that most of our customers hardly go into record stores, but like the chance to buy that one song they loved from hearing on the radio, even it was from six months ago," he says. That gives the racked singles long legs, which allows Starship to recycle them instead of piling up returns, Goldwasser says.

In general, Starship is finding the wholesale business to be a growth area. In April 1992, the company entered the one-stop business under the name the Music Network. At the time, it was filling a void created by the closing of Justin Entertainment. When Nova Distributing went under almost a year later, Music Network's business quadrupled, and Goldwasser says the one-stop has achieved sales of about \$20 million for 1994. Initially, the one-stop operated with three salesmen and carried a limited number of SKUs. Today, it has 10 salesmen and stocks about 50,000 titles.

Meanwhile, the Starship chain, which has 14 locations in North Carolina, South Carolina, and Georgia, is still being operated aggressively, even with expansion on hold, Goldwasser says.

OPS: Cema, Liberty, and EMI Records Group North America managed to pull one of the quickest turnarounds in recent memory and got 3 million Garth Brooks greatest hits albums out in the streets in time for it to become one of the biggest gifts of the holiday selling season. But the breakneck speed at which they had to work-as of Nov. 1, the album wasn't even slated to come out at all, never mind by its Dec. 13 street date-resulted in one oversight.

The wording on the album cover implied that a CD Zoom, which contained snippets of songs from Brooks' entire catalog, would be handed out for free

> with each sale of the album. But after the street date was moved up to Dec. 13 from Dec. 20, the company didn't have time to send the CD Zoom to accounts, and

store clerks consequently had to deal with many customer complaints. It wasn't until the Dec. 13 street date that Cema issued a letter to accounts, clarifying the situation and telling store managers to have consumers mail away for the CD Zoom at the address listed on the album.

MAKING TRACKS: Right after Billboard closed its final issue for the year, there was a shake-up in the sales department at Atlantic Records. Nick Maria, senior VP of sales; Mike Carden, national director of sales; and Bill Black, national director of sales, are out, leaving VP of sales Pete Anderson, who already had been overseeing the day-to-day operations for the department, clearly in control of the label's sales effort ... In another stunner, John Esposito, chief operating officer for Nobody Beats The Wiz, is leaving the chain to become VP of field sales at PGD ... Out in Minneapolis, **Bob Pollack**, who headed up the music and video effort at Target, is leaving the chain to become VP of marketing at Warner Home Video International . John Grandoni, formerly with the defunct Cavages chain, has joined National Record Mart as merchandising coordinator.

GREEN IS GOOD: Just so you know, Celestial Harmonies, a Tucson, Ariz.based independent label, has announced a formal environmental policy for CD packaging. According to a press release, the label's goal is to "reduce the amount of waste in CD packaging, incorporate recyclable materials into all elements of music product production, minimize the toxicity in the packaging material used for CDs, and record artists whose environmental positions are in accord with the company's policies."

Although some labels already use recycled paper in packaging, the press release claims that no other major or independent label has stated an environmental policy for packaging CDs.

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#### Rhythm of the **Pride Lands**

THE MUSICAL JOURNEY CONTINUES...

WALT DISNEY INTRO-DUCES, Rhythm of the Pride Lands, an exciting new album inspired by the music of The Lion King. Composer Hans Zimmer, together with internationally renowned artist Lebo M and producer Jay Rifkin, bring you eight original recordings that evoke the harmonies and rhythms of Africa.

This exciting, powerful musical celebration also includes new recordings of "The Lion Sleeps Tonight and a special duet version of "Hakuna Matata" featuring Lebo M and artist Jimmy Cliff.

#### Break-through Marketing Support Continues...

- A music video featuring the single, "Hakuna Matata," performed by Lebo M and Jimmy Cliff.
- Consumer offer in over 1 million *Lion King* home video's and licensee products.
- An AT&T consumer offer in specially-marked albums.
- Movie-tunes in-theater air-play of the singles.
- Extensive merchandising with display contest at retail
- Major public relations campaign.



The music of Disney's The Lion King moved us.

The harmonies of Rhythms of the Pride Lands will inspire us.



# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

# Sony CEO Stresses Retail Role In Digital Future

■ BY MARILYN A. GILLEN

NEW YORK—However else it may ultimately be remembered, the unfolding new year promises to be one in which long-rumored technologies blossom into fact and trailblazing products begin to take root at retail.

This week's Winter Consumer Electronics Show will be a showcase for many of those future products, spotlighting everything from multisession CDs to video CD players to highly revved computers.

Sony Music Entertainment chairman and Sony Corp. of America president/CEO Michael P. Schulhof will describe his company's role in several of these new arenas during his CES keynote address Jan. 6 in Las Vegas.

But first, as the final X's were still being marked off on 1994, Schulhof talked with Billboard about some of the new business and retailing paradigms that those new technologies will demand, as well as Sony's moves into the online and video-game hardware arenas.

BILLBOARD: CES this week offers a peek into one possible future of home entertainment—the all-digital one—with computers that can access digitally delivered music and provide online links with "virtual record stores." Should retailers be frightened?

**MICHAEL P. SCHULHOF:** No, retailers have to be pro-active. There are opportunities in the future that are not

threats to retailers' business.

Retailers have to do more to ensure their place in the future electronic marketplace. They will have to do more to enhance the shopping experience. They

have to do more to get consumers out of their homes and into stores. They can do this by making the shopping experience an entertaining one, and by using many of the technologies available to market their products.



SCHULHOF

**BB:** How do you feel about the call for "entertainment superstores"?

*MS:* Entertainment superstores are broader applications of entertainment to retailing. I think the way Tandy has de-

signed its Incredible Universe stores is an exciting development. If you look at the music business and what Musicland is doing with their Media Play stores, you'll see exciting ideas. They draw consumers and excite their imaginations.

It makes sense for electronics retailers to embrace more formats and products. Today, if you are going to sell computers, you should sell some form of telecommunications product to complement that business. How many computers these days are not equipped with a modem?

**BB:** When, and if, consumers can buy, say, an album online, will they still want to go out to buy the CD?

MS: Human nature requires interaction with other people—the kind of interaction which specifically occurs in record stores. I believe people will still want to experience firsthand the emotional as-

pect of stores, malls, etc. It's a destination as well as a social experience.

**BB:** Sony is making its first foray into video game hardware with the PlayStation. Any news on that front?

MS: At this time I can only talk about the PlayStation relative to its launch [late last year] in Japan, where in the first morning of the two-day weekend we sold nearly 100,000 units. Clearly, it looks like a promising game format.

BB: What are "hot" growth areas?

MS: We talked about the PlayStation already. Sony Online is one of our most exciting new start-ups. We're getting between 10,000-15,000 people signing on per day. And that's with one of our divisions involved. By the new year, we expect to have Sony Electronic Publishing online, and that will be followed closely

by Sony Signatures, Sony Electronics, and Sony Pictures. It's one of the best examples of Sony integrating all of its operations.

Personal digital communicators are a future growth area. For instance, our MagicLink is getting a favorable response, and as wireless communications continue to grow, personal communicators should be a big part of that business.

I think MiniDisc is the future in optical audio recording technology. We're convinced that the generation which has grown up with the compact disc is eager to embrace a new disc-based recording medium. MD will fill that consumer need.

The music industry will soon finalize a multisession CD playable on both conventional compact disc players and CD-ROM drives. It holds enormous potential for the future.

# Sony Music, Graphix Zone Team For 3D Dylan Disc

NEW YORK—Bob Dylan's "Highway 61" has gone interactive and will open to consumer traffic well in advance of that other roadway, the fabled information superhighway.

"Highway 61 Interactive," which will be unveiled by Graphix Zone and Sony Music/Columbia Records at the Consumer Electronics Show this week, revisits the artist's music, his life, and his still-changing times through a vast storehouse of famous, rare, and previously unreleased audio- and videoclips; interviews; photographs; complete lyrics; and seven vividly detailed, 3D-rendered settings, ranging from '60s Greenwich Village to a '90s supper club.

The hybrid disc, playable on both Macintosh and Windows platforms, is

due in stores Jan. 31 at \$59.95.

"We attempted to not only chronicle Bob Dylan's music, but also to tell some stories along the way," says Angela Aber, executive VP of Irvine, Calif.-based Graphix Zone, which previously produced "[Prince] Interactive" with Warner Bros/Paisley Park.

"So we have created photo-realistic, 3D environments that convey the feel, the flavor of various periods in time, and also speak to the social and political environment in which Dylan was creating," Aber says.

Users, then, can stroll down Greenwich Village's Bleecker Street, dotted with "hot objects" such as newspapers, and wander into a re-creation of the early '60s coffeehouse where Dylan was discovered. Among others hanging out inside are Allen Ginsberg reading poetry; on the radio are vintage DJs discussing the then-new artist.

Other virtual settings to explore include the '60s-era Columbia Recording Studio, where Dylan laid down "Like A Rolling Stone" and other classics. Inside the studio are Al Kooper explaining how he ended up playing organ on the song, even though he wasn't invited to and didn't really know how to, anyway, and the album's producer discussing the session.

From there, users can travel to a

From there, users can travel to a Greenwich Village coffeehouse in 1975, or perhaps go onstage or backstage at the 30th anniversary Bob Dylan concert special, and talk to the likes of Eddie Vedder, Eric Clapton, and Lou Reed. Another environment takes users into New York's Supper Club in 1992 where Dylan performed.

Video segments are small windows on the screen, but cleverly placed ones. Clapton's backstage interview, for instance, is seen reflected in the mirror above his dressing-room table; performances from the 30th anniversary concert appear in monitors as users wander around backstage. "We tried to do things that took advantage of the limitation of the videos," Graphix Zone president/CEO Chuck Cortright says. A separate MPEG version is planned.



One of the disc's virtual environments is a re-creation of Columbia's 1965 studio where "Like A Rolling Stone" was recorded.

#### RARE MUSIC

And then, of course, there is the music—decades' worth of samples, including 10 complete songs and four full-length music videos.

One of those complete songs is a "redbook" audio track of Dylan's previously unreleased electric version of "House Of The Rising Sun," recorded two years prior to the 1964 hit version by the Animals. That track can be played back on computers, as well as standard audio CD players.

Other rarities include all of the outtakes from the recording session for "Like A Rolling Stone," from the first rehearsal to the final cut; a live recording of Jimi Hendrix performing "Like A Rolling Stone" at Monterey Pop '67; a rare version of "Blowin' In The Wind"; unreleased footage from Dylan's 1992 Supper Club shows; and a collection of Dylan's drawings.

Such rich content suggests a wealth of cooperation, and Graphix Zone got that from the artist, his management, and from his longtime label home, Columbia Records, which collaborated with the publisher on the project.

"They simply opened up the archives for us," says Cortright.

In addition to assisting with content, Columbia parent Sony Music also will have a role in the disc's distribution, getting the CD-ROM out into its music and video channels. Cortright says Sony's plans entail asking retailers to flag the "Dylan" bin cards in the stand(Continued on page 86)

# A Year Of Firsts For Vid-Game Market

#### From Doom II To Hollywood Titles, It's A Serious Biz

NEW YORK—The video-game market offered some answers and even more questions in 1994. CD-ROM rental, video-game ratings, mushrooming hardware "platforms," dueling trade shows, and shifting marketing and distribution strategies were only some of the issues the industry stared down.

On the software side, action-soaked fighting games with roman numerals in their titles proved good development bets, as both id Software/GT Interactive Software's PC game "Doom II: Hell On Earth" and Acclaim's Sega title "Mortal Kombat II" slayed the competition, racking up sales exceeding 500,000 copies apiece. The former bruke more than sales records. The PC game, based on a highly successful shareware title, broke out of the PC marketing ghetto, getting the kind of mainstream consumer push-including a slate of national TV ads-normally reserved for traditionally better-selling Sega/Nintendo games.

Another big game seller broke through technological bounds. Nintendo's "Donkey Kong Country," unveiled by Nintendo chairman Howard Lincoln at the final installment of Summer CES, employs a technology called Advanced Computer Modeling to render exceptional 3D graphics. Sales suggest the public approves: The 16-bit SNES game surpassed 500,000 units sold in its first week on shelves.

An intriguing technology also was used by chief competitor Sega for its

fourth-quarter centerpiece game, "Sonic & Knuckles." The title employed "lock-on" technology to enable the game to add extra game-play levels and characters to earlier "Sonic" games, as well as functioning as a game in itself. Sega declined to discuss sales.

On the PC gaming side, several notable trends emerged. The addition of cinematic, live-action sequences seems tied to an even larger trend toward a movie aesthetic in PC titles, which carried through from the featured stars (Charlton Heston, Dennis Hopper, Mark Hamill, to name only a few), to the budgets (which run into the millions), to the all-out marketing campaigns put behind them.

The latter reflected yet another element added to the gaming mix this year—the greater involvement of major Hollywood film studios. Rather than simply licensing out game rights, as they had in the past, studios this year formed interactive divisions designed to keep properties in house. With the last-minute addition of Disney, all the Hollywood majors now have such divisions.

What that means on the marketing level is a synergy that has not been seen before between film property, video game, and home-video release. MGM/UA Home Video, for instance, included ads for the "Blown Away" CD-ROM game on copies of the home video release; the CD-ROM, meanwhile, included a 30-second clip from the film "Blown Away," serving as a pre-street-

date ad for the video.

Fox Interactive led the way on an extension of the synergy concept from "spinning off" to "knitting together," launching game and film simultaneously. It tested the tack with "The Pagemaster."

MGM/UA and Sega led the way on another front, with an early year pact to develop "properties" that can be released as games and/or films.

#### HARD CHOICES

On the hardware side, the year saw its first casualty in Tandy's under-\$300 VIS set-top unit, which the company decided in April to discontinue.

3DO and CD-i both saw prices fall, and manufacturers rise, in 1994. Philips unveiled a \$299 Magnavox model of its CD-i system, while the 3DO multiplayer manufactured by Panasonic has fallen from an introductory price of \$699 down to nearly \$350. Licensee Goldstar joins Panasonic as a 3DO manufacturer in 1995. A 3DO upgrade—designed to take the 32-bit units to 64 bits—is due in '95.

Speaking of upgrades, Sega augmented its solid installed-player base with the introduction of a 32-bit upgrade for its 16-bit Genesis system. The \$149 32X had holiday preorders of more than 1 million units, according to Sega, and was expected to sell out of its initial 600,000-unit shipment by Christmas.

On the horizon are even more op-(Continued on page 86)

BILLBOARD JANUARY 7, 1995

### Classical Music Month Deemed A Hit Coalition Making Plans For Next Year

■ BY CATHERINE APPLEFELD

WASHINGTON, D.C.—An outpouring of unified industry support made the inaugural Classical Music Month a September success, according to members of the coalition that spearheaded the event.

Thanks to that success, the Classical Music Coalition, an umbrella organization comprising representatives of the National Assn. of Recording Merchandisers and local arts, commercial, and educational institutions, is already planning for next year's monthlong event.

NARM, the major classical labels and their distribution arms, and the indies and their distributors have agreed to a \$50,000 merchandising campaign for Classical Music Month 1995. In addition, next year's event will include the addition of several more cities to this year's core seven (Billboard, June 18).

With local committees in leading metropolitan areas such as Boston, New York, St. Louis, Los Angeles, and Chicago spearheading events—including retail promotions, concerts, radio tie-ins, and outreach programs in their particular cities—Classical Music Month was "simply put, a home run," says Joseph Micallef, chairman of the Classical Music Coalition and president of Portland, Ore.-based classical distributor Allegro.

"There were several surprises that occurred during the month," he adds. "The number of different organizations wanting to participate in various committees — and the cities that were not even on the list that came out of the woodwork — was just phenomenal." Micallef also says that all facets of the music industry, from the major labels to the indies, also gave their full support. Sony Music developed CMM posters. PolyGram designed and printed Tshirts and sweat shirts, Warner Bros. arranged at no cost the manufacture of classical cassettes to be distributed among various schools, and others made contributions as well, says Micallef. "It really was an industrywide effort."

Education and exposure of classical music to a younger demographic was a key component of the campaign, which aims to broaden the

genre's audience beyond its typical consumer, the 50-plus male.

"Music education in schools has been cut back so dramatically that there was a sense that the industry should step up to the plate and address some of the issues," Micallef says. Aside from the coalition distributing classical tapes and a study guide in selected schools, several retailers, including J&R Music World. Trans World Entertainment, and Tower Records, sponsored in-store and local classical concerts for children.

"We've got to develop a younger audience, because if we don't, the people who are listening now are going to be 6 feet under the ground one day and then what?" says Robin Weatherall, classical music marketing manager at the 24-store, St. Louis-based Streetside Records chain and a key organizer in that city.

Streetside is among the multitude of retailers that took full advantage of the campaign and reaped the rewards. "If this whole program has done one thing, it underscored to the rest of the music industry just how much support for classical music product there is in the market-

(Continued on page 80)



Luscious "Ingredients." Tower Records staffers chat with Luscious Jackson after the band's recent in-store performance at Tower in New York. The band members also signed copies of their Grand Royal/Capitol album "Natural Ingredients." Shown, from left, are Marivi Magsino, Capitol marketing manager; Dave Benzine, Tower record sales manager; Tim Devin, Tower GM; Russ Solomon, Tower president; band member Jill Cunniff; Barbara Schwartz, Capitol label director; and band members Gabby Glaser, Kate Schellenbach, and Vivian Trimble.

# Rap, Vinyl Fans Boogie To Columbus' Groove Shack

■ BY PAT HADLER

COLUMBUS, Ohio—In a city now dominated by national chains, it's against the odds for independent music retailers to stay afloat. Yet one indie, which specializes in hip-hop vinyl, is attempting not only to survive, but flourish. Columbus-based Groove Shack Records is a textbook example of how to carve out a chunk of the market by catering to its specialized customer base. "We go against the grain of everything you think a record store is, and most of that is purposeful," says coowner Marty Jones. "We try to do everything the big boys don't do." Groove Shack Records is the virtual

antithesis of a conventional strip-mall music store. The retailer is pure hip-hop with an emphasis on new and used 12-inch singles and LPs. Customers are permitted to hear records before they

The co-owners of Groove Shack, which specializes in vinyl recordings, are Marty Jones, left, and Mike Curry. (Photo: Pat Hadler)

purchase. Mail-order service is available to those customers who fax in their orders, some from as far away as Sweden and Australia.

While most retailers pin their success on location, Groove Shack Records is located in a transitional neighborhood of Columbus, sandwiched in between downtown and the Ohio State University campus. Drug deals, fencing, and prostitution take place by the clock outside the storefront; yet most of Groove Shack's customers are hip-hop-loving locals who are nonplussed by the action and drop in to say hello as much as buy records.

"The biggest thing we've got going for us is that we're totally knowledgeable about hip-hop," says co-owner Mike Curry. "People trust our opinion—we're not some kid in a shirt and tie who's out of touch with the music. We're here to stay in touch with our roots."

Yet when Groove Shack opened in June 1993, it took some convincing before the locals could accept that the store's owners—a couple of white boys from the 'burbs—knew hip-hop inside and out. "That's something we've had to overcome as far as our customers not believing we were real and not trying to exploit them," says Jones. "It was tough at first, and there are still some people who won't shop here because we're white. But over time, we've proved ourselves."

And Groove Shack's sales figures speak for themselves. The 1,200-square-foot store is expected to tally sales of \$150,000 this year. The shop carries some 1,800 R&B, hip-hop, break-beat, soul, and funk titles, with 60% of sales coming from vinyl, 30% from cassette, and a meager 10% from CDs. Sales of 12-inch singles double those of LPs. Some 75% of the stock is new, with the remaining used records having been purchased from collectors. In addition to music, the shop carries a limited supply of peripherals: the requisite T-shirts, hats, and blank tapes.

Groove Shack does a healthy international mail-order business, which now accounts for about \$200 a week in sales. Many of the company's customers are radio station and club DJs searching for imports, remixes, and collectibles.

To be generous, the interior of the

store could be described as early grunge with painted murals, patched carpet, and used fixtures. Customers are encouraged to gently paw through the racks in search of that special album, or to request a tune on the turntable. Says Jones, "We wanted the Groove Shack to look and feel like a shack instead of a place in a strip mall, or else we would have had to call it something like Waves."

Actually, it was the best spot the two could afford when they opened shop. Somehow the formula has worked, and they have created a hip-hop haven that lifts the spirits and gets the blood pumping. "This is what we really wanted to do," says Jones. "It was never an option to open a general record store."

RETAIL
IS COMING SOON TO
A STORE NEAR YOU!

The venture really began 14 years ago when Jones and Curry were in high school. The two friends shared a mutual passion for funk, R&B, and, later, hiphop, and used to "mind-trip" about opening a record store.

"We thought it could be the coolest

thing we could do," says Jones. "There would be no corporate life for us—our dream was to sell records, grow our hair long, and just hang out." But after college, the two went on to pursue their separate careers; Jones went into sales, and Curry, with a master's degree, became a social worker for troubled adolescents.

The opportunity for entrepreneurship presented itself when Jones was laid off from work. Then the dream resurfaced. During the ensuing 18 months, he and Curry worked on their business plan and began to court bankers. Armed with \$25,000 in capital used to renovate the space and purchase initial product, Groove Shack debuted with little fanfare. About half of the store's product in those early days came from Curry's private collection of 1,500 rare soul and funk albums. "It hurt every time one walked out the door," he says with a wry grin. "But

that's what kept us going."

Jones is responsible for day-to-day operations and employs three part-timers, while Curry, who still works full-time as a counselor, searches for obscure records for special customers and publishes the company's quarterly hiphop magazine. With the exception of small ads placed in their own bimonthly newsletter and special collectors and hip-hop magazines, the store does virtually no outside promotion.

"We found that the bulk of our sales comes from word-of-mouth," says Jones. "Local print and radio ads have done very little for us."

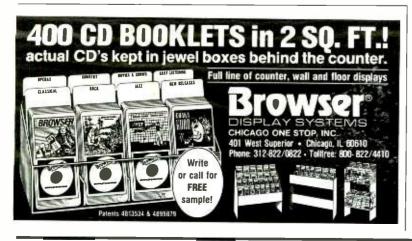
Promotions, such as the recent DJ contest held at the Columbus Convention Center, are store-sponsored. Drawing a crowd of more than 200, the contest featured five hip-hop DJs from Columbus and Cleveland, all vying for the top prize, in addition to a performance by Intalec, a solo artist represented by Curry.

The Groove Shack also hosts openmike contests Friday evenings and typically attracts some 40-50 enthusiasts. "It gives everyone a chance to have a shot, even little kids, and helps us stay true to our customers," says Jones. "And if we have a little extra money that week, we tape it and put it on public-access TV. No one else is doing that."

The partners are admittedly militantly anti-CD and champion the resurgence of vinyl, citing Pearl Jam's recent re-release as an example of its popularity. "I honestly think vinyl sounds better, if you have equal equipment—a good needle, good speakers, and an amp," says Jones. "Vinyl sounds thicker and is full of heart, whereas with a CD if you turn it up, you think it sounds good, but it's got a high hiss to it and a cold feeling." Additionally, CDs provide little profit margin for the company, which cannot compete on price points or selection with big chains.

Although they are thrilled with the success of the store, the two have set their sights even higher. They would like to open other locations and eventually come out with their own hip-hop label.

"We're like little weasels," says Jones. "We smell a crumb, and we'll go after it, while the big boys are standing around taking the larger pieces of bread. But that's how we survive."

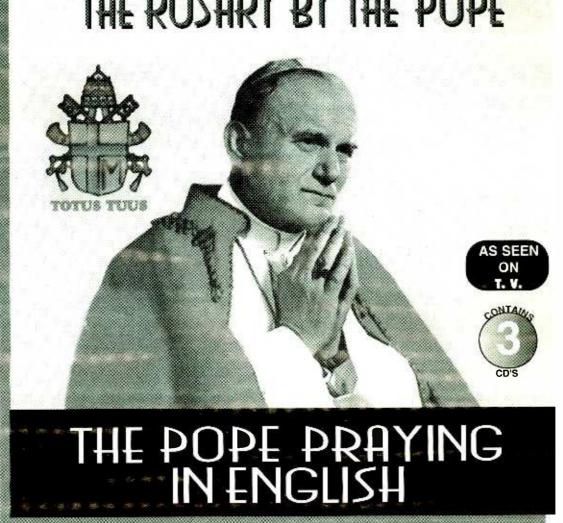


# THE ROSARY RECITED IN ENGLISH BYTHE POPE

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NAIRD

# DNA To Hold 1st Sales Confab; Ronnie Dawson's Got The 'Beat'

DNA BONDING: Cambridge, Mass.-based Distribution North America will be kicking off 1995 with its first-ever sales conference on Jan

The distributor, which is the reconfigured version of Rounder Dis-

tribution, will hold its employee huddle in Woodland, Calif., home of DNA's joint-venture partner Valley Record Distributors Inc. Valley handles the operations end of the partnership, with DNA responsible for sales activities.

The get-together is significant on a couple of accounts. The tribes will be gathering immediately following the shift of Rounder Records' product from the REP Co. in Minneapolis to DNA. REP bought out Rounder's interest in the company last year.

Rounder isn't the only item bouncing over from REP: The Minnesota company's former sales VP Pip Smith will preside at the DNA conference as its VP of sales, a title he has held since moving there in early December. Smith shares the sales mantle with longtime DNA staffer John Ruch.

According to DNA GM Duncan Browne, a number of the company's distributed acts will perform at the

by Chris Morris

confab, including the Bobs, Maria Muldaur, Pete Anderson, the Black Watch, and the Halibuts.

ODDS 'N' ENDS: Rykodise in Salem, Mass., will be contributing \$170,000 in proceeds from its all-star benefit album "Born To Choose" to the National Abortion and Reproductive Rights Action League and the Women's Health Action Mobilization. The compilation was released in October 1993. Checks will be presented March 2 at NARAL's Media Project Awards in New York . . . Alliance Entertainment Corp. is handling International Star Records' U.S. release of Pope John Paul II's album "The Rosary." The album shipped more than 300,000 units here in December. "The Rosary" has been a very popular item in Europe to date, while American media coverage of the album was ubiquitous during the pre-Christmas season ... DI offers congratulations to one of our favorite musicians, Antone's Records A&R director Derek O'Brien, for collecting best-studio-guitarist kudos in Guitar Player magazine's annual readers' poll. O'Brien has long been a key member of the Antone's nightclub house band in Austin, Texas, and has produced and played on many albums for its label offshoot ... Former Moody Blues keyboard-ist Mike Pinder has started up his own independent label, One Step Records, in Malibu, Calif. Its debut release is Pinder's instrumental set "Among The Stars" .. Longtime hip-hop scribe Dimitri Ehrlich has stepped into the music arena with "Everything Is Naked," the debut album by his group Dimitri & the Supreme 5000. The set has been released by the New York indie Fierce Records . . . Blood Records in Villanova, Pa., has hired Gina Galli as its head of radio promotion and publicity. Galli formerly worked for Roadrunner and A&M ... Pavement Music in Oakbrook Terrace, Ill., has hired former Energy Records retail

Pop, the Philadelphia alternativerock indie, has signed an exclusive pressing and distribution agreement with Alliance's AEC Music Distribution. The label's existing joint venture relationship with Shanachie Records (specific to the New Jersey band Melting Hopefuls) remains in effect ... Yippee! Razor & Tie Records in New York has signed Graham Parker. The great singer-songwriter's first album for the label is

due in March, with a tour set to kick off the same month ... Mammoth Records in Chapel Hill, N.C., has inked veteran Nashville countryrockers Jason & the Scorchers and the old-timey hometown act. Souirrel Nut Zippers to recording con-

FLAG WAVING: They call him "Rockin'," and the sobriquet is very (Continued on next page)









promotion director Pat Egan as its

director of retail marketing ... Big

23715 W. Mali

#### TOP REGGAE ALBUMS...

| THIS WEEK | LAST WEEK | WKS. ON<br>CHART | Compiled from a national sample of retail st reports collected, compiled, and pro TITLE  LABEL & NUMBER/DISTRIBUTING LABEL | ore and rack sales vided by SoundScan |
|-----------|-----------|------------------|--|---------------------------------------|
|           |           |                  | * * No. 1 * *  |                                       |
| 1         | 1         | 8                | DESTINATION BROOKLYN EPIC 57857* TS 8 weeks at No. 1   | VICIOUS                               |
| 2         | 2         | 49               | SONGS OF FREEDOM A <sup>2</sup><br>TUFF GONG 512 280*/ISLAND   | BOB MARLEY                            |
| 3         | 4         | 49               | QUEEN OF THE PACK ● EPIC 53763* IIS  | PATRA                                 |
| 4         | 3         | 49               | BAD BOYS<br>BIG BEAT 92261/AG LS   | INNER CIRCLE                          |
| 5         | 5         | 49               | PROMISES & LIES VIRGIN 88229   | UB40                                  |
| 6         | 6         | 49               | COOL RUNNINGS<br>CHAOS 57553*/COLUMBIA   | SOUNDTRACK                            |
| 7         | 7         | 11               | STIR IT UP<br>COLUMBIA 57511   | VARIOUS ARTISTS                       |
| 8         | 9         | 27               | YAGA YAGA EASTWEST 92327*/AG   | TERROR FABULOUS                       |
| 9         | 8         | 17               | REGGAE DANCER<br>BIG BEAT 92408/AG   | INNER CIRCLE                          |
| 10        | 10        | 29               | KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/AG  | BORN JAMERICANS                       |
| (11)      | RE-I      | ENTRY            | BEST OF REGGAE K-TEL 6067  | VARIOUS ARTISTS                       |
| 12        | 13        | 13               | VEX<br>MCA 11114   | STEEL PULSE                           |
| 13        | 12        | 3                | REGGAE CHRISTMAS FROM STUDIO ONE HEARTBEAT 118/HEARTBEAT MUSIC   | VARIOUS ARTISTS                       |
| 14)       | RE-I      | ENTRY            | BEST OF DANCEHALL REGGAE<br>PRIORITY 53758   | VARIOUS ARTISTS                       |
| 15        | 11        | 3                | A VERY REGGAE CHRISTMAS ATLANTIC 82713/AG  | KOFI                                  |

#### TOP WORLD MUSIC ALBUMS...

| $\Box$ | 1    | 6    | THE MASK AND MIRROR                           | NO. 1 * *  LOREENA MCKENNITT     |
|--------|------|------|---|----------------------------------|
| (2)    | 2    | 6    | WARNER BROS. 45420 S 6  ALEGRIA RCA 62701     | weeks at No. 1  CIRQUE DU SOLEIL |
| (3)    | 3    | 56   | LOVE & LIBERTE FLEKTRA MUSICIAN 61599/ELEKTRA | GIPSY KINGS                      |
| 4      | 4    | 57   | BANBA<br>ATLANTIC 82503/AG                    | CLANNAD                          |
| 5      | 5    | 37   | TALKING TIMBUKTU<br>HANNIBAL 1381             | ALI FARKA TOURE WITH RY COODER   |
| 6      | 6    | 6    | CELTIC ODYSSEY<br>MCA 63912                   | NARADA COLLECTION                |
| 7      | 7    | 6    | L'ECHO<br>RHINO 71808/AG                      | BEAUSOLEIL                       |
| 8      | 11   | 6    | GUIDE<br>COLUMBIA 53828                       | YOUSSOU N'DOUR                   |
| 9      | 8    | 6    | MYSTERE<br>RCA 62686                          | CIRQUE DU SOLEIL                 |
| 10     | 13   | 6    | MAGICAL RING<br>RCA 66305                     | CLANNAD                          |
| 11     | 10   | 5    | LULLABY<br>MUSIC FOR LITTLE PEOPLE 42565/WAR  | VARIOUS ARTISTS NER BROS.        |
| 12     | 12   | 24   | GIFT OF THE TORTOISE<br>MFLP 42553/EARTH BEAT | LADYSMITH BLACK MAMBAZO          |
| 13     | 9    | 12   | PROSE COMBAT<br>COHIBA 124 013/ISLAND         | MC SOLAAR                        |
| 14)    | RE-E | NTRY | SABSYLMA<br>LUAKA BOP 45537/WARNER BROS.      | ZAP MAMA                         |
| 15     | 14   | 2    | FIVE CARD STUD<br>MANGO 52401 SLAND           | BUCKWHEAT ZYDECO                 |

#### TOP NEW AGE ALBUMS...

| 1   | 1  | 41  | ★ ★ No<br>LIVE AT THE ACROPOLIS ▲ <sup>2</sup><br>PRIVATE MUSIC 82116 35 weeks a | 0. 1 ★ ★<br>YANNI           |
|-----|----|-----|--|-----------------------------|
| 2   | 2  | 9   | FOREST ●<br>WINDHAM HILL 11157   | GEORGE WINSTON              |
| 3   | 4  | 161 | SHEPHERD MOONS ▲3 REPRISE 26775/WARNER BROS.                                     | ENYA                        |
| 4   | 3  | 6   | A FAMILY CHRISTMAS<br>GTS 4575   | JOHN TESH                   |
| (5) | 5  | 89  | IN MY TIME A PRIVATE MUSIC 82106   | YANNI                       |
| 6   | 6  | 6   | CHRISTMAS EVE<br>NARADA 61046 IIS  | DAVID LANZ                  |
| 7   | 7  | 6   | THE GIFT WINDHAM HILL 11151 HS   | LIZ STORY                   |
| 8   | 9  | 239 | NOUVEAU FLAMENCO ●<br>HIGHER OCTAVE 7026   | OTTMAR LIEBERT              |
| 9   | 8  | 15  | IN SEARCH OF ANGELS WINDHAM HILL 11153   | VARIOUS ARTISTS             |
| 10  | 10 | 11  | ACOUSTIC PLANET HIGHER OCTAVE 7070   | CRAIG CHAQUICO              |
| 11  | 11 | 17  | TO RUSSIA WITH LOVE AMERICAN GRAMAPHONE 3094                                     | MANNHEIM STEAMROLLER        |
| 12  | 13 | 69  | HOURS BETWEEN NIGHT + DAY<br>EPIC 53804  | OTTMAR LIEBERT + LUNA NEGRA |
| 13) | 14 | 21  | WINTER SONG<br>GTS 4572  | JOHN TESH                   |
| 14  | 15 | 41  | WINDHAM HILL SAMPLER '94<br>WINDHAM HILL 11138                                   | VARIOUS ARTISTS             |
| 15  | 16 | 31  | MONTEREY NIGHTS GTS 4570   | JOHN TESH                   |

<sup>●</sup> 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. © 1995, Billboard/BPI Communications. Reggae albums: 

| Indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications and SoundScan, Inc.

#### **INDEPENDENTS**

(Continued from preceding page) appropriate, for Ronnie Dawson has been tearin' it up for most of his natural-born life.

Retail

The veteran rockabilly artist is currently represented in the racks by "Monkey Beat," a compilation of two English albums issued in this country by Dallas-based indie Crystal Clear Sound.

The CD offers a generous dose of the 55-year-old singer/guitarist's energetic music, which runs the gamut from self-penned originals like "Wiggle Waddle Woman" and "Up Jumped The Devil" to covers as varied as the Coasters' "Down In Mexico" and the Reverend Horton Heat's "Rockin' Dog."

Dawson-who, as a teen, recorded such much-prized rockabilly singles as "Action Packed" and the Cramps-covered "Rockin' Bones," first enjoyed a revival in England, where Barney Koumis issued Dawson's vintage and new material on his No Hit imprint.

"It seems like you have to leave home to make yourself fresh," says Dawson of his U.K. popularity. "I'm gonna devote most of my energy over here now ... The scene over there really ebbs and flows."

Noting that "Monkey Beat" is being targeted at the college-radio audience (which is getting wise to rockabilly via the records of such psychobilly acts as Reverend Horton Heat and Southern Culture On The Skids), Dawson says, "I want to make new fans ... When I do get to play for new people, it goes really well.

Dawson, who remains a powerfully skilled live performer, has played around the states backed by such units as Austin's High Noon, Nashville's Planet Rockers, and Rochester, N.Y.'s Frantic Flattops. He says he'd like to record in a club situation, but that previous attempts to record live have been scotched by technical problems.

As DI learned from a live Dawson set at L.A.'s now-defunct King King a few years back, Rockin' Ronnie is among the most potent practitioners of his chosen style still kickin'. "It's not retro to me," he says of his ongoing rockabilly jones.

We highly recommend that you check Dawson out when he plays some West Coast club dates in February, backed by the Planet Rock-

#### **TOP NEW AGE** ALBUMS (CONTINUED)

#### TITLE/ARTIST LABEL

- 16. MANDALA KITARO DOMO 17. WINDHAM HILL PIANO SAMPLER II
- 18. MERRY CHRISTMAS DANNY WRIGHT
- 19. NARADA DECADE VARIOUS NARADA 20. SUNDAY MORNING COFFEE II
- 21. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
  22. STAR OF WONDER TINGSTAD & RUMBEL
- 23. ROMANCE MUSIC FOR PIANO
- 24. ACOUSTIC HIGHWAY CRAIG CHAQUICO
- 25. BALLADS AND BLUES 1972

# Top Pop. Catalog Albums...

| WEEK | LAST<br>WEEK | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan  ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | WKS. ON |
|------|--------------|---|---------|
| 1    | 1            | * * NO. 1 * * *  MANNHEIM STEAMROLLER A *  AMERICAN GRAMAPHONE 1988 (9.98/14.98)  A FRESH AIRE CHRISTMAS 17 week at No. 1   | 33      |
| 2    | 2            | MANNHEIM STEAMROLLER ▲ 4 AMERICAN GRAMAPHONE 1984 (9.98/14.98)  CHRISTMAS ALBUM   | 33      |
| 3    | 3            | HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)  WHEN MY HEART FINDS CHRISTMAS   | 8       |
| 4    | 4            | BOYZ II MEN ▲ CHRISTMAS INTERPRETATIONS MOTOWN 6365 (10.98/16.98)   | 8       |
|      |              | VARIOUS ARTISTS ▲ A VERY SPECIAL CHRISTMAS 2  | 1       |
| 5    | 5            | VARIOUS ARTISTS ▲ 2 A VERY SPECIAL CHRISTMAS  | 2       |
| 6    | 6            | A&M 3911 (10.98/16.98)  AMY GRANT ▲ HOME FOR CHRISTMAS  |         |
| 7    | 7            | A&M 0001 (10 98/15 98)  VINCE GILL ▲ LET THERE BE PEACE ON EARTH  | 11      |
| 8    | 8            | MCA 10877 (10.98/15.98)  NAT KING COLE ● * CHRISTMAS SONG   | 8       |
| 9    | 9            | CAPITOL 46318 (7.98/11.98)  | 2       |
| 10   | 12           | JINGLE CATS 41226 (7.98/13.98)  | 4       |
| 11   | 11           | AARON NEVILLE A&M 0127 (10.98/16.98)  | 5       |
| 12   | 14           | NEIL DIAMOND ▲ THE CHRISTMAS ALBUM COLUMBIA 52914 (10,98 EQ/15.98)  | 1       |
| 13   | 10           | BARBRA STREISAND ▲ 3 CHRISTMAS ALBUM COLUMBIA 9557* (5.98 EQ/9.98)  | 2       |
| 14   | 15           | GARTH BROOKS ▲ <sup>2</sup> LIBERTY 98742 (10.98/15.98)  BEYOND THE SEASON  | 1       |
| 15   | 13           | GLORIA ESTEFAN ▲ CHRISTMAS THROUGH YOUR EYES EPIC 67657 (10.98 EQ/16.98)  |         |
|      |              | PINK FLOYD ▲ 8 THE WALL   | 19      |
| 16   | 26           | COLUMBIA 36183* (15.98 EQ/31.98) <b>EAGLES</b> ▲ <sup>14</sup> GREATEST HITS 1971-1975  | 19      |
| 17   | 20           | BOYZ II MEN A 5 COOLEYHIGHHARMONY   |         |
| 18   | 28           | MOTOWN 6320 (9.98/15.98)  NINE INCH NAILS ● PRETTY HATE MACHINE   |         |
| 19   | 30           | TVT 2610* (9.98/15.98)  THE CARPENTERS ● CHRISTMAS PORTRAIT   | 6       |
| 20   | 16           | A&M 5171 (10.98/15.98)  | 2       |
| 21   | 37           | REPRISE 26774/WARNER BROS. (10.98/15.98)  | 1       |
| 22   | 18           | VINCE GUARALDI CHARLIE BROWN CHRISTMAS FANTASY 8431 (9.98/15.98)  | 1       |
| 23   | 33           | PINK FLOYD ▲ 13 DARK SIDE OF THE MOON CAPITOL 46001* (9.98/15.98)   | 1       |
| 24   | 39           | BOB MARLEY AND THE WAILERS ▲ 5  TUFF GONG 846210*/ISLAND (10.98/16.98)  | 1       |
| 25   | 27           | GEORGE WINSTON ▲ 3 DECEMBER WINDHAM HILL 1019 (9.98/15.98)  | 3       |
| 26   | 22           | THE TEMPTATIONS   GIVE LOVE AT CHRISTMAS  | 1       |
|      |              | MOTOWN 5279 (5.98/9.98)  ALAN JACKSON ● HONKY TONK CHRISTMAS  |         |
| 27   | 19           | ARISTA 18736 (10.98/15.98)  ORIGINAL LONDON CAST A 3 PHANTOM OF THE OPERA   | (       |
| 28   | 36           | POLYDOR 831273/A&M (10.98 EQ/16.98)  CROSBY/SINATRA/COLE IT'S CHRISTMAS TIME  | 1       |
| 29   | 17           | LASERLIGHT 15152 (2.98/6.98)  VARIOUS ARTISTS  A WINTER'S SOLSTICE VOLUME 4   | 1       |
| 30   | 21           | WINDHAM HILL 11134 (10.98/15.98)  TONY BENNETT SNOWFALL - THE CHRISTMAS ALBUM   | -       |
| 31   | 23           | COLUMBIA 66459 (10.98 EQ/15.98)   | -       |
| 32   | 45           | SUB POP 34* (8.98/14.98)  | 3       |
| 33   | 32           | AEROSMITH ▲ ® GREATEST HITS  COLUMBIA 57367 (7.98 EQ/11.98)   | 1       |
| 34   | 41           | JOURNEY'S GREATEST HITS  COLUMBIA 44493 (9.98 EQ/15.98)   | 1       |
| 35   | 40           | BILLY JOEL ▲ 6 GREATEST HITS VOL. I & II COLUMBIA 40121 (15.98 EQ/28 98)  | 1       |
| 36   | 48           | JAMES TAYLOR ▲ 7 WARNER BROS. 3113* (7.98/11.98)  GREATEST HITS   | 1       |
| 37   | 46           | JIMMY BUFFETT ▲ 2 SONGS YOU KNOW BY HEART MCA 5633* (7.98/11.98)  | 1       |
| 38   | 38           | EAGLES ▲ 3 GREATEST HITS VOL. 2   | 1       |
|      | 30           | GREEN DAY KERPLUNK  |         |
| 39   | -            | PATSY CLINE A 4 GREATEST HITS   | 1       |
| 40   |              | MCA 12* (7.98/12.98)  BOB RIVERS COMEDY GROUP  TWISTED CHRISTMAS  |         |
| 41   | 35           | ATLANTIC 90671/AG (8.98/15.98)  BOB RIVERS & TWISTED RADIO  I AM SANTA CLAUS  |         |
| 42   | 42           | ATLANTIC 45346/AG (8.98/15.98)  STEVE MILLER BAND ▲ 6 GREATEST HITS   | -       |
| 43   | -            | CAPITOL 46101 (7.98/11.98)  | 1       |
| 44   | 50           | POLYDOR 512532*/A&M (7.98/11.98)  | 1       |
| 45   | =            | THE DOORS \$\times^2\$ BEST OF THE DOORS ELEKTRA 60345 (12.98/19.98)  |         |
| 46   | 47           | EAGLES ▲ 10 HOTEL CALIFORNIA ELEKTRA 103 (7.98/11.98)   |         |
| 47   | 34           | JOHN TESH ● A ROMANTIC CHRISTMAS GTS 4569 (9.98/14.98)  |         |
| 48   |              | CREEDENCE CLEARWATER REVIVAL ▲ 2 CHRONICLE VOL. 1 FANTASY 2* (10.98/17.98)  |         |
| 49   | 29           | JOHNNY MATHIS A 2 COLUMBIA 8021 (5.98 E0/9.98)  MERRY CHRISTMAS   |         |
| 47   | 1 23         | ERIC CLAPTON A 3 TIME PIECES - THE BEST OF ERIC CLAPTON   |         |

and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices.

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# Album Reviews

#### POP

#### JON SPENCER BLUES EXPLOSION Orange PRODUCERS: Jon Spencer, Jim Waters Matador 105

Despite word to the contrary, Spencer's Blue Explosion leaves the promise of last year's "Extra Width" unfulfilled, slipping with this royally booted opportunity. Aside from a couple of tracks—the howling "Brenda," the cookin' instrumental "Greyhound"-"Orange" comes close to being disposable, overstuffed as it is with faux soul-man moves and self-aggrandizing nonsense. Squandering his guitar and vocal talents as well as his mates' considerable groove, Spencer here isn't mining blues power or retro cool, but rather the shallow vein of kitsch.

#### PRAXIS Metatron

PRODUCER: Bill Laswell Subharmonic 7007

Perhaps prolific to a fault, producer/ bassist/multilabel entrepreneur Laswell here smothers a perfectly good power trio album with overproduction and woolly arrangements. "Meta" is right: This is record making about record making. Some brawny playing—from Laswell, guitarist Buckethead, and drummer Brain—is perversely
neutered through ambient futzing and sound-bite methodology. Even so, Buckethead's scorching solos over the rhythm section's stomp on "Inferno" and "Warcraft" make it almost worth the price of admission.

#### CONGO NORVELL In Memory Of Him PRODUCER: Congo Norvell & M. Harvey Priority 539 34

A tribute of sorts to an AIDS-stricken friend, this debut unites an eclectic bunch: former Gun Club guitarist Kid Congo Powers; chanteuse Sally Norvell; onetime Klaus Nomi and Mumps member Kristian Hoffman; ex-Lydia Lunch drummer Jim Sclavunos: and ex-Fibonaccis, James White drummer Joe Berardiand. Though heavy at times, Norvell's voice is at turns smoky and mysterious ("My Midnight"), raspy with fuzz guitar and organ ("Long Time Woman"), cabaret-like ("Shelter"), and downright campy, à la Peggy Lee joining a harem ("Love").

#### PORTISHEAD

Dummy
PRODUCERS: Portishead & Adrian Utley
Go! Discs/London 422-828553

This dance-oriented U.K. duo has been hailed as one of the most ingenious newcomers in years. Part of the burgeoning Bristol blues scene, the act meshes deep, dubby basslines with way-out instrumentation (Hammond and Theremin), slow-shuffling hip-hop beats, and a vocalist who wavers between Billie Holiday's melancholic resignation and Nancy Sinatra's campy melodrama.

Aptly titled "Mysterions" kicks off this spy-themed CD, while majestic "Sour Times," which samples "More Mission Impossible," is pure James Bond.

#### JAZZ

#### ★ PETER ERSKINE Time Being

PRODUCER: Manfred Eicher ECM 1532

Limning the introspective spirit of Bill Evans, this trio led by drummer Erskine and featuring pianist John Taylor and bassist Palle Danielsson has produced a record of shimmering, poetic beauty. All facets of composition, improvisation, and sound come together here in service of a lyricism rarely heard. Characteristic of the set is a yearning version of Kenny

#### SPOTLIGHT



# PRODUCERS: Alex Gifford, Nigel Kennedy, Simon Jeffes, Andy Sheppard, Nana Vasconcelos Realworld/Caroline 2348

"Arcane" is a congregation of artists that includes singer Jane Siberry, Turkish ney player Kudsi Erguner, classical violinist Nigel Kennedy, drummer Billy Cobham, Simon Jeffes from the Penguin Cafe Orchestra, Alex Gifford from the Grid, rhythmatist Hossam Ramzy, and ubiquitous percussionist Nana Vasconcelos. In various combinations, they converge ambient art songs, svelte Brazilian jazz improvisations, and serene world music atmospheres. Like many Realworld collaborations, this project brings together disparate elements in a

Wheeler's "Phrase One," with Taylor's radiant pianism in full flower.

#### + CHIP WHITE

Harlem Sunset PRODUCER: Ralph Simon Postcards 1006

Progressive drummer/composer Chip White's auspicious debut as a leader is a sharp sextet date featuring saxman Gary Bartz and a brass section of Robin Eubanks and Claudio Roditi. This smart, swinging set flies high with the taut pulse of the opening overture of "Another Planet," the entrancing beauty of "Circle Dance," the languid modal blues of "Excuse Me Now," and the powerful, propulsive theme of "The Wizard." The title track recalls Miles Davis' acoustic '60s tonalities, and the lyrical interplay between Bartz and vibist Steve Nelson embellishes his take on Billy Eckstine's "I Want To Talk About You.

#### CHARLES GAYLE Kingdom Come PRODUCER: Michael Dorf Knitting Factory Works 157

This latest set from freestyle player Charles Gayle will serve as a reminder that extremely avant-garde jazz is not dead, but is given new life courtesy of the Knitting Factory. Gayle plays both woodwinds and piano in a trio that features legendary progressive drummer Sunny Murray. Gayle's angry, percussive piano style recalls Cecil Taylor at times, with his best performances coming on "Beset Souls" and "Redeemed." Gayle's horn screams and rages in equal measure on such numbers as "His Crowning Grace."

#### NEWAGE

SUZANNE CIANI Dream Suite PRODUCER: Suzanne Ciani Seventh Wave 7001

"Dream Suite" is keyboardist Suzanne Ciani's first release since leaving Private Music and starting her own label. She has taken the opportunity to give full rein to her symphonic aspirations,

#### SPOTLIGHT



#### VARIOUS ARTISTS Shelter: The Best Of Contemporary Singer/ Songwriters COMPILATION PRODUCER: Dan Storper Putumayo World Music 115

Latest in Putumavo's world music series is a two-disc overview of modern singer/songwriter talent, with 28 performers offering one track apiece. For well-established artists like Mary Chapin Carpenter, Nanci Griffith, Sarah McLachlan, and Shawn Colvin, the compilation is a feather in the cap. For lesser-known but equally deserving newcomers like Laura Love, Dar Williams, Ellis Paul, and Catie Curtis, it could be a career milestone. The consistency of the program suggests that every artist on it is worth listening to. Contact: 212-

trading in her synthesizers for the Young Russia Orchestra. Playing piano in this lush setting, Ciani gives herself over to the sweet themes that have been her trademark. Appropriating Mantovani as much as Mozart with her compositions, Ciani joins Chip Davis, David Lanz, and Yanni as a neoromantic composer with an unerring ear for sentimentality. Contact: 415-380-

#### WILLIAM EATON

Where Rivers Meet
PRODUCERS: William Eaton, Robert Doyle
Canyon 7012

William Eaton is a luthier who designs stringed instruments that look like something out of a Tolkien fantasy. He weds his "lyraharp" guitar, "spiral clef" guitar, and "o'ele'n" strings to gorgeous melodies that waft into tuneful improvisations. With an ensemble of violin, pan-global percussion, and winds, Eaton makes a world chamber sound that's evocative and melodic, merging intuitive interplay and a rare timbral richness. The percussive drive of djembes, udu drums, and Eaton's often

#### SPOTLIGHT



#### COWBOY MOUTH It Means Escape PRODUCER: none listed Monkey Hill/Ichiban 6128

New Orleans foursome is an undiscovered treasure of American rock'n'roll. Propelled by the maniacal intensity of drummer/front man Fred LeBlanc and the dead-honest lyricism of axe-slinging vocalists Paul Sanchez and John Thomas Griffith, the group delivers consistently brilliant songs with unreserved passion, Standouts on this second studio album by Cowboy Mouth which takes its name from a Tennessee Williams play) include "Why Ya Wanna Do Me?," "My Little Blue One," "Angel With A Broken Wing," "Irish Boy," and "Looked Like A Woman," the best cross-descript on them since "Pud (Labe dressing anthem since "Dude (Looks Like A Lady)." Perfect for the modern rock and college radio circuits, and-above all—for the live experience.

culturally ambiguous strings make this album live up to its title.

#### WORLD MUSIC

#### SONGHAI 2

PRODUCERS: Joe Boyd, Mario Pacheco & Lucy Duran Hannibal/Ryko 1383

Worldly listeners have long anticipated this follow-up foray into the fertile crossover possibilities of Iberian flamenco (represented by Ketama and vocalist Jose Soto) and Malian kora music (represented by Toumani Diabate). This gorgeous acoustic set also adds the tonal colors of the balafon, a West African xylophone. Best of a dramatic, tuneful set include the sweet choral hooks of "Djamana Djana" and "Sute Monebo," the serene balladry of "Pozo del Deseo" (featuring guest Malian vocalist Kassemady Diabaté), the fine instrumental "Niani," and the more straightforward flamenco of "De la Noche a la Mañana.

#### ORQUESTA MAKORE PRODUCER: Henry Pava RCA/BMG 43212

Tiempo.'

Spirited Colombian quintet steps beyond rigid salsa formulas currently in vogue and turns in a magnificent, hipswaying effort anchored by Henry Pava's tasty arrangements and effervescent vocal stylings of lead front men Victor Orlando Suárez and Jhon Jairo Ibañez. Puerto Rican radio stations' hesitation to rotate tropical sounds from Colombia hurts album's sales potential, but U.S. tropical outlets likely will embrace "Quisiera Bailar Contigo," "Te Sigo Esperando," "Esa Nena," and "Después De Aquel Amor."

LATIN

On his latest effort, this underrated, raspy-voiced sonero from the Dominican Republic comes up with a solid eight-

song package replete with brassy, galloping arrangements, memorable

galloping arrangements, memorable choral lines, and agile vocal improvisations. While album contains nary a clunker, best radio bets are "Hacerte Feliz," "Pensando Todo El Dia En Ti," "Te Repetiste," "El Temor Me Hizo Perderte," and "Hace Falta

★ JOSE ALBERTO "EL CANARIO"

Juego De Amor PRODUCER: none listed RMM/Sony 10785

#### CLASSICAL

#### BEETHOVEN: STRING QUARTETS

Tokyo String Quartet
PRODUCERS: Joanna Nickrenz & Marc Aubort
RCA Victor Red Seal 09026-68038

Both as a commemoration of the Tokyo String Quartet's 25th anniversary and as a fundraiser for Classical Action: Performing Arts Against AIDS, this set serves as a thoughtful compilation. The album includes one quartet from each of Beethoven's three periods of quartet writing, sampling the group's survey of the composer's complete quartet cycle. From the early Op. 18 No. 4 to the mid-period Op. 95 "Serioso" and late Op. 135 in F major, the program, performances, and recording do justice to a majestic body of work, an illustrious career, and a meaningful cause

#### JANACEK: PIANO WORKS

#### Alain Planès

PRODUCER: none listed Harmonia Mundi 901508

These spare, brooding late works by the Czech composer have been lovingly cast by pianist Planès and the Harmonia Mundi engineers. The team evokes an enveloping sound world of rustic rumination, described aptly by the title of the focal piece—"In The Mists." Both series of "On An Overgrown Path" are included, as are the little-heard "1.X. 1905" and "Memory." Eloquent liner notes come courtesy of the author of "The Unbearable Lightness Of Being," Milan Kundera.

#### **COLONEL CHABERT**

Philippe Cassard, Lluis Claret, Pierre Hantai, Régis Pasquier, Major Péaud

PRODUCERS: Nicolas Bartholomee, Manuel Mohino Travelling/Auvidis K1013

From the label that brought us the sublime soundtrack to "Tous les Matins du Monde" comes the musical accompaniment to the French film "Colonel Chabert." Featuring chamber and keyboard music from Schumann, Beethoven, Scarlatti, Mozart, and Schubert played by such vital young Europeans as harpsichordist Pierre Hantai, the album serves as an evocative soundtrack to the Napoleonic-period film based on a novel by Balzac and starring Gérard Dépardieu. Distributed by Harmonia Mundi USA.

#### VITAL REISSUES,

VARIOUS ARTISTS
The Complete Stax/Volt Soul Singles 1972-1975
COMPILATION PRODUCERS: Bill Belmont & Rob Bowman Stax/Fantasy 4415

Third and final Stax retrospective documents the Memphis R&B powerhouse's final period, marked more by an ill-fated distribution deal with CBS and subsequent bankruptcy than by smash records. Nevertheless, such Stax stalwarts as Isaac Hayes, the Bar-Kays, the Staple Singers, Albert King, and Rufus Thomas spent these years cranking out cutting-edge soul tunes that might have etched a deeper groove in the public consciousness had they received more exposure. Ten-disc set comprises Stax's entire R&B singles output during the period, at the exclusion of its forays into other genres. As such, this volume

complements earlier collections on Atlantic and Fantasy.

#### TINA TURNER

The Collected Recordings—Sixties To Nineties EXECUTIVE PRODUCERS: Carter & Roger Davies Capitol 29724

Three-disc box captures the essence of Tina, from her beginnings as half of the Ike & Tina duo to her current status as an uncompromising rock, pop, and R&B diva. Included here are all the requisite hits, from "Fool In Love," "River Deep, Mountain High," and "Proud Mary" with Ike, to excerpts from her "Acid Queen role, to the bulk of her 1984 megahit "Private Dancer." As much a career retrospective as a testament to the survival instincts of one of pop music's most beloved icons—an artist who transcends eras and genres.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (\*\*\*): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (\*\*\*): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

#### POP

► SHERYL CROW Strong Enough (3:10) PRODUCER: Bill Bottrell
WRITERS: S. Crow, B. Bottrell, D. Baerwald, K. Gilbert,
D. Ricketts, B. MacLeod
PUBLISHERS: Warner-Tamerlane/Old Crow/Third Stone
From The Sun/Rambling/Blah, BMI; Ignorant/Zen Of
Iniquity/Almo/Mg/Carvas Mattress/48/11, ASCAP
A&M 8339 (cassette single)

After storming the Hot 100 with the cute "All I Wanna Do," one of 1994's brightest new talents offers a percussive and acoustic pop ballad that makes excellent use of Crow's wonderfully expressive voice. The song's plaintive lyric is carried by a melody that instantly sticks to the brain. Bill Bottrell's production is both warm and finely textured, making for a single that seems to provide a new gift for the ear and mind with each spin. Another good reason to dig into Crow's "Tuesday Night Music Club.

► GREEN DAY When I Come Around (2:58) PRODUCERS: Rob Cavallo, Green Day WRITERS: Billie Joe, Green Day PUBLISHER: Green Daze, ASCAP Reprise 7205 (c/o Warner Bros.) (cassette single)

The time has come for this endlessly charming trio to have a long-deserved top 40 smash. Latest shot from "Dookie" is wrapped in a wildly infectious melody, cute lyrics, and crunchy guitar chords. Clocking in under three minutes—though chock-full of aural goodies—single fondly hearkens back to the days of fast'n'furious AM radio hits, making it essential. The inclusion of a live Woodstock recording of the tune as an additional cut should provide added sales incentive.

THE EAGLES Love Will Keep Us Alive (4:03)
PRODUCERS: The Eagles, Elliot Scheiner, Rob Jacobs
WRITERS: P. Vale, J. Capaldi, P. Carrack
PUBLISHERS: EMI-Virgin Songs/Freedom Songs/WarnerTamerlane, BMI; Plangert Visions, ASCAP
Geffen 4714 (c/o Uni) (cassette single)

Now that hell has supposedly frozen over, the Eagles journey back to its classic country-spiced pop sound with a sweet ballad earnestly fronted by Timothy B. Schmit. Crisp production and agile instrumentation supports warm and plushly layered harmonies that sound as comfy as a great old friend. Single should be accessible to several formats, including pop, AC, and album rock stations that are mindful of the genre's pioneers.

NIRVANA The Man Who Sold The Earth (3:48) PRODUCERS: Scott Litt, Nirvana WRITER: D. Bowie PUBLISHER: Tintoretto/EMI/Screen Gems-EMI/Chrysalis DGC 4704 (c/o Uni) (cassette single)

Second offering from Nirvana's "MTV Unplugged In New York" set is a rendition of David Bowie's classic rocker. The late Kurt Cobain's vocals-which are particularly striking in this spare instrumental environment—will continue to leave fans and observers wondering what could have been. Top 40 programmers should not ignore this track, which is assured an ardent and lengthy run at rock radio.

★ QUEENSRYCHE Bridge (3:27) PRODUCERS: Queensryche, James Barton WRITER: C. DeGarmo PUBLISHER: Melodisc, BMI EMI 19897 (c/o Cema) (CD single)

A strained vocal opens this tale of a troubled father-son relationship, as an acoustic guitar soon erupts with rage-filled riffs and melancholy melodies. It's a remarkable advancement for Queensryche that should silence critics of the traditional rock genre.

SNOW, JUNIOR REID & NINJAMAN Si We (Charged

With Murder) (3:33)
PRODUCER: Junior Reid
WRITERS: D. Reid, D. Balentine, D. O'Brien
PUBLISHERS: Green Snow/Motor Jam/One Blood, ASCAP
Eastwest 5714 (c/o Elektra) (12-inch single)

The "Informer" returns in good company and familiar territory. The three masters of the mike take a jab at keeping pace with bouncy synthesizer stabs and deep bass

beats. Despite the crowded bill, the sound remains bare-boned, wicked, and guiltyas-charged of a good heat beating.

WYNONNA & MICHAEL ENGLISH Healing (no timing listed)

listed)
PRODUCER: Guy Roche
WRITERS: G. Allen, K. Reeves, E. Berghoff
PUBLISHERS: Miracle Creek, ASCAP; Longitude/Gehrman/
Careers-BMG, BMI
Curb 76928 (cassette single)

Country superstar Wynonna teams with Contemporary Christian refugee English for a lovely pop power ballad that is lifted from the soundtrack to the film "Silent Fall." Already a big hit among AC taste makers, track is prepped for a top 40campaign. Both deliver solid performances that enhance the song's acoustic-etched arrangement.

ADASTRA Sister Ann (3:58) PRODUCERS: Kim Henry Bergstrom, Bengt Girell WRITERS: K.H. Bergstrom, B. Girell PUBLISHER: not listed CNR 188025 (CD single)

T'was only a matter of moments before the success of Ace Of Base began to spawn acts with a similar sound. This quartet, which boasts a similar two-man-twowoman, Abba-esque lineup, chirps with ample glee over hi-NRG dance/pop rhythms. Although this single is woefully derivative, it does have a devilishly infectious hook that renders it a guilty

CAMILLE Holdin' On (3:30) PRODUCERS: Coluccio, Olivio, Graziose WRITER: not listed PUBLISHER: not listed REMIXER: Hex Hector Fortune-5 00013 (CD single)

Dance/pop pixie should continue to build a fan base with this whirly ditty, which wears its apparent retro-disco influence proudly. Producer Hex Hector brings a hearty house edge to the track, thickening its bassline without tampering with Camille's cute vocal. Contact: 800-333-

#### R & B

K-CI HAILEY If You Think You're Lonely Now (4:35) PRODUCERS: Chad Elliot, Jimmy Wright, Sam Sapp WRITERS: B. Womack, P. Motten, R. Griffin PUBLISHER: not listed Mercury 1379 (c/o PolyGram) (cassette single)

Jodeci's Hailey holds his own on this live version of the 1981 Bobby Womack R&B hit. The energetic performer exudes a refreshing sense of elation and emotional warmth, frequently balancing between crooning and stern vocal assurances of his love. Many female fans will likely melt on cue from the cut off the "Jason's Lyric"

JOYA | Like What You're Doing To Me (5:09) PRODUCER: Vincent Herbert WRITERS: M. Young, B. Hank, W. Young PUBLISHERS: GlobeArt/That's Right, BMI Atlas 0877 (c/o PGD) (12-inch single)

This deep groove debut offers some of

#### NEW & NOTEWORTHY

TRACI LORDS Control (6:44) PRODUCER: Juno Reactor WRITERS: T. Lords, B. Watkins, Wonder PUBLISHER: Chrysalis Songs REMIXERS: DJ EFX, DJ Digit, the Overlords RadioActive 54953 (12-inch single)

Ex-adult-film star is poised to make a formidable splash in club waters with this wickedly contagious trance/rave stomper. Her salacious delivery renders somewhat silly lines like "I will control your soul" and "let me kiss it and make it better" into hypnotic and seductive incantations with a witchy bend. The four well-structured mixes are designed to open several format options, and should assist Lords' entry into the mainstream.

the slickest soul sounds since Zhane. Smooth harmonies and a rambunctious rap coast atop a new funk vibe, propelled by a relentless hip-hop beat that will keep you moving. DJs should pump this one loud and often

SISTER CAROL I Am What I Am (4:48) PRODUCERS: KRS-1, Sydney Mills WRITER: C. East PUBLISHER: not listed Heartbeat 1027 (CD single)

Sister Carol toasts and raps with charming agility on a chunky treat that benefits from production by KRS-1 and Sydney Mills. They ram the track with a streetwise accessibility that will help separate it from the pack without compromising the artist's credibility. The anthemic chorus is irresistible, as are Carol's clever words and the skittish

#### COUNTRY

TRACY LAWRENCE As Any Fool Can See

(3:03)
PRODUCERS: Tracy Lawrence, Flip Anderson
WRITERS: P. Nelson, K. Beard
PUBLISHERS: Sony Tree/Terilee, BMI; Golden Reed/New
Clarion Music Group, ASCAP
Atlantic 5968 (cassette single)

He has employed the fiddle hook at least once before, and that melody sure does sound awfully familiar. But, with his usual wide-eyed and soulful vocal approach, Lawrence transcends even this rigorous adherence to formula.

► GEORGE STRAIT You Can't Make A Heart

Love Somebody (3:20) PRODUCERS: Tony Brown, George Strait WRITERS: S. Clark, J. MacRae PUBLISHERS: Victoria Kay/BMG Songs/Little Beagle.

ASCAP MCA 54964 (c/o Uni) (7-inch single)

Unrequited love is the theme of this fine ballad, another piece of work from one of country's very best singers. Strait and co-producer Tony Brown have refined the song-search process to a science, and the singer outdoes himself here.

► CHRIS LeDOUX Tougher Than The Rest

CHRIS LEDUUX Tougher Than 11 (3:38)
PRODUCERS: Gregg Brown, Jimmy Bowen WRITER: B. Springsteen VIBLISHER: Bruce Springsteen, ASCAP Liberty 79071 (c/o Cema) (CD promo)

LeDoux's tender reading of this Springsteen classic is surprisingly effective. Replacing the Boss' synth lines with fiddles and twanging guitars, the singer proves that a great song will sound at home anywhere even way out on the range.

BIERCE IN L.A. Do Some Don'ts (2:50) PRODUCER: Rocco Spagnola WRITER: S. Wycoff PUBLISHER: Mean Street Rococo 623 (7-Inch single)

From the refreshingly twisted honky-tonk mind of Southern California-based singer/ songwriter Stanley Wycoff comes this hopped-up barroom anthem. With Dave Alvin and the late Nicky Hopkins providing plenty of instrumental swagger, this will hit radio programmers like a beer bottle over the head.

#### DANCE

★ ERASURE | Love Saturday (6:55) PRODUCER: Martyn Ware WRITERS: Clark, Bell PUBLISHERS: Musical Moments/Minotaur/Sony, ASCAP REMIXERS: JX, the Beatmasters, Jones, Bell & McLellan Mute/Elektra 5716 (12-inch single)

Third single from the glorious "I Say, I Say, I Say" is a bouncy foray into trance-colored hi-NRG waters. A plethora of remixes tweak the familiar and poppy album version with countless thumps and bumps that often recall the heyday of disco-era mavens Giorgio Moroder and Cerrone. The JX version is particularly good, making best use of Andy Bell's always striking voice. Any mix would shine warm beams of light onto peak-hour dancefloors, while the original track would be a fine addition to top 40 and crossover playlists.

\* ROCKMELONS FEATURING DOUG WILLIAMS Love's Gonna Bring You Home (no timing list

PRODUCERS: Rockmelons WRITERS: B. Jones, J. Jones, R. Mechurst PUBLISHER: EMI REMIXERS: Love To Infinity, Paul Gotel, Eric Kupper,

Playboys Alphabet City 001 (12-inch single)

U.K. dance/pop act finally gets a longdeserved opportunity to woo stateside punters with this gorgeous pearl from its fine full-length set, "Stronger Together." Singer Doug Williams injects a soulful vibe into a nicely crafted tune that glides at a lush disco pace. Love To Infinity continues its rise among Europe's best production teams with a remix that adheres to the song, while navigating an unusual rhythm journey that you will want to take again and

KAIRENE I Need A Man (7:45) NAILE I NEEL A Mail V. 49 PRODUCERS: Carlos Clarke, Gene King WRITERS: G, King, A. Duncan PUBLISHERS: Illegal Contraband/Mocha Cola, SOCAN REMIXERS: Constantino "Mixmaster" Padovano, DJ BuBu, The II, Danny Morales, Doc Barron Radikal 15013 (12-inch single)

Canada's fierce Contraband Records is the source of this juicy slice of diva-driven house. In the hands of Radikal Records, the track has been goosed into an increasingly viable underground item, with several postproductions deftly plugging into the delicious melodrama of Kairene's performance, while kicking deep grooves that are positively irresistible. Jam on it.

PROVOCATION | Need Your Love (4:18) PRODUCER: Gutze Gautschi
WRITER: V. Vallis
PUBLISHER: Fresh
REMIXERS: Gutze Gautschi, Leos Gerteis
Fresh Music 12573 (c/o Hot Productions) (12-inch single)

If you like your dance music fast and full of Euro-rave energy à la Culture Beat and 2 Unlimited, look no further than this spirited jumper. Twinkling keyboards and racing beats are the anchor for lover-man rapping and a femme-sung chorus that completes the format of numerous international hits. Given the climate of pop radio, this one has a fair shot at airwave

ONE BIG POSSE Ib. (5:30) PRODUCERS: Such'n'Such WRITERS: Eric Hull, Carl Gilkey PUBLISHER: Scully, ASCAP REMIXERS: Eric Hull, Carl Gilkey Soul Phood 12824 (c/o Sunshine) (12-inch single)

Carl "Hazze" Gilkey of rave act the Movement teams up with Eric Hull for a techno-laced mover that is fueled by an odd, staccato-rhythm base that is, by turns, industrial and break-beat in nature. Dubby instrumental has a barrel of unique sounds that will easily entice DJs who regularly explore left-of-center material. Check out "oz." on the flipside for a brief and laid-back moment of ambience.

#### AC

GLORIA LORING Slow Dancin' (3:38) PRODUCER: not listed WRITER: J. Tempchin PUBLISHER: Warner-Chappell, ASCAP Silk Purse 01 (CD single)

Second offering from Loring's current "Is There Anybody Out There?" collection is a cover of Johnny Rivers' well-worn pop hit. Loring brings a grand, stately tone to the tune, complemented by Sam Riney's striking sax solo and a friendly harmony by Bill Champlin of Chicago. A soother for the mature music fan.

WARREN HILL Do You Feel What I'm Feeling (3:45) PRODUCERS: Peter Bunetta, Rick Chudacoff WRITER: W. Hill PUBLISHERS: Para-Sac/Never Been Warren, SESAC RCA 64252 (c/o BMG) (CD single)

Hill's reliably fluid saxophone lines provide some much needed depth and color to an otherwise formulaic midtempo jazz instrumental. AC radio programmers who tend to focus on smooth vibes should have a listen to this track, as well as the slow and romantic additional jam, "Tamara." From Hill's current set, "Truth."

#### ROCKTRACKS

BIOHAZARD After Forever (3:42) PRODUCERS: Biohazard, John Travis WRITERS: F. Iommi, J. Osbourne, T. Butler, W. Ward PUBLISHERS: TRO-Essex, ASCAP Columbia 6698 (c/o Sony) (CD promo)

Black Sabbath fans will immediately recognize this industrious cover. Like the original, it hits hard, fast, and furious. Biohazard adds a grinding, angst-ridden edge with dueling guitars, nonstop drumming, and scraping vocals. From the Sabbath tribute album, "Nativity In

PETE DROGE If You Don't Love Me (I'll Kill Myself)

(3:33)
PRODUCER: Brendan O'Brien
WRITER: P. Droge
PUBLISHER: Dead Man's Hat, ASCAP
RCA 64253 (c/o BMG) (CD single)

This ode to forced affection is smarter than the film in which it is featured. From the soundtrack to "Dumb And Dumber," the playful lyrics will stick in your head like a tongue sticks to a frozen pole. The jangling guitar action is more memorable than the theme from "Grease 2." The hook is catchier than a runny nose. It features dumb comparisons. Cool song.

DAVE MATTHEWS BAND Jimi Thing (4:53) PRODUCER: Steve Lillywhite WRITER: D. Matthews PUBLISHER: Colden Grey, ASCAP RCA 64258 (c/o BMG) (cassette single)

This five-man act finely balances the line between straightforward rock and harmonious pop, as soaring vocals and acoustic guitar riffs merge seamlessly into a blissful tempest of passion and glee. From the under-appreciated album, "Under The Table And Dreaming."

#### RAP

► FUNKMASTER FLEX & THE GHETTO CELEBS

Nuttin But Flavor (4:16) NUTLIN BUT Flavor (4:15)
PRODUCER: Funkmaster Flex
WRITERS: A. Taylor, Old Dirty Bastard, B. Markie, C. Brown
PUBLISHERS: Misam/Dope On Plastic, ASCAP
Wreck/Nervous 20116 (c/o Max Entertainment) (12-inch
single)

With rhyme input from pals Biz Markie, Charlie Brown, Craig Mack, Notorious B.I.G., and Old Dirty Bastard, Flex is armed to storm mightily down any hip-hop street he chooses. Although primary attention is wisely placed on each player's verbal finesse, do not ignore the groove, which is hard, direct, and coated with a spiraling keyboard sample that helps this essential slammer quickly stick to the brain.

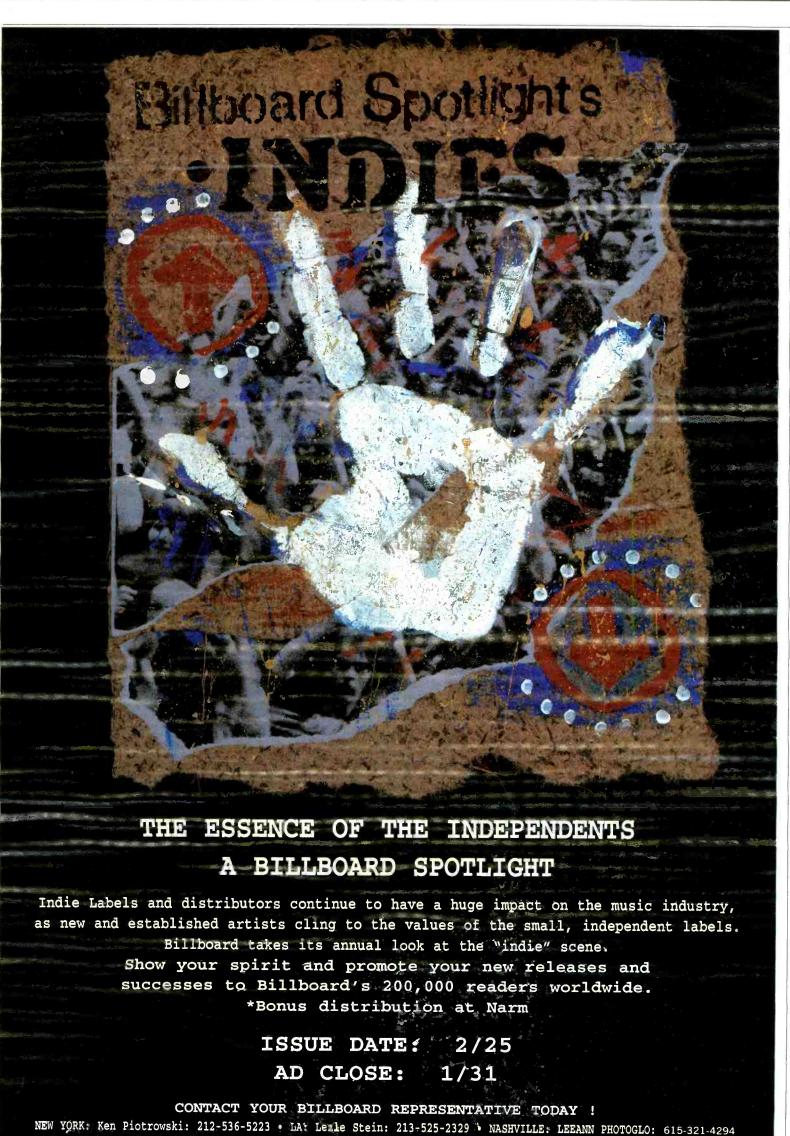
POTNA DEUCE Poppa Gotta Bran' New Freak (4:15)
PRODUCER: Johnny Z
WRITERS: R. Bryant, R. Dew, S. Cheshier, J. Zunino,
S. Wonder, B. Edwards, N. Rogers
PUBLISHERS: Promuse/Funk Slave/Deep Groove/WarnerTameriane/Bernard's Other/Tommy Jymi, BMI; Jobete/Black
Buil, ASCAP
Profile 7423 (CD single)

While early rap, funk, and jazz references abound, the Vallejo, Calif.-based quartet flexes its diverse rap skills with streetsensitive soul. These guys mean business when it comes to crafting catchy hooks. Layered piano strokes dodge sampled references to the Sugarhill Gang's classic "Rappers Delight" and Labelle's "Open Your Heart." Don't overlook the bonus cut, "Playa Down." It's all good.

GOLDY Nuthin' But A Tramp (4:17) GOLLY Numin But A framp (4:17)
PRODUCER: Ant Banks
WRITERS: M. Miller, T. Crum, R. Aikens, K. Harrison,
R. Neal, R. Parker, C. Satchell
PUBLISHERS: ZombaWamer Chappell, ASCAP
Jive 42271 (c/o BMG) (12-inch single)

Radio may have a hard time airing this one. Even with the liberal edit, listeners may have a hard time digesting the lyrics, which likely will offend women. Produced by gangsta rapper Ant Banks, the funk-flavored groove contains a sample of Faze-O's "Riding High." Little new musical territory is explored here, but seekers of gritty retro rap will appreciate the familiar

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.



#### **GAMING GETS SERIOUS**

(Continued from page 77)

tions. Nintendo announced "Virtual Boy" in the fall—a 32-bit "virtual reality" table-top game system due in Japan and the U.S. next April. Sega's 32-bit "Saturn" just launched in Japan (where sales were expected to hit 200,000 by Christmas) and is due stateside by year's end. Also expected by year's end is Nintendo's cartridge-based Ultra 64. The wild card is Sony, which enters the video game hardware market with the 32-bit PlayStation.

On the retail side, the '94 game market was a mixed bag. Sega CDs and Nintendo cartridges? Love 'em, said home video retailers at the Video Software Dealers Assn. convention, where discussion centered not on whether, but on how best to conduct video-game rental, and how to recover the sales dollars being lost to deep-discounting mass merchants.

The whether shifted to CD-ROM PC product, which found retailers eager but wary. Blockbuster's test of CD-ROM rental, which found a large number of returns, suggested caution might be the best route for the time being. Uniform packaging was keyed in on as an issue in need of resolution.

Two issues that were resolved were ratings (a self-regulated system is in place) and Nintendo rental (now company sanctioned). And, finally, CES dropped its plans for its debut "CES Interactive" show, which had been set for May '95. The rival Electronic Entertainment Expo emerged the victor.

MARILYN A. GILLEN

#### DYLAN 3D DISC

(Continued from page 77)

ard audio CD aisles to alert consumers to look for the newest Dylan disc in the interactive section.

Graphix Zone will undertake its own distribution into computer software stores, something that was handled by software specialist Compton's New Media on Graphix Zone's debut music CD-ROM, "[Prince] Interactive."

"[Prince] Interactive," which launched last June, had sold in excess of 60,000 copies by early December, with "strong" numbers reported in music stores such as Virgin Megastore and Tower Records, according to the company.

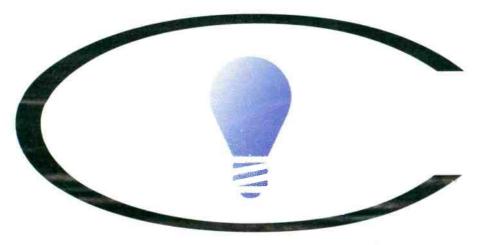
The switch to self-distribution for software channels is "just part of a larger plan we had for the company from the beginning," Cortright says.

There are other changes between the first and second CD-ROMs that go beyond the obvious content differences. Chief among them is the interface, which has been made more user-friendly.

"With 'Prince Interactive,' the only way to navigate through it was to start at the beginning and work your way through it in an interactive fashion," Cortright says of the highly "experiential" title that gave few, if any, directions or guidance. "But we found out that there are people who want to jump right into parts of the title—they don't want to have to 'earn' their way back into the recording studio, for instance, by solving a puzzle."

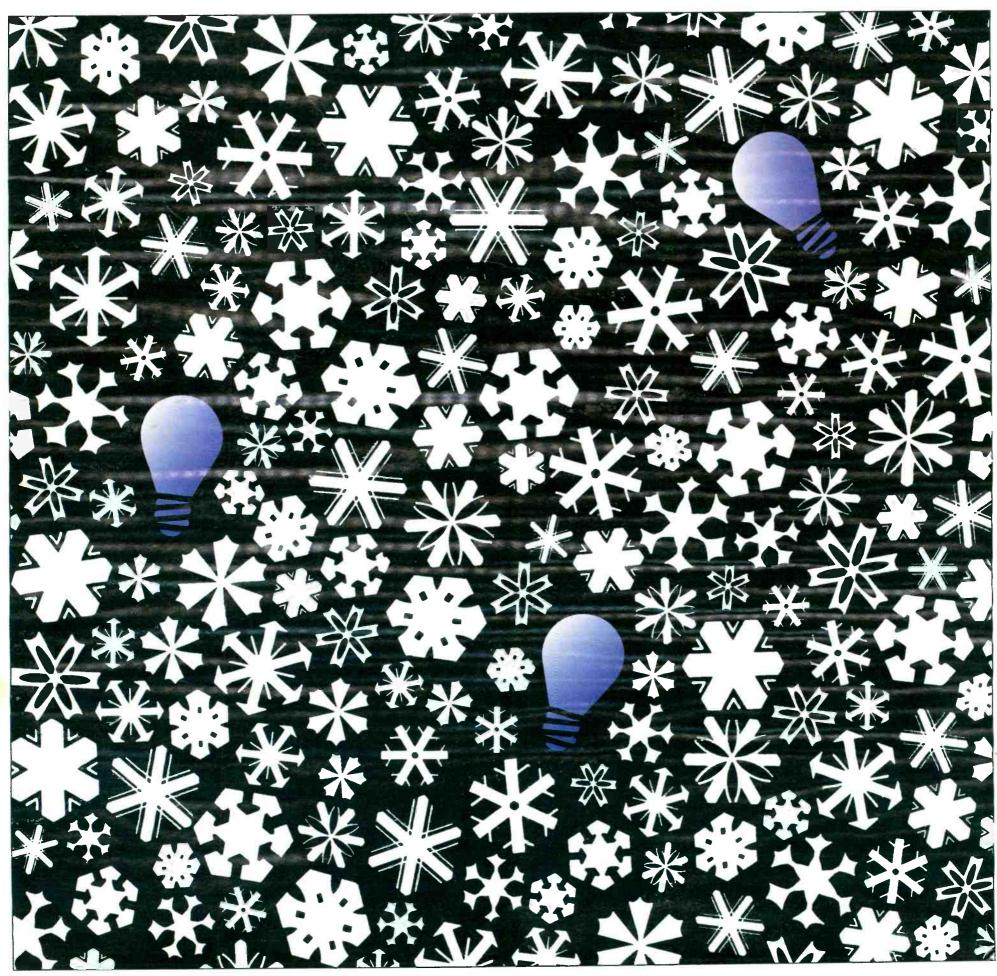
Graphix Zone hasn't scrapped that "experiential" approach to navigating, he says, but has supplemented it on "Highway 61 Interactive" with other, more direct navigational systems including a timeline, a photo collage, and a collection of album covers.

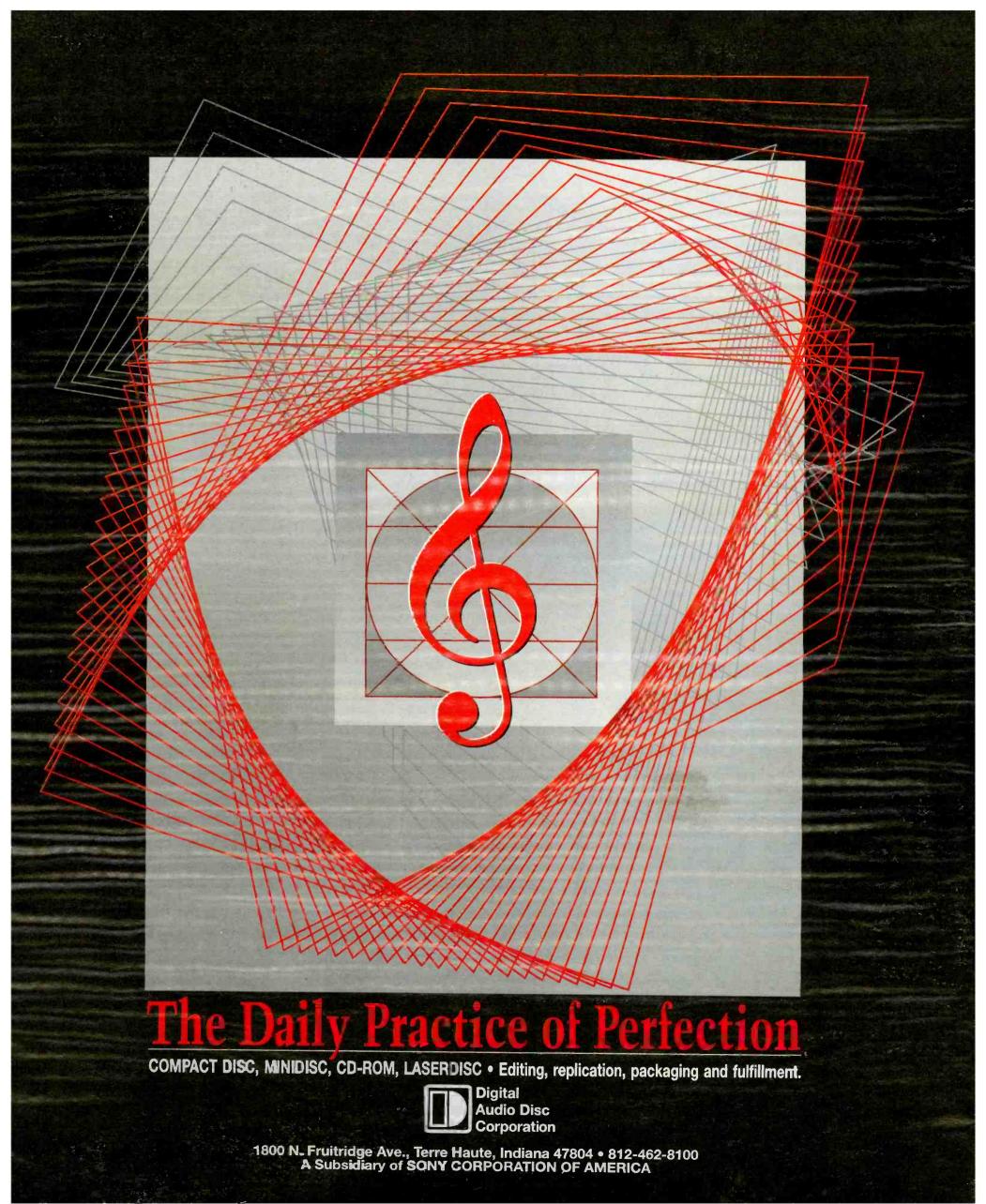
MARILYN A. GILLEN





BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW





#### **CES Provides Music** To Ears Of Audio Industry

The Show Is Home To A Range Of Cutting-Edge Formats, Multi-Channel Speakers And High-End Home Theater

BY STEVE TRAIMAN

"Music is the whole purpose of this audio industry, and all of us are strictly at the service of that commodity. We're slaves to the creators, and our task is to bring that experience into the home, recreating that live experience." So says Thiel Audio Products' part-owner and president, Kathy Gornick, who is a member of the board of directors of the Electronics Industry Assn./Consumer Electronics Group and chair of the Specialty Audio Subdivision. The loudspeaker manufacturer's message will come across loud and clear at the upcoming Winter Consumer Electronics Show, Jan. 6-9 in Las Vegas.

Among highlights of interest to record-industry attendees are at least eight confirmed demonstrations of Dolby's multi-channel Surround (Sound) AC-3 circuitry; third-generation portable, car and hi-fi MiniDisc (MD) players and player/recorders from Sony and others; and new 18-bit personal stereo and hi-fi Digital Compact Cassette (DCC) models from Philips Consumer Electronics.

"We have broadened our line—as have many other hi-fi companies-to accommodate a growing market for multi-channel audio," Gornik observes. "As more new music is released in multi-channel formats, the market as a whole is forecasting double-digit growth for speakers and any components related to home theater.

"The outlook for high-performance products is extremely positive once we—and the consumer—get past [thinking of] music as only a 'twochannel' experience. Home theater is a great opportunity for bringing the message of high-performance audio and video to a greater audience."

#### HIGH-END HOME-THEATER

Both the Mirage and Sahara hotels are centers for high-end audio and home-theater exhibits, with a growing number of new multi-channel recordings expected to be heard throughout the halls. Several high-end audio workshops are expected to draw retailer interest, including "Home Theater Leader Or Audio Skid Mark?" moderated by Corey Greenberg of Home Theater Technology magazine and "Selling The High-End Home Theater Experience," moderated by Andy Regan of Transparent Audio. Also scheduled are "Editorial Roundtable: What's Hot For '95," chaired by Michael Fremer of Absolute Sound, and "What Dealers Want From Manufacturers," moderated by Steve

Saunder of High Performance Review.

Larry Poor, Dolby Labs' director of technology marketing, reports eight confirmed Dolby Surround AC-3 demos at CES, from Pioneer, Denon, Yamaha, Kenwood, Enlightened Audio Designs (EAD), JBL/Runco, Perreaux and Audio Design Associates (ADA). He expects a "semi-production" model from EAD and laserdisc players from Pioneer and others in the first quarter. Stand-alone and component AC-3 decoders and demodulators are expected in the second half of the

"With the new AC-3 circuitry, six channels of information [left, center, right, left surround, right surround and bass effect] can be folded into one," Poor explains. "When the laserdisc standards changed several years ago, freeing up one analog audio channel, Pioneer took its track for Dolby AC-3."

According to Mike Fidler, Pioneer senior VP of new technology, the new players will be backward compatible to play all existing laserdiscs and the first AC-3 encoded titles, due in the first quarter.

Says Poor, "It's important to note that this is evolutionary, not revolutionary, and an obvious improvement over what we've already had with Dolby Pro Logic. We're very pleased with all this industry interest, particularly from artists and recording studios, as well as from a growing number of hardware manufacturers."

#### MD AND DCC UPDATE

For MiniDisc, "there's good news and bad news related to titles," notes Bob Sherwood, VP of sound technology marketing for Sony Software Corp. "Sales are up two, six, eight times over a year ago, but the numbers are still very small. With a new recordable format, we're asking consumers to buy

both record and playback software that carries a high price in a difficult time for the consumer electronics market."

Sherwood is very enthusiastic about results of a recent Rolling Stone promotion that polybagged an MD on the cover with 1.15 million copies earlier this year. "It produced more than 40,000 calls the first month and 100,000 total," he recalls. "Most importantly, the Rolling Stone 'MD Of The Month' feature is kicking off in this month's issue and will run for a year. Pink Floyd is the featured artist, and for the first time we've got a group's entire catalog on MD-down to the original LP artwork; they should become collectibles.

"Our 'Mini Money' promotion earlier this year also was successful, showing how affordably the product can be

priced [11 to 13 MDs were offered with various hardware purchases], and we hope to do something like that with our third-generation hardware around mid-year," Sherwood continues. "We now have nearly 500 MD titles, mostly Columbia and Epic with some Capitol, EMI and Warner, and we're constantly working to get other label commitments. We candidly expect to lose some of our record-only accounts that have been with us from the start, but we'll support the 1,300-plus that remain with something fresh on the counter every month."

On the MD hardware side, Rick Clancy, Sony Electronics VP of corporate communications, reports that Sony had sold more than 700,000 units worldwide as of September. In the U.S., there are two portables, three car models, two hi-fi decks and a table-top unit with clock radio, as well as 60- and 74-minute recordable blank MDs. In the computer area, at the November Comdex show in Las Vegas, Sony had a new portable external MD-Data unit, and an internal drive integrated into an IBM Thinkpad.

"At CES, the focus will be on Sony's leadership in a variety of digital products and technologies, with MD a key element in the mix," says Clancy. "We expect samples and/or prototypes of several third-generation consumer products for introduction later in '95, including new hi-fi, car and portable products. Ford is the first U.S. manufacturer to offer an MD option for some of its models, and we expect other commitments this year. We're into the second generation of professional units for radio stations, where we see a growing interest in MD as an



Kathy Gornick of Thiel Audio Products

overdue replacement for the NAB cartridge system. And for retailers, we've got a second version of our in-store MD kiosk display available now, featuring portable units for consumer playback.

The picture isn't as bright for Philips' Digital Compact Cassette

(DCC), but Sheryl Foyer, executive director of the DCC Group of America, emphasizes, "It was always meant to be a long-term commitment, and we knew there would be a lot of ups and downs." While there are more than 500 titles available in the U.S. and more than 1,000 worldwide, she confirms that there have been only scattered releases the past 10 months "due to the vast catalog we've already got out there."

David Blaine, senior VP of business development and new technology for PolyGram Group Distribution, was more candid. "The PolyGram labels haven't released very much key product because the retail climate was just not supportive," he says. "Our retailer support has been very good, and we continue to work with them to maintain a DCC presence with key accounts. We're now in a holding pattern until we see how things go in Europe, where Philips is assessing the climate for new hardware at lower price points. If they believe they can jump-start DCC in Europe, we will do the same here through Philips Consumer Electronics."

The hardware company will introduce two new DCC models at CES, notes Andy Mintz, director of marketing, and Rocky Caldwell, director of product planning. Both will be available in the first quarter. The DCC-170 personal portable stereo is very compact, with 18-bit resolution for superior recording and playback, at \$399 suggested list. The DCC-951 component hi-fi home unit, at \$499 list, also offers 18-bit resolution, vs. 16-bit for earlier models, and a faster-tracking turbo drive. Philips expects an upturn in interest for the recording features and blank tape sales for both 60- and 90minute lengths.

Foyer notes that a new DCC Music Source software-fulfillment program is in place by which hardware purchasers use an 800 number for convenient title ordering. She also anticipates more joint hardware/software promotions like the successful August event with Panasonic at Los Angeles' Universal Studios Amphitheater during the "Tommy" engagement.

"We think [CES] will be a blockbuster for the audio industry," con-cludes Thiel's Gornick. "All our key dealers and distributors from around the world are coming-from about 23 countries-and we hear the same from many other hi-fi and consumer electronics firms. We expect to see even more record/tape retailers than last year, and we promise them a real 'earful' to remember."



#### DCC And MD Don't Help Japan's Ailing Electronic Recession, But Video Games, Video CDs And Laserdiscs Could Provide A Cure

By STEVE MCCLURE

TOKYO—Despite new products such as video CD and CD-R and signs of an economic upturn, the Japanese consumer-electronics market remains in the doldrums.

DCC and MD have proven to be less than resounding successes in the Japanese market, although Sony's aggressive marketing of MD appears to have helped that format establish at least something of a niche here. DCC co-developer Matsushita, in contrast, hasn't exercised that kind of effort in pushing that format, which appears doomed in Japan.

"I don't think MD or DCC will take off here—the average consumer needs a new format like they need a hole in the head," says one Tokyo-based audio dealer. "The market is pretty dead; there's no 'boom' product like CD was 10 years

In the long term, CD-R will likely become the recordable digital medium of choice, according to Barry Dargan, electronics industry analyst for S.G. Warburg Securities (Japan). CD-R will—presumably—be compatible with existing CD decks, unlike DCC and MD, which can only be played using dedicated hardware.

Continued on page 90

WINTER CES

But CD-R prices will have to come down just a bit before the format catches on. Marantz Japan, for example, recently displayed its CD-R 610MKII unit, priced at 690,000 yen (\$6,900).

Attendance figures for the last few Japan Audio Fairs support claims that the industry has seen better days. In 1992, official attendance at the fiveday event was 240,000. In 1993, it was 199,000, and this year it fell to 133,000.

Besides the lack of the kind of products that could fire the public's imagination, the recession—the worst in Japan since the end of World War II—has seriously dampened consumer demand.

There are signs, however, that the recession is ending and that demand for consumer electronics will pick up. One market segment for which the industry has high hopes is video games, now that the 32-bit era has begun.

#### PLAYING THROUGH HARD TIMES

Dargan says he expects to see stiff competition among makers of 32-bit game machines in the months ahead. Companies throwing their hat into the 32-bit ring include Matsushita, Sony, Sega, Pioneer, JVC and Fujitsu. They believe such machines will serve as the basis for eventual home multimedia terminals.

"It's a very crowded field," says Dargan, pointing out that these and other companies' next-generation game machines are mutually incompatible.

Dargan sees video CD as a winning format. "The VCR has had its day," he claims. "People are used to random access."

Video CD also represents a threat to the laserdisc format, which will be of great concern to Pioneer, the LD format's main backer. But reports of LD's demise are premature, since development work is still continuing on the anticipated next generation of video CD, which likely will be based on the MPEG-2 standard. Says one industry insider, "The White Book stuff [MPEG-2] is still some time away."

A Pioneer spokesman says the company thinks video CD will continue to be used mainly for karaoke, while movie fans will still opt for LD. The consensus here, however, is that ongoing moves toward higher-quality video CD have got Pioneer worried.

Meanwhile, Sanyo recently announced its development of quadruple-density CD-ROM technology, which will allow playback of 135 minutes of digital motion pictures based on the MPEG-2 standard. Sanyo says the first consumer-use models will be available in 1996.

As a reminder that Pioneer isn't the only company backing LD, Sony recently announced plans to introduce a new High-Vision laserdisc deck, the HIL-C2EX, which at 298,000 yen (\$2,980) will likely appeal only to the upper end of the market.

Sony also has announced the technical specifications—including image size, resolution and compression method—for Picture MD, which is based on the MD Data format announced in July 1993. Sony says Picture MD will allow storage of color still images on 64mm MiniDisc software using the JPEG still-picture compression method. An individual disc will be able to store 365 images in a 4x3 format with 480 lines of picture resolution, along with 45 minutes of audio.

A Sony spokesman says the first consumer-use Picture MD hardware could be available in Japan as soon as the latter half of 1995.

# The Industry Releases A Flashy Flood Of Home-Entertainment Hardware, But What Do Consumers Really Want?

BY MARILYN A. GILLEN





Compaq's all-in-one Presario computer includes a CD player, video game player, speaker phone, answering machine and fax.

It's all out there, at last. If 1994 was top-heavy with posturing and positioning by hardware manufacturers with big ideas about the future of home entertainment and their place in it, this is the year to see what sticks. This is the year the marketplace talks back.

Newer, faster, flashier—and, happily, sometimes cheaper—game systems are being added to the hardware lineup from an expanding number of consumer-electronics players, including Sony, Sega and Nintendo, each with an eye on consumers' wallets. Where those dollars go will speak volumes about what people really want—and are really willing to pay for. Fact, not theory.

At the same time, newer, faster, flashier—and seriously cheaper—multimedia PC systems will be

whirring to life in millions more homes than had them last year. San Jose, Calif.-based market researcher Dataquest predicted sales of 17.5 million CD-ROM drives in 1994, as compared with the 6.7 million units that were shipped in 1993. (In another study, however, Dataquest found 40% of the people surveyed said they never use their CD-ROM drives.)

The MPC growth, nonetheless, is coming at a spiraling, not steady, rate. Estimates range as high as 20 million or more MPCs installed by the close of 1997.

And these clearly aren't just machines for home offices, anymore. Compaq's Presario line is billed as a CD player, video game machine, answering machine, speaker phone, fax—and, oh yeah, computer—all in

one box. All for under \$1,900. Hewlett-Packard is touting a similar "entertainment system in a box" approach at a similar price point.

Dell Computer alone expected to sell more than 500,000 multimedia PCs in 1994.

Video CD capabilities, being ported over to computers through add-on boards from Sigma Designs, Philips (for its CD-i titles), Creative Labs (for the 3DO system) and other manufacturers, promise to spark this market segment even further with the offer of disc-based movie playback with VCR quality on computers.

If, as expected, record labels embrace an enhanced-CD scenario this year—releasing top-drawer albums with bonus multimedia tracks—a new, younger demographic can be expected to migrate into the MPC hardware camp.

The computer accessories market, too, is expected to remain hot this year, as those who own PCs without multimedia capabilities upgrade them with CD-ROM drives, sound boards and speakers. Few new PCs now ship without such capabilities.

The newest add-on expected to bow this year is for CD-R: external CD-R decks designed for multimedia PCs that offer the opportunity to record music and data onto CDs. Creative Technology, a leading provider of CD-ROM multimedia upgrade kits such as Soundblaster, says it will roll out its "Digital Edge" CD-R nationwide beginning this month at "under \$2,000."

Though the price is steep, Creative Technologies' director of product marketing for video and CD-ROM, Richard Buchanan, says it is expected to come down fairly swiftly toward "mainstream" targets.

The price "could be \$1,000 in a Continued on page 92

# Software Developers Supply A Plethora Of Titles To Meet The Multimedia Demand

BY BRETT ATWOOD

While multime d i a retailers and software developers recover from the highly competitive Christmas season, the nextwave of hot multimedia titles is already heading to shelves for early 1995.

Expect several high-profile, bigbudget game titles to grab attention at CES,

including the long-awaited sequel to the best-selling "The 7th Guest," titled "The 11th Hour" (Virgin Interactive, PC/Mac CD-ROM, 3DO); the interactive version of the TV series "Star Trek: The Next Generation—A Final Unity" (Spectrum Holobyte, PC CD-ROM and 3DO); the five-disc horror epic "Phantasmagoria" (Sierra, PC CD-ROM); the bone-chilling mystery adventure "Ecstatica" (Psygnosis, PC



"Astronomica"

CD-ROM); and a star-studded, modern version of the decade-old classic computer text adventure "Planetfall" (Activision, PC CD-ROM).

Adventure seekers have plenty of clues to unravel in 1995, as a new crop of mystery games is on the way, including the time-travel saga "Buried In Time" (Sanctuary Woods, PC/MacCD); the dinosaur epic "Lost Eden" (Virgin Interactive, PC CD-ROM); the

Pigface-scored "MTV's Club Dead" (Viacom New Media, PC CD-ROM); the outdoor adventure game "Legacy," co-produced by Robert Redford (Illumina Productions, LaserActive); the eccentric "The Riddle Of Master Lu" (Sanctuary Woods, PC/Mac CD-ROM); and the multi-disc animated "King's Quest VII" (Sierra, PC CD-ROM).

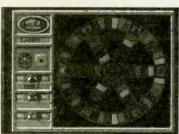
Arcade action-game fans can look forward to the humor-filled "Gex" (Crystal Dynamics, 3DO); "Dr. Mario And Tetris" (Nintendo, Super NES); "Star Blade" (Panasonic, 3DO); "Loadstar" (Rocket Science, PC CD-ROM and Sega CD); the Don Bluth-animated coin-op classic "Space Ace" (Readysoft, Sega CD, 3DO, PC/Mac CD-ROM); and the space adventure "Creature Shock" (Virgin Interactive, PC CD-ROM, 3DO and CD-I), as well as the network-compatible "Magic Carpet" (Bullfrog/Electronic Arts, PC CD-ROM).

Activision plans to reissue several classic Atari 2600 cartridge games on a series of PC CD-ROMs, titled "Atari Action Packs." Fifteen 2600 games will appear on each disc. In addition, Activision has updated the classic "Pitfall" Atari 2600 game with the sequel "Pitfall: The Mayan Adventure" (PC/Mac CD-ROM, Sega CD and Sony PSX).

In the tradition of last year's megaviolent "Doom," Id Software unveils its latest shareware shoot-'em-up, titled "Heretic," on the Internet for PC.



"Creature Shock"



"Trivial Pursuit"

Chapters two and three are available only by direct-mail from Id. In addition, the original Id game "Doom" hits Jaguar and Sega 32X platforms.

Hand-to-hand combat games looking for knock-out sales include "Supreme Warrior (Ying Heung)" (Digital Pictures, 3DO, Sega CD, Sega 32X and PC/Mac CD-ROM) and the robot battle games "Iron Assault" (Virgin Interactive, PC CD-ROM) and "Rise Of The Robots" (Mirage/Time Warner Interactive, PC CD-ROM and 3DO).

Strategy-game brainiacs will want to

ponder the possibilities of "Conquerer" (Software Sorcery, PC CD-ROM); the mystery political simulation "Reelect JFK" (Quadra/Compton's, PC/Mac CD-ROM); a revised version of the classic "Lemmings" (Philips, CD-1); the war game "Panzer General" (SSI, PC CD-ROM); and interactive versions of the board games "Clue" and "Trivial Pursuit" (Virgin Interactive, PC/Mac CD-ROM and Sega CD).

For simulation stimulation, hop

Hand-to-hand combat games looking for knock-out sales include "Supreme Warrior," "Iron Assault" and "Rise Of The Robots."

aboard "H.A.W.C." (Virgin Interactive, PC CD-ROM) and the flight-battle game "Flying Aces" (Rocket Science, Sega CD and PC CD-ROM).

Science fiction-themed games include "CyberClash" (Crystal Dynamics, 3DO); the campy "Space Pirates" (American Laser Games, PC CD-ROM, Sega CD and 3DO); "Star Fox II" (Nintendo, Super NES); the Japanimation sequel "Return To Cyber

Continued on page 92

# The packaging is uniquely space age. Maybe that explains its gravitational pull.













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#### WINTER CES

year," he says. "And in two years or so, \$500 is a reachable target."

#### Name Of The Games

On the video-game front, the new hardware entrants are a mix of the familiar and fantastical.

Many of the new products are alternate versions of ones we've already seen—lower-priced CD-i models, for instance, or another manufacturer's take on the 3DO system—while others are something else entirely.

On the former front, Philips' CD-i platform, which sprang to new life last year with a shot of adrenaline from some well-received software titles and the introduction of a much-lowerpriced model (the sleek \$299 Magnavox unit), now has a host of players at a variety of price points to choose from. Philips is expected to extend CD-i's reach further into homes this year, with the introduction of integrated units, such as an integrated TV/CD-i/digital video unit, and a CD-i stack system incorporating a CD-i player, tuner, amplifier and double cassette deck. Another CD-i "stack" reportedly will include a seven-disc CD-i changer.

Another veteran set-top player—3DO—sees its manufacturer ranks expanded this year with the launch of the Goldstar 3DO, which shipped in time for the 1994 holiday season. Goldstar's multiplayer carries a suggested retail of \$399 and offers a double-speed CD-ROM drive, FMV capability (with an added cartridge) and CD-quality sound. It joins Panasonic's REAL 3DO player (also selling for \$359 to \$399) in the set-top game system market.

The MPEG full-motion-video adaptor, long touted as "coming soon" by Panasonic, is still in the plans, according to a company executive.

On the something-else-entirely

front, there is Nintendo's hardware surprise: the spiffy little Virtual Boy, due stateside next spring. The 32-bit "virtual reality" tabletop game system is due out in Japan and the U.S. next April; U.S. pricing had not been set by press time but can be expected to be accessible. (Nintendo is touting this new system as "VR for the masses.")

To play games on the system, users look directly into two small displays to view stereoscopic images created by red light-emitting diodes (LEDs). Players reportedly will see high-resolution 3-D images against a black background.

The immersive effect will be enhanced by stereophonic sound and a new, double-grip controller, according to Nintendo.

Nintendo of Japan predicts Virtual Boy sales there of 3 million hardware units and 14 million software units by March 1996.

The machine will require dedicated software—as do many of the this year's new entrants. Three software titles will launch with the Virtual Boy system, according to Nintendo, to be followed by two or three new titles per month.

Other "new" hardware products out this year are walking a middle ground, one a few steps—and plenty of bits—higher than that trod by kindred units but not entirely infamiliar. Think Sega 32X, maybe—a \$149 upgrade whose impressive late-winter sales bore out Sega president Tom Kalinske's view that a viable, and apparently voracious, "interim" 32-bit market exists.

Kalinske says "only 600,000 units" were ready to ship in time for the holiday season, and as of late November predicted a complete sellout.

Beyond that interim, things promise to get even more interesting. Perhaps the most closely watched new

entrant as the year kicks off is Sony, which is making its first foray into the video game hardware marketplace with its PlayStation home video-game system. The 32-bit unit, which debuted in Japan in December and will be launched in the U.S. this fall, promises to deliver VHS-quality video, superior 3-D imaging, CD-quality audio and movie-like special effects. More than 160 software publishers already have expressed support for the system, which is being marketed by new corporate unit Sony Computer Entertainment Of America.

In other big-bow news, Sega and Nintendo will finally take the wraps off their long-discussed "next-generation" machines later this year. If Sega's 32X is a "step-up," the Saturn is a whole new level of game play, according to Sega's Kalinske. The CD-ROM-based, 32-bit machine went on sale in November in Japan. It's due stateside this fall, and U.S. pricing had not yet been determined at press

Also up from Sega is the codenamed "Neptune," a stand-alone 32X unit that will precede Saturn in the market. The price is pegged by Kalinske at under \$200.

Nintendo's new unit, the 64-bit Ultra 64, is a cartridge-based game system using advanced processing chips that promise to deliver a gameplay speed not possible with slower-accessing CD-ROM-based systems. It, too, will be out in the U.S. by fall, according to the company. And it's got plenty of software support behind it already.

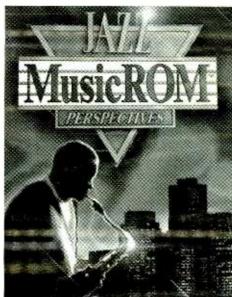
With those final fall launches—and barring the never-unlikely "surprise"—the major multimedia pieces will be firmly in place by the end of 1995. And the marketplace—the ultimate 600-pound gorilla—will weigh in with its opinion.

SOFTWARE

Continued from page 90

City" (Philips, CD-I); the multi-vehicle action shooter "Saturncide" (Morpheus Interactive, 3DO); and the triple-disc sequel to the best-selling disc "The Lawnmower Man," titled "Gyberwar" (SCI, PC/Mac CD-ROM and Sega CD).

Between zapping aliens and shooting tanks, those who seek a bit of educational enlightenment can investigate the docu-disc "Vietnam" (Medio, PC CD-ROM); the astronomy reference game "Astronomica" (Hyper-Quest, PC/Mac CD-ROM); the historical "American Journey: 1896-1945"



The jazz edition of MusicROM

(Ibis/Compton's, PC CD-ROM); and the interactive version of the PBS television mini-series "Wild West" (Jasmine, PC CD-ROM).

For kids, there is the animated "Once Upon A Forest" (Sanctuary Woods, PC/Mac-CD); "The Crayon Factory" (Philips, CD-I); "What's My Story?" (Digital Pictures. PC/Mac CD-ROM); and the Hanna Barbera car-

toon-themed "Kid Vid Grid" (Jasmine, PC CD-ROM).

Sports games to catch in 1995 include "75 Seasons: The History Of The NFL" (Turner, PC CD-ROM); "World Cup Golf Hyatt Dorado Beach" (U.S. Gold, PC CD-ROM, Sega CD and 3DO); "Virtual Racing Deluxe" (Sega, Sega 32X); "NFL Instant Replay" (Philips, PC CD-ROM); "Mountain Biking" (Media Mosaic, PC CD-ROM); "Front Page Sports: Baseball '95" (Sierra, PC CD-ROM); and an updated version of the top-selling golf program "Links 386-CD" (Access, PC CD-ROM)

Music-themed multimedia includes

"On The Charts: IRS Records 1979-1994" (Troon, PC CD-ROM); "Rock 'N Roll Your Own" (Medior/Compton's, PC/Mac CD-ROM); "Haight Ashbury In The Sixties (Rockument/Compton's. PC/Mac CD-ROM): "William Orbit's Strange Cargo III" (Troon, PC CD-ROM); and the jazz and reggae editions of the audioenhanced "MusicROM" series (SelectWare, PC CD-ROM).

Interactive movies coming soon to a retailer near you include the zombic shooter "Corpse Killer" (Digital Pictures, Sega CD, Sega 32X, 3DO and PC/Mac CD-ROM); the "Quantum Gate" sci-fi sequel "The Vortex" (Hyperbole, PC CD-ROM); the animated horror film "Braindead 13" (Readysoft,

Sega CD, 3DO, PC/Mac-CD and Jaguar-CD); an interactive version of the syndicated television show "Thunder In Paradise" (Philips, CD-I); "The Daedelus Encounter," starring Tia Carrere (Mechadaeus, PC CD-ROM); and the controversial "Night Trap," which comes to Mac CD-ROM and Sega 32X amidst debate about its violent content.

#### The Hard And Soft Sell Technique

#### While Multimedia Sales Are Going Swimmingly At Computer Stores, Music And Video Retailers Are Still Testing The Interactive Waters

#### BY EILEEN FITZPATRICK

Por the past two years, the publicity machines at various computer software companies have done an excellent job perpetuating the tale that disc-based entertainment is the wave of the future. Everyone has been talking about CD-ROM, 3DO, CD-I—but to buy this entertainment product, one must visit a computer store. Few music and video retailers have yet to go beyond the test-marketing phase in their commitment to building the category.

Though software companies provided a flood of more than 1,200 discbased products for computers or one of half a dozen other formats this past fourth quarter, industry observers predict that maybe one-third of the new products saw any shelf space.

"This past fourth quarter, there was a chaotic buzz but not much expansion," says IVI Publishing director of new business John W. P. Holt.

"We were knocking on the door of the Towers out there, but it's tough to get them to move whole-heartedly."

Even retail's most celebrated test at 57 Blockbuster Video stores in the San Francisco Bay area has been "consolidated" to 15 stores since it began more than a year ago. Despite the fact that the test was scaled back, Mike van der Kieft, director of business development at Blockbuster Entertainment, considers it a success. "The test was successful in certain stores, and now that we have a business, we're ready to roll it out to the rest of the country," he says.

Blockbuster pulled the product from five Blockbuster Music locations after it determined music consumers weren't interested in renting games. Game rentals accounted for 77% of the business in the other test locations. With the number of music-based titles on the release schedule,

Van der Kieft says that course could change, and the chain will be actively looking at music products at this week's Consumer Electronics Show.

#### HIGH PROFILES

Based on the results of the San Francisco test, Van der Kieft says Blockbuster has selected 2,500 of its 4,000 music and video stores as "profile" multimedia locations. Profile stores are those locations with enough traffic flow and correct demographics to support CD-ROM and other multimedia products. Not all of the 2,500 profile stores will begin stocking multimedia products, and Blockbuster is in the process of choosing the locations. Van der Kieft was not specific on when Blockbuster would finish the list

Other retailers continue to dabble in multimedia products. Minneapolisbased Musicland basically has confined CD-ROM to its Media Play megastores; Tower Records and Tower Video have been testing the CD-ROM products in a few of its 109 stores, and The Wherehouse has settled on Sega-CD as its format of choice.

"We're watching CD-ROM very closely, and we're impressed with the growth," says Wherehouse VP of rental and sell-through products George Rogers. "What we're concerned with is the technical expertise needed to work the products. It's not a plug-and-play product."

Borders Books & Music, the Ann Arbor, Mich.-based division of Kmart, recently has expanded its CD-ROM titles to seven of its 81 stores. "CD-ROM has finally reached a point where it has a breadth of title choices," says Borders merchandise manager Kurt Wringquist. "But we don't want to throw it into all 81 stores, because we still have to iron out any bugs and train our store staff."

Wringquist notes that the chain used the same roll-out strategy when it added music and video to its stores.

One reason video and music retailers are skittish about committing to multimedia may be the tremendous amount of competition they face selling their core products, especially in major markets.

"It's surprising, but multimedia is not taking off in the major metropolitan areas," says Ingram Entertainment's manager of multimedia, David Balfour. "It's the smaller rural areas that are having the most suc-

Outside of computer software stores, Balfour estimates that about 500 music or video stores now carry multimedia products, compared to 50 as of March 1994.

Although it's a rough estimate, others say approximately 80% of the business is with 10 to 15 computer-software chains and about 4% of video and music stores carry the product, according to David Goodman, president of U.S. Laser Video Distributors.

"Despite the hoopla, not a lot of retailers are going gung ho with multimedia," says Albert Price, president and CEO of New Market Sales Inc., a Wilmington, N.C. special-interest video distributor now branching out into multimedia products.

#### GETTING THE 411

In addition to scouting out the new products at CES, retailers will also be looking for accurate fourth-quarter sales figures for CD-ROM computers. According to Inteco Corp, the Norwalk, Conn.-based computer-software research firm, the installed base of CD-ROM drives will more than triple—from 3.6 million in 1993 to 11.4 million—once holiday sales are tabulated.

"One of the most important barometers for growth is Christmas sales," says Blockbuster's Van der Kieft. "CES is the place to find out what sold, how successful Philips CD-I and 3DO were, and what are the real numbers on PC and CD-ROM penetration."

Although most dealers and distributors sat out the past fourth quarter, they're optimistic that holiday sales will give the medium the boost it needs.

Other problems—such as too many competing formats, product incompatibility, lack of marketing, high price points and too few really good titles—will have to be worked on throughout 1995.



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# Update

#### **LIFELINES**

#### **BIRTHS**

Girl, Keitan Mariah, to Kevin and Leanne Cloud, Oct. 31 in Burbank. Calif. He is a drummer and producer, formerly with Rhythm Syndicate and the Byron Allen television show. He is also co-founder of the Cloud 'N' Skies production company. She is an employee at Stephen J. Cannell Co.

Boy, Daniel Edward, to **Dexter** and **Jan Beane**, Nov. 10 in Baltimore. He is a buyer for J.E.K. Enterprises.

Boy, Jay Edward, to **Jeffrey** and **Lisa Stothers**, Nov. 21 in London. He is albums buyer for HMV U.K. Ltd.

Twin boy, Eddie, and girl, Nicole, to Lou and Mary Robinson, Nov. 22 in New York. He is national director of video promotion for RCA Records.

Girl, Casey Erin, to Carl and Marcia Caprioglio, Nov. 26 in Redondo Beach, Calif. He is president of Oglio Records.

Boy, Jordan Hunter, to Gary and Robin Kulla, Nov. 27 in Miami. He is owner of Target Music Distributors.

Boy, Mickey Lee, to Trevor and Deborah Lennon, Nov. 29 in Rochester, N.Y. He is a DJ at WMAX.

Boy, Noah Scott, to Brian and Jennifer Rawlings, Dec. 5 in Los Angeles. He is creative director at Disney Music Publishing. She is a comedian and producer of Igby Com-

edy Cabaret's weekly showcase.

#### **MARRIAGES**

Pat Thrall to Zoe Yanakis, Nov. 23 in Newburgh, N.Y. He is lead guitarist for Meat Loaf. She is VP of studio operations for Power Station Studios

David Nives to Miriam Silberman, Dec. 11 in New York. He is a salesman for REP Sales in New York.

**Terry Power** to **Gigi Pacquing**, Dec. 27 in Los Angeles. He is executive producer of Power Films.

#### **DEATHS**

Ernest Calabria, 66, of a heart attack, Nov. 11 in New York. Calabria was a guitarist who began his career as a teenager with a jazz trio. He then studied classical guitar and performed with the Metropolitan Opera Orchestra. He recorded a classical album of Paganini's sonatas for violin and guitar on Boston Records. He also worked extensively as a studio musician. He was Harry Belafonte's accompanist for nine years and appears on 14 Belafonte albums. Over the course of his career, he accompanied Nana Mouskouri, Miriam Makeba, Steve Allen, Burt Bacharach, Dinah Shore, Tony Bennett, Josephine Baker, Marlene Dietrich, Diahann Carroll, Melba Moore, and Eartha Kitt. He collaborated with Barbara Massey on the album "Barbara And Ernie-Prelude To." for which the duo co-wrote the songs. He is survived by his brother. Frank. and several nieces and nephews.

#### GOOD WORKS

FROM B'WAY WITH LOVE: "The Best Of Broadway," a March 28 Rhino Records release of a 20-track CD compilation (11 on cassette), will benefit the Neil Bogart Memorial Fund, the West Coast division of the T.J. Martell Foundation, which funds clinical research for the treatment

#### CLASSICAL MUSIC

(Continued from page 80)

Month was a "phenomenal success." He adds, "We heightened the profile of classical music in the stores and ran a two-week event sale. We also used the Classical Music Month logo in stores and used it in all of the advertising we did."

Trans World also educated its field sales staff about the campaign and the classical genre in general. He says the chain wanted its sales staff, who had not been too focused on the genre, to understand how important classical music is.

And the good news continues for retailers. Both Jenkins and Weatherall say classical music sales have remained high throughout the fall. "We intended [CMM] to be a jump-start," Jenkins says, "and that certainly has proved to be the case."

and cure of pediatric cancer, leukemia, and AIDS. Bogart, a leading record executive, died of lymphoma in 1983 at the age of 39.

The CD and cassette, listing at \$16.98 and \$11.98, respectively, will be available at retail and through mail order at 1-800-432-0020. For more info, contact Liz Morentin at Rhino, 310-474-4778.

THE BLUES AND THEN Some: Isaac Tigret, founder and CEO of House Of Blues Entertainment Inc.. has established the International House Of Blues Foundation, whose goal is to promote racial harmony by supporting educational and community-based programs that will increase multicultural awareness through a focus on the history of blues and related issues, including folk art and race relations. The programs, developed in Massachusetts, will serve as a model for New Orleans, Los Angeles, and New York locations. Programs include educational tours, Blues Ambassador Scholarships, a resident artist program, and a resource center.

Since the tours were started in April 1993, more than 5,000 students within many school districts have been reached. For more info, call 213-650-2514 or fax 213-650-2551.

Harry Tobias, 99, in St. Louis Dec. 15. Tobias was the lyricist of such standards as "Sweet And Lovely," in collaboration with Gus Arnheim and Charles Daniels; "It's A Lonesome Old Town," with music by Charles Kisco: "Miss You," in collaboration with his brothers Charles and Henry; and "Sail Along Silv'ry Moon," with music hy Percy Wenrib. Because his brothers Charles and Henry were also songwriters, the family was dubbed the Royal Family of Tin Pan Alley. Harry Tobias was born in New York City on Sept. 11, 1895, and continued to write songs, it is said, each day since his first published song, at age 16. The first one was called "National Sport," a tribute to baseball great Ty Cobb. He is survived by his daughter, his brothers Milton and Henry, and grandchildren and great grandchildren. Funeral services were held Dec. 20 at Mt. Sinai Memorial Park in Hollywood, Calif.

Paul Medina, 37, of a stroke, Dec. 17 in Dallas. Medina was director of onair promotions for ABC Radio Networks/Satellite Music Network. An 18-year veteran of radio broadcasting, he worked at KLRX-FM Dallas, KLUV Dallas, and KKTX-FM Dallas before joining Satellite Music Network in 1990. In addition to handling promotions for the ABC/SMN 24-hour formats, he also worked onair as a DJ on ABC/SMN's "Pure Gold" format. He is survived by his wife Kim, his son Chris, and his daughter Ashley.

Noel Pointer, 39, of a stroke, Dec. 19 in Brooklyn, N.Y. Pointer was a jazz violinist, pianist, singer, and composer. He made his solo debut at age 13 as a classical violinist with the world-renowned Symphony Of The New World Orchestra, and soon appeared with the Chicago Chamber Orchestra and the Detroit Symphony Orchestra. While still in his teens, he performed with the Apollo Theatre Orchestra, the Westbury Music Fair Orchestra, Radio City Music Hall, Love Unlimited, and the Dance Theatre of Harlem, and performed in the orchestras of several Broadway musicals, including "Dreamgirls" and "Guys & Dolls." He began his jazz recording career in 1977 with the platinum-selling "Phantazia," and went on to record six more solo albums. Two of those albums, "All My Reasons" and "Direct Hit," were nominated for Grammy Awards. His most recent album was "Never Lose Your Heart' on the Shanachie/Cachet imprint. Pointer served as a musical adviser to the National Endowment for the Arts and the U.S. Information Agency. He is survived by his wife, Chinita; his daughters, Danai and Danielle; his son, Noel Jr.; his parents, William and Louvinia Pointer; his brother, the Rev. William Pointer Jr.; and his sister, Olive Harney.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



**Secada Session.** EMI singer/songwriter Jon Secada discusses music with New York City schoolchildren at the Hard Rock Cafe as part of the Grammy Education Outreach Program.

#### **CALENDAR**

#### JANUARY

Jan. 5-7, Fourth Annual Showbiz Expo East, New York Hilton & Towers, New York. 714-513-8400. Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 10-11, NARM Technical Conference, Ft. Lauderdale Marina Marriott, Ft. Lauderdale, Fla. 609-596-221

Jan. 12-15, Performance Magazine's 15th Annual Summit Conference, Doral Resort and Country Club, Miami, Fla. Shelly Watkins, 817-338-9444.

Jan. 13-16, MILIA Convention, Palais des Festivals, Cannes, France. 212-689-4220.

Jan. 18-20, **Billboard Dance Music Summit**, ANA Hotel, San Francisco, Calif. Melissa Subatch, 212-536-5018.

Jan. 21-23, National Assn. Of Music Merchants Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 24, New York NARAS A&R/Producers Luncheon, honoring Mike Berniker, Dave Grusin, Larry Rosen, Richard Mohr, and Bruce Lundvall, the Supper Club, New York. Jon Marcus, 212-245-5440

Jan. 24-27, **ITA Information Superhighway Conference**, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

Jan. 30, American Music Awards, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festivals, Cannes, France. 212-689-4220.

#### FEBRUARY

Feb. 11-14, **52nd National Religious Broadcasters Convention**, Opryland Hotel, Nashville. 703-330-7000.

Feb. 15-18, **Gavin Seminar**, Hyatt Regency, New Orleans. 415-495-1990.

#### FOR THE RECORD

The Eternal hit "Oh Baby I..." was written and produced by Tommy Farargher and Lotti Golden. Their names were omitted from a story on the act in the Dec. 3 issue.

In the Dec. 24 issue, the obituary of reggae singer Garnett Silk was written by Elena Oumano. Her name was spelled incorrectly in the original byline.

Feb. 15-19, **Urban Network Power-Jam, Ri**viera Resort and Racquet Club, Palm Springs, Calif. 818-843-5800

Feb. 22-25, **37th Annual NARM Convention**, San Diego Marriott and Convention Center, San Diego. 609-596-2221.

Feb. 27, NARAS MusiCares "Person Of The Year" Dinner Honoring Tony Bennett, Universal Hilton, Los Angeles. 310-392-3777.

#### **CD PLUS TITLES**

(Continued from page 10)

format matures.

Initially, Sony's CD Plus titles will be PC-based, according to Ehrlich. However, the company is in the midst of developing hybrid discs that will be compatible with Macintosh.

"When all's said and done, we don't want to have a Mac version, a PC version, and the audio," says Ehrlich. "In the short term, we want the hybrid disc and the audio. Long-term, we can envision one SKU."

At first, Sony will supplement its CD Plus titles with "driver" software necessary to operate the discs. Although the company has not yet decided how it is going to accomplish this feat, scenarios include packaging the driver with the CD Plus or downloading it by modem onto the user's PC.

CD Plus is a joint project by Sony and Philips that employs Microsoft Corp.'s Windows operating system. Announcement of the technical standard upon which the format will be based was expected by the first week of the year, just prior to the Winter Consumer Electronics Show, scheduled for Jan. 6-9 in Las Vegas.

As the industry awaits word on the CD Plus standard, the new technology committee formed last summer by the Recording Industry Assn. of America is preparing to hire a PR firm to promote the new format, according to RIAA president/COO Hilary Rosen (Billboard, Oct. 29). She says "virtually every record company wants to be in the enhanced-CD business."

Sony Music will demonstrate its CD Plus software at CES as part of Sony Electronics' CD-ROM product presentation, according to a Sony spokesman.

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# **Pro Audio**

# **A&M Fosters Hearing Safety**

#### Cal-OSHA Audit Targets Risks In Studios

■ BY PAUL VERNA

A surprise visit last fall to A&M Recording Studios by representatives of the California Occupational Safety and Health Administration has increased awareness of the occupational hazards of the pro audio industry, especially the hearing loss resulting from exposure to loud mu-

In response to the Cal-OSHA audit of the Los Angeles studio complex, A&M executives have taken such safety measures as administering baseline hearing tests to all employees who work in a studio; following up with annual monitoring; and providing high-quality, custom ear plugs to employees who are exposed to dangerous levels of sound, says Steve Lawson, president of the Society of Professional Audio Recording Serv-

SPARS itself has put the issue on its agenda, going as far as inviting Cal-OSHA representatives to its meetings. Says Lawson, "I think we will probably discuss [the Cal-OSHA situation] at our February board meeting and figure out what to do. My guess is we would send out some sort of guideline of suggested practices, like we have in the past. There's certainly never a SPARS mandate, but I'm sure we'll have standards that we'll recommend to our members.'

Lawson adds that SPARS may incorporate the topic of compliance into its annual workstation conference, to be held in Minneapolis this May. He expects representatives from A&M to deliver a presentation to SPARS at that time. (A&M Recording Studios VP and chief engineer Shelley Yakus was unavailable to comment at press



Representatives from SPARS, A&M Recording Studios, and Cal-OSHA met recently to discuss occupational safety in the pro audio industry. Shown, from left, are SPARS president and Bad Animals principal Steve Lawson; industrial hygienist Cora Gherga; Cal-OSHA district manager Ginger Henry; A&M Studios VP and chief engineer Shelly Yakus: and SPARS chairman Howard Schwartz of Howard Schwartz Recording.

time.)

Ginger Henry, Los Angeles district manager for Cal-OSHA, says she is impressed with the response by A&M and SPARS. "When we go into a facility, we take an employer by surprise because we don't announce our visit, and I think A&M has taken the ball and really run with it. I don't think we can speak highly enough of A&M,'

The day Cal-OSHA showed up at the A&M lot, Yakus initially tried to postpone the meeting, according to Henry, "because there was a lot going on at the workplace. But when we established that we could not postpone things, that we had to work with them, they really worked with us,

Rick Rice, public information officer for the California Department Of Industrial Relations, adds, "As a result of the A&M citation, it's almost as though the industry has taken note. A&M has been extremely cooperative. We wish we had employers (Continued on page 98)

Alabama In Tennessee. RCA recording act Alabama has begun work on its upcoming album at Emerald Studios in Nashville. Shown at the sessions, standing from left, are Emerald GM Milan Bogdan, Emerald VP Andrew Kautz, and producer Emory Gordy Jr. Seated, from left, are engineer Alan Schulman and Alabama members Teddy Gentry and Randy Owen.

### Steve Albini's Credo: 'Do No Harm' **To A Rock Band's Natural Sound**

■ BY BRADLEY BAMBARGER

An acknowledged indie rock avatar, Steve Albini is known not only for his aesthetic convictions and technical know-how but for his suffer-no-fools attitude and unstinting protectiveness of bands' artistic and financial welfare. Not content to simply counsel against extra-musical influence and corporate bias, he walks his talk by

declining to take a percentage of an act's album sales and even disdaining the title of "producer," preferring a "re-corded by" credit in-

Albini "recorded" two of the most powerful albums of 1993: Nirvana's "In Utero" and P.J. Harvey's "Rid Of Me," helping

raise the emotional ante of each by emphasizing stark settings and intense dynamics. Leading up to those latter-day song cycles were such formative records in the alternative revolution as the Pixies' "Surfer Rosa" and the Breeders' "Pod," both

projects for the label have included the band Big Black, a key influence on today's "industrial" sound. His current band, Shellac, just issued a Touch And Go album titled "At Action Park."

ing records. "I have a lot of respect for

rock bands as institutions. If a band is allowed to operate naturally, it will make as good a record as it's capable of." he says.

"Facilitating [a recording] can be something really simple, like making sure band members are comfortable physically, or not yelling at the band," he adds. "Or, some people can only play like themselves on certain equipment or with certain idiosyncrasies. You have to respect the fact that the band does what it does for a reason. and those reasons can be intensely personal."

Record makers who don't have engineering backgrounds "are part of the problem," says Albini, who stresses that the role of a "producer" is one of ensuring technical solutions. "A lot of people making records don't have a grasp of the process. They do it thinking that it's some abstract art form that doesn't need to be comprehended on a technical or procedural level. (In those cases) you'll end up with a record that isn't formally completed, but that's finished when the bell rings.'

When selecting studios, Albini strives to find the "best value for a band's money." Lately, he has worked at the Black Box studio near Angers, France, where he recorded a Matador album for the German band 18th Dve. as well as part of Shellac's album. And along with an appreciation for the cost-benefit ratio of recording facilities comes a high regard for restraint in using their tools. Albini says the sound of his records has improved dramatically as he has grown to resist the "fiddling impulse."

"In quest of a distinctive sound, people endlessly process things," he says. "But because so many people use that method, those sounds have become quite commonplace. In the last few years. I've learned to leave things alone. Now when I set up a microphone and like the way it sounds, I consider the job done."

A self-described "microphone junkie," Albini is especially addicted to mics made in Eastern Europe. He points out that because vacuum-tube electronics was the standard in Eastern Europe long after the West graduated to solid-state technology, the Eastern bloc audio community had the chance to perfect vintage mic styles. In particular, he favors Neumann Gefell microphones for their headroom and frequency response.

"Modern equipment has far more flexibility, but the attention to sound quality isn't necessarily there," Albini says. "With vintage stuff, you usually get a stunning sound, though with much more limited applications. It just depends on what you're after."

Eschewing automation, Albini prefers consoles with a simple, "well-thought-out audio path," including Neve and Neotek boards, as well as vintage Flickingers with all-discrete electronics. And though he once disavowed equalizers, Albini has grown fond of the EQ3 by Night Technologies for its "startling lack" of dreaded phase shift.

The biggest artistic influence on Albini is "going to see live music," he says. "You're always trying to capture that, to make a record that's like the first time you go see a band, and its personality just leaps off the stage and grabs you. When you do that, it's a really satisfying feeling."

The intensity of the early Jesus Lizard albums was captured live in the studio, says Albini, "pretty much the way records were made in the beginning of recorded music—the whole band standing in front of microphones playing its songs . . . Those albums I'm proud of having worked on. I think they're important records for our gen-

Albini begins work on a new Palace Brothers album for the Drag City label soon. Future plans include recording a new Silkworm album, as well as possible tour dates with Shellac.

#### AUDIO TRACK

#### **NEW YORK**

RAKE'S PROGRESS has been at the Magic Shop working on its upcoming debut for Herb Alpert and Jerry Moss' new Almo label. Nick Sansano produced the sessions . . . Island Records group the Beggars has been working on its debut release at Room With A View. Sessions are being produced by Michael Brauer and engineered by Michael Been, who is working behind the SSL 4064G console. Assisting on the sessions are Bruck Dawit and Alvaro Alencar . . . Profile recording aftist Tucka Da Huntaman was at Homeboy Recording Studio cutting an upcoming single, "Da Hunt Is On." Tony Stoute produced the sessions, and P. Dennis Mitchell engineered . . . At Baby Monster Studios, engineer Bryce Goggin completed final sequencing and pre-mastering on upcoming projects from Geral Records act Poster Children and Restless Records group Band Of

#### LOS ANGELES

PRIORITY RECORDS act the Pharcyde was at Skip Saylor Recording mixing a self-produced sin-

gle, "Pandemonium." Rick Clifford engineered the sessions, with assistance from Eric Flickinger ... Producer Howie Epstein (also Tom Petty's bassist) was at Image Recording producing Oh Boy recording artist John Prine's latest album. Tom Lord-Alge mixed the sessions on the SSL 4056E with G Computer. Assisting was Steve Gallagher ... React group Da Nayborhoodz mixed its debut album at Echo Sound with engineer Bob Morse.

#### NASHVILLE

WORD recording act Point Of Grace was at Woodland Digital working on an upcoming project with producer Scott Williams. Bill Deaton engineered the sessions. RCA recording artist Jon Randall was at the Sound Emporium working on his upcoming sophomore album for the label. Producing the sessions were Garth Fundis and Sam Bush. Dave Sinko engi-

#### OTHER LOCATIONS

HAVE ON act the Reducers completed its "Shinola" album at Trod (Continued on page 98)

of which benefited from his hand. Albini's most productive alliance has been his longtime association with Chicago's Touch And Go Records, He has been behind the board for nearly the entire oeuvre of the Jesus Lizard-including the band's masterwork, "Liar"—as well as three albums for the band Mule, all via Touch And Go. Also a performer, Albini's past

From budgetary concerns to the actual processing of sounds, the Hippocratic motto of "do no harm" is Albini's overriding credo when mak-

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Engineers Pat McCarthy Scott Litt

Producer

T-Bone Burnett Artist Counting Crows

Studios

Ocean Way Recording Studios Conway Recording Studios The Village Recorder Sunset Sound

#### The Colour of My Love

**Engineers** Guy Roche Humberto Gatica Felipe Elgueta Frank Wolf

Dana Jon Chappelle **Producers** 

**David Foster** Guy Roche Walter Afanasieff Artist

Celine Dion **Studios** Record Plant Conway Recording Studios The Plant Recording Studio

#### Talking Timbuktu

**Engineers** Mark Ettel Larry Hirsh Producer Ry Cooder Artists Ali Farka Toure Ry Cooder Studio

#### All-4-One

Ocean Wav Recording Studios

Engineers Dave Reitzas Felipe Elgueta Mick Guzauski Steve McDonald Producer David Foster **Artist** All-4-One **Studios** Chartmaker Studio Record Plant Recording Studios

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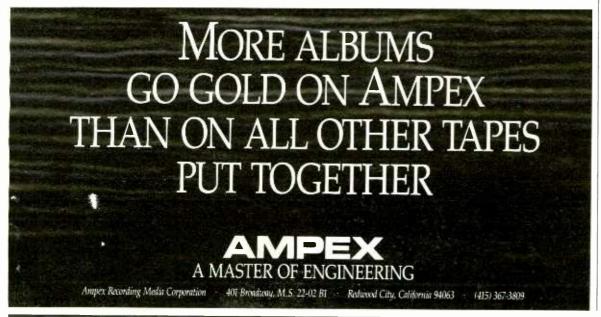
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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 17, 1994)

| CATEGORY   | HOT 100                                      | Den   | 0011217701/  | DANICE CINICI TO                                   | 41 DUM 500::  |
|--|--|---|--|--|---|
| CATEGORY   | HOT 100                                      | R&B   | COUNTRY  | DANCE-SINGLES                                      | ALBUM ROCK  |
| TITLE Artist/ Producer (Label)  HERE COMES THE HOTSTEPPER Ini Kamoze/ S. Remi (Columbia) |  | CREEP<br>TLC/<br>D. Austin<br>(Laface/Arista) | PICKUP MAN<br>Joe Diffie/<br>J. Slate<br>J. Diffie<br>(Epic) | EXCITED<br>M People/<br>M People<br>(Epic)         | INTERSTATE LOVE<br>SONG<br>Stone Temple Pilots/<br>B. O'Brien<br>(Atlantic) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)  | STUDIO(S) CRIB                               |   | SOUNDSHOP<br>(Nashville)<br>Mike Bradley<br>John Dickson     | STRONG ROOM<br>(London, ENGLAND)<br>James Reynolds | SOUTHERN TRACKS<br>(Atlanta, GA)<br>Nick DiDia                              |
| RECORDING CONSOLE(S) Trident Series 65B  |  | SSL 6056E/G                                   | Sonyy 3348   | Neve V3 with<br>Flying Faders                      | SSL 4064G<br>with Ultimation  |
| MULTITRACK/<br>2-TRACK<br>RECORDER(S)<br>(Noise reduction)                               | Tascam ATR-80                                | Otari MTR-100                                 | Studer A827  | Otari MTR-90                                       | Studer A800<br>Studer A827  |
| STUDIO<br>MONITOR(S)   | Westlake BBS-M10<br>Yamaha NS10M             | Custom TAD                                    | Westlake BBSM 15<br>Yamaha NS10                              | Neil Grant Boxer<br>5 System                       | Yamaha NS10   |
| MASTER TAPE  | Ampex 456                                    | 3M 996  | Ampex 467  | 3M 996   | Ampex 499   |
| MIX DOWN<br>STUDIO(S)<br>Engineers(s)  | SOUNDWORKS<br>(New York)<br>Gary "Mon" Noble | D.A.R.P.<br>(Atlanta, GA)<br>Alvin Speights   | SOUNDSHOP<br>(Nashville)<br>Mike Bradley<br>Jihn Dickson     | UNIQUE<br>(New York)<br>Marc "MK"<br>Kinschen      | SOUTHERN TRACKS<br>(Atlanta, GA)<br>Nick DiDia                              |
| CONSOLE(S)   | SSL 4000E G Comp.                            | SSL 4056G                                     | Trident Vector 432   | SSL 4000   | SSL 4040G   |
| MULTITRACK/<br>2-TRACK-<br>RECORDER(S)<br>(Noise reduction)                              | Otari MTR-90                                 | Studer A827                                   | Studer A820  | Studer A800 MKIII                                  | Studer A827   |
| STUDIO<br>MONITOR(S)   | Yamaha NS10M<br>UREI 813                     | Custom TAD                                    | Westlake BBSM 15<br>Yamaha NS10                              | Genelec<br>Yamaha NS10                             | Yamaha NS10<br>Augsperger   |
| MASTER TAPE  | Ampex 456                                    | 3M 996  | Ampex 499  | Ampex 456  | Ampex 456   |
| MASTERING<br>(ALBUM)<br>Engineer   | HIT FACTORY<br>MASTERING<br>Carlton Batts    | HIT FACTORY<br>MASTERING<br>Herb Powers       | GEORGETOWN<br>MASTERS<br>Denny Purcell                       | SONY MASTERING<br>Vlado Meller                     | GATEWAY<br>Bob Ludwig   |
| PRIMARY CD<br>REPLICATOR<br>(ALBUM)  | Sony<br>Manufacturing                        | DADC  | Sony<br>Manufacturing  | Sony<br>Manufacturing                              | WEA<br>Manufacturing  |
| PRIMARY TAPE<br>DUPLICATOR<br>(ALBUM)  | Sony<br>Manufacturing                        | Sonopress                                     | Sony<br>Manufacturing  | Sony<br>Manufacturing                              | WEA<br>Manufacturing  |

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#### **A&M FOSTERS HEARING SAFETY IN STUDIOS**

(Continued from preceding page)

who were this cooperative in other industries, but we don't. It's almost as though hearing loss is considered to go with the territory in this industry, but it can be avoided."

Lamenting his own hearing loss from exposure to loud concerts, Lawson, who is 40, says, "Those of us who grew up in the late-'60s and early-'70s are probably the first generation that got our ears blasted. And they're using new recording techniques now that are louder than anything we ever did. The level of bass—and kick drums now being fed through subwoofers and then back into microphones—is making the listening levels in the studio louder than they've ever been."

Lawson says he is committed to implementing safety measures at Bad Animals, the Seattle studio he coowns with Ann and Nancy Wilson of Heart. But he frets about the cost associated with such a program.

"The biggest issue for recording studios is that there's not a hell of a lot of money left over at the end of the year, and all these regulations hurt us financially because we live in such a stupid world of price competition," he says. "Our rates are what the market will bear. It's hard to keep adding this and adding that, but we have to. So it's just going to be one more cost of

doing business that we'll add into the budget for '95."

Bad Animals has 25 employees, of which about 12 work in the studio, according to Lawson. He estimates that the hearing test and ear plugs will cost the studio approximately \$3,000-\$3,500, and suggests that employees might be asked to share in the expense

Lawson says he realizes that recording studios cannot force their employees to abide by the Cal-OSHA guidelines ("You can lead a horse to water, but you can't make it drink"). He adds that studio people have a tendency to "crank it up" and probably will continue to do so despite the new awareness.

"But I think we all have to be extremely aware of the risks," he adds. "We have to give people in the studio the ability to not have to be subjected to [high] levels unless they want to be. It's gotta be a conscious decision on their part, 'cause if their client cranks it up, they need to be protected."

Another safety issue likely to be addressed by Cal-OSHA in a future meeting with SPARS is the use of solvents in the cleaning of recording equipment. Henry says the topic came up in the fall, "but wasn't fully addressed at the time."

#### **AUDIO TRACK**

(Continued from preceding page)

Nossel Studios in Wallingford, Conn. Richard Brukner produced the project... PolyGram recording act Avatar was at Sound Techniques in Boston recording its upcoming project for the company. Chris Phoenix produced, while Dan Mackay engineered on the Neve console with the assistance of Ted Paduck... GRP Records group Spyro Gyra was at Beartracks Recording Studios in Suffern, N.Y., working on an upcoming project. Group leader Jay Beckenstein produced the sessions, while

Doug Oberkircher engineered. Assisting was Robert Siciliano ... Kicking Mule recording act the Son Lewis Blues Band was at Boulevard Studios in New Milford, N.J., completing its latest project. Bob Messinger produced the sessions, while Geno Porfido engineered behind the Soundtracs console.

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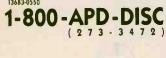
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(Continued on page 100.)

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# Radio

# **Country 1035 Off To Promising Start**

#### London Outlet Owned By CLT Awaits 1st Ratings

■ BY ANDREW VAUGHAN

LONDON—Country 1035, London's first country-formatted radio station, strides into the New Year with encouraging—if unofficial—listening figures and its ownership firmly in the hands of CLT Multimedia, the 60-year-old, Luxembourg-based operation that operates 23 radio and TV stations throughout Europe.

CLT previously held a minority stake in Country 1035, but recently increased that share to almost 100%.

Europe's first 24-hour, dedicated country radio outlet, 1035 was launched Sept. 1 with a high-profile press and advertising campaign. However, advertisers have been slow to pick up on the Fulham-based outlet, and it became apparent that additional funding was needed.

"It has been difficult to attract advertisers without official RAJAR [audience rating] figures, which are expected in late January," says Country 1035 founding chairman John Wellington. "[They] want figures, it's all very scientific, and the ads we've had tend to be what I call emotional advertising."

ing."

He adds, "CLT wanted a radio base in the U.K. They came to us, made an offer, and now they have majority control. They will do research and put some money in, and essentially it's now their train set. They will, of course, stick to the format because of the promise of performance, which means sticking closely to the music format as outlined by the Radio Authority."

Travis Baxter, U.K. radio managing director for CLT, says, "We didn't just want a radio station, we wanted a country station, because we feel there is a growing market ready for development. We were approached by Country 1035 in the summer to be a minority

Country 1035 Sample Hour

Thursday, Dec. 8, 7:15 a.m.

Waylon Jennings, "Are You Sure Hank Done It This Way?" Pam Tillis, "Mi Vida Loca (My Crazy Life)"

Joe Diffie, "Next Thing Smokin'" George Jones, "The Race Is On" Lee Roy Parnell, "On The Road" Doug Stone, "Little Houses" Chris Isaak, "Blue Hotel"

Mark Chesnutt, "I Just Wanted You To Know"

Alan Jackson, "Don't Rock The Jukebox"

Don Williams, "That's The Thing About Love"

Collin Raye, "My Kind Of Girl"
David Ball, "Thinkin' Problem"
Wynonna, "Girls With Guitars"
Toby Keith, "Should've Been A
Cowboy"

Cowboy"
Run C+W, "Reach Out I'll Be
There."

shareholder, and we took a 17% stake. We felt the format had potential and would lead to opportunities elsewhere. It became apparent that the company needed more money, and we were happy to provide that.

"We have a commitment to the principle. We do not see country as a niche format—it has a broad appeal, and we will want to pursue the playing of popular country songs in an environment popular with listeners."

An unofficial first-month RAJAR figure gave Country 1035 a healthy 400,000 London listeners. While both Wellington and Baxter are adamant that such an early figure can be misleading, it appears that the station is building a solid audience. Wellington notes that a Garth Brooks competition resulted in more than 2,000 letters and the use of 10½ rolls of fax paper to handle entries.

One of Wellington's "emotional" advertisers, Dave Hastings of South London's Record Corner, says he had good consumer response to a series of ads on the station. "We had over 500 requests for mail-order leaflets as a result," he says.

However, record labels have been slow to use 1035 for their marketing campaigns. Jerry Crowley at leading Irish and country independent Ritz is unconvinced of the station's commitment to British country music, and the major labels are waiting on those all-important January ratings.

The station's playlist policy has also been criticized, particularly in its playing of oldies. Will McCarthy, head of the country department at Tower Records' flagship Piccadilly Circus store, says, "While 1035 has been very useful in increasing general awareness, it's hard to gauge the effect on sales because of the large number of oldies they play. For example, we get lots of requests for Clint Black's first album, which they've been playing tracks from, but we can't help because it's been deleted. That kind of thing is frustrating."

Martin Satterthwaite, 1035's head of music, says the playlist is made up predominantly from one of the U.S. trade publications' charts and from the CMT heavy rotation list. "We will also play stuff that we are promoting—artists who are touring, for example. Once we've seen figures and done research in January, we will be able to look again at where we are with programming."

Concert promotions have, in fact, been one of 1035's major successes. Its first was with MCP, for Hal Ketchum. MCP's Richard Beck says he is pleased with the results. "Ketchum was the first we did, and it worked very well. Ticket sales were very good, and we will be working with them again with Kathy Mattea."

Satterthwaite's only admitted disappointment so far has been the response from labels. "I think they will be waiting for figures like everybody else," he says, "but, aside from Sony and the Hit Label, interest in the station has been minimal. We have started bringing artists in for interviews, which I think has raised the profile somewhat."

As for the future, CLT's Baxter is content to leave things as they are until ratings and research are available in the New Year. "We will, of course, bring in our expertise in programming, sales, marketing, finance, and promotions, but there is no real point in changing things for the sake of it—or until we understand more about the performance of Country 1035."

This article is reprinted from Music Monitor, Billboard's sister publication in the U.K. Andrew Vaughan is editor of London-based Country Music International



Hitsville. Motown founder Berry Gordy, right, out supporting his new biography, "To Be Loved: The Music, The Magic, The Memories Of Motown," visits Atlanta's WFOX for an on-air interview. Pictured with Gordy, from left, are WFOX's Spiff Carner and Randy Cook.

#### Gov't Action, Inaction Benefited Radio Broadcasters Await Republicans; Indecency Still Issue

■ BY BILL HOLLAND

WASHINGTON, D.C.—For the government/regulatory side of the radio industry, 1994 was a good year.

Positive gains in Congress included a radio ad disclosure bill, tucked into the larger banking reform bill signed into law by President Clinton Sept. 23. The new law will allow radio to take car leasing and other lease ads without having to broadcast prohibitive small-print disclosures. The reform is expected to bring millions into the annual ad revenue mix.

There were also victories for radio stemming from what Congress *didn't* do last session.

Campaign reform legislation, for example, died in conference; passage would have meant broadcasters would have to offer candidates lowerthan-lowest-unit rates.

Also DOA was the recording industry's performance right bill, which, even with a radio industry exemption, might have set a precedent for new-technology royalty fees.

Other no-flys on Capitol Hill included the Communications Act rewrites, some of which didn't offer radio a competitive edge on the information superhighway; alcohol ad warning legislation; warnings of a Fairness Doctrine proposal, and several Congressional and administration attempts to pay for such things as GATT costs and illegal alien housing with spectrum taxes.

While broadcasters dodged new spectrum-fee proposals, they, along with cable and telcos, already saddled with new Congressional funding mechanisms, were expected to kick in \$95 million to the FCC budget.

#### **NEW COMMISSIONERS NAMED**

The administration finally got around to putting forward nominations for the remaining Democratic and Republican FCC seats this year. Congress approved the nominations of San Francisco communications attorney Rachelle Chong for the Republican seat and Maryland investment banker Susan Ness for the Democratic seat May 23.

It was also a year of change in which the Republicans, for the first time in 40 years, became the majority in both the Senate and House.

While it is unclear how Republican leadership will affect the broadcast industry on specific issues, recent

#### WASHINGTON ROUNDUP

statements by Congressional leaders indicate a pro-business, non-regulatory approach once the majority leaders make good on promises to scale down Hill committees, subcommittees, and staff.

Post-election and post-adjournment government-relations advice came from National Assn. of Broadcasters president/CEO Eddie Fritts, who suggested that broadcasters should visit their new lawmakers before the 104th Congress convenes. Fritts was re-elected to his NAB position June 7

Over at the FCC, broadcasters benefited in a number of areas, such as the smoothing out of rules governing local marketing agreements and duopolies. Also in the works were proposals for unattended station operation and less red tape for station files.

In September, broadcasters got an automatic ownership-cap adjustment of 20 AMs and 20 FMs, and the FCC granted minority broadcasters an adjusted ownership cap of 25 AMs and 25 FMs, which the NAB had wanted for smaller stations as well.

#### INDECENCY STILL AN ISSUE

There was a rocky FCC road for a few broadcast companies such as Infinity, which had to contend with new indecency complaints filed against morning man Howard Stern.

Infinity answered the commission's charges April 4 with a 117-page response (with 100 pages of supporting documents) asking the FCC to dismiss indecency fines totaling \$400,000.

Those fines didn't stop the commis-

sion from approving several contentious station sales to Infinity, including WPGC-AM-FM Washington, D.C., although that deal was approved at the same time the FCC issued a \$200,000 notice of apparent liability to Infinity. That latest penalty brought the company's unpaid fine total to \$1.8 million.

In March, Evergreen Broadcasting made peace with the FCC in a deal in which its outstanding indecency charges were dropped and Evergreen paid \$10,000 (while admitting no wrongdoing) in lieu of the total of \$39,750 in fines. Evergreen also dropped its suit against the FCC, which challenged the constitutionality of the commission's indecency rules.

For its part, the FCC agreed to publish clarified indecency guidelines to aid broadcasters. After being delayed several times, guidelines publication is expected in early 1995.

In another indecency issue, the U.S. Appeals Court agreed to hear in a full three-judge panel a challenge to the FCC's "safe harbor" rule restricting the hours in which indecent programming can be broadcast. Last year, a court panel told the commission the expanded rule was too broad. That ruling is still pending.

An appeals court also decided that the FCC's preferences to station applicants with "integrated" (on-site, community-related) ownership was "arbitrary and capricious," which has resulted in a temporary freeze of comparative renewals.

In July, a U.S. Appeals Court here threw out the FCC's recently upgraded fine system, saying the commission sidestepped due process and public input when the system was developed earlier this year.

The FCC's duopoly report, released this fall, found duopoly arrangements "healthy," but came up with few details or conclusions concerning the impact of the recent market shifts resulting from the rules.

FCC alphabet soup was in evidence last month as the new, digital-era EAS, or Emergency Alert System, replaced the outmoded EBS, or Emergency Broadcast System.

# **Hot Adult Contemporary**

| are ele   | ctronically | y monitore | d 24 hour | s a day, 7 days a week. Songs ranked by number of detections.             |
|-----------|-------------|------------|-----------|---|
| ĭ.<br>WK. | ار<br>¥K    | 2<br>WKS.  | WKS.      | TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL                            |
|           |             |            |           | ***No.1***  |
| 1         | 2           | 4          | 16        | I'M THE ONLY ONE ISLAND 854 068   |
| 2         | 1           | 1          | 19        | I'LL MAKE LOVE TO YOU   ◆ BOYZ II MEN  MOTOWN 2257                        |
| 3         | 4           | 3          | 18        | ALL I WANNA DO  A&M 0702  ◆ SHERYL CROW                                   |
| 4         | 5           | 5          | 15        | TURN THE BEAT AROUND CRESCENT MOON 77630/EPIC SOUNDTRAX  ◆ GLORIA ESTEFAN |
| 5         | 8           | - 11       | 13        | ALWAYS  MERCURY 856 227  ◆ BON JOVI                                       |
|           |             |            |           | * * * AIRPOWER * * *  |
| 6         | 22          | 31         | 3         | ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY                              |
| 7         | 6           | 8          | 10        | YOU GOTTA BE  550 MUSIC 77551  ◆ DES'REE                                  |
| 8         | 3           | 2          | 14        | SECRET  MAVERICK/SIRE 18035/WARNER BROS.   ◆ MADONNA                      |
| 9         | 7           | 10         | 7         | THE SWEETEST DAYS  wing 851 110/Mercury  ◆ VANESSA WILLIAMS               |
| 10        | 10          | 9          | 36        | IF YOU GO SBK 58165/EMI  ◆ JON SECADA                                     |
| 11        | 11          | 7          | 33        | WILD NIGHT ◆ JOHN MELLENCAMP/ME'SHELL NDEGEOCELLO                         |
|           |             |            |           | ★ ★ ★ AIRPOWER ★ ★  |
| (12)      | 15          | 25         | 4         | LOVE WILL KEEP US ALIVE EAGLES  |
| 13        | 9           | 6          | 20        | GEFFEN ALBUM CUT  CIRCLE OF LIFE  ◆ ELTON JOHN                            |
| 14        | 17          | 21         | 6         | IN THE HOUSE OF STONE AND LIGHT   ◆ MARTIN PAGE                           |
| 15        | 13          | 13         | 37        | MERCURY 856 940  COME TO MY WINDOW  ◆ MELISSA ETHERIDGE                   |
| 16        | 12          | 15         | 11        | ISLAND 858 028  WHEN WE DANCE   ◆ STING                                   |
| 17        | 16          | 14         | 24        | BUT IT'S ALRIGHT ♦ HUEY LEWIS & THE NEWS                                  |
| 18        | 19          | 17         | 7         | ELEKTRA 64524  NOTHING LEFT BEHIND US RICHARD MARX                        |
| 19        | 14          | 12         | 22        | CAPITOL ALBUM CUT  LUCKY ONE  ◆ AMY GRANT                                 |
| 20        | 20          | 22         | 7         | HOUSE OF LOVE   ♦ AMY GRANT WITH VINCE GILL                               |
| 21        | 24          | 23         | 18        | A&M 0802  I'LL STAND BY YOU   ◆ PRETENDERS                                |
| 22        | 23          | 26         | 6         | SIRE 18160/WARNER BROS.  MENTAL PICTURE   ♦ JON SECADA                    |
| (23)      | 28          | 20         | 2         | SBK 58272/EMI  TAKE A BOW  ♦ MADONNA                                      |
| (24)      | 30          | 28         | 4         | MAYERICK 18000/WARNER BROS.  ON BENDED KNEE   ◆ BOYZ II MEN               |
| 25        | 21          | 16         | 12        | MOTOWN 860 244  PICTURE POSTCARDS FROM L.A.   ◆ JOSHUA KADISON            |
| (26)      | 35          | 10         | 2         | SBK 58238/EMI  HAVE YOURSELF A MERRY LITTLE CHRISTMAS ◆ KENNY G           |
| 27        | 25          | 19         | 11        | ONCE IN A LIFETIME MICHAEL BOLTON   |
| 28        |             |            |           | COLUMBIA ALBUM CUT  WHEN CAN I SEE YOU  ◆ BABYFACE                        |
| 29        | 26          | 20         | 21        | DECEMBER 1963 (OH, WHAT A NIGHT)  FOUR SEASONS                            |
| 30        | 32          | 30         | 9         | CURB 76917 ONLY ONE ROAD CELINE DION                                      |
|           |             |            |           | 550 MUSIC 77661  PRAYER FOR THE DYING ♦ SEAL                              |
| 31        | 31          | 27         | 24        | ZTT/SIRE 18138/WARNER BROS.  MISSING YOU  STEVE PERRY                     |
| 32        | 27          | 24         | 7         | COLUMBIA 77760  WHISPER YOUR NAME   |
| 33        | 34          | 33         | 19        | COLUMBIA 77718  HOLD MY HAND  + HOOTIE & THE BLOWFISH                     |
| (34)      | 37          | 38         | 3         | ATLANTIC 87230  LITTLE BITTY PRETTY ONE   HUEY LEWIS & THE NEWS           |
| 35)       | 39          | 27         | 3         | ELEKTRA ALBUM CUT  SUKIYAKI   |
| 37        | 36          | 37         | 13        | NEXT PLATEAU/LONDON 857 687/ISLAND  IF I'M NOT IN LOVE  KATHY TROCCOLL    |
| 31        | 33          | JL         | 13        | * * * HOT SHOT DEBUT * * *  |
| 38        | NEV         | <b>V P</b> | 1         | DECK THE HALLS AMERICAN GRAMAPHONE ALBUM CUT  MANNHEIM STEAMROLLER        |
| (39)      | 40          | 35         | 3         | LIVING IN DANGER       ACE OF BASE  |
| 40        | -           | NTRY       | 2         | ARISTA 1-2754  ALLISON ROAD  ◆ GIN BLOSSOMS                               |
|           |             |            | -         | A&M ALBUM CUT   |

#### **HOT ADULT CONTEMPORARY RECURRENT**

|   |    | , | -   |    |  |                  |
|---|----|---|-----|----|--|------------------|
|   | 1  | - | _   | 1  | LOVE IS ALL AROUND<br>LONDON 857 580/ISLAND      | ◆ WET WET WET    |
|   | 2  | 2 | 3   | 6  | CAN YOU FEEL THE LOVE TONIGHT HOLLYWOOD 64543    | ◆ ELTON JOHN     |
|   | 3  | 1 | 1   | 3  | YOU MEAN THE WORLD TO ME<br>LAFACE 2-4064/ARISTA | ◆ TONI BRAXTON   |
|   | 4  | 3 | 2   | 5  | ANYTIME YOU NEED A FRIEND COLUMBIA 77499         | ◆ MARIAH CAREY   |
|   | 5  | 5 | 8   | 11 | FOUND OUT ABOUT YOU<br>A&M 0418                  | ◆ GIN BLOSSOMS   |
|   | 6  | 4 | 4   | 10 | BEAUTIFUL IN MY EYES<br>SBK 58099/EMI            | ◆ JOSHUA KADISON |
|   | 7  | 7 | - 7 | 13 | I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.   | ◆ MADONNA        |
| N | 8  | 6 | 5   | 9  | I SWEAR<br>BLITZZ 87243/ATLANTIC                 | ◆ ALL-4-ONE      |
|   | 9  | 9 | 10  | 16 | THE SIGN<br>ARISTA 1-2653                        | ◆ ACE OF BASE    |
|   | 10 |   | -   | 24 | PLEASE FORGIVE ME                                | ◆ BRYAN ADAMS    |

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

#### Radio

### **Promo Execs Share 1994's Best Ideas**

#### Stations Finish The Year With Charity Holiday Bashes

LOS ANGELES—Before gearing up for their first big events of 1995, several radio promotion and marketing executives shared their most successful ideas of 1994.

WCLB Boston had a record-breaking year both in increasing visibility and generating revenues from its annual "Country Club Festival." According to promotion director Cara Storm, the festival doubled its revenues and attendance over 1993, with 22,000 listeners showing up for the event.

WCLB also had a successful run with a television, phone, and directmail campaign, which started during the Country Music Assn. Awards week in October. Listeners were invited to call a toll-free number advertised on several TV outlets in Boston to register their phone number. The first prize was \$50,000, but the pot got up to \$1 million when no phone numbers matched to pre-chosen number.

Storm says more than a million calls were logged in for the promotion.

Since there wasn't a winner, station staffers decided to mail the money to listeners by using the "hot checks" campaign, in which fake checks are printed with a dollar amount of \$100-\$5,000 and a serial number. If the listener's serial number matched the number called out on the air, the listener won the dollar amount.

Listeners were able to pick up a "hot check" at participating retail stores as

The promotion didn't end there. WCLB then took the phone numbers registered on the toll-free number and randomly called listeners. The first listener to answer the phone by saying, "I tried to win a million dollars," won

"This was great for us because it not only brought country listeners in, but everyone heard about it and was getting involved," says Storm.

Wendi Caplan, director of promotion and advertising at WRKS New York, says the station's Remy Martin contest, a popular R&B promotion, was a winner for the station financially. WRKS hosted three preliminary pageants and one final round to find its suave, sophisticated "Remy Man."

Listeners entered at various clubs around town, which "generated lots of business for us, and Remy spent a ton of money on the promotion," says Ca-

KISW Seattle's annual "Nudestock" generated a great "street buzz" for the station this year, according to promotion director Gus Swanson. While KISW didn't aim to make money from the event, its goal of getting people to talk about the station was certainly met.

Two television crews showed up for the event, and newspapers covered it as well. "It's hard to gauge, but in my opinion the talk it generated in both the advertising community and listener community was very powerful," says

#### **TO OUR READERS**

The Broadcaster Of The Week column will return next week.

The event, which brought approximately 2,000 disrobed listeners to a nudist colony, featured nude Twister, nude leap-frog, and other games. Those who were merely nervous about disrobing were ushered to the event in a limousine. For those who were 'scared to death" about taking it all off,



by Carrie Borzillo

the station provided transportation in a hearse

Dan Bowen, APD/MD/promotion director at WNCI Columbus, Ohio, says his best promotion of 1994 was the station's last for the year. While "The WNCI Holiday Help" program is in its third year, Bowen says 1994's promotion is its biggest and best yet.

The station teamed with a 50-store supermarket chain to give cash, Christmas trees, toys, decorations, and dinners to needy listeners. Bowen estimates the station will help more than 100 families during the course of pro-

"Those who don't even listen to the station are into this," says Bowen. "It's been the most fulfilling and beneficial thing we've done all year."

KABL-FM San Francisco promotion director Sheri Nelson says one of her coups for 1994 was finding a fun way to tie in rather unattractive client product: detergent. To distribute the product, the station hosted a party at a laundromat/café in town and gave away laundry baskets filled with the detergent, quarters, and trashy reading ma-

#### IDEA MILL: XMAS WRAP-UP

Ending 1994 with a bang, KIIS Los Angeles invited 3,000 listeners to its "KIISmas" party at the Sony Pictures Studios lot, featuring music by 4 p.m., Miranda, and Harry Connick Jr., free phone calls to anywhere in the world, and pictures with Santa Claus. KIIS also once again teamed with KNBC-TV, Six Flags Magic Mountain, and the U.S. Marine Corps. to give listeners a chance to visit the park free with the

donation of a toy valued at \$10.

Crosstown KCBS-FM (Arrow) and Ralph's grocery-store chain threw a Christmas party for the Make-A-Wish Foundation at CBS TV City, which included a visit with Santa, presents for the children, and games.

Also in town, KKBT (the Beat) hosted a holiday party to benefit My Friend's Place, a homeless-youth char-

The Interep Radio Store tied in 55 radio stations for a shopping spree for needy children sponsored by Kmart Corp. Interep produces "Mort Crim's Second Thoughts" for Kmart.

Each station has committed to run "Second Thoughts" for 52-weeks and will participate in quarterly Kmart community-service events. The first one had Kmart and listeners donate funds to help needy children buy gifts for their families. The children also received a gift from Santa Claus at a breakfast the morning of the event.

WNNX (99X) Atlanta has created a four color, 24-by-18 poster with 16 photos of the most popular music venues in the area, including the Clermont Lounge, the 40 Watt Club, and Georgia Theatre. The "Locals Only" poster ties in with the show of the same name hosted by Steve Craig. The poster can be purchased for \$3.99 at various music-retail outlets.

KEGE Minneapolis has released a local music sampler, "Minnesota Mod-ern Rock, Volume I," which features Polara, Balloon Guy, Hovercraft, the Hang Ups, Fauna, ZuZu's Petals, Boneclub, and others. Proceeds and artist royalties go to the Salvation Army and St. Joseph's Home for Chil-

KSSK-AM-FM Honolulu is helping Hawaiian Airlines celebrate its 65th anniversary by giving away airfare for a year to winners of a trivia contest.

KNX Los Angeles is joining We Tip and L.A. Cellular in a crime-fighting program by encouraging listeners onair to call the We Tip crime line with crime tips. L.A. Cellular customers can simply dial the star symbol to connect to We Tip.

WKRQ (Q102) Cincinnati hosted a time warp party with guest Susan Olsen, who played Cindy Brady on the sitcom "The Brady Bunch." A "Brady Bunch" look-alike contest was held, with a Sony MiniDisc portable stereo as the prize.

#### **Formats' Listening Times Seen Consistent**

NEW YORK—Time spent listening to the radio is fairly consistent across seven major formats, according to a new study of 138,866 Arbitron diary keepers conducted by the Baltimorebased Research Director Inc.

What is not consistent is how many times diary keepers tune into a station in an average week. That figure varies from the low of 5.6 occasions per week for AC and oldies stations, to a high of 7.1 occasions for N/T and country stations.

The median age of first preference

(P1) listeners also varies by format. Among the seven formats studied, the median age for AC was 38. compared to album rock (29), classic rock (33), country (40), N/T (56), oldies (42), and top 40 (23).

The study also evaluated the importance of listening location, and found that two-thirds of diary keepers listen to radio in a car during an average week. In-car listening ranges from a low of 63% for AC stations to a high of 74% for album rockers.

PHYLLIS STARK

CCORDING TO TODD SNIDER, his tongue-in-cheek tale about a Pacific Northwest band so alternative it refused to play a single note, "Talkin' Seattle Grunge Rock Blues" (Margaritaville/MCA), sprang from a herd mentality among label A&R scouts. The song is No. 31 on the Album Rock Tracks chart.

"We were playing at one of those cattle-call things for unsigned bands about two years ago," says Snider, "and I made [the song] up that day just because it seemed like all the record people I was talking to said, 'You got to be alternative.' And it was so funny because I never understood any of that stuff, you know. I mean, we used to have a fucking fiddle player [in the band]. But the record people kept telling me I was 'edgy.' And I was like, 'OK, I guess. Whatever that means.'"

Although the song drops some names (Eddie Vedder, Mudhoney), Snider says it's not meant to slag anyone. "Really, that song is about a guy who's willing to cut off his dick to get laid. I suppose at some point in our life we all do stuff like that. At



'It seemed like all the record people said, "You got to be alternative."

that point in my life I didn't want to be a grunge band leader. It really doesn't have anything to do with Eddie Vedder or anybody like that ... He seems like a very talented, honest person."

The tune's real culprits, he says, are those who blindly follow trends. "I think showbiz in itself is very absurd, which is why I like being part of it. There's a lot of smoke and mirrors going on. It's not that I'm trying to create any, but I don't mind the challenge of trying to get through them.

As for the moment of creation for "Talkin' Seattle Grunge Rock Blues," he says, "I can still remember that day. I was in my kitchen, and I don't think I was in the says of th don't think I ever really wrote [the words] down. I was just sort of drinking coffee and singing to myself. I thought I'd play it that night and that'd be it." And the crowd's reaction that night? "Oh, people laughed their asses off. I did have the lyrics down on the floor. Right before I left for the show I thought, You know what, maybe I should try to write all this down."

**FOR WEEK ENDING JANUARY 7, 1995** 

#### Billboard

FOR WEEK ENDING JANUARY 7, 1995 Billboard

# Album Rock Tracks

| /1   | Ш     | uı   |      | HOUR II GURU   |
|------|-------|------|------|--|
| K.   | NK.   | WKS. | WKS. | TRACK TITLE  ARTIST  ALBUM TITLE (IF ANY)  LABEL/DISTRIBUTING LABEL                                  |
| ->   | ح يــ | N>   | >0   | * * * No. 1 * * *  |
| (1)  | 2     | 5    | 5    | BETTER MAN 1 week at No. 1 PEARL JAM VITALOGY EPIC   |
| 2    | 1     | 2    | 10   | YOU DON'T KNOW HOW IT FEELS • TOM PETTY  |
| 3    | 4     | 1    | 21   | WILDFLOWERS WARNER BROS.  INTERSTATE LOVE SONG ♦ STONE TEMPLE PILOTS                                 |
| 4    | 3     | 3    | 13   | PURPLE ATLANTIC  ABOUT A GIRL  NIRVANA DIGCEFFEN DGCGEFFEN   |
| 5    | 5     | 4    | 10   | BLIND MAN ◆ AEROSMITH  |
| 6    | 6     | 10   | 6    | BANG AND BLAME • R.E.M.  |
| 7    | 7     | 6    | 16   | MONSTER WARNEN BRUS.  I ALONE  ↑ LIVE  THROWING COPPER  RADIOACTIVE/MCA                              |
| 8    | 8     | 7    | 15   | SELF ESTEEM  SMASH  SMASH  SMASH   |
| 9    | 10    | 13   | 5    | WHEN I COME AROUND  OOKIE  GREEN DAY  A&M/REPRISE  |
| (10) | 11    | 15   | 4    | BRIDGE  PROMISED LAND  |
| 11   | 9     | 8    | 10   | COVER ME ◆ CANDLEBOX   |
| (12) | 14    | 17   | 5    | CANDLEBOX MAVERICK/SIRE/WARNER BROS.  YOU WRECK ME TOM PETTY WILDFLOWERS WARNER BROS.                |
| (13) | 13    | 19   | 4    | THANK YOU     JIMMY PAGE & ROBERT PLANT  NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDDED)  ATLANTIC  |
| (14) | 12    | 12   | 10   | MY WAVE  SUPERNIKNOWN  A&M   |
| 15   | 15    | 9    | 11   | A CONSPIRACY  A CONSPIRACY  AMORICA  AMERICAN/REPRISE  |
| 16   | 17    | 14   | 20   | FELL ON BLACK DAYS  ♦ SOUNDGARDEN  A&M   |
|      |       |      |      | * * * AIRPOWER * * *   |
| 17   | 20    | 28   | 3    | UNGLUED STONE TEMPLE PILOTS PURPLE ATLANTIC  |
| 18   | 18    | 20   | 8    | A MURDER OF ONE  AUGUST AND EVERYTHING AFTER  COUNTING CROWS  DGC/GEFFEN                             |
| 19   | 16    | 11   | 16   | WHAT'S THE FREQUENCY, KENNETH?  ♦ R.E.M.  WARNER BROS.   |
| 20   | 19    | 18   | 11   | OUT OF TEARS  VOODOO LOUNGE  |
| (21) | 24    | 26   | 6    | LOST FOR WORDS THE DIVISION BELL PINK FLOYD COLUMBIA   |
| 22   | 21    | 23   | 8    | ALBATROSS  DELIVERANCE  ◆ CORROSION OF CONFORMITY COLUMBIA   |
| 23   | 23    | 24   | 6    | MOTHERLESS CHILD ♦ ERIC CLAPTON FROM THE CRADLE DUCK/REPRISE   |
| 24   | 26    | 25   | 8    | PLOWED ♦ SPONGE CHAOS  |
| 25   | 22    | 22   | 7    | NEED YOUR LOVIN' TESLA GEFFEN  |
| 26   | 31    |      | 2    | GOT ME WRONG  CLERKS SOUNDTRACK  ALICE IN CHAINS  COLUMBIA   |
| 27)  | 28    | 32   | 3    | LET HER CRY HOOTIE & THE BLOWFISH ATLANTIC   |
| 28   | 29    | 33   | 4    | TIJUANA JAIL GILBY CLARKE PAWNSHOP GUITARS VIRGIN  |
| 29   | 32    | 36   | 3    | IF YOU DON'T LOVE ME (I'LL KILL MYSELF) ◆ PETE DROGE AMERICAN/REPRISE                                |
| 30   | 30    | 29   | 7    | TRAIN OF CONSEQUENCES  YOUTHANASIA   |
| 31)  | 35    | 34   | 3    | TALKIN' SEATTLE GRUNGE ROCK BLUES SONGS FOR THE DAILY PLANET  TODD SNIDER MARGARITAVILLE/MCA         |
| (32) | 39    | -    | 2    | ZOMBIE  NO NEED TO ARGUE  ◆ THE CRANBERRIES  ISLAND  |
| 33   | 34    | 31   | 24   | HOLD MY HAND  CRACKED REAR VIEW  ↑ HOOTIE & THE BLOWFISH  ATLANTIC                                   |
| 34   | 36    | 35   | 20   | BASKET CASE  DOOKIE  |
| 35   | 33    | 30   | 26   | COME OUT AND PLAY  SMASH  OFFSPRING  EPITAPH   |
| 36   | 25    | 16   | 8    | SYMPATHY FOR THE DEVIL GUNS N' ROSES INTERVIEW WITH THE VAMPIRE SOUNDTRACK GEFFEN                    |
| 37   | 40    | 39   | 18   | YELLOW LEDBETTER PEARL JAM EPIC  |
| 38   | 27    | 21   | 12   | GALLOWS POLE  NO QUARTER, JIMMY PAGE & ROBERT PLANT (UNLEDDED)  ATLANTIC                             |
| 39   | ) NI  | EW ▶ | 1    | SPARKS WILL FLY VOODOO LOUNGE ROLLING STONES VIRGIN  |
| 40   | 37    | 27   | 12   | GET OVER IT HELL FREEZES OVER  ◆ EAGLES GEFFEN   |
|      |       |      |      | play supplied by Readcast Data Systems' Radio Track service 111 album rock stations and 42 modern ro |

# Modern Rock Tracks

| WK                               | WK.                                | 2<br>WKS                              | WKS                         | TRACK TITLE ALBUM TITLE (IF ANY)   | ARTIST LABEL/DISTRIBUTING LABEL  |
|----------------------------------|------------------------------------|---------------------------------------|-----------------------------|--|--|
| ->                               | 72                                 | (42                                   |                             | * * * No. 1 *  | **   |
| 1                                | 2                                  | 2                                     | 6                           | WHEN I COME AROUND 1 week at No DOOKIE   |  |
| 2                                | 1                                  | 1                                     | 7                           | BANG AND BLAME<br>MONSTER  | ◆ R.E.M.<br>WARNER BROS.   |
| 3                                | 4                                  | 4                                     | 6                           | BETTER MAN<br>VITALOGY   | PEARL JAM<br>EPIC  |
| 4                                | 3                                  | 3                                     | 10                          | BUDDY HOLLY<br>WEEZER  | ◆ WEEZER<br>DGC/GEFFEN   |
| 5                                | 6                                  | 6                                     | 15                          | ZOMBIE<br>NO NEED TO ARGUE   | ◆ THE CRANBERRIES  ISLAND  |
|                                  |                                    |                                       |                             | * * AIRPOWER   |  |
| 6                                | 10                                 | 26                                    | 3                           | LOVE SPREADS<br>SECOND COMING  | ◆ THE STONE ROSES  GEFFEN  |
| 7                                | 9                                  | 12                                    | 7                           | GOTTA GET AWAY<br>SMASH  | OFFSPRING<br>EPITAPH   |
| 8                                | 5                                  | 5                                     | 13                          | ABOUT A GIRL MTV UNPLUGGED IN NEW YORK   | ♦ NIRVANA<br>DGC/GEFFEN  |
| 9)                               | 12                                 | 17                                    | 5                           | EVERYTHING ZEN SIXTEEN STONE   | ◆ BUSH<br>TRAUMA/INTERSCOPE  |
| (10)                             | 16                                 | 18                                    | 4                           | SOUR TIMES<br>DUMMY  | ◆ PORTISHEAD LONDON/ISLAND   |
| 11                               | 8                                  | 8                                     | 21                          | INTERSTATE LOVE SONG   | STONE TEMPLE PILOTS  |
| (12)                             | 14                                 | 16                                    | 5                           | SHE DON'T USE JELLY  | ◆ THE FLAMING LIPS   |
| 13                               | 7                                  | 7                                     | 13                          | TRANSMISSIONS FROM THE SATELLITE HEART  DOLL PARTS   | WARNER BROS.  ◆ HOLE   |
|                                  |                                    | -                                     | 8                           | 21ST CENTURY (DIGITAL BOY)   | ◆ BAD RELIGION   |
| 14                               | 11                                 | 11                                    | -                           | STRANGER THAN FICTION  1 ALONE   | ATLANTIC  ◆ LIVE   |
| 15                               | 19                                 | 20                                    | 21                          | THROWING COPPER LANDSLIDE  | SMASHING PUMPKINS  |
| 16                               | 15                                 | 9                                     | 13                          | PISCES ISCARIOT SEETHER  | VIRGIN  ◆ VERUCA SALT  |
| 17                               | 13                                 | 13                                    | 18                          | AMERICAN THIGHS FELL ON BLACK DAYS   | DGC/GEFFEN  ◆ SOUNDGARDEN  |
| 18                               | 20                                 | 22                                    | 23                          | SUPERUNKNOWN   | A&M  |
| (10)                             |                                    |                                       |                             | ★ ★ ★ AIRPOWE  | R★★★<br>◆ MAZZY STAR   |
| (19)                             | 22                                 | 23                                    | 6                           | SHE HANGS BRIGHTLY   | CAPITOL  |
| 20                               | 24                                 | 28                                    | 3                           | PIGGY THE DOWNWARD SPIRAL  | NINE INCH NAILS NOTHING/TVT/INTERSCOPE   |
| 21                               | 18                                 | 10                                    | 17                          | SUPERNOVA<br>WHIP-SMART  | ◆ LIZ PHAIR MATADOR/ATLANTIC   |
| 22                               | 21                                 | 14                                    | 9                           | GIRL, YOU'LL BE A WOMAN SOON PULP FICTION SOUNDTRACK   | ◆ URGE OVERKILL MCA  |
| 23                               | 17                                 | 15                                    | 14                          | SWEET JANE NATURAL BORN KILLERS  | COWBOY JUNKIES NOTHING/INTERSCOPE  |
| 24)                              | 27                                 | 25                                    | 10                          | THAT'S JUST WHAT YOU ARE MELROSE PLACE - THE MUSIC   | ◆ AIMEE MANN<br>GIANT/IMAGO  |
| (25)                             | 30                                 | -                                     | 2                           | UNGLUED<br>PURPLE  | STONE TEMPLE PILOTS ATLANTIC   |
| 26)                              | 28                                 | 34                                    | 5                           | GOT ME WRONG<br>CLERKS SOUNDTRACK  | ALICE IN CHAINS  |
| 27                               | 25                                 | 24                                    | 7                           | YOU SUCK THE MURMURS   | ◆ THE MURMURS<br>MCA   |
| (28)                             | 29                                 | 36                                    | 5                           | CORDUROY<br>VITALOGY   | PEARL JAM<br>EPIC  |
| 29                               | 23                                 | 21                                    | 23                          | SELF ESTEEM  | ◆ OFFSPRING<br>EPITAPH   |
| 30                               | 1                                  |                                       |                             | SMASH  |  |
| 00                               | 26                                 | 19                                    | 15                          | SUPERSONIC   | ◆ OASIS  |
| (31)                             | 26                                 |                                       |                             | ROOTS RADICAL  | EPIC<br>RANCID   |
| <u>31</u>                        | 34                                 | 39                                    | 3                           | PETINITELY MAYBE  ROOTS RADICAL LET'S GO  WELCOME TO PARADISE  | EPIC<br>RANCID<br>EPITAPH<br>GREEN DAY   |
| 32                               | 34                                 | 39                                    | 3 16                        | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO   | RANCID EPITAPH GREEN DAY REPRISE THE CRANBERRIES   |
| 32<br>33                         | 34<br>37<br>NE                     | 39<br>33                              | 3<br>16                     | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO  WELCOME TO PARADISE DOOKIE  ODE TO MY FAMILY NO NEED TO ARGUE  | EPIC  RANCID EPITAPH  GREEN DAY REPRISE  THE CRANBERRIES ISLAND  CANDLEBOX   |
| 32<br>33<br>34                   | 34<br>37<br>NE                     | 39<br>33<br><b>w</b> >                | 3<br>16<br>1<br>8           | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO WELCOME TO PARADISE DOOKIE  ODE TO MY FAMILY NO NEED TO ARGUE COVER ME CANDLEBOX  | EPIC  RANCID EPITAPH  GREEN DAY REPRISE  THE CRANBERRIES ISLAND  CANDLEBO MAVERICK/SIRE/WARNER BROS. DINK  |
| 32<br>33<br>34<br>35             | 34<br>37<br>NE<br>33<br>NE         | 39<br>33<br>38<br>₩ ►<br>29           | 3<br>16<br>1<br>8           | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO  WELCOME TO PARADISE DOOKIE  ODE TO MY FAMILY NO NEED TO ARGUE  COVER ME CANDLEBOX  GREEN MIND DINK   | EPIC  RANCID EPITAPH  GREEN DAY REPRISE  THE CRANBERRIES ISLAND  CANDLEBOX MAVERICK/SIRE/WARNER BROS.  |
| 32<br>33<br>34<br>35<br>36       | 34<br>37<br>NE<br>33<br>NE         | 39<br>33<br>38<br>W D<br>29           | 3<br>16<br>1<br>8<br>1      | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO  WELCOME TO PARADISE DOOKIE  ODE TO MY FAMILY NO NEED TO ARGUE  COVER ME CANDLEBOX  GREEN MIND DINK  THE MAN WHO SOLD THE WORLD MTY UNPLUGGED IN NEW YORK   | EPIC  RANCID EPITAPH  GREEN DAY REPRISE  THE CRANBERRIES ISLAND CANDLEBOX MAVERICK/SIRE/WARNER BROS.  DINK CAPITOL  NIRVANA DGC/GEFFEN   |
| 32<br>33<br>34<br>35             | 34<br>37<br>NE<br>33<br>NE         | 39<br>33<br>38<br>₩ ►<br>29           | 3<br>16<br>1<br>8           | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO  WELCOME TO PARADISE DOOKIE  ODE TO MY FAMILY NO NEED TO ARGUE  COVER ME CANDLEBOX GREEN MIND DINK THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK BRIGHT YELLOW GUN UNIVERSITY                                    | EPIC  RANCID EPITAPH  GREEN DAY REPRISE  THE CRANBERRIES ISLAND  CANDLEBOX MAVERICK/SIRE/WARNER BROS.  DINK CAPITOL  NIRVANA DGC/GEFFEN  THROWING MUSES SIRE/REPRISE               |
| 32<br>33<br>34<br>35<br>36       | 34<br>37<br>NE<br>33<br>NE         | 39<br>33<br>38<br>W D<br>29           | 3<br>16<br>1<br>8<br>1      | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO  WELCOME TO PARADISE DOOKIE  ODE TO MY FAMILY NO NEED TO ARGUE COVER ME CANDLEBOX  GREEN MIND DINK  THE MAN WHO SOLD THE WORLD MTY UNPLUGGED IN NEW YORK  BRIGHT YELLOW GUN UNIVERSITY VOODOO LADY CHOCOLATE AND CHEESE | EPIC  RANCID EPITAPH  GREEN DAY REPRISE  THE CRANBERRIES ISLAND  CANDLEBOX MAVERICK/SIRE/WARNER BROS.  DINK CAPITOL  NIRVANA DGC/GEFFEN  THROWING MUSES SIRE/REPRISE  WEEN ELEKTRA |
| 32<br>33<br>34<br>35<br>36<br>37 | 34<br>37<br>NE<br>33<br>NE<br>) NE | 39<br>33<br>38<br>W > 29<br>29<br>W > | 3<br>16<br>1<br>8<br>1<br>1 | DEFINITELY MAYBE  ROOTS RADICAL LET'S GO  WELCOME TO PARADISE DOOK!E  ODE TO MY FAMILY NO NEED TO ARGUE  COVER ME CANDLEBOX GREEN MIND DINK THE MAN WHO SOLD THE WORLD MTY UNPLUGGED IN NEW YORK BRIGHT YELLOW GUN UNIVERSITY VOODOO LADY                        | EPIC  RANCID EPITAPH  GREEN DAY REPRISE  THE CRANBERRIES ISLAND  CANDLEBOX MAVERICK/SIRE/WARNER BROS.  DINK CAPITOL  NIRVANA DGC/GEFFEN  THROWING MUSES SIRE/REPRISE  WEEN         |



Week of December 18, 1994

- 1 All I Want For Christmas Is You / Mariah Carey
- ② If I Only Knew / Tom Jones
- 3 Creep / TLC
- 4 It Should Have Been You / Blacknuss Allstars
- (5) No More Rlue Christmas / Natalie Cole
- 6 Get Over It / Eagles
- T Space Cowboy / Jamiroqua
- ® I Will Always Love You / Take 6
- 9 Sure / Take That
- 1 Be Happy / Mary J. Blige
- 1 When We Dance / Sting
- 12 La Vie En Rose / Nadege (3) Secret / Madonna
- Micky S' En Balance / Fabian
- (§ Make It Easy On Yourself / Amar
- 1 Free / Carroll Thompson
- ① On Bended Knee / Boyz II Men
- 16 Baby Come Back / Pato Banton 19 Love Spreads / The Stone Roses
- The Sweetest Days / Vanessa Williams
- DId School Lovin' / Chante Moore 2 Trouble / Shampoo
- 3 How Far / Dee C. Lee
- 1 Know / Dionne Farris
- 3 I Believe / Thriller U
- @ Real Love / Drizabone
- Tor Once In My Life / Frank Sinatra, Gladys Knight & Stevie Wonder
- 3 Haruyo Koi / Yumi Matsutoya 29 Sweet Love / Sandy Reed
- 3 Jolie / Cosa Nostra
- Nocturnal Sunshine /
- Me'shell Ndegeocello
- 2 Another Night / Real McCoy 3 Ail I Wanna Do / Sheryl Crow
- 3 Sympathy For The Devil /
- Guns N' Boses ® Do You Wanna Get Funky/Got To Be Real
- C+C Music Factory ® Heaven Help / Gerry Deveaux
- 3 Jasmin In The Air /
- Onaz featuring Ray Hayden
- (3) I'll Be On My Way / The Beatles 3 Turn The Beat Around / Gloria Estefan
- @ Waiting For You / Think Twice
- 1 How Do You Stop / Joni Mitchel
- 1 Have Yourself A Merry Little Christmas
- Lucy Kent
- ④ Space/ ♣
- 4 Speed / Billy Idol Miracles / Kenny G
- 6 With A Smile / Burt Bacharach
- 1 Living In Danger / Ace Of Base
- (8) Always / Bon Joyi
- 49 The Strangest Party (These Are The
- Mali It Takes / Hanne Boel

Selections can be heard on

"Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 album rock stations and 42 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 400 detections (Modern Rock) for the first time.

# Arbitron Plays Musical Chairs With Markets; Oldies Go 'BOOM!' At New Interep Format Web

THREE NEW MARKETS move into the top 100 under Arbitron's recently revised market size list, which is effective with the fall 1994 survey period. Des Moines, Iowa, is now market No. 89, up from No. 113 in fall 1993. Moving up from market No. 133 is Lafayette, La., which joins the top 100 markets at No. 98. York, Pa., moves into the No. 100 slot, up from No. 102.

Moving out of the top 100 is Worcester, Mass., which dips down one place and is now market No. 101. As previously announced, two embedded metros, Anaheim/Orange County, Calif., (market 16) and San Diego North County (No. 55), have been folded into the Los Angeles and San Diego markets, respectively.

Two markets in the top 10 have traded places. Houston is now No. 9, while Boston is No. 10. Other markets making significant upward shifts in size are Louisville, Ky. (52-48), Las Vegas (59-55), McAllen/Brownsville, Texas (70-66), El Paso, Texas (77-72), Stockton, Calif. (89-84), Mobile, Ala. (90-85), and Spokane, Wash. (95-91).

For the spring '95 survey, Arbitron will be combining two Florida markets, Fort Myers (No. 122) and Naples (No. 195) into one market, which is expected to rank at about No. 78.

The market rankings are based on metro survey area population.

In other news, the Interep Radio Store will launch a new format network in the first quarter of 1995. The network will be known as "BOOM! Radio," an acronym for "the best of oldies music." Like Interep's four other unwired format networks, BOOM! will be designed to market the format and to create opportunities for national advertisers to reach targeted demographic groups. The network will launch with approximately 110 stations.

The Electronic Industries Assn.'s Consumer Electronics Group has endorsed the FCC's Dec. 14 recommendation that FM broadcasters use Radio Broadcast Data Systems (RBDS) technology to transmit Emergency Alert System alerts during times of crisis. The EIA/CEG's executive committee also announced that it will provide up to \$500,000 in 1995 to promote RBDS to U.S. consumers.

#### PROGRAMMING: TWO NEW L.A. PDs

Warren Williams is upped from APD to PD at KLSX Los Angeles, replacing Ken Anthony, who exits.

Randy Lane joins KYSR (Star 98.7) Los Angeles as PD, replacing Greg Duncan, now at WENS Indianapolis. Lane was a consultant with Dan Vallie and Associates.

Former WOMX Orlando, Fla., PD Nick Sanders has been named PD/afternoon host at WCOF Tampa, Fla. He replaces Paul Franklin, now at WTQR Winston-Salem, N.C.

WUBE-AM Cincinnati flipped from a simulcast of country WUBE-FM to all-sports as "the Score" Dec. 29. The PD/afternoon host is Chris Schneider, who previously hosted a talk show at KMPC Los Angeles. The lineup of syndicated hosts includes the Fabulous Sports Babe, John Madden, Bob Costas, Ted Green, and Ron Barr.

WQIK Jacksonville, Fla., PD Lee

Rogers moves to KUPL Porland, Ore., for the same duties, replacing Dave Taylor, who exited.

As expected, KWNZ Reno, Nev., PD Chuck Geiger joins KISF Kansas City, Mo., for the same duties, replacing Alex Valentine, now at KDGE Dallas.

WEGR Memphis OM/morning man Tim Spencer is upped to senior rock program director for parent company Radio Equity Partners L.P.

R&B KVSP Oklahoma City signed



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

on a new sister station, R&B KJMM (Fresh Jams 105) Tulsa, Okla., Dec. 25. KVSP GM Russell Perry and OM/PD/MD Darnell Swift add those duties at KJMM. The lineup consists of the syndicated Tom Joyner morning show, followed by midday host Nikki Page, who previously hosted overnights at crosstown KTOW. Tulsa radio veteran Donny Drake hosts afternoons, followed by night jock K.K. Holladay, also from KTOW, and overnighter Mark Anthony, who had been doing weekends at KVSP.

KRCX Sacramento, Calif., flips from Spanish hits to regional Mexican programming.

N/T WGTO Orlando, Fla., has applied for the new calls WWZN. The local outlet that already had those calls changes to WPRD.

WANS Greenville, S.C., which had been simulcasting country sister station WRIX-FM, is now programming a diverse format of talk (7-11 a.m.), adult standards (11 a.m.-6 p.m.), sports (6-8 p.m.), and country (8 p.m.-7 a.m.).

KYNO Fresno, Calif., flips from oldies to all-sports Jan. 1. Also, crosstown adult standards combo KEYQ/KTHX-AM also flips to sports, but keeps the

syndicated G. Gordon Liddy show.

WQFN Grand Rapids, Mich., flips from hot AC to Jones Satellite Networks' easy listening format.

KESY-AM Omaha, Neb., splits off from simulcasting soft AC KESY-FM and picks up ABC/SMN's "Urban Gold" format.

WDMF Knoxville, Tenn., signs on at 1580, programming black gospel.

WMOC Chattanooga, Tenn., changes calls to WLMR.

WFWI Fort Wayne, Ind., production director Keith Harris is upped to PD, replacing Tony Coles, now at WLTW New York. WFWI also becomes one of the first affiliates of newly syndicated WFBQ Indianapolis morning men Bob Kevoian and Tom Griswold, beginning Jan. 9. Former WFWI morning man Jim Barron moves to middays, bumping Chris Love back to afternoons. Harris, who had been hosting p.m. drive, comes off the air.

Marty Griffin is upped to director of programming operations at KFMF/KPPL Chico, Calif. He has been PD at KFMF since 1989.

#### **NETWORK NEWS: LATE LATE SHOW**

As expected, CBS Radio Network will begin simulcasting the new CBS-TV program "The Late Late Show With Tom Snyder" when it debuts Jan. 9. The network is building a three-hour block of talk radio programming (11 p.m.-2 a.m. EST) around the one-hour Snyder show. The hours surrounding Snyder's show will be hosted by former WNCN New York morning man Elliott Forrest.

Tim Carroll has been upped from assistant director to director of operations for Metro Networks' Philadelphia office. Metro reporter Mark Davies becomes assistant director of operations.

Bob Dane joins WW1's entertainment division as senior director of affiliate relations in the Arlington, Va., office. He previously was director of marketing for Metro Networks' Washington, D.C., region.

#### PEOPLE: WNEW SHUFFLES LINEUP

WNEW New York has restructured its lineup for the new year, moving midday host Dennis Elsas and overnighter Ken Dashow to weekends. Late-night host Carol Miller moves to middays.

# newsline...

**ALAN GOODMAN** has resigned as GM of WHTZ (Z100) New York to pursue an ownership venture. Sister WFOX Atlanta GM Clancy Woods is overseeing Z100 until a replacement is named.

JOE RUYAK is upped from acting GM to GM at Jarad Broadcasting's WIBF Philadelphia, replacing Ted Utz, who exited. Ruyak previously was the station's sales manager.

DEAN GOODMAN, GM of Paxson Broadcasting's WINZ/WLVE/WZTA Miami, is upped to president of Paxson's television division, while VP/sales Ronna Woulfe is upped to GM for both the radio and television divisions. Jay Hoker moves from his position as president of Paxson Networks Inc. to become president of Paxson's new radio division.

**EARNEST JAMES** joins WQUE-AM-FM/WYLD-AM-FM for VP/GM duties, replacing interim GM Jim Smith, who returns to sister KAKC/KMOD Tulsa, Okla., as GM. James was a radio consultant.

**TONY YOKEN** is upped from AE at WGKX Memphis to GM at local sister station WYKL. The latter station's former interim GM, John Bibbs, retains those duties at WGKX.

**KEN COSTA**, VP of marketing information at the Radio Advertising Bureau, has retired after 30 years with the RAB to open a marketing consultancy. Also, Dick Rakovan joins the RAB as senior VP/stations for the Eastern region. He most recently was GM at WWRC/WGAY Washington, D.C.

STATION SALES: WNLC/WTYD New London, Conn., from New London Broadcasting L.P. to Hall Communications for \$3.5 million; WDFM Fort Wayne, Ind., from Robert Wolfe to Steven Lankenau for an undisclosed price.

RICH ALLEN, Western regional manager at CBS Radio Representatives, adds VP stripes.

EMILY BEYS has been upped from AE to VP of sales/team leader at McGavren Guild Radio in New York.

Afternoon host Scott Muni's shift is changed from 2-6 p.m. to 3-7 p.m. Night jock Tony Pigg's hours change from 6-10 p.m. to 7 p.m.-midnight. Overnights will be handled by part-timers.

WIYY (98 Rock) Baltimore MD Jonathan Shapiro exits for the new APD job at the WDRE Radio Network. No replacement has been named.

At WDRE, Mike Parrish is upped from assistant MD to MD.

WDIZ Orlando, Fla., MD Tim Travis exits and has not been replaced.

Jennifer Wood is upped to APD at KNCI Sacramento, Calif., and Tom Adams is upped to APD at local sister station KRAK. Both retain their MD and midday host duties. KRAK also gets a new morning team, Brian Chase and Monica Lowe. They replace Joey Mitchell and Vanessa Thomas, who exited last month. Chase previously

was PD/morning man at crosstown KHYL. Lowe hosted evenings at crosstown KQPT. Thomas joins KSAN San Francisco for P/T work.

WPNT Chicago midday host Jim White exits radio. Morning man Steve Cochran extends his shift an hour to 10 a.m. MD Lynne Murray changes her shift from 9-11 a.m. to 10 a.m.-2 p.m.

Delilah returns to Boston radio as evening host at WSSH-FM. She had most recently been at WMGK Philadelphia.

WEZB (B97) New Orleans morning men John Walton and Rick Rumble are out. A replacement is expected to be named shortly.

WJLB Detroit evening host Tre' Black exits to pursue a record deal.

Former KDMX Dallas morning man Bobby Mercer joins KPTY (formerly KFGI) Austin, Texas, for that shift, replacing Steve Kerr, now at sister KKMJ. Also, Bill Lee joins KPTY for afternoons. He previously was a swing jock at ABC/SMN's AC format.

WTKS Orlando, Fla.'s evening "Passion Phones" host, Erin Somers, moves her show to WIOD Miami, where she replaces former night host Randi Rhodes. Somers' show continues to air on delayed broadcast to WTKS, and will be simulcast on WIOD sister station WSUN Tampa, Fla.

WXKS-FM Boston night jock Lisa Traxler is looking for a new gig in album rock or modern rock. She can be reached at 617-769-3598, not at the phone number that appeared in the Dec. 17 issue.

WRKS New York morning show producer Margot Jordan exits and is looking for a new opportunity; reach her at 718-493-7079.



Ladies' Man. Jerry Lembo, VP of AC promotions at Columbia Records, recently hosted a luncheon for the women of New York morning radio at the Sony Club in Manhattan. Phyllis Stark, Billboard's senior radio editor, served as co-host. Pictured, from left, are WLTW's Rasa Kaye, WYNY's Shelli Sonstein, Stark, WBLS' Michel Wright, WCBS-AM's Debra Wetzel, Christine Nagy of WAXQ (Q104.3), WBBR's Jessica Ettinger, Lisa G of WQHT (Hot 97), Liz White of WMXV (Mix 105), Patti Steele of WHTZ (Z100), Lembo, and the National Music Foundation's Claire Stevens (formerly of Z100).

# HOT 100

by Dave Elliott

BOYZ II MEN'S "On Bended Knee" (Motown) holds at No. 1, but by a reduced margin, as TLC's "Creep" (Arista) is the biggest overall gainer on the entire chart. "Creep" is also the biggest sales gainer on the chart and is No. I in sales. It sold almost 125,000 units this week, well ahead of "Knee," with about 104,000 units. "Creep" may go to No. 1 next week or the week after. 'Knee" is still No. 1 in airplay by a large margin. No other titles inside the top 10 look strong enough to challenge for No. 1 in the next two weeks.

THIS WEEK, you'll notice that some of the older records on the chart have gone up a few notches. This happens every Christmas season, due to the surge of teenage record buyers flooding stores during the holiday season. Rap titles by Rappin' 4-Tay, Craig Mack, Da Brat, and Bone Thugs N Harmony are among those that benefited most from this youth-based sales surge. Airplay, on the other hand, was off slightly for many songs, as stations reduced rotation given to currents to make way for Christmas music. For example, Melissa Etheridge's "I'm The Only One" (Island) gains overall points, but is pushed back a notch on the chart as her version of "Happy X-Mas (War Is Over)" garnered increased airplay, reducing stations opportunity to spin "Only."

TOM PETTY'S "You Don't Know How It Feels" (Warner Bros) is the biggest sales gainer below the top 20, so it wins this week's Greatest Gainer/Sales award. Its sales gain was complemented by top 10 airplay rankings at WAPE Jacksonville, Fla., WBZZ Pittsburgh; WDJX Louisville, Ky., and WSTW Philadelphia. Runner-up is Brownstone's "If You Love Me' (MJJ/Epic). "If" is already top 10 at WPGC Washington, D.C., and WERQ Baltimore, and is moving up quickly at WHJX Jacksonville; WJMN Boston; WFLZ Tampa, Fla.; and KMEL San Francisco. This week's Hot Shot Debut is "Candy Rain" by Soul For Real (Uptown/MCA). Almost 70 percent of its points are from sales, with the bulk of exposure coming from WQHT New York and WPGC Washington. The Tractors debut on the chart with the country-crossover Christmas single "Santa Claus Boogie" (Arista). The debut of "Boogie" is based entirely on sales. It is rare that a Christmas single debuts on the Hot 100 at all, let alone from the country side. Deadeve Dick's "New Age Girl" (from "Dumb And Dumber") (Ichiban) peaked at No. 40, fell to No. 43, and has now turned around and is up to No. 27 with a bullet. This turnaround is most likely due to added exposure for the video, featuring clips from the hit comedy. "Girl" ranks No. 1 in airplay at WPLY Philadelphia and WIXX Green Bay, Wis.

UVERALL, sales activity increased so much this week that the singles by all of the following artists were pushed back (by as many as five to seven positions) despite gaining overall points: Real McCoy, Melissa Etheridge (as previously mentioned). Gloria Estefan, the Pretenders, Vanessa Williams, the Four Seasons, Candlebox, Keith Murray, Elton John, Lucas, Aaliyah, Mazzy Star, Silk, Martin Page, Lords Of The Underground, Huey Lewis, Dru Down, and Freedy Johnston.

# BUBBLING UNDER HOT 100° SINGLES

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                      |
|-----------|-----------|----------|--|
| 1         | _         | 1        | AGE AIN'T NOTHING BUT A NUMBER<br>AALIYAH (BLACKGROUND/JIVE) |
| 2         | 5         | 4        | DOWN 4 WHATEVA<br>NUTTIN' NYCE (POCKET TOWN/HOLLYWOOD)       |
| 3         | 7         | 6        | PARTY DIS-N-DAT (EPIC STREET/EPIC)                           |
| 4         | 8         | 12       | WHOOMP! (THERE IT WENT) TAG TEAM/MICKEY/MINNIE/ GOOFY (LIFE) |
| 5         | 4         | 4        | SOUR TIMES PORTISHEAD (LONDON/ISLAND)                        |
| 6         | 6         | 6        | NIKA<br>VICIOUS (EPIC STREET/EPIC)                           |
| 7         | 17        | 4        | WHEN THE THOUGHT OF YOU DAVID BALL (WARNER BROS.)            |
| 8         | 19        | 3        | STORM IN THE HEARTLAND<br>BILLY RAY CYRUS (MERCURY)          |
| 9         | 23        | 2        | WHEN LOVE FINDS YOU<br>VINCE GILL (MCA)                      |
| 10        | 24        | 7        | HEADLINE NEWS "WEIRD AL" YANKOVIC (SCOTTI BROS.)             |
| 11        | _         | 1        | NIGHT IS FALLIN' IN MY HEART<br>DIAMOND RIO (ARISTA)         |
| 12        | 13        | 5        | ONLY ONE ROAD<br>CELINE DION (550 MUSIC)                     |
| 13        | 11        | 2        | THAT'S JUST WHAT YOU ARE AIMEE MANN (IMAGO)                  |

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                        |
|-----------|-----------|----------|--|
| 14        | 12        | 3        | FAT BOY<br>MAX-A-MILLION (S.O.S.)                              |
| 15        | 14        | 6        | RICH GIRL<br>MICHIE ONE & LOUCHIE LOU (VP)                     |
| 16        | 9         | 7        | ROCKAFELLA<br>REDMAN (RAL/ISLAND)                              |
| 17        | 18        | 2        | OLCHE CHLUM (SILENT NIGHT)<br>ENYA (REPRISÉ)                   |
| 18        | _         | 6        | GIT UP, GIT OUT<br>OUTKAST (LAFACE/ARISTA)                     |
| 19        | _         | 1        | THIS LIL' GAME WE PLAY<br>SUBWAY (BIV 10/MOTOWN)               |
| 20        | _         | 1        | YOU'RE A MEAN ONE MR. GRINCH<br>WHIRLING DERVISHES (CONTINUUM) |
| 21        | _         | 1        | IF I COULD MAKE A LIVING<br>CLAY WALKER (GIANT)                |
| 22        | -         | 1        | LET'S TALK ABOUT IT<br>MEN AT LARGE (EASTWEST)                 |
| 23        | _         | 1        | CAN I STAY WITH YOU KARYN WHITE (WARNER BROS.)                 |
| 24        |           | 1        | WHERE I WANNA BE BOY<br>MISSIONES (STEP SUN)                   |
| 25        | 21        | 2        | VOCAB<br>FUGEES (TRANZLATOR CREW) (RUFFHOUS                    |

#### ATLANTIC BRINGS McCOY TO TOP OF HAT FIELD

(Continued from page 3)

The Texas native is hoping to maintain his momentum with a new album, "You Gotta Love That," due Jan. 24. The album's debut single, "For A Change," has reached No. 33 in its fourth week on the Hot Country Singles & Tracks chart

Atlantic Nashville president Rick Blackburn became aware of McCoy through Charlie Pride, with whom the singer had been touring on and off for several years. The label had high hopes for its new find when it signed him as the first artist on its fledgling country roster in early 1990, only to see his first two alburns, 1991's "At This Moment" and 1992's "Where Forever Begins," perform poorly at radio and retail. Those albums have sold 71,000 and 70,000 units. respectively, according to SoundScan.

Adding to McCoy's frustration was the fact that newer, younger Atlantic signees Tracy Lawrence and John Michael Montgomery scored big hits with their debuts, helping to establish the label as a force in country music in the process.

"The company thought I was nuts," Blackburn says with a laugh. "I couldn't get a direction on Neal, but I knew he was special. I'd been looking for someone like him for a while."

What separates McCoy from the rest of the hat pack is a no-holds-barred,

and monitoring more than 50 radio and

The publication's charts will reflect a

Monday-to-Sunday week for both sales

and airplay data. Among the new and

unique features in Music Monitor will

be a U.K. Hot 100 Singles chart. It will

be the first U.K. singles chart to com-

bine sales and airplay elements for all

rankings from No. 1 to No. 100. Audi-

ence size for each record will be com-

puted by cross-referencing BDS data

"Music Monitor will combine accu-

rate and responsible journalism with a

fresh, innovative outlook on the unique-

ly creative, dynamic U.K. marketplace.

We believe the industry will prosper

from having access to real numbers and

quality editorial coverage," says

Howard Lander, president and pub-

lisher of the Billboard Music Group.

with RAJAR listener ratings.

**U.K. MUSIC MONITOR** 

(Continued from page 3)

music TV stations.

Nash-Vegas-style stage show that includes dancing, acrobatics, and even a version of Harry Belafonte's "Banana Boat (Day-O)."

"Country music can bore you, but Neal is far from boring," Blackburn says. "The guys at radio were really entertained by Neal, and that's unique in

McCoy's onstage antics are certainly not the everyday honky-tonk fare, and with his first two releases, which were produced by Nelson Larkin and James Stroud, respectively, Atlantic, perhaps afraid it had signed too much of an entertainer, attempted to push the singer in a traditional direction.

"No discredit to Nelson or James, but they probably did try to take me a little too far down that traditional road," Mc-Cov says

For McCoy's third (and potentially final) go-around, Barry Beckett was brought in to produce, and the chemistry was finally right.

"Rick thought Barry and I would be a great combination because of his Muscle Shoals R&B background," says McCoy. "I grew up listening to and playing a lot of that stuff. Barry recognized that. He basically said, 'Let's try to find songs to fit Neal's voice."

The album, "No Doubt About It," did

indeed showcase McCoy's vocals in a

lower, more soulful register, and it hit the bull's-eve at country radio. The title song and debut single quickly rose to No. 1 on the country singles chart.

"I remember Neal from the days when he was touring with Charlie Pride, and I couldn't be happier for his sucsays J.D. Cannon, music director at WFMS Minneapolis. Cannon is typical of country radio executives nationwide who have gotten to know McCoy through the singer's constant promotional visits and live performances. "He's a lot of fun, and he's great at remembering names," Cannon adds. "Neal's got those marketing skills, and he's had so many people rooting for him that it was just a matter of the right song, and the support was there.

Not content to stop at radio, and despite lackluster sales of his first two releases, McCoy has done countless benefit performances and has managed to make himself a familiar face at retail over the past few years.

"He's done some convention stuff for us, and he puts on a great show," says Dave Roy, director of purchasing for the North Canton, Ohio-based Camelot chain, "I always thought that once the mass audience got a taste of this guy, there would be no stopping him.

In a genre that has not put a lot of emphasis on the performing aspect, with singers traditionally standing stock-still behind their microphone stands, McCoy is unusual if not unique. And while bands like Sawyer Brown have done much to pioneer high-energy country shows, Mc-Coy credits Garth Brooks with making the world safe for his flamboyant perfor-

"Garth deserves most of the credit, because he really took it that one step further," McCoy says. "He showed country fans that we can do a lot more for you if you'll just let us. Even though a lot of us were doing it before him, it was not at t<mark>hat magnitud</mark>e."

At this point in his career, McCoy is more than happy to give the fans exactly what they want, and from both the creative and marketing standpoints, artist and label are not about to mess with the successful formula established with "No Doubt About It." McCoy and company took great pains to make sure "You Gotta Love That" would be a repeat of the last album, right down to employing many of the same musicians and

"We finally got what we were looking for with 'No Doubt About It,' " says Mc-Coy. "We did try to do more uptempo stuff this time, but basically the approach was, 'If it ain't broke, don't fix it.

As he prepares to get to work behind what most in the industry consider his sophomore album, McCoy still feels he has a long way to go and a lot to learn.

"I'm still not as at home in the studio as I'd like to be," he says. "But entertaining is really more important to me than the other aspects of this business. I live for that part.

## 6 Masic Monitor



Cover of special prototype edition of Music Monitor

The Billboard Music Group publishes specialized publications, including Billboard, Amusement Business, Musi-

#### LA DIFERENZIA

(Continued from page 105)

has provided some exposure, but Randle says, "We are dealing with the patchwork of syndicated shows, and as a result we don't want to rely too heavily on videos."

Randle says promotion of the act is boosted by the label's relations with the act's manager, booking agent, and publicist. The act is managed by Nashvillebased Glenn Smith Presents and booked by the William Morris Agency. Publicity is handled by Media West in Fort Worth, Texas. It is an unusually high-powered lineup for a new act in the Tejano market.

The rest of La Diferenzia is songwriter/keyboardist Miguel Spindola, drummer Jose Benavides, accordionist Simon Arausa, guitarist Jesse Moya, and three brothers from Rockford, Ill.: Raul (saxophone), Arnoldo (keyboards), and Omar (bass) Cardenas.

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#### CHRISTIAN McBRIDE GETS TO IT WITH VERVE DEBUT ALBUM

(Continued from page 3)

ings and performances of others—fellow youngbloods and seasoned veterans alike—have been universally acclaimed for their unimpeachable taste and correctness. Rarely has jazz heard such an experienced sound from a player so young.

"The most obvious thing about him is that he's the greatest performer to come along on his instrument in 25 years," says Richard Seidel, VP at Verve and the album's co-producer along with Don Sickler. "Can you think of anyone else? Maybe Jaco [Pastorius] or Stanley [Clarke] . . . If there are five qualities you look for in a bass player, they are: a great sound, great intonation, great time, great accompaniment, great soloing . . . Christian's got them. Plus, if you want to add something else, he's soulful."

To spread the word, Verve sent a five-track solicitation sampler of McBride's original compositions from the album to retail outlets and distributors. Additionally, the label presented to radio, retail, and the press a single-disc teaser titled "Double Decker"; it featured McBride's funky rendition of "Deck The Halls," and served as a Christmas card from the label.

More than any other young bass player, McBride has the potential to transcend the perceived limitations of his instrument. He is a broader musician than those who follow the party line on tradition. Deeply steeped in the history of jazz and the history of his instrument, McBride is not just a swinger or a bebopper. Instead, his tastes cover a wide range of rhythmic musics, including the pop and soul originating from his hometown, Philadelphia.

Verve VP Chuck Mitchell, who is in charge of marketing the album, wants to make consumers aware hat McBride's personality matches his instrument. "We're preparing an elaborate electronic press kit to bring that out," says Mitchell. "Yes, he plays bass, and yes, he's got a rich jazz heritage. But he's also down with James Brown. The bass is a bedrock instrument in his life, and he's got the attitude to make that a

#### IMAGO, BMG PART

(Continued from page 11)

is still under contract to Imago. Rollins, who has a spoken-word-label deal with Rick Rubin's American Recordings, was unavailable to comment at press time.

Ellis says the experience of losing the label's funding has been a humbling one. He admits that he tried to run Imago as if it were a successful major label, not an alternative music startup.

"I probably made a mistake in forgetting that this is a small, independent, alternative company," Ellis says. "And in fact, what I realized after a time was that we didn't have the benefits of a small company. There were too many people. There were layers of bureaucracy that had developed inside the company that weren't creating the right kind of environment for young people to be able to have ideas, express them, and have them enacted."

Ellis, who is 50 years old, adds that Imago needs to "have people in the company that are much closer in age to the artist and the consumer than I am."

sexy marketing fact."

In person, McBride is warm and confident, quick to light up a conversation with a wide smile. "I've been influenced by Ray Brown, and Freddie Hubbard, and Wayne Shorter, and Bobby Watson, to name a few. he says, "but I've also been touched by James Brown. The groove or the rhythm is the first thing that matters. James Brown won't deal unless there's a groove. The same for me-I have to be the backbone of whatever's going on. If you listen to Count Basie's rhythm section, with Poppa Jo [Jones] and Walter Page and Freddie Green, you hear that they had a simple, beautiful pocket. That's the goal: to be able to do that, to master the groove."

Verve views McBride as a telegenic performer who is as much an entertainer as a jazzman. Its electronic press kit uses footage culled from this year's Mellon Jazz Festival in Philadelphia, where the native son was awarded a day of honor.

#### LEGENDARY EARS

McBride's dispatches on the bass have a shape and definition that are rare. While other bass players operate in the realm of the low-end buzz, McBride crafts notes that have articulation and bounce. His contours are precise, his choices thoughtful; he makes his instrument sing.

Add to the mix his legendary ears. By most accounts, he's got perfect pitch, the ability to hear relationships between notes and their voicing possibilities, and a sonographic

memory. He hears a piece of music once, and he has it down.

That kind of outsized talent certainly attracts attention-so much so that McBride has been a first-call bassman for the likes of Hubbard. Wynton Marsalis, Joshua Redman, Betty Carter, James Williams, and McCov Tyner, among others, Appearing on McBride's album are saxophonist Redman, pianist Cyrus Chestnut, trumpter Roy Hargrove, trombonist Steve Turre, and drummer Lewis Nash. Along with the album's title track, "Gettin' To It," McBride's other original compositions on the album are "In A Hur-"The Shade Of The Cedar Tree," "Sitting On A Cloud," "King Freddie Of Hubbard," and "Black Moon.'

Now, the real question confronting McBride (and Verve) is this: After years of selfless service to the efforts of others, can he make it as a leader? His colleagues on "Gettin' To It" think so. "He's the one guy who can break the mold of bass players," says Redman. "When he solos, he speaks to me. It's his ability to communicate and his sensitivity. It's almost a spiritual skill. He makes music out of any situation As a leader he's going to call on skills he hasn't yet used. He has tremendous charisma. [Charles] Mingus had it, Ray [Brown] has it. Most bass players who have it show it in the context of their bands. I see

him as a Mingus or a Jaco."

Chestnut agrees. "He's got musicianship for his age that few people possess," he says. "That's why he

gets respect from others. Many people think that horn players or piano players are the only ones who can step out front and do things. Christian can put the bass out front and show that it's a viable instrument."

Adds Hargrove, "A lot of young cats are too hip to play with beauty. Christian's not like that. He's not scared to play pretty, and he likes to get greasy. That's a good combination."

#### CHILD PRODIGY

Initially influenced by his bassplaying father and uncle, McBride took up the electric bass at age 8. Three years later, he began formal training on acoustic. Two years after that, he was playing professionally.

After graduating from Philadelphia's famed High School for the Performing Arts in 1989, McBride enrolled at New York's Juilliard School of Music. His presence around town created an instant buzz among insiders including saxophonist Bobby Watson, who hired him for an engagement at Birdland. His rise, from that moment on, was meteoric.

Before landing with Verve, McBride was courted by nearly every major label. (It's been rumored that he eventually signed with Verve because its parent company, PolyGram, holds the James Brown catalog.)

"Gettin' To It" is not a typical bass player's album. McBride is not showcased in a flamboyant manner, nor is he placed front and center, overshadowing his bandmates. His presence and authority, however, are unmistakable, from the radio-friendly funk of the title track to his solo tour de force on "Night Train," to the uplifting treatment of "Splanky," on which McBride proves himself the descendant of trio mates and spiritual godfathers Milt Hinton, age 84, and Ray Brown, 68.

Given the admiration and respect he commands from fellow musicians, how does McBride see himself in relation to others?

"My fundamental approach is to make the music work. I think any good musician wants to contribute his personality, his own two cents, and shape the music without dominating it. I do whatever it takes to make the music sound good. My primary focus on 'Gettin To It' was to cover a lot of bases—no pun intended—to play with my peers, to play with my heroes.

"One of the problems I've had with players from the younger generation is they don't have the desire to be around the older musicians. I mean, Hank Jones is still around, Tommy Flanagan, Roy Haynes, Ron Carter. These people are a phone call away. I have always felt that if you want to play this music properly, you have to be around the right people. Almost every older musician I've worked with has had the attitude, 'I'm honored that you want to play this music; therefore, whatever you need to know, I'll tell you.' That's the way it should be. You can learn a lot from guys who have been there before. I'm hoping to be one of

#### **ALTERNATIVE ACTS HAVE AN IMPACT**

(Continued from page 3)

tus since last January, about half were album alternative or modern rock acts.

Of the remaining Impact artists, there were seven country acts, seven hip-hop or R&B acts, and one act each in the jazz, reggae, comedy, AC, and world music categories.

Heatseekers Impact status is achieved when an album is launched from the Heatseekers album chart of new and developing artists into the top half of The Billboard 200.

The 40-position Heatseekers chart, which bowed in October 1991, features acts from all genres who have never charted at No. 100 or higher on The Billboard 200.

A total of 34 labels had Heatseekers Impact acts in 1994. Warner Bros. and Atlantic topped the pack of distributing labels with six Impact acts each in 1994; Geffen and Arista tied for second with three each.

(The standings are based on the full calendar year and differ from the "Year In Music" list in the Dec. 24 issue of Billboard, which covers the chart year from November 1993 to November 1994.)

This year's tally underscores the overall strength of rock acts, particularly those that attracted modern rock or album alternative airplay. Among acts that benefited from the latter are Sarah McLachlan (Nettwerk/Arista); Widespread Panic (Capricorn); Sheryl Crow (A&M); Crash Test Dummies (Arista); Counting Crows (DGC); Mazzy Star (Capitol); Shawn Colvin (Columbia); and Big Head Todd & the Monsters

"You have longevity at Triple A,"

says Dick Wingate, senior VP of marketing at Arista. "It's very artist-oriented and artist-friendly. That's the format that we found has laid a great base for [McLachlan and Crash Test Dummies]. It really established them. Sarah is a core artist on the format."

Commenting on the power of the modern rock format, Bob Bell, new-release buyer for the 350-store Wherehouse Entertainment chain based in Torrance, Calif., says, "The biggest thing I've seen is how huge alternative music has become. It's been building for a while, but this was the year it really exploded. The underground punk movement has become a huge commercial force, with Offspring and Green Day selling millions of records."

Bell also notes that because of the tremendous growth in the modern rock arena, heritage modern rock acts such as Atlantic's Bad Religion, Virgin's Cracker, Mercury's James, and London's Meat Puppets—each an Impact act—finally hit paydirt in 1994.

According to M Street Journal, there are 161 modern rock and album alternative outlets, up 57 from 1993.

#### INTO THE MAINSTREAM

"Last year's alternative is this year's mainstream," Atlantic president Val Azzoli says, noting one of the factors that led to Impact act Bad Religion's big breakthrough in 1994.

Azzoli says the label's marketing efforts were highly customized in 1994. "This past year, we basically looked at every act like its own separate entity," says Azzoli. "We didn't have a cookie-cutter plan."

For instance, the label concentrated on retail campaigns for Hootie & the Blowfish during the band's tour and then went for album rock airplay.

For Collective Soul, Atlantic centered its efforts on the first single, "Shine," which became the No. 1 album rock track of the year.

Robert Smith, head of marketing at Geffen, says patience and timing at radio were key elements in the label's marketing efforts for Impact acts Counting Crows, Veruca Salt, and Weezer, and for newcomers Beck and Hole, who bypassed the Heatseekers chart by debuting at No. 15 and No. 55 on The Billboard 200, respectively, in the spring of 1994.

"The two best examples are Counting Crows and Weezer, where we really held back going for home runs at commercial alternative radio and MTV until the artists and records built up enough underneath them, so we could extend the campaigns on each one of the records," says Smith. "We try to do the same with all the artists."

With that philosophy in mind, the label was able to work Weezer's "Undone (The Sweater Song)" for five months.

John Artale, purchasing manager for the 139-store National Record Mart chain based in Carnegie, Pa., also noticed that record labels were more focused with retail programs this year.

"Our developing-artist program has been in place for years, but I've seen a lot of labels timing it better than they did before," says Artale.
"If they had the funding, they would throw it in the program right away. Now they hold back a bit, and utilize the retail programs to coincide better with airplay. That makes a big difference."

Patience and tenacity also paid off for Crow, James, Joshua Kadison (SBK/EMI), John Berry (Liberty), and K7 (Tommy Boy). None of these Impact artists exploded at radio and video until months after their albums were released.

#### THE OLD-FASHIONED WAY

Others, including Warner Bros.' Faith Hill and Atlantic's Neal Mc-Coy, found that old-fashioned touring and shaking hands with radio, video, and retail executives paid off.

Scott Heuerman, product manager at Warner Bros./Reprise Nashville, says Hill got a lot of mileage out of her extensive radio promotion tour.

For comedian Jeff Foxworthy, Heuerman says sales really kicked in once CMT and TNN began airing the videoclip for "Redneck Stomp."

Also benefiting heavily from video support was 550 Music/Epic's Deep Forest, whose "Lullaby" was placed in Buzz Bin rotation on MTV. That helped the dance/world music act's self-titled album earn Impact status from Billboard and gold certification from the Recording Industry Assn. of America.

Similarly, the jazz-meets-rap alliance known as US3 (Blue Note) raced up The Billboard 200 once the clip for "Cantaloop" was placed in MTV's Buzz Bin.

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8 11 13

9 8

15 12

12

11

10

4 5

**27** 28 10

**29** 34 7

22

22 33

18 24

17

TITLE

ON BENDED KNEE

ANOTHER NIGHT

ALWAYS BON JOVI (MERCURY)

CREEP TLC (LAFACE/ARISTA)

YOU GOTTA BE

I WANNA BE DOWN

I'LL STAND BY YOU

YOU WANT THIS
JACKSON (VIRGIN)

BEFORE I LET YOU GO

100% PURE LOVE

WHEN I COME AROUND

HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC

WILD NIGHT JOHN MELLENCAMP (MERCURY)

INTERSTATE LOVE SONG

WHEN CAN I SEE YOU

BUDDY HOLLY WEEZER (DGC/GEFFEN)

ALLISON ROAD GIN BLOSSOMS (A&M)

NEVER LIE IMMATURE (MCA)

IF YOU GO JON SECADA (SBK/EMI)

COME TO MY WINDOW

FOUND OUT ABOUT YOU

MR. JONES

STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)

SHINE COLLECTIVE SOUL (ATLANTIC)

PRAYER FOR THE DYING

BABY I LOVE YOUR WAY

YOU MEAN THE WORLD TO ME

CAN YOU FEEL THE LOVE TONIGHT

DON'T TURN AROUND

THE SIGN ACE OF BASE (ARISTA)

TWO PRINCES

37) 40 23 BASKET CASE GREEN DAY (REPRISE)

ZOMBIE THE CRANBERRIES (ISLAND)

THE SWEETEST DAYS
VANESSA WILLIAMS (WING/MERCURY)

IF YOU THINK YOU'RE LONELY NOW

WHAT'S THE FREQUENCY, KENNETH? R.E.M. (WARNER BROS.)

EVERY DAY OF THE WEEK

TURN THE BEAT AROUND

BANG AND BLAME

ALL I WANNA DO

BETTER MAN PEARL JAM (EPIC)

I'M THE ONLY ONE MELISSA ETHERIDGE (ISLAND)

I'LL MAKE LOVE TO YOU

TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.

SUKIYAKI 4 P M (NEXT PLATEAU/LONDON/ISLAND)

ALL I WANT FOR CHRISTMAS IS YOU

SECRET MADONNA (MAVERICK/SIRE/WARNER BROS.)

THE RHYTHM OF THE NIGHT

Hot 100 Airplay

ST (LABEL/DISTRIBUTING LABEL

\* \* NO. 1 \* \*

HERE COMES THE HOTSTEPPER

adcast Data Systems' Radio Track service days a week. Songs ranked by gross imp with Arbitron listener data. This data

I ALONE

I BELONG TO YOU TONI BRAXTON (LAFACE/ARISTA)

FAR BEHIND
CANDI EBOX (MAVERICK/SIRE/WARNER BROS.

YOU DON'T KNOW HOW IT FEELS

IN THE HOUSE OF STONE AND LIGHT

GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)

BUT IT'S ALRIGHT HUEY LEWIS & THE NEWS (ELEKTRA)

SHAME ZHANE (HOLLYWOOD/JIVE)

SELF ESTEEM OFFSPRING (FPIT

WHEN WE DANCE

CIRCLE OF LIFE

RED LIGHT SPECIAL

UNTIL I FALL AWAY

DOLL PARTS HOLE (DGC/GEFFEN)

FELL ON BLACK DAYS

NEW AGE GIRL DEADEYE DICK (ICHIBAN)

GOTTA GET AWAY

IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)

PLAYAZ CLUB RAPPIN' 4-TAY (CHRYSALIS/EMI)

MISHALE ANDRU DONALDS (CAPITOL)

CORDUROY DEAR! IAM (EPIC)

BLIND MAN AEROSMITH (GEFFEN)

LANDSLIDE SMASHING PUMPKINS (VIRGIN)

TODAY SMASHING PUMPKINS (VIRGII

BECAUSE THE NIGHT 10, 000 MANIACS (ELEKTRA

BEAUTIFUL IN MY EYES

BACK & FORTH

LOVE IS ALL AROUND
WET WET WET (LONDON/ISLAND)

ALL THAT SHE WANTS ACE OF BASE (ARISTA)

I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)

Recurrents are fittes which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

SHOOP SALT N PEPA (NEXT PLATEAU/LONDON)

NO RAIN BLIND MELON (CAPITOL)

HEY JEALOUSY

FANTASTIC VOYAGE

WHAT'S UP

LUCKY ONE

SEETHER VERUCA SALT (MINTY FRESH/DGC/GFFFEN)

FOOLIN' AROUND CHANGING FACES (SPOILED ROTTEN/BIG BEAT)

SOMETHING'S ALWAYS WRONG TOAD THE WET SPROCKET (COLUMBIA)

(I COULD ONLY) WHISPER YOUR NAME

SHE DON'T USE JELLY

BE HAPPY MARY J. BLIGE (UPTOWN/MCA)

LOVE WILL KEEP US ALIVE

MENTAL PICTURE

ABOUT A GIRL

LIVING IN DANGER

TOOTSEE ROLL

RTIS! (LABEL/DISTRIBUTING | ARFI.)

TITLE

38 41 9

> 44 5

37 13

43 48 26

39 45

48 42 8

47 19

8

12

(42) 43

44 46

46 49 4

**47**) 50 12

(50)

52

(51) 62

**53** 55 18

**55** 64 2

53

10

35

2

15

2

71

72

54 51

56

57 68

**58** 65

59 60

60 54

**62** 52

61 57

(63)

64)

65

66

67 63

68 58

69 69

(72)

**(73)** 75

74 61 13

75 74 20

14 | 23 | 33

13 2

18 49

24

21 22

22 16 54

23 20 | 39

24

18

30

**25** 19 8

15 14

16 17 6

18 21

19

**HOT 100 RECURRENT AIRPLAY** 

70 70 5

56 71

39 38 5

(40)

#### **HOT 100 A-Z**

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

100% PURE LOVE (Basement Boys, ASCAP/C-Water ASCAP/Polygram Int'l. ASCAP) HL ALL I. WANNA DO (WB. ASCAP/Warner-Tamerlane, ASCAP/Old Crow, BMI/gnorant, ASCAP/Zen OI Iniquity ASCAP/AImo, ASCAP/Canvas Mattress, ASCAP) WBM

ALWAYS AND FOREVER (Rodsongs, ASCAP/Almo

ASCAP) WBM
ALWAYS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
ANOTHER NIGHT (Copyright Control)
ANOTHER NIGHT (COPYRIGH CONTROL)

ANOTHER NIGHT (Copyright Control)
AT YOUR BEST (YOU ARE LOVE) (Bovina, ASCAP/EMI

April, ASCAP) HL BAD REPUTATION (Trouble Tree, BMVEMI Blackwood, BMI) BBU REPUTATION (TOURNE HEE, AND WORK-ON BRACKWOOD, OWN)
BEFORE: LET YOU GO (Donril, ASCAP/Comba,
ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Pooh,
ASCAP/Chauncey Black, ASCAP) HL/WBM
BE HAPPY (MCA, ASCAP/Mary J. Blige, ASCAP/Dooch,
ASCAP/Fwelve And Under, ASCAP/Justin Publishing
Co., ASCAP/EMI April, ASCAP) HL
BIOLOGICAL DIDN'T BOTHER (Shaq Lyrics,
ASCAP/Chapts, ASCAP/Chapts,

ASCAP/Chrysalis, ASCAP/Zomba. ASCAP/Gabz ASCAP/11 C, ASCAP) WBM

BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy,

BLACK COFFEE (EMI April, ASCAP/Bee Mo Easy, ASCAP/E-Z-Duz-It, ASCAP) HL
BLIND MAN (Swag Song, ASCAP/EMI April, ASCAP/MCN, (Swag Song, ASCAP/EMI April, ASCAP/MCA, ASCAP/T.Rhoutes, ASCAP) HL
BODY & SOUL (EMI Virgin, BMI/Shipwreck, BMI/EMI Virgin, ASCAP/Future Furniture, ASCAP) HL
BREAKDOWN (Zomba, BMI/CPMK, BMI/Saja, BMI/Troutman, BMI) WBM
BRING THE PAIN (Careers-BMG, BMI/Razor Sharp, BMI) HL
BUT IT'S ALRIGHT (Famous, ASCAP) HL
CANDY RAIN (EMI April, ASCAP/E-Z Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Stam U Well, BMI)

ASCAP/Slam U Well, BMI)
CIRCLE OF LIFE (FROM THE LION KING)

(Wonderland, BMI) HL CONSTANTLY (EMI April, ASCAP/Millhill, BMI/Jesse

CONSTANTLY (EMI April, ASCAP/Millhill, BMI/Jesse Powell, BMI/Teron Beal, BMI) HL CREEP (EMI April, ASCAP/D A.R.P., ASCAP) HL DANCE NAKED (Full Keel, ASCAP) WBM DECEMBER 1963 (OH, WHAT A NIGHT) (Seasons, BMI/Jobele, ASCAP) WBM DOLL PARTS (Mother May I, BMI) DON'T SAY GOODBYE GIRL (WB, ASCAP)/Gratitude

DUN 1 SAY GOODSTE GIRK LWO, ASCAP/Jordinale Sky, ASCAP/Feetdhach, ASCAP) DO YOU SEE (Warren G, ASCAP/Colgems-EMI, ASCAI/O/B/O Ilseit, ASCAP/Extreme, ASCAP) HL EVDLESS LOVE (Fgp. ASCAP/Brockman, ASCAP/Intersong U.S.A., ASCAP) HL EVERY DAY OF THE WEEK (Armato, ASCAP/Irving, BMI/Little Jerzeit Ir. BMI/Little Bee, BMI) WBM.

BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI) WBM FA ALL Y'ALL (So So Det, ASCAP/EMI April, ASCAP/Air

. ASCAP) HL

Control, ASCAP) HL
FADE INTO YOU (Salley Gardens, BMI)
FAR BEHIND (Skininy White Butt. ASCAP/WB,
ASCAP/Maverick, ASCAP) WBM
FLAYA IN YA EAR (For Ya Ear, ASCAP/EMI April, ASCAP/Bee

Mo Easy, ASCAP/Justin Publishing Co., ASCAP) HL

FOOLIN' AROUND (Zomba, BMI) WBM GET DOWN (For Ya Ear, ASCAP/Justin Combs. ASCAP) GET OVER IT (Black Cypress, ASCAP/Ret Cloud, ASCAP/WB, ASCAP) WBM

GET READY FOR THIS (Any Kind Of Music

ASCAP/MCA, ASCAP) HL
GET UP ON IT (Keith Sweat, ASCAP/E/A, ASCAP/WB ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM

GIRL, YOU'LL BE A WOMAN SOON (FROM PULP

GIRL, YOU'LL BE A WOMAN SOON (FROM PULP FICTION) (Tallyrand, ASCAP/Sony, ASCAP) HI. HERE COMES THE HOTSTEPPER (FROM READY TO WEAR) (Salaam Remii, ASCAP/Pine, PRS/Longitude, BMI/19 King, BMI/9 Sounds, BMI) WBM. HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HI.

Reluctance To Lob, ASCAP) HL
HOUSE OF LOVE (Sony Cross Keys, ASCAP/Tree,
BMI/Greenberg, BMI/Warneractive, BMI) WBM/HL
I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB,
ASCAP/Pinsla, ASCAP/Paisley Park, ASCAP)
I BELONG TO YOU/HOW MANY WAYS (Three Boyz
From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee,
BMI/Jay Brd Alley, BMI/Black Hand, ASCAP/Zomba,
BMI/Bache, BMI/MCA, ASCAP) HJ (MBM.

BMI/Raphic, BMI/MCA, ASCAP) HL/WBM I CAN GO DEEP (FROM A LOW DOWN DIRTY

I CAN GO DEEP (FROM A LOW DOWN DIRTY SHAME) (Today's Crucial, BMI/Me And My Boy, BMI/Warrier-Tamerlane, BMI) WBM
(I COULD ONLY) WHISPER YOUR NAME (Papa's-June, BMI/Clean-Con, BMI)
IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/MB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Stow Flow, ASCAP/EMI April, ASCAP) HI/WBM

LIL MAKE LOVE TO YOU! (Sony, BMI/Feaf, BMI) BILL

TLL MARE LOVE TO YOU (Sony, BMI/Ecaf, BMI) HL
I'LL STAND BY YOU (Hynde House of Hits,
ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom
Kally, ASCAP

Kelly, ASCAP)

IMISS YOU (3 Boyz From Newark, ASCAP/Polygram
Int'l, ASCAP/Sure Light, BMI) HL

I'M THE ONLY ONE (MLE, ASCAP/Almo, ASCAP) WBM
INEVER SEEN AMAN CRY (ANA I SEEN A MAN DIE)
(N-The Water, ASCAP/EMI Blackwood, BMI/Straight

Cash, BMI) HL
IN THE HOUSE OF STONE AND LIGHT (EMI Virgin,

ASCAP/Martin Page, ASCAP) HL
I WANNA BE DOWN (Human Rhythm, BMI/Young
Legend, ASCAP/Chrysalis, ASCAP) WBM

Legend, ASCAP/Chrysalis, ASCAP) WBM

JUICY/UNBELIEVABLE (Tee Tee, ASCAP/EMI April,
ASCAP/Justin Publishing Co., ASCAP) HL

KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)

LIVING IN DANGER (Megasongs, BMI/Careers-BMC, BMI) HL

LUCAS WITH THE LID OFF (Copyright Control)

MENTAL PICTURE (Foreign Imported, BMI) WBM

MISHALE (WB, BMI/A MW, ASCAP/Zomba, ASCAP) WBM

MISHALE (VD, ISreet Talk, ASCAP/Amb, Janes BMI) WBM

MISSING YOU (Street Talk, ASCAP/Love Jones, BMI) WBM THE MOST BEAUTIFULLEST THING IN THIS WORLD

(Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon. ASCAP/EMI April, ASCAP/Bovina, ASCAP) HL/WBM NEVER LIE (Hook, BMI/Zomba, ASCAP/Teaspoon.

ASCAP) WBM
NEW AGE GIRL (FROM DUMB AND DUMBER) (NAG.

BMI/Songs Of PolyGram, BMI) HL
ON BENDED KNEE (Flyte Tyme, ASCAP/EMI April,

OUT OF TEARS (Promopul) B.V., ASCAP)
PICKUP MAN (Songwriters Ink, BMI/Texas Wedge

ASCAP) HL
PICTURE POSTCARDS FROM L.A. (Joshuasongs.
BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL
PIMP OF THE YEAR (Triple Gold, BMI/Double D.
BMI/Harlem, BMI/O/B/O Itself, BMI/August Moon, BMI)

40 PLAYAZ CLUB (Rag Top, BMI)

Billboard

FOR WEEK ENDING JANUARY 7, 1995

SoundScan

# **Hot 100 Singles Sales**

|          |          | _        |  |           | -         |          |   |
|----------|----------|----------|--|-----------|-----------|----------|---|
| HIS WEEK | AST WEEK | WEEKS ON | TITLE  | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST (LABEL/DISTRIBUTING LABEL)                 |
|          |          | >        | * * NO. 1 * *  | 38)       | 42        | 6        | KITTY KITTY<br>69 BOYZ (RIP-IT)                         |
| 1        | 2        | 8        | CREEP TLC (LAFACE/ARISTA) 1 wk at No. 1                  | 39        | 34        | 7        | THE SWEETEST DAYS VANESSA WILLIAMS (WING/MERCURY)       |
| 2)       | 3        | 7        | ON BENDED KNEE   | (40)      | 48        | 4        | I MISS YOU N II U (ARISTA)                              |
| 3        | 1        | 15       | HERE COMES THE HOTSTEPPER                                | 41        | 38        | ]1       | I'M THE ONLY ONE  |
| 4        | 4        | 18       | INI KAMOZE (COLUMBIA)  ANOTHER NIGHT                     | 42        | 44        | 8        | MELISSA ETHERIDGE (ISLAND)  LIVING IN DANGER            |
| 5        | 5        | 14       | ALWAYS   | 43        | 39        | 15       | ACE OF BASE (ARISTA)  LUCAS WITH THE LID OFF            |
| 6        | 6        | 28       | BON JOVI (MERCURY) TOOTSEE ROLL                          | 44        | 41        | 16       | I'LL STAND BY YOU                                       |
| 7        | 8        | 16       | 69 BOYZ (RIP-IT)  I WANNA BE DOWN                        | 45        | 45        | 10       | PRETENDERS (SIRE/WARNER BROS.)  BLACK COFFEE            |
| 8        | 7        | 12       | BEFORE I LET YOU GO                                      | 46        | 37        | 12       | THE MOST BEAUTIFULLEST                                  |
| -        | 9        | 14       | SHORT DICK MAN   | 47        | 46        | 17       | DECEMBER 1963   |
| 9)       |          |          | 20 FINGERS (S.O S /ZOO)  PRACTICE WHAT YOU PREACH        |           | 59        | 9        | REDNECK STOMP   |
| (10)     | 10       | 14       | BARRY WHITE (A&M) CONSTANTLY                             | (48)      |           | -        | JEFF FOXWORTHY (WARNER BROS.)  TILL YOU LOVE ME         |
| (11)     | 13       | 7        | IMMATURE (MCA)   | 49        | 52        | 5        | REBA MCENTIRE (MCA)  BIOLOGICAL DIDN'T BOTHER           |
| 12       | 11       | 21       | BOYZ II MEN (MOTOWN)                                     | (50)      | 54        | 7        | SHAQUILLE O'NEAL (JIVE)                                 |
| 13       | 12       | 11       | YOU WANT THIS/70'S LOVE GROOVE<br>JANET JACKSON (VIRGIN) | (51)      | 61        | 2        | CRAIG MACK (BAD BOY/ARISTA)                             |
| 14       | 14       | 22       | FLAVA IN YA EAR<br>CRAIG MACK (BAD BOY/ARISTA)           | 52        | 47        | 23       | NEVER LIE<br>IMMATURE (MCA)                             |
| (15)     | 19       | 6        | YOU DON'T KNOW HOW IT FEELS<br>TOM PETTY (WARNER BROS.)  | 53        | 53        | 15       | WHAT'S THE FREQUENCY, KENNETH<br>R.E.M. (WARNER BROS.)  |
| 16)      | 17       | 11       | SUKIYAKI<br>4 P.M. (NEXT PLATEAU/LONDON/ISLAND)          | (54)      | 58        | 4        | HOUSE OF LOVE<br>AMY GRANT WITH VINCE GILL (A&M)        |
| 17       | 15       | 13       | SECRET<br>MADONNA (MAVERICK/SIRE/WARNER BROS.)           | 55        | 51        | 13       | GET UP ON IT<br>KEITH SWEAT (ELEKTRA)                   |
| 18       | 22       | 15       | NEW AGE GIRL<br>DEADEYE DICK (ICHIBAN)                   | 56        | 55        | 24       | STROKE YOU UP<br>CHANGING FACES (SPOILED ROTTEN/BIG BEA |
| 19       | 20       | 3        | TAKE A BOW<br>MADONNA (MAVERICK/SIRE/WARNER BROS.)       | 57        | 50        | 5        | SHAME<br>ZHANE (HOLLYWOOD)                              |
| 20       | 21       | 18       | THUGGISH RUGGISH BONE<br>BONE THUGS N HARMONY (RUTHLESS) | 58        | 62        | 24       | THIS D.J. WARREN G (VIOLATOR/RAL/ISLAND)                |
| (21)     | 28       | 5        | IF YOU LOVE ME<br>BROWNSTONE (MJJ/EPIC)                  | 59        | 67        | 3        | EVERY DAY OF THE WEEK JADE (GIANT)                      |
| (22)     | 26       | 14       | U WILL KNOW<br>B.M.U. (BLACK MEN UNITED) (MERCURY)       | 60        | -         | 1        | CANDY RAIN<br>SOUL FOR REAL (UPTOWN/MCA)                |
| 23       | 16       | 14       | TURN THE BEAT AROUND GLORIA ESTEFAN (CRESCENT MOON)      | 61        | 60        | 19       | FAR BEHIND<br>CANDLEBOX (MAVERICK/SIRE/WARNER BROS      |
| 24       | 23       | 8        | I NEVER SEEN A MAN CRY<br>SCARFACE (RAP-A-LOT/NOO TRYBE) | 62        | 49        | 33       | 100% PURE LOVE<br>CRYSTAL WATERS (MERCURY)              |
| (25)     | 25       | 6        | DO YOU SEE<br>WARREN G (VIOLATOR/RAL/ISLAND)             | 63        | 56        | 17       | ENDLESS LOVE L. VANDROSS & M. CAREY (COLUMBIA)          |
| (26)     | 27       | 12       | FA ALL Y'ALL DA BRAT (SO SO DEF/CHAOS)                   | 64        | 64        | 18       | AT YOUR BEST (YOU ARE LOVE) AALIYAH (BLACKGROUND/JIVE)  |
| 27       | 18       | $\vdash$ | ALL I WANNA DO   | 65        | 72        | 2        | THE SANTA CLAUS BOOGIE THE TRACTORS (ARISTA)            |
| 28       | 24       | 9        | BE HAPPY   | 66        | 57        | +        | GET OVER IT EAGLES (GEFFEN)                             |
| (29)     |          | 2        | SYMPATHY FOR THE DEVIL                                   | 67        | 68        | 20       | HILLY   |
| 30       | 29       | 15       | PLAYAZ CLUB  | 68        | 71        | -        | DON'T TAKE THE GIRL                                     |
|          | -        | 5        | RAPPIN' 4-TAY (CHRYSALIS/EMI)  PICKUP MAN                | 69        | -         | +        | WHEN WE DANCE   |
| (31)     |          |          | JOE DIFFIE (EPIC)  FOOLIN' AROUND                        | 70        | -         | +        | STING (A&M) BLIND MAN                                   |
| 32       | 32       | 6        | CHANGING FACES (SPOILED ROTTEN/BIG BEAT                  | 71        | 75        | +        | WHOOMP! (THERE IT IS)                                   |
| 33       | 31       | 15       | TONI BRAXTON (LAFACE/ARISTA)  NONE OF YOUR BUSINESS      |           | 1         | +        | TAG TEAM (LIFE/BELLMARK)  ALWAYS AND FOREVER            |
| (34)     | -        | 25       | SALT-N-PEPA (NEXT PLATEAU/ISLAND)  YOU GOTTA BE          | 72        | 66        | +        | LUTHER VANDROSS (LV/EPIC)  STRONG ENOUGH                |
| 35       | $\vdash$ | 8        | DES'REE (550 MUSIC)                                      | 73        | -         | 1        | SHERYL CROW (A&M)  1 CAN GO DEEP                        |
| 36       | 33       | 9        | METHOD MAN (DEF JAM/RAL/ISLAND)                          | 74        | 65        | 8        | SILK (HOLLYWOOD/JIVE)                                   |
|          |          |          |  |           |           |          |   |

Records with the greatest gain. © 1995, Billboard/BPI Co. munications and SoundScan, Inc

PRACTICE WHAT YOU PREACH (Seven, BMI/Super BMI/Divided, BMI/Zomba, BMI/Warner-Tamerlane, BMI/Ramal, BMI) WBM PROMISE ME (Play The Music, ASCAP/Victor F., ASCAP/Tony Casale, ASCAP) REDNECK STOMP (Warnerbuilt, BMI/Max Lafts, BMI/Subic BMI)

37) 43 4 RHYTHM OF THE NIGHT

THE RHYTHM OF THE NIGHT (Gema, Saie/Warner SANTA CLAUS BOOGIE (Warner-Tamerlane, BMI/Boy

ROCKING, BMI)
SECRET (WB, ASCAP/Webo Girl, ASCAP/EMI April,
ASCAP/D, A.R.P., ASCAP) HL/WBM
SHAME (FROM A LOW DOWN DIRTY SHAME)

(Unichappell, BMI/Mills & Mills, BMI) HL SHE DON'T USE JELLY (Lovely Sorts Of Death.

SHE DON'T USE PELLY (LOVEY) SOTIS OF DEATH.

SHM/EMI Blackwood, BMI) HL

(SHE'S GOT) SKILLZ (Songcase, BMI)

SHORT DICK MAN (Tango Rose, ASCAP)

SOMETHING'S ALWAYS WRONG (WB, ASCAP/Wet

Sprocket, ASCAP) HL
STRONG ENOUGH (Warner-Tamerlane, BMI/Old Crow. BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP/48/11, ASC\*P/ SUKIYAKI (Toshiba, BMI/EMI, BMI/Beechwood, BMI) HL

SUKIYAKI (Ioshiba, BMI/EMI, BMI/Beechwood, DMI, THE SWEETEST DAYS (Spirit Line, BMI/Congitude, BMI/Big Mystique, BMI/EMI Virgin, BMI/Kazzoom, ASCAP/Famous, ASCAP) WBM/HL SYMPATHY FOR THE DEVIL (Abkoo, BMI) TAKE A BOW (Ecal, BMI/Sony, ASCAP/WB,

ASCAP/Webp Girl, ASCAP) WBM/HL THUGGISH RUGGISH BONE (Ruthless Attack,

75 70 6 DANCE NAKED JOHN MELLENCAMP (MERCURY)

ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI)
TIC TOC (LOTUG, ASCAP/Marley Mari, ASCAP/EMI

April, ASCAP) HL
TILL YOU LOVE ME (Little Big Town, BMI/American
Made, BMI/MCA. ASCAP/Gary Burr. ASCAP) HL/WBM
TOOTSEE ROLL (Downlow Quad, BMI)
TURN THE BEAT AROUND (FROM THE SPECIALIST)

(Unichappell, BMI) HL UNDONE - THE SWEATER SONG (E.O. Smith, BMI) U WILL KNOW (FROM JASON'S LYRIC) (Polygram Int'), ASCAP/Ah-choo, ASCAP/12 AM, ASCAP/Metodies

WHAT'S THE FREQUENCY, KENNETH? (Night Garden

BMI/Warner-Tameriane, BMI) HL WHEN CAN I SEE YOU (Sony, BMI/Ecaf, BMI/Epic,

BMI/Solar, BMI) HL
WHEN WE DANCE (Magnetic, PRS/Regatta,

WHUTCHA WANT (Protoons, ASCAP/Pretty Helen.

WHOLERA WANT (PRODOIS), ASCAP)
WILD NIGHT (WB, ASCAP)/Caledonia Soul, ASCAP) WBM
YOU DON'T RHOW HOW IT FEELS (Gone Gator,

ASCAP) WBM YOU GOTTA BE (Sony, BMI) HL

YOU SUCK (Suede Daisy, BMI)
YOU WANT TRIS/70'S LOVE GROOVE (Black Ice,
ASCAP/Stone Agate, BMI/Flyte Tyme, ASCAP/Jobete,
ASCAP/EMI April, ASGAP) WBM

# Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

#### FOR WEEK ENDING JANUARY 7, 1995



| The color of the    | -     |     |            | Í     |  |            |
|---|-------|-----|------------|-------|--|------------|
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| 3   |       |     | 2          | -     |  |            |
|   |       | + - | -          |       | - The state of the | -          |
| S   |       | -   | -          |       |  | -          |
| S   |       |     | -          |       |  |            |
|   |       | +   | -          | -     |  | +          |
| 8   |       | -   | -          | -     |  | -          |
| 9   5   10   32   OFFSPRING A** TPH/APH 496425** (18-98)14 989 \$18   NASH   4   10   7   3   3   THE BEATLES APPICATION (15-981) 989   LIVE AT THE BBC   3   3   THE BEATLES APPICATION (15-981) 989   LIVE AT THE BBC   3   3   THE BEATLES APPICATION (15-981) 989   LIVE AT THE BBC   3   11   12   11   8   70   TOM PETTY WARRING BBOS 49579** (10-9816-989)   NO NEED TO ARGUE   9   13   11   9   30   SOUNDTRACK A** WAIT DRINK** (0588-110-9817-98)   THE LIDIN NING   1   14   13   13   R.E.M. A** WANRER BBOS 49579** (10-9816-98)   NO NEED TO ARGUE   9   14   14   13   13   R.E.M. A** WANRER BBOS 49579** (10-9816-98)   THE LIDIN NING   1   14   14   15   15   12   8   AEROSMITH GISTEN 24716-12-9817-980   BIG ONES   16   15   12   8   AEROSMITH GISTEN 24716-12-9817-980   BIG ONES   16   15   12   18   6   TLC LARACZ 280598-9815A (10-9816-98)   YES I AM   16   17   17   18   6   TLC LARACZ 280598-9815A (10-9816-98)   CRAZYSEXYCOOL   15   18   18   20   9   BODS EGGER 14 HE SILVER BULLET BAND   GREATEST HITS   8   20   20   20   21   4   5   ERIC CLEPTON A** DIOXIDENERS 49735-WANRER BBOS (10-9816-98)   FROM THE CRADE   11   17   17   10   BON JOVI A** MERCURY 285013 (10-98 10-98)   GROSSROAD   8   BEDTIME STORIES   19   19   19   19   19   19   19   1  |       | -   | -          |       |  | +          |
| 10  | _     | -   |            |       |  | -          |
| 11  |       | -   |            |       | Transaction and the second and the s |            |
| 13  |       |     | -          |       |  | -          |
| 13  |       |     |            |       |  | -          |
| 14  |       |     |            | -     |  | -          |
| 15  |       |     |            | 1     |  | -          |
| 15  |       |     | -          |       |  | -          |
| 17  |       |     |            | -7,   |  | -          |
| 18  |       |     | -          | -     |  | -          |
| 19  |       |     |            |       |  | 15         |
| 20 22 24 15 ERIC CLAPTONA® DUCKREPROSE 45735WARNER BROS. (10.9816.98) FROM THE CRADLE I 21 17 17 10 BON JOVI A MERCURY 526013 (10.98 62016.98) CROSSROAD 8 22 16 14 6 FRANK SINATRA CAPITOL 28103 (11.9807.98) DUETS II 9 23 24 19 4 MARY J. BLIGE UPTOWN 11156*MCA (10.9815.98) MY LIFE 9 24 25 25 29 STONE TEMPLE PILOTS À ALLANIC 82607*MG (10.9816.98) PURRLE 1 25 26 22 7 SADE ERIC 66686 (10.98 62016.98) BEST OF SADE 9 26 23 21 57 ACE OF BASE À ARISTA 18740 (9.9815.98) THE SIGN 1 27 29 28 7 STING TEMPLE PILOTS À TLANIC 82607*MG (10.9816.98) PURRLE 1 28 31 26 43 SHERYL CROW À® AM 540126 (9.9815.98) TLESDAY NIGHT MUSIC CLUB 8 29 30 30 40 TIM MCGRAW À® CURB 77659 (9.9815.98) NOT A MOMENT TOO SOON 1 30 28 34 17 CLARRERAS, DOMINSO, PAVAROTTI (MEHTA) À THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI À® PRIVATE MUSIC 82116 (10.9815.98) LIVE AT THE ACROPOLIS 5 32 33 35 35 13 BARBRA STREISAND À COLUMBIA 66109 (22.98 66229.98) FORREST GUMP 2 33 37 37 27 10 SOUNDTRACK À "ERIC SOUNDTRAK 66329/ERIC (15.98 6202.98) FORREST GUMP 2 33 37 37 27 10 SOUNDTRACK À DEATH ROWINTERSCOPE 9248440 (10.9816.98) MURDER WAS THE CASE 1 36 41 41 11 SOUNDTRACK À DEATH ROWINTERSCOPE 9248440 (10.9816.98) MURDER WAS THE CASE 1 37 34 31 17 THE TRACTORS À ARISTA 18728 (9.9815.98) BI THE TRACTORS 30 38 37 33 99 CANDLEBOX À MAYERICASIBLE 45313WARNER 8ROS. (9.9816.98) MURDER WAS THE CASE 1 41 36 32 10 GLORIA ESTERAN À ELEKTRA (1959.10.9816.98) BI THE TRACTORS 30 44 40 48 20 WEEZER DOC 2462906FFFF (10.9816.98) BI SOUND STONES IN THE ROOD 10 44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS À CHANT 3 45 45 40 12 MARY CHAPT À ARISTA 18728 (9.9815.98) BI SOUND STONES IN THE ROOD 10 46 46 46 46 26 ALAN JACKSON À ARISTA 18728 (9.9815.98) BI SOUNDER STONES IN THE ROOD 10 47 48 43 24 ROLLING STONES À VIGAN 39782* (10.9815.98) WAITIN' ON SUNDOWN 15 48 49 47 13 BRONGS & DUNN À ARISTA 18728 (10.9815.98) WAITIN' ON SUNDOWN 15 49 49 47 13 BRONGS & DUNN À ARISTA 18728 (10.9815.98) WAITIN' ON SUNDOWN 15 50 54 58 42 SOUNDGARDEN À ARMS 10.195 (10.9815.98) WAITIN' ON S   | 18    |     | 20         | - 50  |  | 8          |
| 21 17 17 10 BON JOVI▲ MERCURY 526013 (10.98 E016.98) CROSSROAD 8 22 16 14 6 FRANK SINATRA CAPITOL 28103 (11.9817.98) DUETS II 9 23 24 19 4 MARY J. BLIGE UPTOWN 11156*MCA. (10.9815.98) MY LIFE 9 24 25 25 29 STONE TEMPLE PILOTS Å ATLANTIC 82607*MG (10.9816.98) PURPLE 1 25 26 27 7 SADE EPIC 56686 (10.98 E016.99) BEST OF SADE 9 26 23 21 57 ACE OF BASE Å ARRIST 18740 (9.9815.98) THE SIGN 1 27 29 28 7 STING STING FILEDS OF GOLD - BEST OF STING 1984-1994 7 28 30 30 40 TIM MCGRAW Å* CURB 77659 (9.9813.98) NOT A MOMENT TOO SOON 1 30 28 34 17 CARREAS, DOMINGO, PAVAROTTI (MEHTA) Å THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI Å* PRIVATE MUSIC 82116 (10.9815.98) LIVE AT THE ACROPOLIS 5 32 33 37 25 SOUNDTRACK Å* EPIC SOUNDTRAX 66329/FIPC (15.98 E0/24.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND Å COLUMBUR 66109 (12.98 E0/24.98) FORREST GUMP 2 35 30 30 40 TIM MCGRAW Å* ARRIST 18740 (10.9815.98) LIVE AT THE ACROPOLIS 5 36 31 44 11 SOUNDTRACK Å* EPIC SOUNDTRAX 66329/FIPC (15.98 E0/24.98) FORREST GUMP 2 37 37 34 31 17 THE TRACTORS Å ARRIST 18728 (19.9815.98) BIS CANDLEBOX 7 38 37 33 59 CANDLEBOX Å* MAVERCKSIRE 45313/WARNER BROS. (9.9815.98) BIS CANDLEBOX 7 39 39 42 15 ANITA BARKER Å (LEKTRA 6.1596.10.9816.98) MURDER WAS THE CASE 1 40 40 48 20 WEZZER • DBC 246290FFFF (10.9816.98) HOLD ME. THRILL ME, KISS ME 9 41 36 22 10 GLORIA ESTERNA EPIC 6.9816.981 MAVERCKSIRE 45313/WARNER BROS. (9.9815.98) BIS CANDLEBOX 7 41 36 32 10 GLORIA ESTERNA EPIC 6.9816.981 MAVERCKSIRE 45313/WARNER BROS. (9.9815.98) BIS CANDLEBOX 7 41 36 32 10 GLORIA ESTERNA EPIC 6.9816.981 MAVERCKSIRE 45313/WARNER BROS. (9.9815.98) BIS CANDLEBOX 7 41 36 32 10 GLORIA ESTERNA EPIC 6.9816.981 MAVERCKSIRE 45313/WARNER BROS. (9.9815.98) BIS CANDLEBOX 7 41 36 32 10 GLORIA ESTERNA EPIC 6.9816.981 MAVERCKSIRE 45313/WARNER BROS. (9.9815.98) BIS CANDLEBOX 7 42 42 39 7 JIMMY PAGE & ROBERT PLANT Å ATLANTIC 82706.793 (14.9819.99) NO QUARTER 4 43 62 41 BARRY WHITE Å AAM 540156 (10.9815.98) WALTON ON QUARTER 4 45 45 40 12 MARY CHAPIN CARPENTER Å COLUMBIA 64327 (10.9816.98) S   | 19    |     | 16         | 9     | MADONNA MAVERICK/SIRE 45767/WARNER BROS (10.98/16.98)  BEDTIME STORIES   | 3          |
| 22 16 14 6 FRANK SINATRA CAPITOL 28103 011 9917.991 DUETS II 9 23 24 19 4 MARY J. BLIGE UPTOWN 11156*MCA.(10.98/15.991) MY LIFE 9 24 25 25 29 STONE TEMPLE PILOTS ▲ ATLANTIC 82607*AG (10.98/15.99) MY LIFE 9 25 26 22 7 SADE EMPCE GEORGE (10.98 E015.99) BEST OF SADE 9 26 23 21 57 ACE OF BASE ▲ ARISTA 18740 (19.98/15.99) BEST OF SADE 9 27 29 28 7 STING AM 54026 (10.98/15.99) FIELDS OF GOLD - BEST OF STING 1984-1994 7 28 31 26 43 SHERYL CROW ▲* AM 540126 (19.98/15.99) TUESDAY NIGHT MUSIC CLUB 8 30 28 34 17 CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲* PRIVATE MUSIC 82116 (10.98/15.99) TUESDAY NIGHT MUSIC CLUB 8 31 27 29 43 YANNI ▲* PRIVATE MUSIC 82116 (10.98/15.99) TUESDAY NIGHT MUSIC CLUB 8 31 27 29 43 YANNI ▲* PRIVATE MUSIC 82116 (10.98/15.99) TUESDAY NIGHT MUSIC CLUB 9 32 33 37 25 SOUNDTRACK ▲* PER SOUNDTRAK 6239/PIPC (15.98 E024.99) THE CONCERT 1994 4 31 27 29 43 YANNI ▲* PRIVATE MUSIC 82116 (10.98/15.99) THE CONCERT 1994 4 32 33 37 35 13 BARBAS STREISAND ▲* COLUMBIA 66109 122.99 E0229.99) THE CONCERT 10 33 43 12 27 10 SOUNDTRACK ▲* DEATH ROWINTERSCOPE 924844G (10.98/16.98) MURDER WAS THE CASE 1 35 38 45 54 COLUMBIA CROWS ▲* 36 COLUMBIA CROWS ▲* 37 33 39 45 54 COLUMBIA CROWS A* 38 AT 33 59 CANDLEBOX A* MAVERICKSIRE 45313 WARNER 8005. (9.98/15.98) BS CANDLEBOX A* 39 39 39 42 15 ANITA BAKER A* CLEKTRÁ 61959 (10.98/15.98) BS THE TRACTORS 30 39 39 42 15 ANITA BAKER A* CLEKTRÁ 61959 (10.98/15.98) BS CANDLEBOX A* 40 40 48 20 WEEZER • DOC 246290EFFEYLÓ 99/15.98) BS THE CON IS LOVE 20 41 35 45 40 112 MARY CHAPIN CARPENTER A* COLUMBIA 64327 (10.98 E016.98) STONES IN THE ROAD 10 41 48 43 62 41 MARY CHAPIN CARPENTER A* COLUMBIA 64327 (10.98 E016.98) STONES IN THE ROAD 10 42 42 39 7 JIMMY PAGE & ROBERT PLANT A* ATLANTIC 82706-MG (14.98/19.99) NO QUARTER 4* 43 62 41 MARY CHAPIN CARPENTER A* COLUMBIA 64327 (10.98 E016.98) STONES IN THE ROAD 10 44 43 62 41 MARY CHAPIN CARPENTER A* COLUMBIA 64327 (10.98 E016.98) SONES IN THE ROAD 10 45 48 49 77 13 BROOKS & DUNN A* ARISTA 18705 (10.9   | 20    | 22  | 24         | 15    | ERIC CLAPTON ▲ 2 DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98) FROM THE CRADLE   | 1          |
| 23 24 19 4 MARY J. BLIGE UPTOWN 11156*MCA(10.98/15.98) MY LIFE 9 24 25 25 29 STONE TEMPLE PILOTS ▲ *ATLANTIC 82607*MG (10.98/16.98) PURPLE 1 25 26 22 7 SADE EPC 66686 (10.98 €0/16.98) BEST OF SADE 9 26 23 21 57 ACE OF BASE ▲ *ARISTA (8740 (9.98/15.98) BEST OF SADE 9 27 29 28 7 STING FILED OF GOLD BEST OF STING 1984-1994 7 28 31 26 43 SHERYL CROW ▲ *ARM 540126 (9.98/15.98) THE SIDN NOT A MOMENT TOO SOON 1 30 28 34 17 CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲ *PRIVATE MUSIC 82116 (10.98/15.98) BIST DESDAY NIGHT MUSIC CLUB 8 31 27 29 43 YANNI ▲ *PRIVATE MUSIC 82116 (10.98/15.98) THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲ *PRIVATE MUSIC 82116 (10.98/15.98) BIST DESDAY NIGHT MUSIC CLUB 8 32 33 37 25 SOUNDTRACK ▲ *PIPC SOUNDTRACK 62.99 FLOS 9.29 FLOS 9.29 SIDN THE CONCERT 1994 4 33 37 27 10 SOUNDTRACK ▲ *PIPC SOUNDTRACK 62.299 FLOS 9.29 SIDN THE CONCERT 10 34 32 27 10 SOUNDTRACK ▲ *DEATH ROWINTERSCOPE 924844AG (10.98/16.98) MURDER WAS THE CASE 1 35 38 45 54 COUNTING CROWS ▲ ARISTA 18/728 (19.98/15.98) BIST DIFFER WAS THE CASE 1 36 31 11 41 11 SOUNDTRACK ▲ *MCR.11103* (10.98/16.98) BIST DIFFER WAS THE CASE 1 37 34 31 17 THE TRACTORS ▲ ARISTA 18/728 (19.98/15.98) BIST THE TRACTORS 30 38 37 33 9 CANDLEBOX ▲ MAYERICK/SIRE 45313/WARNER BROS. (9.98/15.98) BIST DIFFER WAYER ARISTAND & COUNTING CROWS ▲ ARISTA 18/728 (19.98/15.98) BIST DIFFER WAYER ARISTAND & CANDLEBOX ↑ CANDLEBOX    | 21    | 17  | 17         | 10    | BON JOVI ▲ MERCURY 526013 (10.98 EQ/16.98) CROSSROAD   | 8          |
| 24 25 26 29 STONE TEMPLE PILOTS ▲ *ALANTIC 82607*/AG (10 98)16 98) PURPLE 1 25 26 22 7 SADE EMC 66686 (10 98 EQ/16.98) BEST OF SADE 9 26 23 21 57 ACE OF BASE ▲ *ARISTA 18740 (9 98/15 98) THE SIGN 1 27 29 28 7 STING AMS \$40269 (10.98/16.98) FIELDS OF GOLD - BEST OF STING 1984-1994 7 28 31 126 43 SHERYL CROW ▲ *ARM \$40126 (9 98/15 98) TUESDAY NIGHT MUSIC CLUB 8 29 30 30 40 TIM MCGRAW ▲ *CURB 77659 (9.98/13.98) NOT A MOMENT TOO SOON 1 30 28 34 17 CARRETAS, DOWNINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲ *PRINTER MUSIC 8216 (10.98/15.98) LIVE AT THE ACROPOLIS 5 32 33 37 72 5 SOUNDTRACK ▲ *PIC SOUNDTRACK 63239/PIC (15 98 EQ/24.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22 98 EQ/29.98) FORREST GUMP 2 33 35 35 35 BARBRA STREISAND ▲ COLUMBIA 66109 (22 98 EQ/29.98) THE CONCERT 10 35 38 45 54 COUNTING CROWS ▲ * *BIC SOUNDTRACK A * CALL THE OF COLUMBIA 66109 (22 98 EQ/29.98) MURDER WAS THE CASE 1 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) BY LIVE AT THE ACROPOLIS 5 38 37 33 59 CANDLEBOX ▲ *MAYERICKGIRE 45313/MARNER BROS. (9.98/15.98) BY LIVE FITTION 21 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) BY LIVE FITTION 21 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) BY LIVE FITTION 21 38 37 33 59 CANDLEBOX ▲ *MAYERICKGIRE 45313/MARNER BROS. (9.98/15.98) BY CANDLEBOX 7 39 39 42 15 ANITA BAKER & LEBETRA € 1595 (10.98/16.98) HOLD ME. THRILL ME, KISS ME 9 42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706-MAG (14.98/19.98) NO QUARTER 4 43 62 41 * BARRY WHITE & AMM 540115 (10.98/16.98) THE ICON IS LOVE 20 44 43 62 41 * BARRY WHITE & AMM 540115 (10.98/16.98) THE ICON IS LOVE 20 45 45 40 12 * MARY CHAPIN CARPETER & COLUMBIA 64327 (10.98 EQ/16.98) TOOD OL OLONGE 2 48 49 47 13 BROOKS & DUNN & ARISTA 1879 (10.98/16.98) WAITIN' ON SUNDOWN 15 40 50 54 58 42 SOUNDGARDEN & ARM 540198* (10.98/16.98) WAITIN' ON SUNDOWN 15 50 54 58 42 SOUNDGARDEN & ARM 540198* (10.98/16.98) SUPERUNKNOWN 1 51 50 60 24 HOUTIF * ARM 540198* (10.98/16.98) PISCES ISCARIOT 4 54 55 56 | 22    | 16  | 14         | 6     | FRANK SINATRA CAPITOL 28103 (11.98/17.98)  DUETS II  | 9          |
| 25 26 22 7 SADE ERIC 66866 (10 98 E016 99) BEST OF SADE 9 26 23 21 57 ACE OF BASE ▲ ARISTA (18740 (9 98/15 98) THE SIGN 1 27 29 28 7 STING 1984-1994 7 28 31 26 43 SHERYL CROW ▲ ARM \$40126 (9 98/15 98) TUESDAY NIGHT MUSIC CLUB 8 29 30 30 40 TIM MCGRAW ▲ CURB 77659 (9-98/13-98) NOT A MOMENT TOO SOON 1 30 28 34 17 CARRERS, DOMINIGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲ PRINATE MUSIC 82116 (10.98/15-98) LIVE AT THE ACROPOLIS 5 32 33 37 25 SOUNDTRACK ▲ PERC SOUNDTRACK \$2.998 (27.998 (27.998) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ▲ COULMBIA 66(30 92.998 (27.998) THE CONCERT 10 34 32 27 10 SOUNDTRACK ▲ PERC SOUNDTRACK \$2.998 (27.998) THE CONCERT 10 35 38 45 54 COUNTING CROWS ▲ COUNTING CROWS ▲ COUNTING CROWS ▲ COUNTING CROWS ▲ COC 2452346FFFR (10.98/15-98) B AUGUST & EVERYTHING AFTER 4 36 41 41 11 SOUNDTRACK ▲ MARSTA 18728 (19.99/15-98) B THE TRACTORS 3 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (19.99/15-98) B THE TRACTORS 3 38 37 33 59 CANDLEBOX ▲ MAYERCKSIRE 45913WARRER BBOS. (9.98/15-98) B THE TRACTORS 3 39 42 15 ANITA BAKER ▲ LIENTRA 61555 (10.98/15-98) B THE TRACTORS 4 41 36 32 10 GLORIA ESTEFAN ▲ COUNTING CROWS ♦ MARSTA 18728 (19.99/15-98) B THE TRACTORS 1 41 36 32 10 GLORIA ESTEFAN ♣ COUNTING CROWS ♦ MARSTA 18728 (19.99/15-98) B THE TRACTORS 1 42 42 39 7 JIMMY PAGE & ROBERT PLANT ♣ ATLANTIC 82706-140 (14.98/19-98) NO QUARTER 4 43 62 41 BARRY WHITE ♣ AM \$40115 (10.98/15-98) B THE ICON IS LOVE 20 44 43 62 41 BARRY WHITE ♣ AM \$40115 (10.98/15-98) THE ICON IS LOVE 20 45 48 49 47 13 BROOKS & DUNN ♠ ARISTA 18729 (10.98/15-98) WHO I AM 5 46 46 46 52 ALAN JACKSON ♠ ARISTA 18729 (10.98/15-98) WAITIN' ON SUNDOWN 15 46 59 59 69 110 KENNY G ♣ ARE 50115 (10.98/15-98) WAITIN' ON SUNDOWN 15 47 48 43 24 ROLLING STONES ♠ VIRGIN 39782 (10.98/15-98) WAITIN' ON SUNDOWN 15 48 49 47 13 BROOKS & DUNN ♠ ARISTA 18729 (10.98/15-98) WAITIN' ON SUNDOWN 15 49 50 50 56 60 24 HOUTIF 15.598 B CRACKED REAR VIEW 41 41 56 55 60 71 HOUTIF 15.598 B CRACKED REAR VIEW 41                                       | 23    | 24  | 19         | 4     | MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98) MY LIFE  | 9          |
| 26 23 21 57 ACE OF BASE ▲ 'ARISTA 18740 (9 98/15 98) THE SIGN 1  27 29 28 7 STING ACE OF BASE ▲ 'ARISTA 18740 (9 98/15 98) THE SIGN 1  28 31 26 43 SHERYL CROW ▲ 'ASM 540126 (9 98/15 98) TUESDAY NIGHT MUSIC CLUB 8  29 30 30 40 TIM MCGRAW ▲ 'CURB 77659 (9 98/13 98) NOT A MOMENT TOO SOON 1  30 28 34 17 CARRERS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4  31 27 29 43 YANNI ▲ 'PRIVATE MUSIC 82116 (10.98/15 98) LIVE AT THE ACROPOLIS 5  32 33 37 25 SOUNDTRACK ▲ 'PRIC SOUNDTRAX 66329 (PIC 15 98 EQ 24 98) FORREST GUMP 2  33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22 98 EQ 24 98) FORREST GUMP 2  33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22 98 EQ 24 98) THE CONCERT 10  34 32 27 10 SOUNDTRACK ▲ DEATH ROWINTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1  35 38 45 54 COCUNTING CROWS ▲ COLUMBIA 66109 (22 98 EQ 24 98) FORREST GUMP 2  36 COUNTING CROWS ▲ COLUMBIA 66109 (22 98 EQ 24 98) FORREST GUMP 2  37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (10.98/16.98) MURDER WAS THE CASE 1  38 37 33 59 CANDLEBOX ▲ MAVERICK/SIRE 453 13/WARRER BROS. (9.98/15.98) IBS CANDLEBOX 7  39 39 42 15 ANITA BAKER ▲ ELEKTRA 61555 10.98/16.98) RHYTHM OF LOVE 3  40 40 48 20 WEEZER ♠ DGC 245229GEFFENT 0 98/15.98) IBS CANDLEBOX 7  41 36 32 10 GLORIA ESTEFAN ▲ ELEKTRA 61555 10.98/16.98) HOLD ME, THRILL ME, KISS ME 9  42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ALANTIC 82706/AG (14.98/19.99) NO QUARTER 4  43 62 41 BARRY WHITE ▲ ARM 540125 (10.98/16.98) THE ICON IS LOVE ANGLE 5139 (10.98/16.98) THE ICON IS LOVE ANGLE 5139 (10.98/16.98) WAITIN' ON SUNDOWN 15  45 45 46 46 46 26 ALAN JACKSON ▲ ARISTA 18729 (10.98/16.98) WAITIN' ON SUNDOWN 15  46 47 48 43 42 AROLLING STONES ▲ VINGIN 39782* (10.98/16.98) WAITIN' ON SUNDOWN 15  47 48 43 52 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ 16.98) STONES IN THE ROAD 10  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18729 (10.98/16.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/16.98) WAITIN' ON SUNDOWN 15  50 54 58 55 WAITING STORES & VINGIN 39834* (9.98/13.98) SUPERUNKNOWN 1  51 50   | 24    | 25  | 25         | 29    | STONE TEMPLE PILOTS ▲ 3 ATLANTIC 82607*/AG (10.98/16.98) PURPLE  | 1          |
| 27 29 28 7 ASM 540269 (10.98/16.98) FIELDS OF GOLD - BEST OF STING 1984-1994 7 28 31 26 43 SHERYL CROW ▲ * ASM 540126 (9.98/15.98) ■ TUESDAY NIGHT MUSIC CLUB 8 29 30 30 40 TIM MCGRAW ▲ * CUBB 77659 (9.98/13.98) NOT A MOMENT TOO SOON 1 30 28 34 17 CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲ * PRIVATE MUSIC 82116 (10.98/15.98) ■ LIVE AT THE ACROPOLIS 5 32 33 37 25 SOUNDTRACK ▲ * PRE SOUNDTRAK 63:29(PIC 15.98 6/224.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 6/024.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 6/024.98) THE CONCERT 10 34 32 27 10 SOUNDTRACK ▲ * PRE SOUNDTRACK 63:29(PIC 15.98 6/024.98) MURDER WAS THE CASE 1 35 38 45 54 COUNTING CROWS ▲ COLUMBIA 66109 (22.98 6/024.98) MURDER WAS THE CASE 1 36 41 41 11 SOUNDTRACK ▲ MCA 111.03* (10.98/16.98) AUGUST & EVERYTHING AFTER 4 36 41 41 11 SOUNDTRACK ▲ MCA 111.03* (10.98/16.98) PULP FICTION 21 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) ■ THE TRACTORS 30 38 37 33 59 CANDLEBOX ★ MARENCIGIBRE 45.51 3WARREE BROS. (9.98/15.98) ■ CANDLEBOX 7 39 39 42 15 ANITA BAKER ▲ ELEKTRA 61.556 (10.98/16.98) RHYTHM OF LOVE 3 40 40 48 20 WEEZER ♠ DEC 246299GETEIN (10.98/16.98) BWEEZER 40 41 36 32 10 EPIC 6505 (10.98/16.98) HOLD ME, THRILL ME, KISS ME 9 42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ALTANTIC 82706/MG (14.98/19.99) NO QUARTER 4 43 43 62 41 BARRY WHITE ▲ AMM 540115 (10.98/16.98) THE ICON IS LOVE 20 44 AN 36 62 41 BARRY WHITE ▲ AMM 540115 (10.98/16.98) WAITIN ON SUNDOWN 15 45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 60/16.98) STONES IN THE ROAD 10 46 46 46 46 26 ALAN JACKSON ▲ ARISTA 18729 (10.98/16.98) WAITIN ON SUNDOWN 15 47 48 43 43 24 ROLLING STONES ▲ VINGIN 39782* (10.98/16.98) WAITIN ON SUNDOWN 15 48 49 47 13 BROOKS & DUNN ▲ ARISTA 18769 (10.98/16.98) SUPERUNKNOWN 1 51 50 44 14 LUTHER VANDROSS ▲ IV 57777* J. 9.8 60/16.98) SUPERUNKNOWN 1 51 50 44 14 LUTHER VANDROSS ▲ IV 57777* J. 9.8 60/16.98) SUPERUNKNOWN 1 51 50 56 60 24 HOOTIF ★ ALL THE VANDROSS   | 25    | 26  | 22         | 7     | SADE EPIC 66686 (10.98 EQ/16.98)  BEST OF SADE   | 9          |
| 28 31 26 43 SHERYL CROW A AM 540126 [9 9815 98]   | 26    | 23  | 21         | 57    | ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)  THE SIGN  | 1          |
| 28 31 26 43 SHERYL CROW ▲ AM 50126 (9 98/15 98)  TUESDAY NIGHT MUSIC CLUB 8 29 30 30 40 TIM MCGRAW ▲ CUR8 77659 (9 98/13 98) NOT A MOMENT TOO SOON 1 30 28 34 17 CARREAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲ PRIVATE MUSIC 82116 (10.98/15 98) LIVE AT THE ACROPOLIS 5 32 33 37 25 SOUNDTRACK ▲ PRIVATE MUSIC 82116 (10.98/15 98) LIVE AT THE ACROPOLIS 5 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98) THE CONCERT 10 34 32 27 10 SOUNDTRACK ▲ DEATH ROWINTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1 35 38 45 54 COUNTING CROWS ▲ AUGUST & EVERYTHING AFTER 4 26 COUNTING CROWS ▲ AUGUST & EVERYTHING AFTER 4 36 41 41 11 SOUNDTRACK ▲ MCA.11103* (10.98/16.98) PULP FICTION 21 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98)  AUGUST & EVERYTHING AFTER 4 38 37 33 59 CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98)  CANDLEBOX 7 39 39 42 15 ANITA BAKER ▲ ELEKTRA 61556-10.98/16.98) RHYTHM OF LOVE 3 40 40 48 20 WEEZER ● DOC 24629GEFTEYITÓ 98/15.98)  SWEZER 40 41 36 32 10 EPIC 66206 10.98 EQ/16.98) HOLD ME, THRILL ME, KISS ME 9 42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ALMANTIC 82706/JAG (14.98/19.98) NO QUARTER 4 43 47 38 12 BARRY WHITE ▲ ALM 540115 (10.98/16.98) THE ICON IS LOVE 20 44 43 62 41 BARRY WHITE ▲ ALM 540115 (10.98/16.98) THE ICON IS LOVE 20 45 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5 45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10 48 49 47 13 BROOKS & DUNN À ARISTA 18759 (10.98/15.98) WHO I AM 5 47 48 43 24 ROLLING STONES ▲ VIRGIN 39762* (10.98/16.98) WHO I AM 5 47 48 43 32 4 ROLLING STONES ▲ VIRGIN 39762* (10.98/16.98) WHO I AM 5 47 48 43 32 4 ROLLING STONES ▲ VIRGIN 39762* (10.98/16.98) WHO I AM 5 48 49 47 13 BROOKS & DUNN À ARISTA 18759 (10.98/15.98) WHO I AM 5 49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98) WHO I AM 5 50 54 58 42 SOUNDGARDEN À ARM 540198* (10.98/15.98) BEATHLESS 2 53 56 60 24 HOOTIF ALL    | 27    | 29  | 28         | 7     |  | 7          |
| 28 30 30 40 TIM MCGRAW ▲ CURR 77659 (9.98/13.98) NOT A MOMENT TOO SOON 1 30 28 34 17 CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS 5 32 33 37 25 SOUNDTRACK ▲ PRICS OUNDTRAC 66329/FPIC (15.98 EQ/24.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98) THE CONCERT 10 34 32 27 10 SOUNDTRACK ▲ DEATH ROWINTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1 35 38 45 54 COUNTING CROWS ▲ DEC 24529GEFTEN (10.98/15.98) ■ AUGUST & EVERYTHING AFTER 4 36 41 41 11 SOUNDTRACK ▲ MCAITIOS* (10.98/16.98) PULP FICTION 21 37 34 31 17 THE TRACTORS ▲ ARISIA 18728 (9.98/15.98) ■ THE TRACTORS 30 38 37 33 59 CANDLEBOX ▲ MAVERICK/SIRE 45313WARNER BROS. (9.98/15.98) ■ CANDLEBOX 7 39 39 42 15 ANITA BAKER ▲ ELEKTRA 61556 (10.98/16.98) RHYTHM OF LOVE 3 40 40 48 20 WEZZER ● DGC 24629/GEFTEN (10.98/16.98) HOLD ME, THRILL ME, KISS ME 9 42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706/AG (14.98/19.98) NO QUARTER 4 43 6 32 10 GLORIA ESTERAN ▲ 45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 (16.98) STONES IN THE ROAD 10 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) WHO I AM 5 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) WHO I AM 5 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) WHO I AM 5 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) WHO I AM 5 48 49 47 13 BROOKS & DUNN ▲ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 48 49 47 13 BROOKS & DUNN ▲ ARISTA 18759 (10.98/16.98) SUPERUNKNOWN 1 51 50 44 14 LUTHER VANDROSS ▲ VIRGIN 39834* (9.98/13.98) WAITIN' ON SUNDOWN 15 52 55 69 110 KENNY & ARM 540198* (10.98/16.98) SUPERUNKNOWN 1 51 50 44 14 LUTHER VANDROSS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4  | (28)  | 31  | 26         | 43    |  |            |
| 30 28 34 17 CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ THE 3 TENORS IN CONCERT 1994 4 31 27 29 43 YANNI ♣* PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS 5 32 33 37 25 SOUNDTRACK ▲* EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98) THE CONCERT 10 34 32 27 10 SOUNDTRACK ▲ DEATH ROWINTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1 35 38 45 54 COUNTING CROWS ▲* DOC 245286GEFFEN (10.98/15.98) ME AUGUST & EVERYTHING AFTER 4 36 41 41 11 SOUNDTRACK ▲ MCA 11103* (10.98/16.98) PULP FICTION 21 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (19.88/15.98) ME CANDLEBOX 7 38 37 33 59 CANDLEBOX ▲* MAVERICK/SIRE 45313WARNER BROS. (19.98/15.98) ME CANDLEBOX 7 39 39 42 15 ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOVE 3 40 40 48 20 WEEZER ◆ DGC 24629/GEFFEN/(10.98/16.98) FIS WEEZER 40 41 36 32 10 GLORIA ESTEFAN ▲ ELEKTRA 61555 (10.98/16.98) THE ITRACTORS 4 41 36 32 10 GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98) THE ICON IS LOVE 20 44 43 62 41 BARRY WHITE ▲ ARM 540115 (10.98/16.98) THE ICON IS LOVE 20 44 43 62 41 BARRY WHITE ▲ ARM 540115 (10.98/16.98) THE ICON IS LOVE 20 45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/15.98) WAITIN' ON SUNDOWN 15 48 49 47 13 BROOKS & DUNN ▲ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 49 50 50 54 58 42 SOUNDGARDEN ▲ ARM 540198* (10.98/15.98) WAITIN' ON SUNDOWN 15 50 54 58 60 24 HOOTIF * J.5.98) ME CRACKED REAR VIEW 41 50 50 54 58 60 24 HOOTIF * J.5.98) ME CRACKED REAR VIEW 41 51 50 44 14 LUTHER VANDROSS ▲ VIRGIN 39384* (9.98/13.98) PISCES ISCARIOT 4   |       |     | 30         |       |  |            |
| 31 27 29 43 YANNI ↑ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS 5 32 33 37 25 SOUNDTRACK ↑ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) FORREST GUMP 2 33 35 35 13 BARBRA STREISAND ↑ COLUMBIA 66109 (22.98 EQ/29.98) THE CONCERT 10 34 32 27 10 SOUNDTRACK ↑ DEATH ROWINTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1 35 38 45 54 COUNTING CROWS ↑ AUGUST & EVERYTHING AFTER 4 36 41 41 11 SOUNDTRACK ↑ MCA 1110.3* (10.98/16.98) AUGUST & EVERYTHING AFTER 4 37 34 31 17 THE TRACTORS ↑ ARSTA 18728 (9.98/15.98) S THE TRACTORS 30 38 37 33 59 CANDLEBOX ↑ MAVERICK/SIRE 45313/MARNER BROS. (9.98/15.98) C CANDLEBOX ↑ AUGUST & EVERYTHING AFTER 4 40 40 48 20 WEEZER ♠ DGC 24629/GEFFEN/(10.98/16.98) RHYTHM OF LOVE 3 41 36 32 10 GLORIA ESTEFAN ↑ EPIC 62050 (10.98 EQ/16.98) HOLD ME, THRILL ME, KISS ME 9 42 42 39 7 JIMMY PAGE & ROBERT PLANT ↑ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4 43 47 38 12 BARRY WHITE ↑ ASM 500115 (10.98/16.98) THE ICON IS LOVE 20 44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ↑ CHANT 3 45 45 40 12 MARY CHAPIN CARPENTER ↑ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10 46 46 46 26 ALAN JACKSON ↑ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 47 48 43 24 ROLLING STONES ↑ VIRGIN 39782* (10.98/15.98) WAITIN' ON SUNDOWN 15 48 49 47 13 BROOKS & DUNN ↑ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 49 40 17 BROOKS & DUNN ↑ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 50 54 58 60 24 HOTHER ↑ ARM 540198* (10.98/15.98) SUPERUNKNOWN 1 50 55 69 110 KENNY G ↑ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 51 50 44 14 LUTHER VANDROSS ↑ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4 51 59 68 50 100 KENNY G ↑ ARISTA 18769 (10.98/15.98) CRACKED REAR VIEW 41 54 58 55 56 60 24 HOOTIF ↑ ARISTA 18769 (10.98/13.98) PISCES ISCARIOT 4  | -     | 28  | 3/1        | 17    |  |            |
| 32 33 37 25 SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98) FORREST GUMP 2  33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98) THE CONCERT 10  34 32 27 10 SOUNDTRACK ▲ DEATH ROWINTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1  35 38 45 54 COUNTING CROWS ▲ DEC 24528/GEFFFEN (10.98/15.98) SAUGUST & EVERYTHING AFTER 4  36 41 41 11 SOUNDTRACK ▲ MCA LILIO3* (10.98/16.98) PULP FICTION 21  37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) SAUGUST & EVERYTHING AFTER 30  38 37 33 59 CANDLEBOX ▲ MAVERICK/SIRE 45513/WARNER BROS. (9.98/15.98) SAUGUST & CANDLEBOX 7  39 39 42 15 ANITA BAKER ▲ ELEKTRA 61556 (10.98/16.98) RHYTHM OF LOVE 3  40 40 48 20 WEEZER ♠ DGC 24629/GEFFEN (10.98/16.98) BY WEEZER 40  41 36 32 10 GLORIA ESTEFAN ▲ DEATH ROWINTER SECOPE (10.98/16.98) HOLD ME, THRILL ME, KISS ME 9  42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE ▲ ARM 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15  47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 19.092 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 54 58 42 SOUNDGARDEN ▲ ARM 540198* (10.98/15.98) WAITIN' ON SUNDOWN 15  50 54 58 42 SOUNDGARDEN ▲ ARM 540198* (10.98/15.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J.38 EQ/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J.38 EQ/16.98) PISCES ISCARIOT 4  54 58 55 PUMPKINS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4  |       |     | -          |       |  | 4          |
| 33 35 35 13 BARBRA STREISAND ▲ COLUMBIA 66109 (22.98 EQ/29.98) THE CONCERT 10  34 32 27 10 SOUNDTRACK ▲ DEATH ROWINTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1  35 38 45 54 COUNTING CROWS ▲ DEC 24.928/EGFFFF.NICO.98/15.98) TS AUGUST & EVERYTHING AFTER 4  36 41 41 11 SOUNDTRACK ▲ MCAILIO3* (10.98/16.98) PULP FICTION 21  37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) TS CANDLEBOX 7  38 37 33 59 CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) TS CANDLEBOX 7  39 39 42 15 ANITA BAKER ▲ ELEKTRA 61556 (10.98/16.98) RHYTHM OF LOVE 3  40 40 48 20 WEZZER ♠ DEC 24629/GEFFEM (10.98/16.98) BY WEZZER 40  41 36 32 10 GLORIA ESTEFAN ▲ DEC 24629/GEFFEM (10.98/16.98) HOLD ME, THRILL ME, KISS ME 9  42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE ▲ A&M 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/15.98) WAITIN' ON SUNDOWN 15  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 19.092 (10.98/15.98) WAITIN' ON SUNDOWN 15  50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/15.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J.38 EQ/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J.38 EQ/16.98) PISCES ISCARIOT 4  54 58 55 PUMPKINS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4  | -     |     |            |       |  |            |
| 34 32 27 10 SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484/AG (10.98/16.98) MURDER WAS THE CASE 1 35 38 45 54 COUNTING CROWS ▲ DEC 24528/GEFFEN (10.98/15.98) IS AUGUST & EVERYTHING AFTER 4 36 41 41 11 SOUNDTRACK ▲ MCA 11103* (10.98/16.98) PULP FICTION 21 37 34 31 17 THE TRACTORS ▲ ARISIA 18728 (9.98/15.98) IS THE TRACTORS 30 38 37 33 59 CANDLEBOX ▲ MAVERICK/SIRE 45313/MARNER BROS. (9.98/15.98) IS CANDLEBOX 7 39 39 42 15 ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOVE 3 40 40 48 20 WEEZER ● DEC 24629/GEFFEN/(10.98/15.98) IS WEEZER 40 41 36 32 10 GLORIA ESTEFAN ▲ ELEKTRA 61555 (10.98/16.98) HOLD ME, THRILL ME, KISS ME 9 42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4 43 47 38 12 BARRY WHITE ▲ A&M 540115 (10.98/16.98) THE ICON IS LOVE 20 44 43 62 41 BARRY WHITE ▲ A&M 540115 (10.98/16.98) THE ICON IS LOVE 20 45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/15.98) WAITIN' ON SUNDOWN 15 48 49 47 13 BROOKS & DUNN ▲ ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 49 52 49 7 GEORGE STRAIT MCA £1092 (10.98/15.98) WAITIN' ON SUNDOWN 15 50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/15.98) SUPERUNKNOWN 1 51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J. J.98 EQ/16.98) SONGS 5 52 55 69 110 KENNY G ▲ ARISTA 18759 (10.98/15.98) SONGS 5 52 55 69 110 KENNY G ▲ ARISTA 18759 (10.98/15.98) PISCES ISCARIOT 4  |       |     | -          |       |  | 2          |
| 35 38 45 54 COUNTING CROWS A DGC 24528/GEFFEN (10.98/15.98) TS AUGUST & EVERYTHING AFTER 4  36 41 41 11 SOUNDTRACK A MCA 11103* (10.98/16.98) PULP FICTION 21  37 34 31 17 THE TRACTORS A ARISIA 18728 (9.98/15.98) TS THE TRACTORS 30  38 37 33 59 CANDLEBOX A MAVERICK/SIRE 45313/MARNER BROS. (9.98/15.98) TS CANDLEBOX 7  39 39 42 15 ANITA BAKER A ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOVE 3  40 40 48 20 WEEZER → DGC 24629/GEFFEN (10.98/16.98) RHYTHM OF LOVE 3  41 36 32 10 GLORIA ESTEFAN A HOLD ME, THRILL ME, KISS ME 9  42 42 39 7 JIMMY PAGE & ROBERT PLANT A ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE A ARM 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 BARRY WHITE A ARM 540115 (10.98/16.98) THE ICON IS LOVE 20  45 45 40 12 MARY CHAPIN CARPENTER A COLUMBIA 64327 (10.98 69/16.98) STONES IN THE ROAD 10  46 46 46 26 ALAN JACKSON A ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES A VIRGIN 39782* (10.98/15.98) WAITIN' ON SUNDOWN 15  48 49 47 13 BROOKS & DUNN A ARISTA 18755 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA £1092 (10.98/15.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS A LV 57775* J.J. J. J. B. EQ/16.98) SONGS 5  52 55 69 110 KENNY G A ARIST 18759 (10.98/15.98) SONGS 5  55 56 60 24 HOOTIF CARPENTER A CREATER SOUR SAND SONGS 5  56 60 24 HOOTIF CARPENTER A CREATER SOUR SONGS 4 ARIST 18765 (10.98/15.98) SONGS 5  51 50 50 50 50 50 50 50 50 50 50 50 50 50  |       |     |            |       | The second control of  | 10         |
| 36 41 41 11 SOUNDTRACK A MCA 11103* (10.98/16.98) PULP FICTION 21 37 34 31 17 THE TRACTORS A ARISTA 18728 (9.98/15.98) IS THE TRACTORS 30 38 37 33 59 CANDLEBOX A MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) IS CANDLEBOX 7 39 39 42 15 ANITA BAKER A ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOVE 3 40 40 48 20 WEEZER DGC 24629/GEFFEN (10.98/16.98) RHYTHM OF LOVE 3 41 36 32 10 GLORIA ESTEFAN A EPIC 66205 (10.98 €0/16.98) HOLD ME, THRILL ME, KISS ME 9 42 42 39 7 JIMMY PAGE & ROBERT PLANT A ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4 43 47 38 12 BARRY WHITE A ARM 540115 (10.98/16.98) THE ICON IS LOVE 20 44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS A CHANT 3 45 45 40 12 MARY CHAPIN CARPENTER A COLUMBIA 64327 (10.98 €0/16.98) STONES IN THE ROAD 10 46 46 46 26 ALAN JACKSON A ARISTA 18759 (10.98/15.98) WHO I AM 5 47 48 43 24 ROLLING STONES A VIRGIN 39782* (10.98/15.98) WAITIN' ON SUNDOWN 15 48 49 47 13 BROOKS & DUNN A ARISTA 18759 (10.98/15.98) WAITIN' ON SUNDOWN 15 49 52 49 7 GEORGE STRAIT MCA 11.092 (10.98/15.98) WAITIN' ON SUNDOWN 15 50 54 58 42 SOUNDGARDEN A ARM 540198* (10.98/15.98) SUPERUNKNOWN 1 51 50 44 14 LUTHER VANDROSS A LV 57775* .J.J.8 €0/16.98) SONGS 5 52 55 69 110 KENNY G A ARM 540198* (10.98/15.98) CRACKED REAR VIEW 41 54 58 55 PUMPKINS A VIRGIN 39883* (9.98/13.98) PISCES ISCARIOT 4   |       | 32  | 2/         | 10    |  | 1          |
| 37 34 31 17 THE TRACTORS ▲ ARISTA 18728 (9.98/15.98)  | (35)  | 38  | 45         | 54    |  | 4          |
| 38 37 33 59 CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) ■ CANDLEBOX 7  39 39 42 15 ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOVE 3  40 40 48 20 WEEZER ● DGC 24629/GEFFEN (10.98/16.98) ■ WEEZER 40  41 36 32 10 GLORIA ESTEFAN ▲ PIC 66205 (10.98 EQ/16.98) ■ HOLD ME, THRILL ME, KISS ME 9  42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE ▲ ASM 540115 (10.98/16.98) ■ THE ICON IS LOVE 20  44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) VOODOO LOUNGE 2  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18755 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98) WAITIN' ON SUNDOWN 15  50 54 58 42 SOUNDGARDEN ▲ ASM 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J. J.J. B.EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARIS — G.J. BREATHLESS 2  53 56 60 24 HOOTIF * J.J. B.EQ/16.98) PISCES ISCARIOT 4  | (36)  | 41  | 41         | 11    |  | 21         |
| 39 39 42 15 ANITA BAKER ▲ ELEKTRA 61555 (10.98/16.98) RHYTHM OF LOVE 3  40 40 48 20 WEEZER ▶ DGC 24629/GEFFEN (10.98/15.98)   | 37    | 34  | 31         | 17    |  | 30         |
| 40 40 48 20 WEEZER → DGC 24629/GEFFEN (10.98/15.98) ■ WEEZER → 40  41 36 32 10 GLORIA ESTEFAN → EPIC 66205 (10.98 EQ/16.98) HOLD ME, THRILL ME, KISS ME 9  42 42 39 7 JIMMY PAGE & ROBERT PLANT → ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE → A&M 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 ARREL 55138 (10.982 5.98) CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER → COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 46 26 ALAN JACKSON → ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES → VIRGIN 39782* (10.98/16.98) WAITIN' ON SUNDOWN 15  48 49 47 13 BROOKS & DUNN → ARISTA 18765 (10.98/16.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS → LV 57775* J.J. J. J  |       |     |            |       |  | 7          |
| 41 36 32 10 GLORIA ESTEFAN ↑ EPIC 66205 (10.98 EQ/16.98) HOLD ME, THRILL ME, KISS ME 9  42 42 39 7 JIMMY PAGE & ROBERT PLANT ↑ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE ↑ A&M 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ↑ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ↑ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 46 26 ALAN JACKSON ↑ ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES ↑ VIRGIN 39782* (10.98/15.98) VOODOO LOUNGE 2  48 49 47 13 BROOKS & DUNN ↑ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ↑ LV 57775* J. J. 38 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ↑ ARIS STORES ↑ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4   |       |     |            |       |  | 3          |
| 42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE ▲ A&M 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) VOODOO LOUNGE 2  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98) LEAD ON 26  50 54 58 42 SOUNDGARDEN ▲ 'A&M 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J. 38 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ 'ARIS D' BREATHLESS 2  53 56 60 24 HOOTIF * J.J. 38 EQ/16.98) PISCES ISCARIOT 4  | (40)  | 40  | 48         | 20    | WEEZER ● DGC 24629/GEFFEN (10.98/15.98)  | 40         |
| 42 42 39 7 JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98) NO QUARTER 4  43 47 38 12 BARRY WHITE ▲ A&M 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) VOODOO LOUNGE 2  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98) WAITIN' ON SUNDOWN 15  50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J. J. 38 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARIS STONES ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4  | 41    | 36  | 32         | 10    |  | 9          |
| 43 47 38 12 BARRY WHITE ▲ A&M 540115 (10.98/16.98) THE ICON IS LOVE 20  44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) VOODOO LOUNGE 2  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 1:1092 (10.98/15.98) WAITIN' ON SUNDOWN 15  50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J. 38 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARISTA 18759 (10.98/13.98) PISCES ISCARIOT 4   | 42    | 42  | 39         | 7     |  | 4          |
| 44 43 62 41 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ CHANT 3  45 45 40 12 MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10  46 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5  47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) VOODOO LOUNGE 2  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 1:1092 (10.98/15.98) LEAD ON 26  50 54 58 42 SOUNDGARDEN ▲ ARM 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J. 38 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARIS STONES ▲ LV 57775* J.J. 38 EQ/16.98) PREATHLESS 2  53 56 60 24 HOOTIF * J.J. 5.98) BREATHLESS 2  54 58 55 PUMPKINS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4   | (43)  | 47  | 38         | 12    | DADDY WILLIE   |            |
| 45  45  40  12  MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98) STONES IN THE ROAD 10 46  46  46  46  26  ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)  WHO I AM 5 47  48  43  24  ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98)  VOODOO LOUNGE 2 48  49  47  13  BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)  WAITIN' ON SUNDOWN 15 49  52  49  7  GEORGE STRAIT MCA 11092 (10.98/15.98)  LEAD ON 26 50  54  58  42  SOUNDGARDEN ▲ A&M 540198* (10.98/16.98)  SUPERUNKNOWN 1 51  50  44  14  LUTHER VANDROSS ▲ LV 57775** .J. J8 EQ/16.98)  SONGS 5 52  55  69  110  KENNY G ▲ ARIS   | 44    | 43  | 62         | 41    | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS A  |            |
| 46 46 46 46 26 ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98) WHO I AM 5 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) VOODOO LOUNGE 2 48 49 47 13 BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15 49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98) LEAD ON 26 50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/16.98) SUPERUNKNOWN 1 51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J. 8 EQ/16.98) SONGS 5 52 55 69 110 KENNY G ▲ ARISTA 18759 (10.98/15.98) BREATHLESS 2 53 56 60 24 HOOTIF ATL ST. S. J. 5.98 ■ CRACKED REAR VIEW 41 54 58 55 51 CRACKED REAR VIEW 41  |       | 45  | 40         |       | 744GEL 30738 (10.36EL4,36)   |            |
| 47 48 43 24 ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98) VOODOO LOUNGE 2  48 49 47 13 BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 1:1092 (10.98/15.98) LEAD ON 26  50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J8 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARIS D) BREATHLESS 2  53 56 60 24 HOOTIF J15.98  CRACKED REAR VIEW 41  54 58 55 CRACKED REAR VIEW 41   | -     |     | -          |       | ALAN JACKCON A   |            |
| 48 49 47 13 BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN 15  49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98) LEAD ON 26  50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J.J. 38 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARIS   THOOTIF**  CRACKED REAR VIEW 41  54 58 55 PUMPKINS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4   |       | -   |            |       | DOLLING STONES A 2   |            |
| 49 52 49 7 GEORGE STRAIT MCA 11092 (10.98/15.98)  LEAD ON 26  50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/16.98)  SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775*  |       | +   |            | 3.6   |  |            |
| 50 54 58 42 SOUNDGARDEN ▲ A&M 540198* (10.98/16.98) SUPERUNKNOWN 1  51 50 44 14 LUTHER VANDROSS ▲ LV 57775* J8 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARE 6) BREATHLESS 2  53 56 60 24 HOOTIF 6  ATL 9 J15.98) ■ CRACKED REAR VIEW 41  54 58 55 1 PUMPKINS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4  |       |     | -          |       | CEODCE CIDALT  |            |
| 51 50 44 14 LUTHER VANDROSS ▲ LV 57775* .J.J.8 EQ/16.98) SONGS 5  52 55 69 110 KENNY G ▲ ARE 51 BREATHLESS 2  53 56 60 24 HOOTIF ** .J.5.98 ■ CRACKED REAR VIEW 41  54 58 55 51 PUMPKINS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4   |       |     | -          |       | LEND OIL   |            |
| 52 55 69 110 KENNY G ▲ ARE STATE OF THE STA   |       | 50  |            | 14    | LUTUED VANDOCC A WATER   |            |
| 53 56 60 24 HOOTIF 1 215.98   |       |     |            |       | VENING CARABITATION  |            |
| 54 58 55 12 CRACKED REAR VIEW 41  54 58 55 12 PUMPKINS ▲ VIRGIN 39834* (9.98/13.98) PISCES ISCARIOT 4   |       |     |            |       | HOOTIF *   |            |
| 55 51 PIOCES ISCARIOT 4   |       |     |            | 10 10 | ATL CRACKED REAR VIEW  | 41         |
| GRANI ▲ A&M 540~30 (10.98/16.98) HOUSE OF LOVE 13   |       |     | - Control  | 9     | CRANT  | 4          |
|   | 30    | 21  | JZ         | 12    | GRANT ▲ A&M 540130 (10.98/16.98) HOUSE OF LOVE   | 13         |

|       |           |              | R                | JANUARY 7, 1995   |      |
|-------|-----------|--------------|------------------|---|------|
|       |           |              | N N              |   | Z    |
| THIS  | LAST      | 2 WKS<br>AGO | WKS. ON<br>CHART | ARTIST  | PEAK |
|       | +         | -            |                  | CASSETTE/CD)  | 9.6  |
| 56    | 53        | 50           | 7                | VARIOUS ARTISTS A&M 540289 (19.98/32.98) WOODSTOCK 94   | 50   |
| 57    | ) 67      | 73           | 13               | BRANDY ◆ ATLANTIC 82610/AG (9.98/15.98)  BRANDY   | 42   |
| (58)  | 60        | 67           | 20               | JEFF FOXWORTHY ● WARNER BROS. 45314 (10.98/15.98)  WARNER BROS. 45314 (10.98/15.98)  WARNER BROS. 45314 (10.98/15.98) | 58   |
| 59    | 57        | 54           | 35               | REBA MCENTIRE ▲* MCA 10994 (10.98/15.98) READ MY MIND   | 2    |
| 60    | 62        | 68           | 29               | WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98) REGULATEG FUNK ERA   | 2    |
| 61    | 65        | 65           | 24               | BONE THUGS N HARMONY ▲² RUTHLESS 5526¹/RELATIVITY (7.98/12.98)  CREEPIN ON AH COME UP (EP)                            | 12   |
| 62    | 66        | 74           | 42               | NINE INCH NAILS A   | 2    |
| 63    | 61        | 63           | 22               | NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)  JOE DIFFIE ● EPIC 64357 (10.98 EQ/15.98)  THIRD ROCK FROM THE SUN      | 53   |
| 64    | 74        | 83           | 35               | LIVE ● RADIOACTIVE 10997*/MCA (10.98/15.98)  THROWING COPPER  | 38   |
| 65    | 63        | 64           | 29               | VINCE GILL ▲ MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU  | 6    |
| 66    | 44        | 36           | 7                | NATALIE COLE ELEKTRA 61704 (10.98/16.98) HOLLY & IVY  | 36   |
| 67    | 59        | 75           | 11               | BARRY MANILOW ◆ ARISTA 18771 (10.98/16.98) SINGIN' WITH THE BIG BANDS   | 59   |
| 68    | 69        | 56           | 10               | SCARFACE ▲ RAP-A-LOT 39946*/NOO 1RYBE (10.98/15.98)  THE DIARY  | 2    |
| 69    | 68        | 59           | 13               | SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)  JASON'S LYRIC   | 17   |
| 70    | 70        | 71           | 37               | ALL-4-ONE ▲ BLITZZ/ATLANTIC 82588/AG (10.98/15.98) ALL-4-ONE  | 7    |
| 71    | 73        | 78           | 24               | HARRY CONNICK, JR. ◆ COLUMBIA 64376 (10.98 EQ/16.98) SHE  | 16   |
| 72    | 76        | 79           | 69               | MARIAH CAREY ▲ COLUMBIA 53/205* (10.98 EQ/16.98)  MUSIC BOX   | 1    |
| 73    | 64        | 61           | 3                | VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98) THE SWEETEST DAYS   | 61   |
| 74    | 77        | 70           | 8                | MEGADETH CAPITOL 29004 (10.98/16.98)  YOUTHANASIA   | 4    |
| 75    | 75        | 86           | 11               | GEORGE WINSTON ● DANCING CAT 11157/WINDHAM HILL (10.98/16.98) FOREST  | 62   |
| 76    | 71        | 53           | 5                | ICE CUBE PRIORITY 53921* (10.98/16.98)  BOOTLEGS & B-SIDES  | 19   |
| 77    | 80        | 84           | 63               | SALT-N-PEPA ▲ 3 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98) VERY NECESSARY                                       | 4    |
| 78    | 79        | 77           | 48               | JOHN MICHAEL MONTGOMERY ▲ 2 ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP   | 1    |
| 79    | 90        | 102          | 26               | HOLE ● DGC 24631/GEFFEN (10.98/15.98) LIVE THROUGH THIS   | 55   |
| (80)  | 84        | 87           | 27               | BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)  BLACKSTREET  | 52   |
| 81    | 81        | 76           | 5                | VARIOUS ARTISTS TOMMY BOY 1109 (6.98/15.98) MTV PARTY TO GO VOLUME 6  | 76   |
| 82    | 82        | 66           | 6                | METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)  TICAL  | 4    |
| 83    | 91        | 96           | 58               | TOM PETTY & THE HEARTBREAKERS ▲ 3  MCA 10813 (10.98/17.98)  GREATEST HITS   | 5    |
| 84    | 85        | 88           | 84               | JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)  JANET.  | 1    |
| 85    | 72        | 51           | 7                | NEIL DIAMOND ●<br>COLUMBIA 66465 (10.98 EQ/16.98) THE CHRISTMAS ALBUM VOLUME II                                       | 51   |
| 86    | 86        | 89           | 110              | SOUNDTRACK ▲ 13 ARISTA 18699* (10.98/15.98)  THE BODYGUARD  | 1    |
| 87    | 88        | 98           | 76               | TONI BRAXTON ▲° LAFACE 26007/ARISTA (9.98/15.98)  TONI BRAXTON  | 1    |
| 88    | 99        | 121          | 20               | IMMATURE MCA 11068 (9.98/15.98) IS PLAYTYME IS OVER   | 88   |
| 89    | 116       | 123          | 19               | THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)  THE JERKY BOYS 2   | 12   |
| 90    | 89        | 93           | 12               | CLINT BLACK ● RCA 66419 (10.98/16.98) ONE EMOTION   | 37   |
| 91    | 83        | 82           | 9                | VARIOUS ARTISTS TOMMY BOY 1100 (10.98/15.98)  JOCK ROCK VOLUME 1  | 82   |
| 92    | 92        | 99           | 65               | REBA MCENTIRE ▲ 3 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO  | 5    |
| 93    | 94        | 97           | 26               | 69 BOYZ RIP-IT 6901 (9.98/15.98) IS NINETEEN NINETY QUAD  | 63   |
| (94)  | 102       | 112          | 74               | SMASHING PUMPKINS ▲³ VIRGIN 88267* (9.98/15.98)  SIAMESE DREAM  | 10   |
| 95    | 78        | 80           | 7                | BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55206 (9.98/16.98)  CHANT NOEL                                      | 78   |
| 96    | 96        | 110          | 158              | PEARL JAM ▲8 EPIC 47857* (10.98 EQ/16.98) <b>ES</b> TEN   | 2    |
| 97    | 97        | 116          | 3                | VARIOUS ARTISTS WARNER BROS. 45774 (13.98/18.98)  THE UNPLUGGED COLLECTION VOLUME ONE                                 | 97   |
| 98    | 110       | 118          | 38               | PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)  THE DIVISION BELL  | 1    |
| 99    | 101       | 95           | 10               | QUEENSRYCHE ▲ EMI 30711* (10.98/16.98) PROMISED LAND  | 3    |
| 100   | 95        | 101          | 59               | CELINE DION ▲2 550 MUSIC 57555/EPIC (10 98 EQ/16.98)  THE COLOUR OF MY LOVE   | 4    |
| 101   | 93        | 85           | 7                | BILLY RAY CYRUS MERCURY 526081 (10 98 EQ/16.98) STORM IN THE HEARTLAND  | 73   |
| 102   | 105       | 109          | 10               | VERUCA SALT MINTY FRESH/DGC 24732/GEFFEN (10.98/15.98) TS AMERICAN THIGHS   | 97   |
| 103   | 98        | 91           | 14               | TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98) I SEE IT NOW   | 28   |
| (104) | 111       | 111          | 13               | ALABAMA RCA 66410 (10.98/15.98) GREATEST HITS III   | 90   |
| 105   | 104       | 115          | 253              | ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/A&M (10.98 EQ/16.98)  PHANTOM OF THE OPERA HIGHLIGHTS                        | 46   |
| 105   |           |              | 5                | SPICE 1 JIVE 41547 (10.98/15.98)  AMERIKKKA'S NIGHTMARE   | 22   |
| 105   | 87        | 72           | J                |   | 1    |
|       | 87<br>124 | 72<br>142    | 45               | SARAH MCLACHLAN   | 50   |
| 106   |           |              |                  | SARAH MCI ACHI AN   | 50   |
| 106   | 124       | 142          | 45               | SARAH MCLACHLAN ● NETTWERK 18725/ARISTA (9.98/15.98) ISS  FUMBLING TOWARDS ECSTASY                                    |      |

Albums with the greatest sales gains this wee according Industry Assn. Of America (RIAA) certification for sales of 500,00 album units (250,000 for EPs). ARIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker impact shows artists removed from Heatseekers this week. Is indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard 200 continued FOI

| D            |              | D            | $\mathbf{x}$     | ard. 200. continued FOR WEEK E   | NDING | JANU       | ARY          | 7, 199       | )5      |
|--------------|--------------|--------------|------------------|--|-------|------------|--------------|--------------|---------|
| THIS         | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON<br>CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)  | PEAK  | THIS       | LAST<br>WEEK | 2 WKS<br>AGO | WKS. ON |
|              | 100          | 124          | 28               | SOUNDTRACK CAST ▲ THE LION KING SING-ALONG (EP)  | 40    | 157        | 158          | 170          | 7       |
| 111          |              |              |                  | WALT DISNEY 60857 (10.98 Casselte)           JOHN MELLENCAMP ▲ MERCURY 522428 (10.98 EQ/16.98)         DANCE NAKED   | 13    | 158        | 143          | 104          | 5       |
| 112          | 108          | 108          | 27               | METALLICA ▲ 7 ELEKTRA 61113* (10.98/15.98)  METALLICA  | 1     | 159        | 120          | 103          | 5       |
| 113          | 119          | 120          | 176<br>31        | TOAD THE WET SPROCKET   COLUMBIA 57744 (10.98 EQ/15.98)  DULCINEA  | 34    | 160        | 163          | 160          | 18      |
| 114          | 117          | 114          | 89               | GIN BLOSSOMS ▲ 2 A&M 5403 (9 98/13.98) IS NEW MISERABLE EXPERIENCE   | 30    | 161        | 160          | 150          | 4:      |
| 115          | 112          | 92           | 7                | SOUNDTRACK HOLLYWOOD 41536/JIVE (10.98/16.98)  A LOW DOWN DIRTY SHAME  | 70    | 162        | 162          | 184          | 10      |
| 116          | 121          | 113          | 7                | SHAQUILLE O'NEAL JIVE 41550* (10.98/15.98)  SHAQ-FU: DA RETURN   | 67    | (163)      | RE-E         | NTRY         | 8       |
| 117<br>118   | 113          | 90           | 69               | GARTH BROOKS & LIBERTY 80857 (10.98/16.98)  IN PIECES  | 1     | 164        | 161          | 157          | 7       |
| (119)        | 135          | 140          | 15               | THE NOTORIOUS B.I.G. ● BAD BOY 73000*/ARISTA (9.98/15.98)  READY TO DIE  | 15    | (165)      | 180          | 175          | 6       |
| 120          | 126          | 131          | 46               | SOUNDTRACK ▲ RCA 66364 (10.98/16 98)  REALITY BITES  | 13    | 166        | 164          | 180          | 8       |
|              |              |              |                  | AALIYAH ▲ BLACKGROUND 41533*/JIVE (9.98/15.98) AGE AIN'T NOTHING BUT A NUMBER  | 18    |            | 156          | 164          | 3       |
| (121)        | 141          | 146          | 31               | BEASTIE BOYS A CAPITOL 28599* (10.98/15.98)  ILL COMMUNICATION   | 1     | 167        |              |              |         |
| 122          | 138          | 148          | 30<br>45         | FAITH HILL ● WARNER BROS. 45389 (9.98/15.98) (   | 59    | 168        | 166          | 172          | 2       |
| 123          | 123          | 135          | 66               | NIRVANA ▲ 3 DGC 24607 /GEFFEN (10.98/16.98)  IN UTERO  | 1     | 169        | 171          | 168          | 9       |
| 125          | 122          | 122          | 13               | LITTLE TEXAS • WARNER BROS. 45739 (10.98/15.98)  KICK A LITTLE   | 51    | 170        | 169          | 169          | 1       |
| 126          | 103          | 179          | 8                | WILLIE NELSON LIBERTY/SBK 30420/EMI (10.98/16.98)  HEALING HANDS OF TIME   | 103   | 171        | 139          | 144          | 1       |
| 127          | 106          | 81           | 5                | REDMAN RAL 523839*/ISIAND (10.98/16.98)  DARE IZ A DARKSIDE  | 13    | 172        | 172          | 177          | 5       |
|              |              |              |                  | ALAN JACKSON ♣⁴  A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)  | 13    |            |              |              |         |
| 128          | 127          | 130          | 116              | ARISTA 18/11 (10.98/15.98)   | 1     | 173        | 174          | 166          | 1       |
| 129          | 129          | 128          | 39               | SOURCE INTERIOR DATE AND SECTION OF THE SECTION OF  | 18    | 174        | 178          | 178          | 13      |
| 130          | 130          | 119          | 16               | GENTLE ELECTION OF THE STATE OF |       | 175        | 136          | 105          |         |
| (131)        | 145          | 159          | 162              | ENYA ▲ ³ REPRISE 26775/WARNER BROS (10.98/15.98) SHEPHERD MOONS  | 17    | 176        | 181          | 183          | 7       |
| 132          | 137          | 134          | 33               | KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)  RETURN TO POOH CORNER  | 65    | 177        | 183          | 198          | 10      |
| (133)        | 146          | 149          | 25               | MAZZY STAR ● CAPITOL 98253 (10.98/15.98) SO TONIGHT THAT I MIGHT SEE   | 36    | 178        | 188          | 193          | 3       |
| 134          | 142          | 136          | 44               | JOSHUA KADISON 3 SBK 80920/EMI (10.98/16 98) (IS PAINTED DESERT SERENADE   | 69    | <b>179</b> | 198          | 192          | 4       |
|              |              |              |                  | * * PACESETTER * * *   | 125   | (180)      | 195          | 190          | 1       |
| <b>(135)</b> | 173          |              | 2                | SOUNDTRACK COLUMBIA 66791 (10.98 EQ/16.98) READY TO WEAR (PRET-A-PORTER)   | 135   | (181)      | 193          | 186          |         |
| 136          | 132          | 133          | 38               | FRANK SINATRA ▲ 3 CAPITOL 89611 (11.98/17.98)  DUETS   | 2     | (182)      | 190          | 187          | 1       |
| 137          | 152          | 167          | 78               | THE CRANBERRIES ▲ 2 ISLAND 514156 (10.98 EQ/16.98)  SEVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?  | 18    | 102)       | 100          | 201          | H       |
| 138          | 128          | 145          | 31               | JON SECADA ● SBK 29272/EMI (10.98/16.98) HEART, SOUL & A VOICE   | 21    | (183)      | NE           | wÞ           |         |
| 139          | 131          | 141          | 47               | BLACKHAWK ● ARISTA 18708 (9.98/15.98)  BLACKHAWK   | 98    |            | 179          | 161          |         |
| 140          | 148          | 154          | 30               | SEAL ● ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) SEAL.   | 20    | 184        |              | -            |         |
| 141          | 134          | 127          | 28               | DAVID BALL ● WARNER BROS. 45562 (9.98/15.98)  THINKIN' PROBLEM   | 53    | 185        | 176          | 185          |         |
| 142          | 149          | 163          | 122              | ERIC CLAPTON ▲ 7 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) UNPLUGGED  | 1     | (186)      |              | ENTRY        | 2       |
| 143          | 154          | 158          | 57               | SNOOP DOGGY DOGG ▲4 DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98) DOGGY STYLE   | 1     | 187        | 177          | 174          | 1       |
| 144          | 155          | 156          | 15               | GLADYS KNIGHT MCA 10946 (10.98/15.98)  JUST FOR YOU  | 53    | 188        | 175          | 173          | 6       |
| 145          | 140          | 129          | 9                | VARIOUS ARTISTS ● MCA 11097 (10.98/16.98) SKYNYRD FRYNDS   | 56    | 189        | RE-          | ENTRY        | 2       |
| (146)        | 184          |              | 12               | DAVE MATTHEWS BAND RCA 66449 (9.98/15.98) UNDER THE TABLE AND DREAMING   | 34    | 190        | 196          |              | 4       |
| (147)        | 159          | 165          | 105              | STONE TEMPLE PILOTS ▲3 ATLANTIC 82418/AG (9.98/15.98)  CORE  | 3     | 191        | 200          | 188          | 7       |
| 148          | 150          | 151          | 23               | COOLIO ▲ TOMMY BOY 1083* (11.98/15.98)  IT TAKES A THIEF   | 8     | 192        | RE-          | ENTRY        |         |
| 149          | 144          | 126          | 13               | CLAY WALKER GIANT 24582/WARNER BROS. (10.98/15.98) IF I COULD MAKE A LIVING  | 50    | 193        | 192          | 181          |         |
| 150          | 109          | 94           | 6                | ELVIS PRESLEY IF EVERY DAY WAS LIKE CHRISTMAS  | 94    | 194        | 194          | 1-           |         |
|              | -            | -            |                  | RCA 66482 (9.98/15.98)   | 11    | 195        | RE-          | ENTRY        | 2       |
| 151          | 157          | 155          | 26               | DA BRAT & 30 30 DELYGIAGO GOTOT (GOESIMONI (S 30 ENTERS))  | 118   | 196        | 185          | 191          |         |
| 152          | 118          | 104          | 20               | SOUTH THE SECOND AND THE PROPERTY.   | 110   | 197        | 197          | 176          |         |
| 153          | -            | 194          | 39               | LLOVE EVEDVDODY  | 26    | (198)      | RE-          | ENTRY        |         |
| 154          | 153          | 171          | 13               | NO OPPINADY MAN  | 93    | 199        | -            | ENTRY        | 1       |
| 155          | 147          | 139          | 32               | TRACY BYRD MCA 10991 (10.98/15.98)    JOHN BERRY ● LIBERTY 80472 (9.98/13.98)    JOHN BERRY ■ JOHN BERRY   | 85    | 200        |              | ENTRY        | 1       |
| 156          | 151          | 133          | 32               | JOHN DEMIT OF THE CONTROL OF THE CON |       |            |              |              |         |
| TOD          | AL DU        | 1240         | 8 7 /            | (272ITAN VA NATUS)   |       |            |              |              |         |

| THIS  | LAST | 2 WKS<br>AGO | WKS. ON<br>CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)    | PEAK |
|-------|------|--------------|------------------|--|------|
| 157   | 158  | 170          | 7                | CARLY SIMON ARISTA 18752 (10.98/16.98)  LETTERS NEVER SENT                                       | 129  |
| 158   | 143  | 104          | 5                | PRINCE WARNER BROS. 45793* (10.98/16.98)  PRINCE (THE BLACK ALBUM)                               | 47   |
| 159   | 120  | 103          | 5                | JOHN TESH GTS 4575 (10.98/14.98)  A FAMILY CHRISTMAS   | 103  |
| 160   | 163  | 160          | 18               | CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98) CHANGING FACES                   | 25   |
| 161   | 160  | 150          | 42               | THE MAVERICKS • MCA 10961 (9.98/15.98) IS WHAT A CRYING SHAME                                    | 54   |
| 162   | 162  | 184          | 16               | TONY BENNETT COLUMBIA 66214 (10.98 EQ.16.98) MTV UNPLUGGED                                       | 69   |
| 163)  | RE-E |              | 84               | THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98)  THE JERKY BOYS                                  | 80   |
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| 165)  | 180  | 175          | 62               | PEARL JAM 4° EPIC 53136° (10.98 EQ/16.98) VS.  | 1    |
| 166   | 164  | 180          | 8                | DES'REE 550 MUSIC 64324/EPIC (9 98 EQ/15.98) #\$ I AIN'T MOVIN'                                  | 160  |
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| 167   | 156  |              |                  | ATLANTIC 82596/AG (10.98/15.98) (IS  |      |
| 168   | 166  | 172          | 26               | PAM TILLIS ● ARISTA 18758 (9.98/15.98)  SWEETHEART'S DANCE                                       | 51   |
| 169   | 171  | 168          | 96               | BROOKS & DUNN ▲ 3 ARISTA 18716 (10.98/15.98)  HARD WORKIN' MAN                                   | -    |
| 170   | 169  | 169          | 18               | PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98) WHEN FALLEN ANGELS FLY                               | 60   |
| 171   | 139  | 144          | 4                | VARIOUS ARTISTS  COLLECTIBLES 2511 (13 98/17.98)  THE ULTIMATE CHRISTMAS ALBUM                   | 139  |
| 172   | 172  | 177          | 55               | VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/16.98)  COMMON THREAD: THE SONGS OF THE EAGLES | 3    |
| 173   | 174  | 166          | 13               | TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)  BOOMTOWN  | 46   |
| 174   | 178  | 178          | 130              | MARY CHAPIN CARPENTER ▲3 COLUMBIA 48881 (10.98 EQ/15.98) COME ON COME ON                         | 31   |
| 175   | 136  | 105          | 5                | TRISHA YEARWOOD MCA 11091 (10.98/15-98) THE SWEETEST GIFT  | 105  |
| 176   | 181  | 183          | 77               | SOUNDTRACK ▲3 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) SLEEPLESS IN SEATTLE                    | 1    |
| 177   | 183  | 198          | 100              | CARRERAS-DOMINGO-PAVAROTTI ▲2 LONDON 430433 (10.98 EQ/16.98) IN CONCERT                          | 35   |
| 178   | 188  | 193          | 39               | SOUNDTRACK ● DAZED AND CONFUSED  MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)                  | 70   |
| (179) | 198  | 192          | 48               | ALICE IN CHAINS ▲2 COLUMBIA 57628* (7.98 EQ/11.98)  JAR OF FLIES (EP)                            | 1    |
| 180)  | 195  | 190          | 18               | SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98) NATURAL BORN KILLERS                      | 19   |
| 181)  | 193  | 186          | 9                | JONI MITCHELL REPRISE 45786/WARNER BROS. (10.98/15.98)  TURBULENT INDIGO                         | 47   |
| 182)  | 190  | 187          | 119              | GEORGE STRAIT ▲3 MCA 10651 (10.98/15.98)  PURE COUNTRY (SOUNDTRACK)                              | 6    |
| 102)  | 100  |              |                  | * * * HOT SHOT DEBUT * * *   |      |
| (183) | NE   | w >          | 1                | SOUNDTRACK RCA 66523 (9.98/15.98)  DUMB AND DUMBER   | 183  |
| 184   | 179  | 161          | 7                | KEITH MURRAY JIVE 41555* (10.98/15.98)  THE MOST BEAUTIFULLEST THING IN THIS WORLD               | 34   |
| 185   | 176  | 185          | 4                | DOUG STONE EPIC 66803 (10.98 EQ/15.98) GREATEST HITS VOLUME 1                                    | 168  |
| 186)  | -    | NTRY         | 26               | INDIGO GIRLS ● EPIC 57621* (10.98 EQ/16.98)  SWAMP OPHELIA                                       | 9    |
| 187   | 177  | 174          | 119              | QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)  GREATEST HITS   | 11   |
| 188   | 175  | 173          | 69               | YANNI ▲ PRIVATE MUSIC 82106 (10.98/15.98)  IN MY TIME  | 24   |
| (189) |      | NTRY         | 201              | ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.                              | 6    |
| 190   | 196  |              | 45               | ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)  THE CROSS OF CHANGES                               | 9    |
| 191   | 200  | 188          | 71               | BABYFACE ▲° EPIC 53558* (10.98 EQ/16.98) FOR THE COOL IN YOU                                     | 16   |
| (192) | _    | ENTRY        | 12               | JADE GIANT 24558/WARNER BROS. (10.98/15.98)  MIND, BODY & SONG                                   | 80   |
| 193   | 192  | 181          | 59               | R. KELLY ▲ 3 JIVE 41527 (10.98/15.98) 12 PLAY  | 2    |
| 194   | 194  | -0.          | 13               | MARK CHESNUTT DECCA 11094/MCA (10.98/15.98) WHAT A WAY TO LIVE                                   | 98   |
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| 196   | 185  | 191          | 10               | DIAMOND RIO ARISTA 18745 (9.98/15.98)  LOVE A LITTLE STRONGER                                    | 100  |
| 197   | 197  | 176          | 11               | THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)  VOLUME I   | 42   |
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| (199) | -    | ENTRY        | 100              | VINCE GILL ▲3 MCA 10630 (10.98/15.98)  I STILL BELIEVE IN YOU                                    | . 10 |
|       |      |              | 153              | BROOKS & DUNN ▲ ARISTA 18658 (9 98/15.98)  BRAND NEW MAN   | 10   |
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#### CANADIAN PERFORMANCE RIGHT BILL DRAWS FIRE

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policies which are intended to protect the Canadian industry by discriminating against legitimate U.S. broadcasting, publishing, and copyright interests in Canada."

(Kantor's statement also called to task the Canadian Federal Court's Dec. 20 upholding of a June 6 decision by the Canadian Radio-television and Telecommunications Commission, which forced Country Music Television off Canadian cable Jan. 1. See story, page 24.)

Jay Berman, chairman of the Recording Industry Assn. of America, says, "I can understand the Canadians wanting to subsidize and support the Canadian music industry; I just don't want them to do that with money earned by U.S. performers and [record] companies."

Canadian government officials, however, insist that the performance right and blank-tape royalty are consistent with Canada's rights under both the North American Free Trade Agreement and the General Agreement On Tariffs And Trade. Canada, they say, has an exemption for cultural policies

under NAFTA, which went into effect last January.

Berman counters, "We don't believe these are cultural issues; they are commercial issues. Our product is being used; why are we being denied payment for it? I'm in the position of finding appropriate measures of trade retaliation. I'm asking Kantor to retaliate."

#### CANADIAN GROUPS SURPRISED

Both the low blank-tape royalty rate and its long transition period were surprising to several Canadian music industry groups.

"At that rate, the government may as well not have bothered," says Brian Robertson, president of the Canadian Recording Industry Assn. "The phase-in period for the tape levy was an unpleasant surprise," adds Brian Chater, president of the Canadian Independent Record Production Assn.

The Canadian Assn. of Broadcasters warned that passage of a performance right will mean severe cutbacks on local programming at private stations, and said that as many as 50 Canadian radio

stations will shut down.

Broadcasters have continually argued that Canada's radio industry is already paying enough in copyright fees to SOCAN. According to CAB, broadcasters paid more than \$22 million (Canadian) last year, while CAB says the radio industry has lost more than \$150 million (Canadian) over the past four years

According to Gary Slaight, president of Toronto-based Standard Radio Inc., a performance right "will put these stations right to the brink" of bankruptcy.

While the proposed performance right will not derogate the existing rights that SOCAN administers for composers, lyricists, and music publishers, or reduce the royalties payable to SOCAN, the Canadian performing rights society's GM, Michael Rock, warns that neighboring rights could hinder songwriters and publishers seeking increased payments from broadcasters.

"This closes the door to SOCAN being able to get any increase in the future," Rock says. "Broadcasters will now say they can't afford it."



#### by Geoff Mayfield

HE'S BACK: Unlike his last three non-Christmas albums, Garth Brooks' "The Hits" failed to debut at No. 1 on The Billboard 200. But the shopping crush that occurred the week leading up to Christmas delivers a 74% increase over the country superstar's opening-week tally, boosting the title from 520,000 units to a whopping sum of 907,000. The flourish hurls Brooks into first place, 10% ahead of last week's chart topper, Kenny G (819,000 units), and 30% ahead of No. 3 Pearl Jam (694,500 units). Brooks' total is the third-highest single-week tally registered since Billboard began using SoundScan data in May 1991. Last November, Pearl Jam's "Vs." debuted with 950,000 units, and during the holiday season of 1993, the soundtrack to Whitney Houston's "The Bodyguard" had a week when its sales exceeded 1 million units. On the one hand, Brooks' triumph affirms EMI's assertion back in the fall that his inclusion in EMI's McDonald's promotion would not erode his base at retail. However, retailers might counter that you don't need Big Macs, millions of TV ad bucks, and ultra-low prices to sell a compilation of Brooks' hits.

HOLIDAY TRAFFIC: Last-minute gift shopping drew even heavier sales action than during the same week a year ago (see Market Watch, below). Industrywide sales of all albums and singles stood 12.3% ahead of the comparable 1993 week. Naturally, business was up over the previous week. Unit sales on all albums and cassettes were up by 36.9%, while volume of titles on The Billboard 200 stood 40% ahead of last week's chart.

SEASONAL TIDE: Perhaps boosted by the new Christmas albums from Kenny G and Mariah Carey, sales on holiday titles kicked into high gear a couple of weeks ahead of Thanksgiving, a week or two earlier than the burst we've seen in years past. Oddly, several Christmas titles on The Billboard 200 and Heatseekers had already lost steam by the time the holiday week arrived, as reflected by the modest 7% increase in volume that the 40-title Top Christmas Albums chart posts over the previous week's list.

THE (UNPUBLISHED) WEEK THAT WAS: All eyes were on Pearl Jam and Garth Brooks in the chart that was recorded during the week Billboard did not publish, but it was saxman Kenny G who rose to the top slot. His increase, which exceeded 165,000 units, represented a gain of almost 30% over the prior week and won him the week's Greatest Gainer honors. Pearl Jam slipped to No. 2, experiencing the expected secondweek decline that hot-selling rock records usually encounter; its sum slid by 33%, from 877,000 units to 584,000 units. Brooks rode in at No. 3 on the big chart, and entered Top Country Albums at No. 1. The Billboard 200's Pacesetter award during the unpublished week went to Willie Nelson's new "Healing Hands Of Time," which leaped 179-104 on a 132% increase. This week, Nelson stands at No. 126 on The Billboard 200.

UNPUBLISHED CHARTS, THE SEQUEL: Which week do we not publish? That depends on how the calendar breaks. Last year, charts reflecting the week that led up to 1993's Christmas fell during the unpublished week, but sales and airplay from that same week in 1994 determined this issue's charts... By the by, charts compiled during the week that Billboard did not publish can be obtained via Billboard Information Network or Billboard Online. Readers who don't subscribe to either of those services can purchase the unpublished charts from Billboard's research department, which can be reached at 212-536-5054.

HOLY MOLY: That is indeed Pope John Paul II rubbing shoulders with the likes of Type O Negative, Rappin' 4-Tay, and the Flaming Lips on Heatseekers. He qualifies because his 1979 album peaked at No. 126 on The Billboard 200, but he's not the first famous person to make this chart. Actor Dudley Moore, Michael Crawford from "Phantom Of The Opera," and international music star Nana Mouskouri have also been Heatseekers.

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| Company/Title   |  |
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WEEKLY UNIT SALES THIS WEEK LAST WEEK CHANGE THIS WEEK (1993) CHANGE 39 236 000 28.670,000 UP 36.9% 34.948.000 UP 12.3% YEAR-TO-DATE UNIT SALES YTD (1994) YTD (1993) CHANGE 661,318,000 690,000,000 US ON SALES CONFIGURATION ALBUM FORMAT 36.476.000 (93% 23,988.000 (65.8%) 4,336,000 (11.1%) 2.760,000 (7%) 12,456,000 (34.1% 32.000 (0.1%) ROUNDED FIGURES 11,863,000 (30%) COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND SOUNDSCAN RACK SALES REPORTS COLLECTED, COMPILED. AND PROVIDED BY

#### VIDEO CATALOG SALES SURPRISE AS SELL-THRU HITS FLY OFF SHELVES

(Continued from page 3)

Peter Balner, president of 75-store Palmer Video, says catalog did "especially well," accounting for 80% of revenues. Overall, he adds, "sales were absolutely flying, 25% ahead of last year."

So it went elsewhere. The 92-store Tower Records & Video chain reported an 11.5% comp-store gain for video, leading all categories. Walter McNeer, executive VP of 101-store Hastings Books, Music & Video, says video was a big contributor to double-digit gains and a small one to returns. Ivan Lipton, president of 155-store Strawberries, put sell-through "dramatically above plan." Gerry Weber, president of 560-store Blockbuster Music, is "delighted" with catalog sales, though disappointed in "Snow White" and "Jurassic Park."

Ingram Entertainment president David Ingram credits the studios for doing "a pretty good job" of metering shipments and keeping retail gridlock to a minimum. "They're more cognizant of oversupply," he says. Meanwhile, Ingram says one-third of the distributor's accounts—grocery, drug, and department stores—raced 40% ahead of their 1993 video results. "There has been real significant growth in sell-through right through Christmas," he adds.

Nevertheless, there are Scrooges lurking on the sidelines. Although holiday sales of the Fab Four didn't disappoint, they may not have been as good as the studios anticipated. "From what I saw in stores, sales picked up but didn't meet expectations," says Gene Fink, VP of distributor Star Video. As for oversupply, "I assume there will be some problems, but nothing that's unsolvable."

Disney with "Snow White," MCA/Universal Home Video with "Jurassic Park" and "The Flintstones," and FoxVideo with "Speed" are estimated to have shipped some 63 million cassettes. In addition, retailers have had to absorb an estimated 20 million units of catalog. "I think too much is out there," warns one wholesaler, who thinks returns this year "could be" a problem. "The whole market was soft."

Lack of shelf space hurt "The Flintstones." MCA/Universal senior marketing and sales VP Andrew Kairey says the studio "never got a fair shot at merchandising the title to the fullest.

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Deliveries did not meet our projections" of 12 million units. "The Flintstones" should finish the selling season, including January, at 6 million-7 million units, most sources estimate; one studio executive puts the figure closer to 5 million.

MCA/Universal did significantly better with "Jurassic Park," which Kairey says perked up in the last few weeks, aided by an extensive McDonald's cross-promotion. The fast-food giant is selling four MCA titles at \$5.99 each to customers who buy a sandwich. Each cassette includes a coupon worth \$2.50 toward the purchase of "Jurassic Park," and the redemption rate has been high, Kairey maintains. McDonald's was not available for comment.

"Jurassic" sales were tracking at 16 million-18 million units by Christmas, sources indicate. Kairey, who will not

discuss numbers, says the figures might have been higher earlier except for a trend toward ever-later video purchases, now coming at the very end of the holiday season.

The biggest sales controversy surrounds the biggest title, "Snow White." A few days before Christmas, Disney claimed that sales had topped 20 million of the 27 million shipped to retail. Most distributors and competitors were disbelievers, with some estimates at 60%-75% of Disney's number. "'Jurassic Park' is doing better for us than 'Snow White,'" says Tom Foltz, VP of 503-store West Coast Entertainment.

However, none had access to Disney's sales reports from direct accounts such as Wal-Mart and Kmart. Wal-Mart was not commenting, but one rackjohber says the mass merchant "had an outstanding year-end" in music and video. Some of this came at the expense of the specialty stores. "We may have lost a portion of our market share to the mass merchants and groceries," Foltz says. "Sales were significantly lower than anticipated." However, West Coast does not plan to return unsold goods.

Of the four lead titles, "Speed" appears to have motored most smoothly through the holidays. FoxVideo shipped about 8 million copies, and observers agree that few will be left in inventory by mid-January. Returns are estimated below 10% in a business where 20% is the norm.

Assistance in preparing this story was provided by Ed Christman in New York and Edward Morris in Nashville.

#### PRICE WAR SPIKES MUSIC RETAILERS' EGGNOG

(Continued from page 3)

celeration of that rate during the holiday selling season. As for the new formats, most merchants agree with Lipton, who says the holiday selling season served the purpose of allowing MD and DCC "to gather more dust." However, Howard Appelbaum, executive VP at the 37-unit, Beltsville, Md.-based Kemp Mill chain, reports that his chain experienced several hundred redemptions of coupons given out with MiniDisc hardware.

#### **SLOW START**

Most retailers noted that the holiday selling season built slowly. "We were a little disappointed with the first three weeks of [the holiday season], but the week preceding Christmas exceeded all expectations," says Walter McNeer, executive VP at 101-unit, Amarillo, Texasbased Hastings Books, Music & Video. He says the chain's comparable-store gains could finish up near the double-digit area.

Similarly, Steve Brown, senior VP/general merchandise manager at 350-unit, Torrance, Calif.-based Wherehouse, says sales started to kick in around Dec. 20. On a comp-store basis, the chain is up over last year, but he declined to reveal a number.

Stan Goman, senior VP at 92-unit, West Sacramento, Calif.-based Tower Records/Video, reports that the chain enjoyed a 5% comp-store gain in December.

#### **MULTIMEDIA HOT**

(Continued from page 6)

feet wet, and are now in a position where they actually have to start selling product—and making money. "So to the extent that consumers actually bought a lot of hardware, that can have an enormously positive impact," he says.

Laurie Levy, a spokeswoman for 80store CompUSA, which reports strong sales of "anything multimedia," says software was already moving briskly. "Games and reference were really popular," she says. "And everything for kids just flew off the shelves."

Broadhurst nonetheless expects to see a thinning of the software publisher ranks in the new year. "There are too many small, undercapitalized software firms for the market to absorb, and there will be a consolidation coming," he says. "It's just too hard to be a \$1 million-\$2 million-revenue software company and make money at that level. But the apparent hardware surge can only help those that remain."

In North Canton, Ohio, Lew Garrett, VP of purchasing and merchandising at Camelot, says comp-store sales for the season were "about even" with those for last year. "And we were satisfied with that, given the amount of new competition in the marketplace."

Another merchant that saw sales influenced by heavy competition was Gerry Weber, president of 560-unit, Fort Lauderdale, Fla.-based Blockbuster Music. "Holiday sales were strong in the smaller markets and not as strong as we anticipated in the bigger markets," Weber says. "The competitive nature of the key markets like Los Angeles, Atlanta, and Dallas didn't make holiday sales as strong as we would have liked." Declining to disclose numbers, Weber says he is pleased with the chain's fourth-quarter results.

Other merchants reporting on holiday sales include the 15-unit, Omaha, Neb., Homer's chain, which saw sales fall a "hair" short of last year; 37-unit, Beltsville, Md.-based Kemp Mill Music, where sales were "OK"; 140-unit, Carnegie, Pa.-based National Record Mart, which had a comp-store gain over last year; 37-unit, Troy, Mich.-based Harmony House, which had an 11% comp-store gain; and the nine-unit, South Plainsfield, N.J.-based Compact Disc World, which saw a slight increase in comp-store performance.

The 14-unit, Norcross, Ga.-based Starship is expecting a double-digit increase for the month of December, thanks to an extremely strong week before Christmas. And in Owensboro, Ky., John Byrenton, director of retail operations for WaxWorks' Disc Jockey chain, which runs about 150 stores, says, "We enjoyed a 7% comp-store increase for December." Justice Wade, director of retail for Peppermint Records & Tapes of Atlanta, says his 13-unit chain expects a same-store jump in sales of "a little over 20%" this December.

#### PRICING A HOT TOPIC

Pricing was almost as hot a topic as Kenny G with merchants. "It was a zoo out there," says Blockbuster's Weber. Merchants in various markets across the U.S. report that the Wal-Mart chain used an \$8.88 pricing strategy for its top 10 CD titles. Similarly, Best Buy, Circuit City, and Target kept pressure on price points by going below \$10 for hits, their competitors report.

Kemp Mill's Appelbaum says that during the holidays, you could open any newspaper in Washington, D.C., and see the top 10 albums on sale at \$9.95; most of them carry a boxlot cost of approximately \$10.65. "A year ago, if you asked customer what is a good price, they would have said \$11.99; now, \$9.95 has been bludgeoned into their minds."

Since most merchants had to drop their prices to meet competition, retailers say it was harder to generate strong comparable-store numbers. Similarly, sales may have been up, but profit margins probably didn't benefit.

"It was an odd Christmas because of the price-point issue," says Hastings' McNeer. "We see a lot of independent stores going out of business."

Dave Lang, president of Compact Disc World, reports that "the top 35 records constituted 25% of our sales, which was disturbing to us. People were cherry-picking the store looking for sale items. They were very price considers."

However, merchants report that they were surprised at the strength of the hit albums. Strawberries' Lipton says, "I think our top 10 contributed about 150% more units than last year." In addition to the top hits, Appelbaum says he saw strong sales on albums that were hits a couple of months back, including titles from Green Day, Offspring, Melissa Etheridge, and Sheryi Crow.

#### TRADE PONDERS SENATE'S PLANS FOR C'RIGHT

(Continued from page 9)

ebrated in June 1979. Following a meeting with the now-defunct Black Music Assn., then-President Jimmy Carter, not Congress, announced the proclamation.

"These have been institutionalized by the industry and the public," says LeBaron Taylor, Sony VP/GM of corporate affairs and a frequent visitor to Capitol Hill. "There's nothing the Republicans can do about that."

There is no government funding for

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commemoratives such as Classical Music Month, and the costs to taxpayers of such efforts, one insider says, have been "reckoned Lord knows how" by adding together the hours legislators spend on passing such measures. Several Hill veterans say the \$300,000 in anticipated savings is inflated. "These things require a member to get 218 co-sponsors to ensure a majority vote). There's no debate, no House 'time' used up. They're passed at night."



#### **DANCE SUMMIT**

ISSUE DATE: JANUARY 21
CLOSED

#### FRANCE

ISSUE DATE: JANUARY 28

AD CLOSE: JANUARY 3

#### **MIDEM**

ISSUE DATE: FEBRUARY 4 AD CLOSE: JANUARY 10

#### CANADA

ISSUE DATE: FEBRUARY 4 AD CLOSE: JANUARY 10

#### **MIAMI**

ISSUE DATE: FEBRUARY 11
AD CLOSE: JANUARY 17

#### ENTER\*ACTIVE

FILE I (Games)

ISSUE DATE: FEBRUARY 18 AD CLOSE: JANUARY 17

#### **UK SPOTLIGHT**

ISSUE DATE: FEBRUARY 18 AD CLOSE: JANUARY 24

#### CHILDREN'S AUDIO/VIDEO

ISSUE DATE: FEBRUARY 18
AD CLOSE: JANUARY 24

#### NARM &

SAN DIEGO

ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

#### INDIES

ISSUE DATE: FEBRUARY 25
AD CLOSE: JANUARY 31

#### LASERDISC/ KARAOKE

ISSUE DATE: MARCH 4 AD CLOSE: FEBRUARY 7

#### ECHO AWARDS

ISSUE DATE: MARCH 4 AD CLOSE: FEBRUARY 7

#### PRO TAPE

ISSUE DATE: MARCH 11 AD CLOSE: FEBRUARY 14

#### NEW AGE

ISSUE DATE: MARCH 25 AD CLOSE: FEBRUARY 28

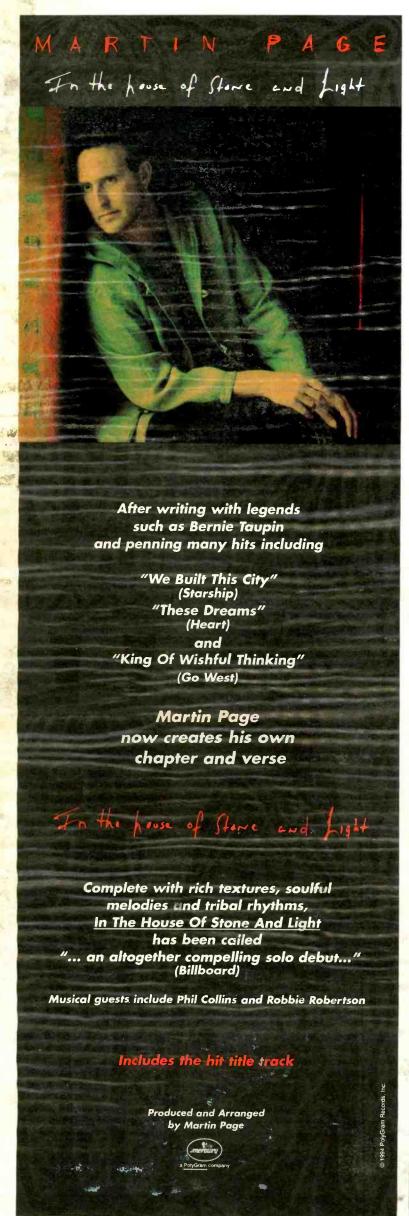
#### VITAL RE-ISSUES

ISSUE DATE: APRIL 8 AD CLOSE: MARCH 14

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SILLBOARD JANUARY 7, 1995



# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

#### MARLEY 50TH SALUTE AT MIDEM

MIDEM will commemorate what would have been the 50th birthday of reggae legend Bob Marley (April 6) with a three-hour live performance Feb. 1. It will be recorded in various high-definition technologies for use on live TV, pay-per-view, syndication, cable, radio, and home video. According to MIDEM, many acts have made commitments to perform. Special appearances are on tap by Stevie Wonder and Jimmy Cliff. The event is being produced and distributed by Wexler Enterprises, along with Tropical Beat Productions Inc. and the Reed MIDEM Organisation.

#### WILSON, LOVE TO TEAM AGAIN?

"I think there is a significant likelihood of a new [Brian] Wilson/[Mike] Love [collaboration] in the future," says Love's attorney, Phil Stillman. The remark comes in the wake of Beach Boys co-founder Brian Wilson's Dec. 20 agreement to pay his cousin and former bandmate Love \$5 million, plus 50% of future songwriters' royalties, for 35 classic songs in the group's valuable Sea Of Tunes catalog. U.S. District Court Judge William Rea approved the settlement, following a federal jury's Dec. 12 decision that Love had been deprived of songwriting credits on such tunes as "California Girls" and "Wouldn't It Be Nice." The Los Angeles-based jury also found that Love had been denied a share of Brian Wilson's April 1992 settlement in a legal action involving the Sea Of Tunes song catalog (Billboard, Dec. 24).

#### GITLIN RETIRES FROM WARNERS

Mo Ostin isn't the only veteran leaving the Warner Bros. fold. The label's executive VP and treasurer Murray Gitlin, who started his career at Reprise Records in 1962, retires effective Sunday (1). Gitlin will assume a consultancy post with Time Warner Inc. During his tenure with Warner Bros., Gitlin was instrumental in the development of the WEA branch distribution system.

PUNK MANAGERS SET NEW LABELS The managers associated with 1994's

Offspring and Green Day—are launching their own labels. Jim Guerinot, the former GM of A&M Records who manages Offspring and veteran punk act Social Distortion, has signed a deal with BMG to form his own label. The yet-to-be-named label will be distributed through Arista. Meanwhile, Green Day managers Elliot Cahn and Jeff Saltzman have announced the formation of 510 Records, but are still shopping for a distribution deal.

#### **WOOD KNAPP CLOSES SHOP**

Special interest video supplier Wood Knapp Video has decided to shut down as of Sunday (1). According to a Wood Knapp representative, the company is restructuring and has concluded that "the video business is not profitable, and has decided to close out the line." The fate of Wood Knapp's catalog, which includes about 100 exercise, how-to, and children's ti-

tles, has not been determined, the representative says.

#### LITTLEFIELD TO AVI POST

Merlin Littlefield, who was with the Nashville ASCAP office for 19 years (most recently as associate director), has been named VP/GM of AVI Entertainment Group. In this capacity, he will head the group's new Nashville office. It will focus primarily on music publishing, production, and management. Los Angeles-based AVI owns, among other properties, the Nashboro and Excello Records catalogs of master recordings.

#### HANDLEMAN ADDS LEVY RACKER

Handleman is tightening its already firm grip on rackjobbing with the purchase of \$50 million-a-year Levy Music & Video, a division of Levy Home Entertainment. The acquisition should be completed this month and the operational transfer by March. Handleman already services a portion of the Meijer's chain, one of Levy's key accounts, and likely will pitch the other, deep discounter Phar-Mor. Two other Levy Home Entertainment video ventures, Selectrak and U.S. Laser, are not part of the deal.

#### JEFF COHEN TO WARNER/CHAPPELL

Jeff Cohen is leaving his post as director of writer/publisher relations at BMI to join Warner/Chappell Music in New York as East Coast creative director. Cohen, with BMI for 5½ years, replaces David Stamm, who will move to Rondor Music's New York office in a similar capacity.

# John Paul, Yes; George Ringo, No

T'S THE BIGGEST NEWS since the Singing Nun had the No. 1 album in America, which was exactly 31 years ago this week. Sure, the Benedictine Monks of Santo Domingo de Silos had a great year, but this is even bigger. Sitting comfortably between Adam Sandler and Deadeye Dick on the Heatseekers chart is Pope John Paul II, who debuts at No. 6 with "The Rosary With The Pope." Will the Pope make a Hot Shot Debut on The Bill-

board 200? Will he be a Pacesetter or a Greatest Gainer? Will John Paul beat out John, Paul, George, and Ringo? Watch this space.

STONE TEMPLE PILOTS Of The Airwaves: "Interstate Love Song" reverses course and moves back up to No. 3 on Album Rock Tracks, but what's really notable is the song's 15-week run at No. 1. That breaks the 13-week record set

by the Rolling Stones' "Start Me Up," which was cited as the No. 1 album rock track in the 100th-anniversary issue of Billboard. "Interstate" also sets a record for the most weeks at No. 1 of any BDS-compiled airplay chart in Billboard history.

While Stone Temple Pilots had a longer run on Album Rock Tracks than Whitney Houston and Boyz II Men enjoyed on the Hot 100 with their 14-week reigns, "Interstate" does not hold the record for the most weeks at No. 1 on a singles and/or tracks chart. The rock era champ is Leroy Van Dyke, who was No. 1 for 19 weeks on the country singles chart in 1961 with "Walk On By." In earlier days, Eddy Arnold, Hank Snow, and Webb Pierce all had singles that were No. 1 on the country chart for 21 weeks.

JETHRO AIRPLANE: If you look at Hot Country Singles & Tracks too quickly, you might think that Led Zep-

pelin had gone country. But take a longer look, and you'll see that it's Jed Zeppelin charting with "Workin' Man Blues," a track from the Merle Haggard tribute album "Mama's Hungry Eyes." On the album, the track is credited to three Arista acts: Diamond Rio, Lee Roy Parnell, and Steve Wariner. The Jed Zeppelin appellation was suggested as a joke by Tim Dubois, president of Arista Nashville. The name stuck, and Arista decided

to put it on the promotional single of "Workin' Man Blues" released to ra-

SEVEN-ELEVEN: "I'm The Only One" by Melissa Etheridge is in its seventh week at No. 11 on the Hot 100. That's a rock era record, beating the five weeks at No. 11 spent by the Chambers Brothers with "Time Has Come Today" in 1968. Don't feel sorry for Melissa though Billboard

sorry for Melissa—though Billboard did not publish last week, the chart was not frozen and she spent that unpublished week at No. 10. She also moves up to No. 1 on the Hot Adult Contemporary chart with "Only One." and her previous single, "Come To My Window," had a 44-week run, good enough to be the third-longest chart run in the history of the Hot 100. A new record is being set every week as the Four Seasons extend their stay with "December 1963 (Oh, What A Night)."

SummER TIME: Surprising but true—Donna Summer has her first-ever No. 1 on the Hot Dance Music/Club Play chart. "Melody Of Love town" "Endless Summer" collection is Granton's Constitution of the Club Play and Maximum.

"Love's About To Change vious best, peaking at No. 3.





by Fred Bronson

# ARISTA '94: COMMITMENT & ARTISTRY. RISING STRAIGHT TO THE TOP...AGAIN.

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#1 HOT 100 SINGLES DISTRIBUTED LABEL

#1 TOP CONTEMPORARY JAZZ ALBUM LABEL

#1 JAZZ CHART LABEL

#1 JAZZ CHART DISTRIBUTED LABEL

#1 POP ARTIST: ACE OF BASE

#1 ALBUM OF THE YEAR: ACE OF BASE THE SIGN

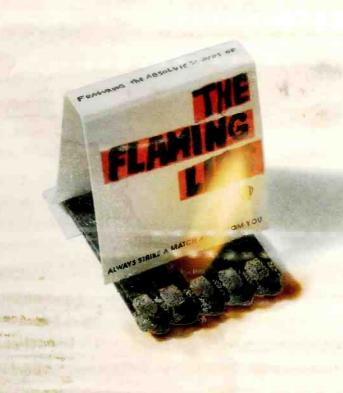
#1 TOP 200 ARTIST: ACE OF BASE

#1 HOT 100 SINGLES TITLE: ACE OF BASE "THE SIGN"
#1 HOT 100 SINGLES ARTIST: ACE OF BASE

#1 TOP CONTEMPORARY JAZZ ALBUM: KENNY G BREATHLESS
#1 TOP CONTEMPORARY JAZZ ARTIST: KENNY G

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Transmissions From The Satellite Heart (4/2-45334)

Featuring the runaway hit,

Transmissions From The Satellite Heart (4/2-45334)

"She Don't Use Jelly."

Management: Scott Booker at Hellfire Management, Produced by The Flaming Lips And Keith Cleversley @1994 Warner Bros Records hit. Please Play All Tracks At Maximum Volume.

