

#### IN THE NEWS

Shakur Convicted Of Assault On Director: **Other Cases Pending** PAGE 12

Gangsta Rap Backlash In Wake Of Hearing PAGE 6

FEBRUARY 26, 1994

#### THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



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# **Heatseekers Explode On Billboard 200**

LOS ANGELES-Reflecting dra-



BRAXTON

matic changes in recent years, artists of the '90s have risen to the forefront on The Billboard 200.

While the previous decade's superstars still can occasionally reach platinum-level sales, they can no longer be counted on for a surefire hit, and are finding themselves squeezed out of the upper regions of the chart by

newcomers. The growing importance of new artists is illustrated by several factors:

• Eight albums in the top 10 on The Billboard 200 this week are by acts whose debut efforts were released in the '90s. The only pre-'90s acts are (Continued on page 84)

#### **Curb's Boy Howdy Hits** BY CARRIE BORZILLO

LOS ANGELES-A specially priced six-song album and out-of-the-box ex-



posure from CMT and TNN have helped newcomers Boy Howdy become one of the strongest-selling (Continued on page 93)

# **Youth Movement Brings New Life To Brit Awards**

BY THOM DUFFY

LONDON-The victories of cutting-edge art-



CARBOLL

(Continued on page 51)

cumvent the traditional record-label

Robert Lord and Jeff Patterson are

the founders of the Internet Under-

ground Music Archive (IUMA), which

since November has invited artists to

place music, graphics, and text on the

Internet, the network of networks

that links computer users around the

information about music. Of the 4,000

**Limp/EMI Brings** 

Joi To The World

BY HAVELOCK NELSON

The Internet already is a hotbed of

(Continued on page 91)

road to stardom.

world.



BY MELINDA NEWMAN

NEW YORK-Already off. to a strong start, the 1994 concert slate will only get hotter this spring and summer, with Barbra Streisand and



#### Imago's Rollins Busy With Diverse Projects BY CHRIS MORRIS

LOS ANGELES-Henry Rollins' many careers are in overdrive, even

by his ordinarily compulsive standards. The punk-bred, L.A.-based singer is anticipating the April 12 release on Imago Records of "Weight," the sev-ROLLINS (Continued on page 83) Traffic touring for the first time in decades. The Eagles also are expected to reunite for at least one show. (Continued on page 92) A pair of computer science majors

at the University of California at Santa Cruz think they have the answer for recording artists who wish to cir-



BY ERIC BOEHLERT

NEW YORK-Twenty-four months ago, following a sold-out concert at the Vic The-

ater in Chicago, members of Big Head Todd & the Monsters met for dinner with their managers, Giant Records president Irving Azoff,

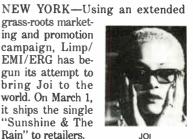
13 ENGINES

and Frank Barsalona, head of Premier Talent Agency. There, band members final-

ized their contract with Giant. And although they had just met him that night, the band decided to pass on offers from other agencies and sign

with Barsalona, the godfather rock'n'roll talent booking.

For an agening and promotion cy whose roscampaign, Limp/ ter during the EMI/ERG has belast 30 years gun its attempt to could double bring Joi to the world. On March 1, as a future guide to the it ships the single Rock And Roll Hall of Fame (Continued on page 51)



Rain" to retailers. (Continued on page 92)





# LEGENDS OF R&B · LEGENDS OF COUNTRY · TOGETHER

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AL GREEN & LYLE LOVETT Junny Place Time Slips Away

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LITTLE RICHARD & TANYA TUCKER

THE STAPLE SINGERS & MARTY STUART



MCV

O 1994 MCA RECORDS, IN

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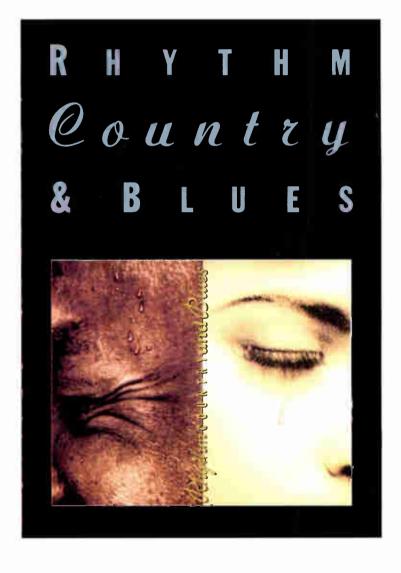


#### Popular American music owes its soul to two Tennessee cities:

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RHYTHM AND BLUES FOUNDATION AT THE UNIVERSAL AMPHITHEATRE MARCH 23
VINCE GILL & GLADYS KNIGHT ON THE AMERICAN MUSIC AWARDS FEBRUARY 7
THE STAPLE SINGERS & MARTY STUART ON THE TONIGHT SHOW MARCH 21
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INTERNATIONAL

# NO.1 IN BILLBOARD

	VOLUME 106 • NO. 9	Ne
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# **U.K. Industry Value Grew 13.5% In 1993** Strong Releases, New Stores Fueled Market's Surge

BY DOMINIC PRIDE

LONDON-After searching in vain for the green shoots of recovery for several years, the U.K. record industry found them in 1993, when market value rose 13.5%, according to figures from the British Phonographic Industry.

Factors that helped swell the coffers last year included a strong lineup of releases by well-known artists, new retail outlets, and a more favorable economic climate. Spacing out releases throughout the year, and the lack of "blank spots" in the retail calendar, helped bring home the numbers, dealers say.

Key statistics from the BPI's figures include:

• Market value was up 13.5% to 785.7 million pounds (\$1.178 billion), while total unit volume was up 12.5% to 209.8 million.

• Total album units were up 14.9% to 153.5 million, with value up 14.5% to 785.7 million (\$1.050 billion).

• CD album units rose 31.7 to 92.9 million, with a value of 480 million pounds (\$720 million), up 26.1%.

• Cassette albums declined 1.3% in units, to 55.7 million, and dropped 1.4% in value, to 204.1 million pounds (\$306.2 million).

• Vinyl LPs sold only 5 million units, down 25.6%, while their value dropped 31.8%, to 15.3 million pounds (\$23 million).

• Total singles sales were up 6.3% across all formats, to 56.3 million units, with value up 5.3% to 85.4 million pounds (\$128.1 million).

• CD singles were up 43.2%, to 23.4 million units, with value up 40.1% to 43.1 mil-lion pounds (\$64.7 million).

• Cassette singles rose 18.8%, to 16.3 million units, with value up 13.5% to 18.8 million pounds (\$28.2 million).

• Vinyl singles-both 7-inch and 12inch-sold 16.5 million units, a 27.6% decline from last year, with value down 33.9% to 21.4 million pounds (\$32.1 million).

The business was further cheered by the fact that CD album sales have overtaken the all-time high of 91.6 million vinyl LPs set in 1975.

Rupert Perry, BPI chairman and EMI Records U.K. & Eire president/CEO, says, "Album sales are now back to pre-reces sion levels, and it's clear that CDs-including the budget sector-are leading the recovery.

Budget sales are on the increase, accounting for 8% of the market, as opposed to 5% in 1991 and 1992. Their gain has been

mainly at the expense of mid-price titles, now representing 11% as opposed to 15% last year.

Virgin Records U.K. managing director Paul Conroy reports that 1993 was the company's best year ever, propelled by the lastquarter albums and singles success of Meat Loaf and Phil Collins. "Apart from being pleased with our own performance, there's an extremely buoyant air in the whole industry," says Conroy, "and it's carried over. We're now expecting a push from the Brits Awards."

The release schedule has been full throughout the year, with albums such as U2's "Zooropa" even being released at the height of summer.

Major retail chains also started expanding in 1993, taking advantage of lower rents on high streets and in malls. For example, Virgin Retail opened three Megastores, creating demand for product and stimulating local competition.

Non-traditional outlets such as super-

markets and gas stations also have started retailing CDs and tapes, increasing the number of points of sale.

At the retail level, dealers say the net market increase is closer to 6%-7%, and that the figures also reflect significant price increases this year.

Philip Ames, managing director of 4play, a 36-store independent nationwide chain, says, "On balance, there's been very little real growth. Some areas have done well: Scotland is performing well, as they haven't been hit by [mortgage] interest rates so much." Ames reports that business in the two weeks before Christmas was up 16% over the same period in 1992, compensating for a poor November.

Dealers and record companies alike are hoping that tax increases-due to be implemented in April-will not nip the recovery in the bud.

(Exchange rates used in this story are GBP 1 = \$1.5, the average rate in 1993 according to the Bank of England.)

# **BMG, EMI Move To Expand Publishing Operations In Asia**

This story was written by Adam White in London and Mike Levin in Hong Kona.

LONDON-With a new framework for mechanical royalty payments in Asia un-der construction (Billboard, Jan. 15), at least two major publishers are moving to expand their operations in the region.

BMG Music Publishing has established a new director-level post for Southeast Asia, and recruited David Loiterton to fill it. He was managing director of the local subsidiary of MMA Music Group, the Australian indie publishing/label/manage-ment combine headed by C.M. Murphy.

EMI Music Publishing also is looking for a regional managing director. Chairman Martin Bandier says the appointment will be made this year, with Hong Kong as the company's Asian base.

At BMG, Loiterton will be responsible for the coordination and expansion of the company's presence in Asia. President Nick Firth says that the passage last year of new copyright legislation in Taiwan

was a key factor in encouraging the company to move ahead with plans for that and other Pacific Rim markets. "It was also clear to us that you cannot manage that business from the U.S. or the U.K., he adds.

Firth says BMG already has a significant publishing presence in Hong Kong, Malaysia, and Singapore, countries where copyright principles (including mechanical royalty payments) and protections are well established. "We've seen extraordinary growth in our Hong Kong company, run by Irene Ho, which includes a thriving background music business," he says. In Malaysia, where BMG Internation-

al's label affiliate has developed a number of strong-selling local artists, Firth says there are further publishing opportunities. "We will be expanding there. The label has done well; Frankie Cheah is a firstclass managing director.

Firth affirms that BMG Music Publishing also will move into the Philippines, where the record company is operative. (Continued on page 91)

#### THIS WEEK IN BILLBOARD

#### WOP-BOP-A-LU-BOX

Rhino Records' dabblings in doo-wop collections have produced healthy results, prompting the label to go all out with its four-CD, 101-track survey of the genre, "The Doo Wop Box." The title began life as a mail-order selection, and it comes to retail April 16. Chris Morris sings along.

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#### STUDER JOINS HARMAN FOLD

With the purchase of the Swiss manufacturing company Studer, Washington, D.C.-based Harman International adds a major pro audio player to its stable. Paul Verna reports on the pact.

Country Page 72 **Dance Trax** 

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# **NAACP Joins In Anti-Gangsta Fray** *Md. Chapter's Statement Calls For Hearings*

BY BILL HOLLAND

WASHINGTON, D.C.—The backlash against violent and explicit gangsta rap lyrics is mounting in the wake of a Congressional hearing Feb. 11 (Billboard, Feb. 19).

The Maryland chapter of the NAACP, which includes national board members, issued a report Feb. 14 assailing gangsta rap lyrics as "unacceptable" and "a poison pill for many youth," and asked state lawmakers in Annapolis, Md., to hold hearings on the lyrics and their effects.

Further, the NAACP's national board, meeting in New York the same week, was scheduling a vote on a resolution dealing with gangsta rap that could reflect a change in official policy on the subject, according to several sources. The new policy might draw a distinction between the majority of mainstream rappers and those who denigrate women and glorify murder.

However, a spokesperson at NAACP national headquarters said, "We won't know what they decide until next Tuesday [22]."

The Feb. 14 report comes on the heels of a recent "outreach" NAACP Hip Hop Conference in D.C., attended by rappers, label officials, and writers. The conference sought to explain the history and social context of the larger hip-hop culture and rap music to the often older NAACP leadership.

That conference was followed by the Feb. 11 Congressional hearing on rap lyrics before the House Subcommittee on Commerce, Consumer Protection, and Competitiveness, chaired by Rep. Cardiss Collins, D-Ill., who is African-American. Collins has announced two more

Collins has announced two more oversight hearings on the topic, which will air all viewpoints on the issue, in March and April.

On the Senate side, Sen. Carol Moseley Braun (D-III.), who also is African-American, has announced a similar hearing Wednesday (23) before the juyenile justice subcommittee.

A spokesperson in Sen. Moseley Braun's office said the hearing will focus on explicit and demeaning lyrics "by gangsta rappers as well as by those in other forms of music."

Neither lawmaker is proposing legislation at this time to regulate distribution and sale of gangsta rap recordings.

At the hearing, viewpoints ranged from opposition, as in testimony from (Continued on page 91)

# **Country's Up Again In Fall Arbitron Format Ratings**

#### BY PHYLLIS STARK

NEW YORK—Despite showing signs of having peaked last spring, country radio's growth spurt appears to be far from over.

In the latest Billboard/Arbitron national format ratings, which track shares of the listening audience by format, country was back on the upswing. At the same time, album rock posted its worst share since the winter of 1990, while modern rock checked in with its best share ever. The new rankings are based on the fall 1993 Arbitron survey.

News/talk also posted its bestever share. Fall also brought the still-troubled top 40 format its worst share since the national format ratings were initiated in the spring of 1989.

After leveling off with 13.1% of the audience last spring, then dipping to 12.8% last summer, country was up again in the latest rankings, although its 13% share is still a few tenths of a share below its high point of 13.3%, achieved in the fall 1992 ratings.

Country consultant Becky Brenner, VP/programming of Seattlebased BP Consulting Group, says she never believed country had reached a plateau. "I would have never said that it had peaked, because the energy and momentum coming out of Nashville, and the media attention over the format in *(Continued on page 77)* 

# **'Fugitive' Gets Early Release, Hopes To Slip Past Goals**

#### BY EILEEN FITZPATRICK

LOS ANGELES—It may be a long shot to win the Oscar for best picture, but "The Fugitive" is about to make history on the video retail front.

With Warner Home Video's decision to move the street date of "The Fugitive" from March 22 to March 10, the title will be the first best picture nominee ever to appear in stores at a sell-through price prior to an Academy Award ceremony.

Warner had been mulling a release date between March 10 and March 15 for the title ever since it received seven Oscar nominations during the Motion Picture Academy's Feb. 9 announcement (Billboard, Feb. 19).

"Because so many top titles are released late in the year, Academy members often are the only ones who get a chance to see these films on video prior to the actual awards ceremony," said Warner president Warren Lieberfarb in a prepared statement. "The Fugitive' is the exception to the rule."

Although Warner officials would not comment on how the change would affect orders, industry observers say it's likely to exceed Warner's sales goal by 10%. The goal on the title is 4.8 million, according to distributor sources.

"This is like retailers getting their Christmas present three months late," says Kirk Kirkpatrick, VP of sales at WaxWorks/Videoworks. "Retailers are licking their lips over this title."

Despite what distributors are calling a "logistical nightmare," most are taking a grin-and-bear-it attitude. "Warner was wise in moving it and targeting consumers," says Larry DeVuono, president of Sight & Sound Distributors. "But the real crisis is shipment timing."

At Sacramento, Calif.-based Video Product Distributors, the task of getting retailers to place orders by the Feb. 16 cutoff is the biggest challenge. "It's really put everyone in a tailspin," says Video Product Distributors' senior VP of sales, Robert Wittenberg. "Just getting our accounts' orders into the system is a big undertaking." Rental retailers most likely will step up orders more than mass merchants, distributors say, in order to feed consumers anxious to see the film prior to the Oscar telecast. "I think they're going to rent this movie to death and then start selling it off two or three weeks after the street date," says Kirkpatrick. "And they'll make a mint."

In other good news for rental outlets, "The Fugitive" may have run its course at theaters. Warner Bros. reopened the film on more than 1,000 screens, but its weekend box office was a disappointing \$665,631.

Sell-through dealers, who have (Continued on page 87)



Humanitarian Award. MTV Networks chairman Tom Freston is announced as the recipient of the 1994 Humanitarian Award from the T.J. Martell Foundation at New York's Four Seasons. Freston will be honored at a May 2 benefit, during which Eric Clapton will perform. Shown, from left, are Floyd Glinert, executive VP, Shorewood Packaging Corp.; Frances Preston, president/CEO, BMI; Freston; Jay Berman, chairman/CEO, RIAA; Dr. James Holland, a distinguished professor at Mt. Sinai Medical Center; and Tony Martell, senior VP, Epic Records.

### Industry Awaits Fallout Of Paramount Deal Victors In Takeover Battle Now Must Pay Down Debt

#### BY DON JEFFREY

NEW YORK—Now that Viacom Inc. has won in the protracted battle to take over Paramount Communications Inc., the question arises: What will the newly combined company, which also includes Blockbuster Entertainment Corp., sell off in order to reduce a debt load exceeding \$10 billion?

Although many observers believe that Blockbuster's more than 4,000 music and video retail stores will be hurt by the coming information superhighway—which is expected to deliver music and video into the home digitally on demand—most Wall Street analysts say the new entertainment colossus will need the rich cash flow, estimated at \$500 million, from Blockbuster's retail operations to pay down debt.

As for the loser in the Paramount war, cable home shopper QVC Network Inc. issued a statement that read, "Our current position demands brevity: They won. We lost. Next."

The new Viacom/Paramount/ Blockbuster entity, which had not been named as of press time, contains various businesses that involve the music industry besides the Blockbuster stores.

MTV Networks, whose cable programming is considered Viacom's crown jewel, is unlikely to be sold. The managers of the merged companies see opportunities for synergy in MTV, such as Beavis and Butt-head movies from Paramount and televised promotions for Blockbuster stores.

Viacom also owns 14 major-market radio stations. Although these properties are not as glamorous as movie studios and cable networks, the radio business has become an increasingly popular investment since the old rules about owning no more than one FM or AM in a market were eliminated.

And, although some analysts are saying Viacom's cable systems which reach 1.1 million households—are vulnerable, others disagree. Viacom and telecommunications giant AT&T are gearing up for a test of interactive digital cable services—including music video—in Viacom's Castro Valley, Calif., system area. That experiment is likely to become the new company's base for future information superhighway services and products.

Paramount's only direct involvement in the music industry has been through Famous Music, one of the largest music publishing companies in the world. Some observers have said that Paramount's extensive publishing holdings, which include Simon & Schuster, are an asset that could be sold. But others point out that books and publishing rights comprise—just like movies and TV programs—the much-sought-after "content" that will ride the electronic highway.

Stronger possibilities for sale might be Paramount's theme parks and sports teams (the New York Rangers and New York Knicks). But Blockbuster chairman Wayne Huizenga is a pro sports investor, too, having just added the Miami Dolphins to his collection of Florida-based teams.

Viacom chairman Sumner Redstone will be chairman of the combined company, while Huizenga will be vice chairman. Viacom president/CEO Frank Biondi will hold those titles at the new company. No role had been delineated at press time for Paramount chairman Martin Davis.

Meanwhile, entertainment sources already are eagerly trading rumors about what QVC's chairman Barry Diller will try to acquire next.

# Distributors Offer Used-CD Sellers Ad-Dollar Paybacks

BY ED CHRISTMAN

NEW YORK—Last year's hot used-CD issue apparently has ended with a whimper. The class-action suit brought by the Independent Music Retailers Assn. and three independent retailers against the four majors that withheld co-operative ad dollars from merchants selling used CDs has been settled, although the exact terms haven't been worked out.

At various times last spring, the four majors—Cema Distribution, Uni Distribution, Sony Music Distribution, and WEA—stopped giving co-op ad dollars to merchants selling used CDs. After an escalating war of words, two class-action suits, which eventually were combined, were filed against the majors by Ringwood, N.J.-based IMRA, Maryland-based Record & Tape Traders, Michiganbased Repeat The Beat, and Ohiobased Nothing Beats Fun. An additional suit, since settled, was filed by Wherehouse Entertainment.

The majors, which have long maintained that their policies are lawful a claim that is reiterated in the statement announcing the settlement apparently became unnerved and dropped their restrictive policies when, on top of the lawsuits, the Federal Trade Commission began an investigation of the industry's ad and pricing policies.

In settling the suit, the four majors have agreed to compensate dealers for the approximate amount of co-op ad dollars that accounts buying direct lost between April 7 and Sept. 2 of last year. Each of the majors has its own formula to determine the amounts each merchant will receive. The settlement is subject to court approval, with a hearing set for May 23. Executives at the four majors declined to comment beyond the press release.

In order to be eligible for compensatory funds, merchants must have purchased CDs directly from those majors during that time frame, they must have sold used CDs during that period, and they must have been denied co-operative ad funds from the four majors during that period, ac-*(Continued on page 87)*  **Experience the excitement and energy of a Carole King concert!** 

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# OVER THE LAST ONE CROUP GRANNY NOVINEES

### SONG OF THE YEAR

Harvest Moon NEIL YOUNG The River of Dreams BILLY JOEL

A Whole New World (Aladdin's Theme) TIM RICE (PRS)

# **BEST ROCH SONG**

Are You Gonna Go My Way LENNY KRAVITZ

Sryin' JOE PERRY TAYLOR RHODES STEVEN TYLER

Livin' on the Edge MARK HUDSON JOE PERRY STEVEN TYLER

Runaway Train DAVID PIRNER

# BEST R&B SONG

Anniversary CARL WHEELER RAPHAEL WIGGINS Heaven Knows LUTHER VANDROSS

Little Miragles (נוס אוון באפר אוון) MARCUS MILLER LUTHER VANDROSS

Theirs The May Love Coes JIMMY JAM TERRY LEWIS

HALL OF FAME AWARDS BOB DYLAN KURT WEILL

# **ALBUM OF THE YEAR**

The Bodyguard Original Soundtrack Album WHITNEY HOUSTON WHITNEY HOUSTON. NARADA MICHAEL WALDEN, ALBUM PRODUCER

Kemekiriad DONALD FAGEN WALTER BECKER,

River of Dreams BILLY JOEL BILLY JOEL, DAN KORTCHMAR, UM PRODUCERS

Ten Summoner's Tale STING week STING PROLALBUM PROD

# BEST COUNTRY SOND

Chattanoochee ALAN JACKSON JIM MEBRIDE Does Ha Love You SANDY KNOX The Hand May MARY CHAPIN CARPENTER

### BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Friend Like Me (From Aladein) HOWAND ASHMAN

Ran Jo Kon (รักวามThe Body<u>อุมฉา</u>ป) JUD FRIEDMAN

Pluck ver elougy (Aladdin's Theme) (From Aladdin) TIM RICE (PRS)

# **RECORD OF THE YEAR**

Harvest Moon NEIL YOUNG BEN KEITH. NEIL YOUNG, PRODUCERS

i Will Always Love You WHITNEY HOUSTON

The River of Dreams BILLY JOEL DAN KORTCHMAR, PROD

bhow well eloity A (Aledelin's fileme) PEABO BRYSON WALTER AFANASIEFF. STREET, STREET

#### **BEST INSTRUMENTAL** COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

The age of innocence ELMER BERNSTEIN

A River Runs Inrough it MARK ISHAM

### **BEST CONTEMPORARY** COMPOSITION

Byzaniiam MICHAEL TIPPETT

#### NOMINEES IN OTHER CATEGORIES AC/DC (APRA)

AEROSMITH WALTER AFANASIEFF MARIA CONCHITA ALONSO MAYA ANGELOU ULRICH BALSS (GEMA) SAMUEL BARBER BELA BARTÓK (GEMA)

The Name Beh

# **36 YEARS** HAS HAD KORE HAN ANY OTHER

JEFF BECK (PRB) ALBAN BERG (AKM) BYRON BERLINE LEONARD BERNSTEIN BJORK (BIER BLIND MELON PIERRE BOULEZ IDEMAI BOY GEORGE (PRI) BENJAMIN BRITTEN (PRI) GARTH BROOKS PEABO BRYSON CAMPBELL MARY CHAPIN CARPENTER BRUCE CARROLL BENNY CARTER HRIS CASWELL CARLOS CHAVEZ THE CHIEFTAINS (MAG) CLANNAD (MAS) BUCK CLAYTON JOHNNY CLEGG (PRID WILLIE COLON SHAWN COLVIN BETTY DOMDEN AARON COPLAND NOEL COWARD (PRS) MICHAEL CRAWFORD BING CROSBY CYPRES HILL GABRIELE D'ANNUNZIO (SIAE) LINDA DAVIS CLAUDE DEBUSSY (SACEM) De CARMO & KEY DIAMOND RIO DR. DRE BOB OYLAN CARTH, WIND & FIRE WILLIAM EATON LUIS ENRIQUE DONALD FAGEN GABRIEL FAURÉ (SACEM) JOSE FELICIANO VICENTE FERNANDEZ(SACM) FOURPLAY AL FRANKEN JUD FRIEDMAN GAITHER VOCAL BAND JAMES GALWAY (PRS) GEORGE GERSHWIN LBERTO GINASTERA

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d the Names

ASTOR PIAZZOLLA MACON ROBERT PLANT MAXI PRIEST (PRB) SERGE PROKOFIEV ISACEM MAURICE RAVEL IBACEN TIM FICE (PAR) DAVE RIDEAU LEE RITENOUR SADE (PRS) CAMILLE SAINT SAENS 154 JOE SATRIANI SAWYER BROWN JEAN SIBELIUS medera JOEL E. SIEGEL FRANK SINATRA SIR MIX-A-LOT LEONARD SLATKIN SNODP DOGGY DOGG STEPHEN SONDHEIM SOUL ASYLUM ROE STEWART STING man BARBRA STREISAND STONE TEMPLE PILOTS WV (SISTERS WITH VOICES) ANGERINE DREAM EMA) DEL THOME MICHAEL TILSON THOMAS MICHAEL TIPPETT TONY TONI TONE LAS TRIPLETS U2 (PRS) STEVE VAI LUTHER VANDROSS RAPHAEL WIGGINS RALPH VAUGHN WILLIAMS (PRD) WAYNE WATSON ANDREW LLOYD WEBBER IPRS WHITE ZOMBLE PAUL WILLIAMS YANNI ETER YARROW

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# <u>Commentary</u>

# **Music Cos. Must Act Global, Think Local**

#### BY PETER M. THALL

As we approach the 21st Century, nothing will separate the six leading music companies more than how they manage the challenges of global competition. During the past decade the landscape has shifted dramatically, and by now the major companies-merged and reshaped-are ready to reassess their positions in the global marketplace.

We are at an evolutionary plateau-one that necessitates a major change in the way we do business. In the new global marketplace, being reactive won't work. The major record companies must take the steps necessary to operate efficiently without sacrificing their primary objective-creating and distributing music and music-related products.

Most of the big players already think of themselves as global. But look closely: Intracorporate strategies are often absent and there is a scarcity of personnel equipped to manage in the global business environment. Where are their directors of global strategies? What company shares its global mar-keting plans with all levels of management? Who among the managing executives of the American, French, or Mexican subsidiaries are being educated and integrated to be part of a global melange? How many times have we seen international record companies and their music publishing affiliates at odds with one another over the development of the same act? Motion picture companies' affiliates expend fortunes conceiving and producing soundtracks with music controlled by every major music publishing company in the world with the exception of their own.

It is only through a well thought-out, human strategic development plan that goals established in the business strategic development plan can be achieved. Linking both, through management development, is the key.

#### EDITORIAL COURAGE

Thank you for the editorial entitled "Culture, Violence, And The Cult Of The Unrepentant Rogue" (Billboard, Dec. 25, 1993). This is a tremendously important, very courageous editorial and I deeply admire your printing it. I only wish there were more publications like your own that would stand on some firm principles out of a deep concern for the people of our nation.

The tragedy is that our young people, especially many in my own community, are so poorly informed that they just cannot understand how dangerous some of what they are putting forward as "music" really is. I can only share with you the words of another who was courageous in his battles to make this country a better place in which all of us can live: keep the faith.

> Rev. Calvin O. Butts, III Pastor The Abyssinian Baptist Church New York

#### **BETTER GRAPHICS NEEDED ON CDs**

With the elimination of the longbox for CDs, it might be a good idea for the manufacturers to take a good look at their graphics. They should realize they have only half the space for their message, and design covers accordingly.

Now that the music industry has reached such a high level of sophistication-in manufacturing, distribution and promotion, and in new technologies and new markets-it is more important than ever to insure that management vision and structure are finetuned

Globalization requires a unified sense of purpose that enables each employee and manager to understand his or her place in



'The cult of personality is outdated' Peter M. Thall is a partner in the New York-based law firm of Levine, Thall & Plotkin.

the corporate vision and plan. The cult of personality is outdated in these global corporate structures; management needs can no longer be filled by the senior executives who have been moving from company to company for the whole of recent memory. This practice has barred lower-level staff from advancing because no one has bothered to train them to take charge. Middle management positions in record companies only rarely provide an opportunity to hone the skills of leadership required in a global marketplace. This pattern must be reversed.

BMG has been a leader in the area of global management development, with a program that encourages top management to position middle management employees for growth and a role in the greater corporate scheme.

In the existing corporate structures, new employees also face difficulties. In the music industry, uniquely, employees are often hired by major record companies from independents whose operations are, by definition,

#### LETTERS

Some covers are so confusing that any message is lost when they have to be studied for identification. With hundreds of competing albums on the racks, such "art" hurts sales. Supermarket studies have long proved how fast a customer's eye moves, and good clarity and good identification increase sales.

With savings from the elimination of the long box, manufacturers should use better plastic for the jewel boxes. Many customers won't pick up a cracked case, and it certainly is not economically feasible for the storekeeper to replace them.

> Lou J. Kustas Manager

Book & Tape Warehouse Outlet Poughkeepsie, N.Y.

#### **MODERN ROCK BLENDING IN**

Eric Boehlert's article "Modern Rock Radio Branching Out" (Billboard, Jan. 15) should have been called "Modern Rock Radio Blending In."

Nowadays, the only way to tell whether you're listening to a top 40 station or a modern rock station is by looking at the numbers on your radio dial. Modern rock radio's reported use of top 40 rotation mechanics will result in making this once interesting, vital, and alternative genre into something about as exciting as meat loaf (the food, not the

highly unstructured. Rather than being carefully trained to assume their new roles, these new hires are thrown willy-nilly into the fray, to learn by experience in a rough-and-tumble environment; in this environment bosses often make final decisions without giving "developing" juniors an opportunity to participate, grow, and be groomed.

In the pyramid-shaped organizational structure of these huge corporations, women and minorities often are not included at all. If they are, it is atypical for them to have been trained for advancement and succession in the ranks of management. The result is that these men and women often find themselves stuck at the same level no matter what job they get. This problem is pervasive.

Human resources, like the music products these companies sell, have a short shelf life when they are allowed to "develop" in this way. Employees who comprise the most innovative and energetic element of our workforce find themselves dispirited; their jobs can seem as expendable as the products they sell

The dearth of seasoned second-level managers and the perpetual senior management shuffles, along with outdated or ineffective rules of succession, ever-changing political landscapes, language barriers, and a constant need to retool strategic processes and train new managers are the challenges-and obstacles-for companies seeking worldwide success in the future. The companies that respond to these challenges will be positioned to face the issues of the next century.

Globalization and human resource development are inseparable. The task for music companies is to build a workforce that views the industry with a whole-world perspective, If the music industry is sensitive to the challenges of globalization, it will liberate itself from the errors of the past and seize the great opportunities of the next millennium.

dude). Had L.A.'s KROQ played "The Angels Want To Wear My Red Shoes" 40 times a week, burnout would have stopped me from becoming the Elvis Costello fan I am today. In response to Todd Bisson's comment

that careers are hindered by the tendency of the format's stations to embrace songs and not acts, I say embracing songs and records is what a music lover does. Bad songs hinder careers.

> Jonathan Rosner President The Bicycle Music Company Los Angeles

#### KIDS' ACTS DESERVE MORE FROM GRAMMYS

Bravo to Moira McCormick for her timely and well-written column item on children's recordings and the Grammys (Billboard, Jan. 22). NARAS, take note: Until you separate motion picture soundtracks from the scores of deserving albums by live children's artists, serious recognition of the children's music business will never be achieved-at least as far as the rest of the music industry is concerned.

Art Guy Partner Kids U.S.A. Music Agoura, Calif.

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.

# Tangerine Dream: Millions of Records Sold Worldwide and 5 Grammy Nominations...

1993 best long form music video Three Phase



NR. 8501 MPLD 850

1993 best new age album 220 Volt Live

best rock instrumental performance PUPPle Haze



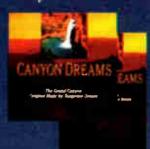
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1992

best new age album ROCKOON



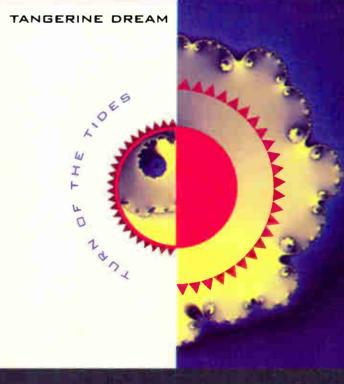
MRCD 2802 MRC 20 2 Receipen CD-5 MPCD 2803 1991 best new age album Canyon Dreams



400 2501 110 2501

# Now Get Ready for Turn of The Tides

The new album from Tangerine Dream



MICO 2806 MPC 280



# Artists& Music VIDEO

# Warner Wins Rights To Decca's 'Tenors' Sequel

BY NICOLAS SOAMES

LONDON—A two-record compromise deal—unheard of in classical music—managed to break deadlocked negotiations for the sequel to Decca's top-selling "Three Tenors In Concert" recording.

Although the deal has yet to be officially announced, Warner has won the audio and video rights to the recording of "Encore—The Three Tenors." The project is based on the program to be given on the eve of the World Cup soccer tournament final July 16 in the 56,000-seat Dodger Stadium in Los Angeles.

The furious and complex negotiation saw Decca finally release its super-tenor Luciano Pavarotti only after it received an audio-only option on a second recording of concert material that will not be used by Warner.

Discussions among the three tenors—Pavarotti, Placido Domingo, and Jose Carreras—the Hungarianborn promoter Tibor Rudas, and the record companies have been taking place behind closed doors for months. All the major classical companies bid for it. Reports suggest that EMI Classics bowed out of the bidding at \$6 million and Sony Classical went out at \$8 million, leaving Decca and Warner Classics the major contenders at the table.

Last year, Carreras followed Pavarotti's lead, becoming the second classical artist to sign an exclusive contract with a major label. With Pavarotti an exclusive Decca artist and Carreras an exclusive Warner (Continued on page 87) LOS ANGELES—Hell hath no fury like a rocker with an exploding fan base. Witness the American recording artist Glenn Danzig, who is attacking a wider audience than ever before thanks to a 5-year-old track ord on europside line FP.

BY DEBORAH RUSSELL

and an explosive live ÉP. "Mother '93," originally released on Danzig's self-titled 1988 album, is the artist's first title on the Hot 100 Singles chart; now in its third week on the chart, it is bulleted at No. 77. At the same time, Danzig's seventrack EP, "Thrall: Demonsweatlive," hits No. 60 with a bullet in its 10th week on The Billboard 200.

SoundScan reports EP sales of 210,000 units since "Thrall" was released in May, with 70,000 units moving since Jan. 1. The latest one-week

sales figure was 17,000 units. "This is what happens when you



**Danzig Scores With 5-Year-Old 'Mother'** 

**Rocker's Single, Live EP Hits For American** 

DANZIG

get radio and video to play your song," says American GM Mark Di-Dia. He spearheaded the effort to release a live, remixed version of "Mother" upon seeing Danzig perform it in front of a crazed audience in 1993. "When I saw the entire crowd singing the chorus, I thought, "We have to work this track."

DiDia's instincts appear to be sound. Activity on the single began to heat up in November, and SoundScan data indicate that the cassette single of "Mother '93" has sold some 20,000 units since Jan. 1, with 7,600 units moving last week alone. The track is bulleted at No. 18 in its 15th week on the Album Rock Tracks chart. The song is receiving airplay on album rock, alternative, and top 40 stations.

rock, alternative, and top 40 stations. "No one wanted to play this record at first," says DiDia. "There's a lot of baggage attached to [lead singer Glenn] Danzig. People think he's a Satan worshiper, and he has had some questionable videos and lyrics. Anytime someone's left-of-center, dark, weird, or mysterious, people think, 'I'm not going to play that [song]. I'll go to hell."

While Danzig is known primarily for its dark image, the group's sound has been compared to such commercial acts as the Cult, Black Sabbath, and the Doors.

(Continued on page 93)

# Chapman, DC Talk Lead Dove Noms With Six Each

BY BOB DARDEN

Stephen Curtis Chapman and rap act DC Talk lead the nominations for the Gospel Music Assn.'s 25th Annual Dove Awards with six each.

The Doves, the religious music industry's awards for contemporary Christian and gospel artists, will be awarded April 28 at the Grand Ole Opry in Nashville at the end of the industry's annual weeklong confab.

Chapman, who has won 18 Dove Awards in recent years, was nominated this year for artist of the year, song of the year, songwriter of the year, male vocalist of the year, contemporary album of the year, and contemporary recorded song of the year. DC Talk was nominated for artist of the year, group of the year, rock recorded song of the year, rap recorded song of the year, short form music video of the year.

Other multiple nominees included 4HIM and Wes King, both with five nominations; and Michael English, (Continued on page 84) PAUL Coueyrs THE BITTER END

**How Does It Feel?** Bertelsmann Music Group chairman/CEO Michael Dornemann sings Bob Dylan at the New York Music Exhibit, a multidimensional, 75-foot-long display that recreates six of New York's key music venues, complete with recordings of influential artists who played there. Parallel to the display is a 56-foot "Musical Mosaic Of New York," with images of more than 200 artists associated with the Big Apple. The exhibit, which is part of the New York Music Trail, was unveiled Feb. 1 by the New York City Host Committee for the 1994 Grammy Awards, and is on display at the Bertelsmann building in Times Square until the end of the month.

# **CMA Names Reps For Key Euro Regions**

#### BY THOM DUFFY

LONDON—Expanding its efforts to promote country music abroad, the Nashville-based Country Music Assn. has created new positions, effective March 1, to represent its interests in three key European regions: the U.K. and Ireland; Belgium, Luxembourg, and the Netherlands; and Germany, Switzerland, and Austria. A representative in Scandinavia will be ap-

pointed later this year.

"This expansion is a central component of CMA's long-term strategic plan for more focused representation in specific key territories," says Ed Benson, executive director of the CMA. "Our new reps will maintain local relationships and direct contacts to ensure that we can provide the level of service and involvement needed for country music's continued international development." Representing the CMA in the U.K. and Ireland will be Tony Rounce, based in London, a 20-year veteran of retail, club, and record promotion, currently with the Zomba Group's Impulse Promotions.

For Benelux, the CMA has tapped Karen Holt, who has coordinated international record and tour promotion for Flying Dutchman in Amsterdam and will be based in Utrecht, *(Continued on page 78)* 

# Shakur Is Found Guilty Of 1993 Assault On Director

Interscope rapper Tupac Shakur, aka 2Pac, is to be sentenced March 10 after being found guilty of assault and battery against "Menace II Society" co-director Allen Hughes. A Los Angeles Municipal Court jury handed down the verdict Feb. 10, according to a court clerk. Shakur could face up to six months in prison.

Hughes charged that the rapper had attacked him with a lead pipe after Shakur heard rumors that Hughes had fired him from the cast.

In a separate case, 2Pac was convicted last year of carrying a loaded firearm, according to the court clerk, and given a 60-day jail sentence. He is on probation.

Shakur and two members of his entourage have been indicted by a grand jury on charges of sexually abusing a 20-year-old woman last November in a New York hotel. Shakur has pleaded not guilty.

Shakur is still facing charges of aggravated assault in Atlanta, stemming from a 1993 incident involving the shooting of two police officers after a traffic argument. Around 2 a.m. on Halloween night, Shakur reportedly was driving in downtown Atlanta when he got into an argument with two off-duty suburban police officers.

According to the sole independent eyewitness in the police report, one of the off-duty officers drew a gun and fired at Shakur's party; Shakur allegedly returned fire, wounding both officers. However, the officers maintain that Shakur, now free on \$55,000 bail, fired at them first. Shakur's attorney denies Shakur shot the policemen. No court date has been set.

Shakur was arrested in Marin County, Calif., in 1992 after a 6-yearold boy was killed by a stray bullet discharged during a scuffle among Shakur, his half-brother Maurice Harding, and another man outside a rap concert in San Francisco. Charges were dismissed, but the child's parents filed a civil suit.

Shakur also has filed a \$10 million civil rights suit against the Oakland, Calif., police department. He was arrested for jaywalking in 1991, and the charges were later dismissed, but he sued the police for wrongful arrest and use of excessive force.

Interscope Records would not comment on the cases, and Shakur's attorney was unavailable. PAUL VERNA

#### ASCAP's Domestic Distributions Drop; Foreign Payouts Up

NEW YORK—ASCAP, which late last year began to overhaul its structure with promises of more distribution dollars to its writer and publisher members, showed a decline in total distributions for 1993, although its foreign payouts hit a record of \$93 million.

The performing rights group, which reported its figures for calendar 1993 at its West Coast meeting Feb. 16, reported a drop in domestic distributions (after salaries and expenses) to \$207.8 million from \$222.4 million in 1992. The total 1993 distribution pie

of \$300.8 million was down from \$314.06 million a year before.

Total receipts also dipped to \$386.1 million from \$390 million. (Continued on page 84)

# **Relativity's Rap Family Is Growing** Marketing Deals Up Label's Street Profile

#### BY HAVELOCK NELSON

NEW YORK-From its roots in indie rock, Relativity Records is striving to transform itself into a rap music powerhouse.

Relativity and its sister wholesaler, Relativity Entertainment Distribution (RED), forged a deal last year to promote and market artists on raporiented Ruthless Records (Billboard, Aug. 21). Relativity also has deals with two rap music production houses-Violator and Lifestyle-and has one rap artist, Common Sense, signed directly to its roster.

Violator gives Relativity—best known for its success with rockers like Joe Satriani and Steve Vai-releases by Fat Joe, the Beatnuts, and Chi Ali, while Lifestyle adds Black Caesar. Artists signed to Ruthless include Eazy-E, Hoez With Attitude, Kokane, Blood Of Abraham, and MC Ren.

Relativity first stepped into the rap arena in 1991. "We always want to be involved in cool, hip, alternative music," says Alan Grunblatt, the label's executive VP of marketing and promotion. "We feel that rap is part of that." Relativity estimates that rap constitutes 50% of the releases it handles; the rest are rock, a notable change from the 95% rock it was handling just over two years ago.

Explaining the shift in emphasis,

LOS ANGELES-Miami-based Vid-

eo Jukebox Network Inc., which op-

erates the viewer-programmed music

video network the Box, has reached

an agreement in principle to sell 2.5

million shares of its common stock

for \$5 million to Island Pictures, a di-

The deal comes nearly a year after

VJN announced it would sell a con-

trolling equity interest in the compa-

ny to Island Trading (Billboard, April

3, 1993). That deal, in which Island

Trading agreed to purchase 7 million

vision of Island Trading Co.

ISLAND PICTURES BUYS INTO VIDEO JUKEBOX

VJN.



Barry Kobrin, CEO/president of Relativity Records and RED, says sim-ply, "Times change." He adds, "We've restructured the company to make rap happen and happen more effectively here." The Relativity family had its begin-

nings as part of Important Record Distributors, which was launched by Kobrin in 1979. Important made licensing deals with European labels and worked with punk and new wave

acts like the Cocteau Twins and Gene Loves Jezebel.

Two years later, after hiring former Material guitarist Cliff Culteri to handle A&R, Kobrin started Relativity Records as the distribution company's in-house label. Later, when Kobrin widened the distribution company's scope to include domestic indie labels such as Enigma and SST, Relativity Records switched its focus to cutting-edge rock artists like Anthrax, Metallica, Slayer, and Satriani. (Sony Music purchased a 50% stake in Relativity in May 1990; Important was renamed RED in October 1991.)

In 1990, Relativity started the In Effect imprint and signed 24-7 Spyz, Agnostic Front, and 2 Black 2 Strong MMG, its first entry in the rap race. Relativity's Peter Kang, who signed (Continued on page 22)



Feeling Upbeat At The Down Beat. Between sets at New York jazz club the Down Beat, saxophonist/flutist/composer Sonny Fortune celebrates his signing to Blue Note Records. His album is due out in the fall. Shown, from left, are Blue Note director of A&R Steve Schenfeld; Fortune; Blue Note president Bruce Lundvall; and Blue Note producer Michael Cuscuna

# **SESAC Puts Out Its Welcome Mat**

BY EDWARD MORRIS

NASHVILLE-While the new owners of SESAC are not exactly standing on street corners with signs that say "Will Trade Money For Music," their approach is not substantially more subtle.

Of late, the smallest of America's top three performance rights organi-

shares of VJN convertible stock for

The new agreement provides Is-

land Pictures with the option to pur-

chase 2.5 million additional shares of

stock. Unlike the previous arrange-

ment, this deal does not give Island

Pictures a controlling interest in

"We expect the deal to come to fru-ition within 30 days," says Luann Simpson, CFO at VJN. "We had

talked so extensively [with Island

(Continued on page 87)

\$7 million, never materialized.

zations has been elbowing its competitors with fiscal vigor. It has set up and funded big-name production deals, contracted with a Los Angeles firm to push its songs for movies and television, and generally let it be known that it has an open wallet for top songwriters who are in need or who are dissatisfied with their present affiliation.

"SESAC cannot be coy," asserts Freddie Gershon, who owns SESAC with Stephen Swid and Ira Smith. "We cannot pretend we are not looking. We are actively looking to be seductive to anyone out there who is professional and talented and is committed to staying in the music busi-ness. If they fall into that category, we have a check."

Gershon spoke to Billboard from Los Angeles, where he and other SESAC officials were attending a Latin music convention. For the past several months, the company's SE-SAC Latina division has worked with Broadcast Data Systems to test a computer-monitored detection setup

EXECUTIVE TURNTABLE

that will calculate payment for its Latin music affiliates.

"We finished our test period now and we're up and running," Gershon reports. "It's interesting that SESAC had one-tenth of 1% of all Latin music when we announced this [experiment] in May of 1993. And in the last three weeks at KLAX, which is the dominant station here, more than 30% of the content of their airplay is SESAC-cleared music."

Gershon adds, "If, by the end of this year, we're convinced that this technology has made the broadcasting community comfortable and made our clients-the publishers and writers-comfortable, we will then go into the country music field." SESAC's new production deals are

with Phil Ramone and Jellybean Benitez. The organization worked with Ramone to set up a publishing affiliate. Phil Ramone Music, which will sign and develop songwriter/artists.

"The way the music business has been going," Gershon points out, "the (Continued on page 87)

### K-Tel. Checker Win Suit To Control **Dominion Masters**

#### BY DOMINIC PRIDE

LONDON-Several U.S. and European compilations may have to be withdrawn from the market due to a Texas court finding in favor of Chubby Checker and K-Tel International in a copyright dispute.

K-Tel International filed the action in the district court at Tyler. Texas, along with Checker, under his real name Ernest Evans, and his company Ernest Evans Corp. The action was taken against William Chester (Billy) Carr and his company Billy Carr Productions, Marshall Schorn and his companies Red Dog Express and White Dog Records, and other individuals.

The court ruled that rights to the 75 disputed titles belong to Check-(Continued on page 83)

**RECORD COMPANIES.** Tony Anderson is appointed senior VP of black music for Columbia Records in New York. He was executive VP/GM, rhythm and black music group, at Mercury.

Derek Oliver is promoted to VP of A&R for EastWest Records America in New York. He was senior director of A&R.

Bob Carlton is named VP of sales and marketing for Rykodisc in Salem, Mass. He was national director of marketing for REP Distribution.

GRP Records names Frank Hendricks VP of GRP Records International in London, Ann-Therese O'Neill European marketing director in London, and Genevieve Stewart director of international administration in New York. They were, respective-ly, senior director of GRP Records International; marketing, press and promotions officer for PolyGram Jazz in the U.K.; and manager of international administration for GRP. In addi-



tion, Kent Anderson is promoted to director of national sales for GRP Records in New York. He was Midwest regional sales representative.

Uptown/MCA Records in New York names Virgil Simms VP of marketing and Susan Moultrie VP of finance and operations. They were, respectively, VP of urban promotion at 4th & Broadway/Island Records and manager of A&R administration at Columbia

David McDonagh is appointed director of international marketing for PolyGram Records Inc. in New York.

He was international product manager for PolyGram U.S.

HENDRICKS

PUBLISHING. David Simone is named president of PolyGram Music Pub-lishing Group USA in Los Angeles. He was senior VP of business affairs at Capitol.

**DISTRIBUTION.** Sony Music Distribution promotes Tom Donnarumma to New York branch manager, Laurel Polson to Los Angeles branch manager, and Bill Frohlich to North Central branch manager, based in



Cleveland. They were, respectively, sales manager at the New York branch, sales manager at the Northwest branch, and New England branch manager. The company names Dale Libby sales manager at the New York branch, Fred Croshal sales manager at the Los Angeles branch. and Tom Beaver sales manager at the Northwest branch. They were, respectively, director of national accounts for Sony Music Distribution, sales manager of Sony Music Distribution's Southwest branch, and regional artist development manag-



GARLAND

er, West Coast for Columbia. Art Kaye and Jerry Wilkie are both promoted to director of sales, national accounts in Dallas. They were sales representatives.

**RELATED FIELDS.** Les Garland is pro-moted to executive VP of Video Jukebox Network/The Box in Miami. He was VP of programming.

Vallery Kountze is named VP of video market development for the Warner Music Group in Los Angeles. She was executive VP and GM of ITC Home Entertainment.

# Artists & Music

# **Boz Returns With New Virgin Set** Label Counts On Devotees To Spread Word

#### BY MELINDA NEWMAN

NEW YORK—Preaching to the converted has not always been the surest way to win new recruits, but Virgin

> Records that older fans will

Boz

zeal

spread the news of

"Some Change'

with an evangelic

The April 5 re-

lease is Scaggs'

hopes

Scaggs'



SCAGGS

first album since 1988's "Other Roads," and only his second in 14

years. For Virgin Records, the immediate success of the project hinges on getting the word out that Scaggs, who remains best known for 1976's quadruple-platinum "Silk Degrees," ' has returned-without making him seem like a relic.

"We want to remind people who loved 'Silk Degrees' that Boz is back, but we want that to be an opening, not a shackle. We don't want to lock him into that," says Virgin Records CEO/ president Phil Quartararo.

The record's arrival will come as

NEW YORK-To hear Pat Metheny

and John Scofield talk, it would seem

that each is president of the other's

admiration society. "He's not just one

of my favorite guitar players," says

Metheny about Scofield, "he's a total

improviser." "Pat's got ferocious abil-

ity," replies Scofield, "and I'm amazed

when I see him doing all the different

the

BY JEFF LEVENSON

things he does.'

vying

ing,

Are these guys

for

newest franchise

of "Accolades 'R' Us," or are they

genuinely psyched

about their first-

ever joint record-

welcome news to many, predicts Sue Peterson, record sales manager for a Tower Records outlet in Scaggs home base of San Francisco. "We still get people asking for him," she says. I think people will come out and buy a new record, especially if radio plays it." She notes that the store keeps almost all of his catalog in stock.

Even Scaggs is a little surprised by how long he's stayed away. "After 1980, I just sort of retired," he says. "I just wanted to get away from the music side of the business. I didn't realize it would be such a long break. I liken it to jumping off a fast-moving train: You don't realize until after you stop tumbling just how fast you were going.'

The success of "Silk Degrees" and two subsequent platinum-certified releases, 1977's "Down Two Then Left" and 1980's "Middle Man," left the singer/guitar player drifting further away from the things that had drawn him to play music in the first place with Steve Miller in the '60s.

'When I first got my guitar, I just spent hours every day being close to the music," he recalls. "After 'Silk Degrees,' and when I was working at such a high level, I was doing a lot of

everything else other than writing music. I didn't even have a guitar in my house. Now I'm back to the heart of the matter."

Scaggs attempted to re-enter the music business fray with 1988's "Other Roads," his final album for Columbia Records, which yielded the minor hit "Heart Of Mine," but otherwise disappeared fairly quickly.

Although Scaggs says he had "a very long and great relationship" with Columbia, he adds that after several changes within the top levels, it seemed in his "best interest to go somewhere else."

He initially was wooed to Virgin by now-departed co-chairmen Jeff Ayeroff and Jordan Harris. Even though they're gone, Scaggs says he feels like (Continued on next page)



Jungle Foxes. Members of Blackboard Jungle receive congratulations after they were announced as the winners of the "Good Day LA." unsigned artists competition Feb. 7. The morning show screened more than 2,500 tapes; five finalists appeared on the show. The band wins a three-song development deal with Fox Records. In the front row, from left, are KTTV/"Good Day L.A." executive producer Kim Paul Friedman: Fox Records director of A&R Wendell Greene; Fox Music Group senior VP Matthew Walden; band member Kenny Price; and "Good Day L.A." anchor Mark Thompson. Band members observing from the rear, from left, are Brett Bradshaw, Britt, and Dave Zink

# The Subdudes Heed The Call On High Street, **Issue Rollicking, Melodic 'Annunciation'**

by Melinda Newman

N A WORLD cluttered with dance music divas, postgrunge clones, hip-hopping gangsta rappers, and assorted wanna-bes of all shapes and sizes, the music of the Subdudes breaks through with resounding clarity.

The Subdudes are different-but good different. They're not different in the way that they are so far out of the mainstream that you can't imagine hearing them on the radio. They're just different enough that when you hear them coming from your speakers, they don't sound like anything else on the station.

The quartet's third album, "Annunciation"-recorded on Annunciation Street in New Orleans-comes out, appropriately, on Annunciation Day, March 25, on High Street Records, a division of Windham Hill Records. Given the title, it's not surprising that a questioning, spiritual tone permeates many of the tracks. "The street is named for this religious happening, but it's in a pretty funky neighborhood," vocalist/accordion player John Magnie says.

"There was a drive-by shooting just a few blocks from where we were recording. It all just seemed to capture the contrasts and extremes that are in life."

Using acoustic guitars, accordion, bass, occasional organ, and a tambourine played like a drum with brushes, the Subdudes merge pop, zydeco, rock, folk, and country into a melodic train wreck-topped with harmonies that don't quite blend in the most charming way.

Despite all the converging styles, the songs are never burdened by the weight of their influences and are actually quite light, with plenty of room for the notes to breathe.

"We had that lesson, to keep it uncomplicated, slapped in our face from the creation of this band," says Magnie. It seems that in 1987, while still members of the Continental Drifters (a Crescent City band that has since transmuted to include Peter Holsapple and Susan Cowsill), the inchoate, unnamed Subdudes did a club gig. "We had people telling us that the Continental Drifters were too loud and probably too complicated," says Magnie. "So in reaction to that, we said we're going to take two acoustic guitars and an accordion, and Steve [Amedee] brought his tambourine, which he was just going to shake. Over the course of the night, he developed his new style when he used a wooden stirring spoon that someone at the bar gave him to hit the tambourine. What we discovered that night [was that] simple, soulful songs were what the people wanted to hear. Since then, we haven't had the talk about songs being too complicated again.

After that fateful night, the quartet (which also includes

bassist Johnny Ray Allen and guitarist/singer Tommy Malone) played one more gig with the Continental Drifters-an already-scheduled appearance at the New Orleans Jazz & Heritage Festival-and within two months had moved to Colorado. Now, with two Subdudes living in Fort Collins, Colo., and the other two having returned to New Orleans, the band spends much of its time together touring or writing new material. One of the most affecting tunes written for "Annunciation" is the high-spirited rave-up "Late At Night." Although it sounds like the ultimate party

tune, a closer listen reveals a "fool" facing himself in the mirror the morning after and making a pledge to do right-a pledge that lasts only until the next Happy Hour. "I wrote the lyrics to that one," says Magnie. "and it's definitely autobiographical, not just for me, but for a lot of people I know." That New Orleans bon temps atmosphere is one reason Magnie says he now lives in Colorado.

The road to High Street has been

a somewhat bumpy one for the Subdudes. After finishing second to Lonesome Val in Musician magazine's best unsigned band contest, the group inked with Atlantic Records, which released the band's spirited debut in 1989. The act got shuttled over to Atlantic-distributed EastWest Records for its 1991 souhomore album. Despite some critical praise and pockets of cult devotion, the band never found substantial commercial success and was dropped.

'We sat for a year without a record label," recalls Magnie, "and all of a sudden last summer, the people from High Street got real interested in us, and as soon as we met, it seemed like the perfect fit. The reason for that is because Triple-A radio stations were the ones that were playing us anyway, and High Street is geared mainly towards that format, as opposed to Atlantic, which is geared more towards the mainstream radio market."

The simple fact is that if the nascent album alternative radio format were old enough, the Subdudes would be classic artists. Here are guys making music for thirty-somethings eager to hear sounds that are simultaneously fresh and familiar. With artists such as Patty Larkin, High Street's main radio outlet has been the album alternative format. The first emphasis track from "Annunciation" will be the album opener, "(You'll Be) Satisfied.'

Despite the label shuffle, Magnie says he and his fellow band members are the lucky ones. "We're making enough to pay the bills and keep doing the music we want to do. We have a real long-term thing going on here. We've been playing together for 15 years-what else is there?"



SCOFIELD

**Metheny, Scofield Affinity** 

Shines On Blue Note Set

"I Can See Your House From METHENY

Here"? The album, Scofield's fifth for Blue Note Records, is an eagerly awaited pairing of this generation's most prominent jazz guitarists. They share billing on the March 22 release.

It is a collaboration that transcends musical styles and points of view. Scofield makes records that sell, at most, 30,000 units; Metheny routinely sells 10 times that amount. Scofield's audience is composed of traditionalists who appreciate a flair for the electric; Metheny's is an amalgam of jazz, pop, and world music devotees. Scofield plays small clubs; Metheny, large concert halls

"With these guys, you just let them be who they are," says Tom Evered, VP of marketing for Blue Note. "Of course, we expect that Methenv's presence on a Scofield record, especially as a co-leader, will instantly mean increased activity. We're guessing that it will triple sales from what we normally expect of John's records. We're delighted with that, but that's not the reason we encouraged the project.

David Sholomson, a key member of Metheny's management team, concurs. "We don't think about the numbers. That's not what this is. Our guiding principle is simple: Anything dear

to Pat's heart is dear to us. When Pat is happy, we're happy. Pat has a great vision of what he wants and what he does. He believed in this record. It's been in the works for many years. Musi-

cally, it's where Pat wanted to be at the moment.'

The moment, for Metheny and Scofield, consists of 11 originals in which they parade their respective musical conceptions, with help from bassist Steve Swallow and drummer Bill Stewart. Composers' rights are pretty much split down the middle (Scofield has the edge, with six tunes). Contrary to some expectations, one hears an interplay that accentuates the stylistic similarities between the two.

Historically, Scofield and Metheny have always had unique sonic signatures. Metheny's sound is ethereal, lilting; though rhythmically tethered, his solos float like silk scarves in a breeze. Scofield is a stalker; he rips from his guitar notes and phrases that (Continued on page 16)

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# Artists & Music



**DENVER:** Western Vogue has made a career of defying labels. Although "progressive Western rock" is the term lead singer and rhythm guitarist Shawna Strecker prefers, she concedes that the tag poses more questions than it answers. "Most people don't understand what Western music is," she says. "They



go, 'you mean country?' [But we're] talking about a totally different region." Western Vogue's own musical idiom is a tuneful, often inventive range of Western, blues, rock, and country influences. That sound can be found on "Perils And Passions," the band's third self-produced CD. "I was intentionally setting out to get away from any sort of country/ Western image," says writer/producer Strecker. "I didn't write any 'cut 'em up' songs." The band has broadened its sound by featuring guest artists. Josh Dubin, who has worked with Shawn Colvin and Holly Dunn, plays understated steel guitar on "If Tears Had Wings." Patrick Moraz, former key-

WESTERN VOGUE

boardist for the Moody Blues and Yes, shows up on two cuts. Since Strecker and bassist Mike Reid founded the band in 1991, it has received airplay across the Western region, and has been featured on two CD radio compilations by KBCO Denver/Boulder and KZON Phoenix. In 1992, the group was named one of the top unsigned bands of the year by Musician magazine. Among the way, Western Vogue has opened for artists as diverse as Joe Walsh, the Texas Tornadoes, the Rembrandts, and Dunn. Contact: Shawna Strecker, 303-232-3910, or Stagecoach Management, 303-934-4806. PETER M. JONES

**NEW ORLEANS**: Alternative rock is not exactly welcomed with open arms in the land of brass bands, zydeco, and funky R&B, but one ambitious outfit, Lump, has managed to carve out its own niche with an audacious brand of funk-rockjazz. Its upcoming debut album on the local Airline Records is "Sloppy Atrocities," which frontman Lou Thevenot says is an apt description of Lump's music. The raucous power quartet recently beat out other local bands to determine this year's sole New Orleans representative at the South By Southwest Conference in Austin this March. Lump evolved out of a group called Black Problem, which took its hardcore cue from the Minutemen. The addition of tenor saxophonist Ben Ellman, an Albert Ayler-esque screamer who also plays in the New Orleans Klezmer All-Stars, gave the new lineup a decided jazz influence while still retaining a strong punk-funk underpinning. Bassist Mike Joseph is a Zappa fanatic, while drummer A.P. Gonzalez provides the band's intense drive. Guitarist Thevenot also writes and sings humorously twisted lyrics about life in suburban New Orleans. Lump developed a healthy chemistry through a six-month stretch of weekend gigs at cramped alternative club Pepina's. The group has since moved on to a regular Saturday night spot at the more specious Warehouse Cafe. New Orleans entrepreneur Steve Howard, a one-time guitarist who played in local bands, was so enthusiastic about Lump's eclectic mix that he decided to form a record label and finance the band's first recording. "There's not much activity in New Orleans for underground," says Howard, "but these guys put something together and are making it happen." Contact: Lou Thevenot, 504-733-3513, or Steve Howard, 504-838-7254. BILL MILKOWSKI

**DALLAS:** When the music is young at heart, the fans respond, according to Hagfish singer George Stroud Reagan III. The fans are responding to the band's first release, "Buick Men," through the marketing plan set up by Dragon Street Records, which includes sending the CD to local high school papers for review. "We've got a concert at [exclusive] Highland Park High School at 9 in the morning," says Reagan. "Those kids love us. We sent the CD to the high school paper and probably got 20 to 30 letters. I get jokes every day about someday being on the cover of Teen magazine." High Schoolers even try to get into the band's club gigs. Reagan describes the band as being "punk pop," a genre he said sounds a little like a "bunch of Beatles songs being played by the Ramones." The band's music has garnered airplay as far away as Chicago. In Dallas,

KDGE put "Minit Maid," in medium rotation. The track comes from "Buick Men," a 19-song collection of tunes that the band—in keeping with the punk mindset—recorded in the nude at Goodnight

Dallas studios, with Patrick Keel producing. "The studio is kind of monotonous. Finally, I took off my clothes and started doing cartwheels. Before we knew it, we were all taking our clothes off," says Reagan. "Next time, we'll probably do something more obscene." Hagfish's music also is found on several CD compilations—"Tales From The Edge, Vols. 7 & 8," "Get It Through Your Thick Skull," and "We're



HAGFISH

From Texas, And You're Not." The band has opened national tours for Tripping Daisy and was filmed in December for a British TV show called "Trash Talk." Next up is a tour that goes through north Texas up to the Chicago area. CHARLENE ORR

#### **BOZ IS BACK**

(Continued from preceding page) "the spirit" that drew him to the label "seems very much intact."

One reason for Scaggs' comfort with the label is its marketing approach. Despite recent high-profile comebacks by such acts as Meat Loaf and Duran Duran, Quartararo thinks low-key is the way to go. "You're not going to see a lot of hype on this project," he says. "You've seen enough of these artists who haven't had hits in a few years come back and it's like the second coming of Jesus, and then the record stiffs. We're going to tell the converted that there's a new Boz and we're hoping they'll be part of the campaign to spread the news."

Virgin is taking a two-pronged approach at radio. The shuffling, bluesy title track will go to the album alternative format March 28, where Quartararo figures a lot of Scaggs' fans have migrated. "The growth of the triple-A format

"The growth of the triple-A format affects the whole industry, and Boz is the perfect artist for that format," he says. "It's a narrowcasted format in terms of demographics, but it's very important to us." The track will later be serviced to album rock radio.

After some initial excitement among Scaggs' fans has built from the title track, Virgin plans to release "I'll Be The One" to several formats, including top 40. "That's the one we think has the potential to be a pop single," says Quartararo.

Video plans are still being set.

Other than the bouncy opening track, "Got My Letter," the album tends to be more subtle and certainly less slick than Scaggs' previous efforts—which is exactly how the artist wanted it. Scaggs produced the album with Ricky Fatarr; Barry Beckett also co-produced two tracks.

"I think the setting had a good deal to do with how the songs came out," says Scaggs, who notes that the album was recorded at a leisurely pace on an abandoned television soundstage in San Francisco.

"A lot of the way I've worked in the past, and a lot of the traditional recording structures, have you in the confines of a very expensive studio situation. And the atmosphere of Los Angeles is a little high-pressured."

The lack of pressure in San Francisco shows in Scaggs' vocal delivery. Bluesy and low-slung as always, he sounds relaxed, but never slack.

"The songs are very carefully constructed to make my voice and delivery as comfortable as possible," he says. "In the past, I've recorded songs in the wrong key because I hadn't even finished writing them by the time we got into the studio and I'd have to sing it. Instead of dramatically making the songs high-powered, we let more subtle things go to work here. We wanted something that was listenable, something that would last."

And, Scaggs hopes, something he can play live. He has performed only sporadically since 1980, and says he "very much would like to play again," although no tour has been set. "I've been away from the mainstream for a very long time, but this record is coming out at a pretty good time. So if there is a demand for me to perform when the sheds in America are in full swing this summer, I want to play." EXTENSION Entertainment Studies

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### **AARC Forms Digital-Taping Royalty Panel** Board Includes Artists, Managers, Attorneys, Label Execs

#### BY PAUL VERNA

NEW YORK-The year-old Alliance of Artists and Record Companies has named a 34-member panel to represent performers and labels in their efforts to collect their share of the digital home-taping royalty pie.

Following its first full meeting last month, the AARC appointed artists Bobby Brown, Carlene Carter, Ros-anne Cash, Al Jarreau, Barry Manilow, David Sanborn, and Peter Yarrow to its board. Also, Mark Massagli of the American Federation of Musicians will represent instrumentalists, arrangers, conductors, and other nonvocal musicians, while Bruce York of the American Federation of Television and Radio Artists will represent vocalists, narrators, actors, etc.

In addition, the artist panel includes managers Gary Haber, Howard Kaufman, Jon Landau, Bert Padell, and attorneys Jay Cooper, L.

Lee Phillips, Eric Greenspan, Arthur Indursky, and Robin M. Joyce.

Cooper and RIAA chairman Jay Berman serve as co-chairmen of the AARC representing artists and la-bels, respectively. While Berman's post has been confirmed, Cooper's position is temporary, pending a meeting of the artist contingent Feb. 28 in New York, according to attorney Joyce. At that meeting, the artist group also will appoint alternate board members and map out a schedule of staggered terms for its officeholders, Joyce adds.

Besides Berman, the record company camp includes RIAA executive director Hilary Rosen, Pat Martin of the National Assn. of Independent Record Distributors, and representatives from all the major-label groups and some prominent independents. The label cluster also provides for alternate representatives, says Rosen. The AARC was formed early in

1993 to address the digital-royalty needs of artists and record companies following the October 1992 passage of the Audio Home Recording Act. Until the alliance receives enough funds to function on its own, it is funded by the RIAA, according to Rosen.

Joyce says that more than 900 artists have joined the alliance so far. While that number is impressive for the first year, the AARC is actively recruiting new artist members in an effort to increase its representation.

Says Rosen, "New music is released every year, so each year this is an ongoing [project] of recruitment and education for the artist community about what their rights and opportunities are to collect moneys.

While the creation of the AARC board marks a step forward in the industry's effort to establish a digitalroyalty collection system for artists and labels, it also serves as a blunt re-(Continued on page 26)

# **Great Songs Will Always Survive Commercial Use**

ALIVE & WELL: "You can't kill a standard" is a favorite, if defensive, response used by publishers when a great standard is licensed for use as a jingle, often with a legal love-thatsoap tampering with the original lyric. At the moment, fans of Bob Dylan's 1964 anthem "The Times They Are A-Changin'" would hardly concur when they hear the song support the debits-and-credits columns of accounting firm Coopers & Lybrand (Billboard, Jan. 22).

But the publishers speak from ex-

In the mid-'60s, two songs with

perience. The Beatles "Revolution" may have sold Nikes a few years ago, but remains it home free as one of the

group's great-

est creations.



by Irv Lichtman

also has written and produced for Run-DMC and Boss .... Billy Pilgrim (Atlantic) has signed with Rondor Music for worldwide publishing ...

# **Surgery Shimmers On Atlantic Debut**

BY DAVID SPRAGUE

NEW YORK-A taste for hard-rock riffs and attitude made Surgery something of an anomaly on New York's noise-rock scene when the quartet played its first shows around town some five years ago. But on its Atlantic debut, "Shimmer," set for an April 5 release, Surgery's blend of post-hardcore aggression and '70s rock songcraft sounds like a perfectly natural bridge between denizens of the urban underground and the suburban strip mall.

"The thing about Surgery is that they're not relegated to alternative culture," says Atlantic product man-ager Kim Kaiman. "That's the sales base they're building on, but they straddle a lot of grav areas. I see [this album] appealing to people who like Black Flag and people who like the Black Crowes."

Singer/guitarist Sean McDonnell, who co-founded Surgery at Syracuse University at the end of the '80s, acknowledges that the band-which also includes guitarist Scott Kleber, bassist John LaChapelle, and drummer John Leamy-has a distinctly split personality.

"We all really love bands like Sonic Youth," says McDonnell. "But let's face it, we're basically suburban rock guys, so you can hear a lot of Led Zeppelin in what we do, too."

The tension between those elements, compounded by McDonnell's swaggering, blues-inflected delivery, separates Surgery from more metallic alumni of Gotham's late-'80s club scene (like Helmet and White Zombie). For A&R representative Al Smith, who signed the foursome to Atlantic, that's a big part of Surgery's appeal.

"It would be easy to pigeonhole the band based on the scene they come from," says Smith. "But once you listen to them, those comparisons are totally wiped away. I saw them five or six times when I worked at CBGB, and it was always clear that Surgery wanted to be a big



SURGERY: Scott Kleber, Sean McDonnell, John LaChapelle, and John Leamy.

#### band.'

While "Shimmer" (produced by Garth Richardson, who helmed recent releases by Rage Against The

METHENY, SCOFIELD AFFINITY

(Continued from page 14)

possess a disquieting, penetrating edge. On "I Can See Your House," their divergent styles-which have far more in common than meets the earprovide a neat blindfold test for followers of each.

In truth, the two contemporaries have often found common ground, dating back to the early '70s in Boston, when they were hotshot guitarists tied to the Berklee College of Music. Both enjoyed the tutelage of noted vibist and faculty member Gary Burton. Their rivalry and friendship stemmed, quite obviously, from mutual respect. Metheny recalls that Scofield was a "who understood modern player changes, who could get inside a rhythm section." Scofield remembers Metheny as "an advanced musician, a guy who was open to everything.'

Those initial evaluations stood up. Scofield left Boston and went on to work with a host of leaders, including Gerry Mulligan, George Duke, Billy Cobham, and Miles Davis. On his own he has recorded for Gramavision, Enja, and now Blue Note.

Metheny, at 39 a mere three years younger than Scofield, began winning acclaim early in his career, starting with a series of genre-expanding records waxed by his own group and

Machine and L7) is by far the cleanest-sounding of Surgery's half-dozen releases, it's far from typical album rock fodder. Fractious songs like Low Cut Blues" and "Gulf Coast Score" retain the snotty intensity of the band's indie work-a trick that wasn't always easy to pull off, McDonnell recalls.

"We were used to recording on to-tal bare-bones budgets," he says. "And while we worked with some really great producers, there's only so much you can do in two days. With all this time on our hands, we were inclined to show off a little."

issued on ECM, then Geffen (his combined catalog sales top 10 million units worldwide). More than any other gui-tarist of his generation, Metheny has managed to cross musical categories without losing the base support of his jazz legions.

In effect, Blue Note plans to exploit Metheny's territorial reach. The marketing plans for this collaborative recording include ads in lifestyle periodicals with broad readership, including some outside the traditional nexus of music magazines, such as the Utne Reader. Additionally, a summer tour is being discussed.

"Remember something," Metheny says, in summary of this joint venture. 'John and I come from the same place. We're brothers. We're both descendants of [guitarist] Jim Hall, and we started by wanting to play modern jazz. As soon as we started playing together in the studio, we developed a groove that felt very good. The rapport was instant.'

Adds Scofield, "When you enter someone else's world, you never know what you'll find. Pat and I entered each other's world on this project and we loved it, which is really how this got started 20 years ago. We're just carrying on.'

strong public identities were used with devastating drama in important films. In what appeared to be a knock-out punch delivered to "Have Yourself A Merry Little Christmas, Carl Foreman's "The Victors" ends with the execution by firing squad of Private Slovak, the only U.S. soldier in World War II to be condemned to death for desertion, while a recording of Frank Sinatra's version of the song is heard on the soundtrack. In terms serio-comic, the legendary "Dr. Strangelove" ends with a soundtrack performance of Vera Lynn singing a World War II favorite she made famous, "We'll Meet Again," as the world is being destroyed by atomic warfare. A viewer of both movies wondered if these songs, which had served so well to reflect a sweet measure of hope during the war years, could themselves survive such ironic use. Of course, they did,

With standard copyrights looking harder for a productive life of exposure these days, look for more deals to recruit songs for sell. Grin and bear it, for they will overcome!

BACK IN PUBLISHING: Bryan Morrison, who has spent three decades on the U.K. rock scene as a manager, agent, and publisher, has signed a three-year deal with Poly-Gram Music Publishing Ltd., according to CEO David Hockman. The agreement covers the world excluding the U.K., and gives PolyGram access to Morrison's catalog and future acquisitions. The oldies catalog is Bryan Morrison Music catalog, while the new catalogs are Morrison Budd Music Ltd. and Suburban Base Music Ltd. The oldies firm contains copyrights by Haircut 100, Nick Heyward, and Secret Affair. Also, PolyGram has rights to material acquired through Morrison's association with Stephen Budd and Danny Donnelly's Suburban Base label. New signings to Morris Budd Music include the writer/producer team the Rapino Brothers, currently writing

Marco Rizo, the pianist/conductor/ arranger/composer, has signed on with New York-based Lycus Music (ASCAP). His recent works include such pieces as "Sinfonia Cubana," "Suite Campesina," "Nanigo," "Noche De Amor," and "Broadway Concerto," among others.

for Lulu, Kylie Minogue, Kym Ma-

zelle, and Sinitta. At various times,

Morrison has been manager to T

Rex. Pink Floyd. Robin Gibb, and

Free, agent to Janis Joplin and Jimi

Hendrix, and publisher to the Jam, Secret Affair, Haircut 100, Wham!,

**D**EALS: Chlow Parker, the song-

writer/producer behind the Onyx

hits "Slam," "Throw Up Your Gunz," and "Shiftee," has made a global co-

publishing tie with EMI Music. He

and George Michael.

**P**RS COLLECTIONS UP: The U.K.'s Performing Right Society claims a 6.9% increase in income in 1993, with collections totalling \$232.5 million. Figures suggest distribution will be up 12.5% over 1992, when the society wrote off \$6 million on the illfated PROMS computer project.

MORE SHOWS: West End Angel, the U.K. cast album counterpart of Broadway Angel, plans four new releases March 14. Musical theater fans get West End versions of "She Loves Me," "Flower Drum Song," and two British shows, "Chu Chin Chow" and "Windy City" ... RCA Victor is join-ing with the League of American Theatres and Producers for a six-volume, midprice compilation series called "Celebrate Broadway." Two albums will be released in March, two in May, and two more in July.

T'S IN THE BLOOD: Shawnee Press, an independent music print affiliate of Music Sales Corp., has released two choral works from the current Broadway hit "Blood Brothers." which now stars Petula Clark, David Cassidy, and Shaun Cassidy. The highlights folio is arranged by Alan Billingsley for an eight-minute medley of seven songs. The choral has a list price of \$3.95.

**P**RINT ON PRINT: The following are the best selling folios at Warner Bros. Publications: 1. James Taylor, Live

2. Common Thread: Songs Of The Eagles

3. Neil Young, Unplugged 4. Phil Collins, Both Sides

- 5. Damn Yankees, Selections From "Don't Tread" & "Damn Yankees."

# Artists & Music



ME'SHELL NDEGEOCELLO SCREAMING HEADLESS TORSOS The Grand, New York

MAYBE SHE'D HAD a rough day. How else can one explain how Me'Shell NdegéOcello, who made one of last year's most brilliant records, "Plantation Lullabies," could turn in a performance as lame as her Jan. 25 gig?

It was ironic that after she and her band botched the introduction to her tune "Soul On Ice" and began again, NdegéOcello brusquely said, "That last song ["Sweet Love"] got me jittery. I wanna go back to the hotel room now." It was clear that the normally confident Maverick/Warner Bros. singer/songwriter was unusually uncomfortable.

Her remarks were just one example of how off-putting her on-stage presence was. By leading her six-piece band in performing unnecessarily long solos—especially on "Step Into The Projects" and "Shoot'n Up And Gett'n High"—and exhibiting a generally icy demeanor, NdegéOcello made it easy for members of the audience to feel that they were being blown off, and that NdegéOcello was playing only for herself. As her 75-minute set wore on, many left the club—and probably not only because she took the stage in the wee hours of a weeknight. And why she saved her best songs, "I'm Digging You (Like An Old Soul Record)" and "Dred Loc," for encores—long after people had left or lost interest—begs explanation.

What also begs explanation is why the eclectic quintet that opened the show, Screaming Headless Torsos featuring members of the Black Rock Coalition—hasn't been signed to a major label yet. With a lead vocalist who has a startling range, and a tight band that comfortably weaves jazz, reggae, salsa, and metal, this band deserves and demands attention. GIL GRIFFIN

#### **Toshiba-EMI Bringing British Jazz To Japan** US3's Success Spawns Deal For Album Of London Acts

#### BY STEVE McCLURE

TOKYO—The success of rap/hiphop/jazz act US3's "Hand On The Torch" in Japan has led Toshiba-EMI, which released that album here last year, to sign a deal for an album of new jazz from London being put together by the US3 production team.

"London is now very hip in terms of jazz, so we're trying to introduce the cream of young British jazz musicians to Japan," says Hitoshi Namekata, A&R manager of Toshiba-EMI's international department. "It will be hip, funky jazz, but accessible to a wide audience."

Tentatively titled "US3 Presents The London Jazz Underground," the album is being recorded this month in London, with release scheduled for June 1994. Produced by US3 producer/mixers Mel Simpson and Geoff Wilkinson, the album will feature some of the same musicians who played on "Hand On The Torch," as well as other London-based jazz players.

Toshiba-EMI will have exclusive worldwide rights to the album. American and British release dates have yet to be announced.

"Hand On The Torch," a blend of Blue Note samples and rap/hip-hop stylings, has sold nearly 60,000 copies in Japan, not counting imports.

The album was released under license from Blue Note on Toshiba-EMI's Somethin' Else jazz label, which Namekata describes as a sister label of Blue Note. Other Somethin' Else artists include Jack Dejohnette, Ron Carter, and Cuban pianist Gonzalo Rubalcaba, who are signed to worldwide deals with the Japanese label.

One of Somethin' Else's brightest stars is pianist Junko Onishi, whose 1993 album, "Cruisin'," was recorded at New York's Power Station with Billy Higgins on drums and Rodney Whitaker on bass. An impressive collection of hard-bop tunes, Cruisin' has sold 30,000 copies to date in Japan. The album is set for a March 28 release in the United States, which will be followed by Onishi's first American tour, scheduled to take place in May.

# **Booker T. & The MG's Are Groovin' Again** New Columbia Set Reunites Jones, Cropper, Dunn

#### BY CARLO WOLFF

CLEVELAND—An appetite for the vibes of the '60s and a canny mix of originals and covers are driving Columbia Records' hopes for Booker T. & the MG's "That's The Way It Should Be," due April 19.

The first album from the group since the mid-'70s Elektra disc "Universal Language," "That's The Way" brings organist Booker T. Jones, guitarist Steve Cropper, and bassist Donald "Duck" Dunn back to the forefront after a highly successful 1993 tour backing Neil Young. They are joined by drummer and longtime Memphis buddy Steve Jordan on the set, which was produced by Jordan, Jones, and Cropper.

Says Jones, "We've been playing together for four or five years this time, and a lot of people have asked me when we were going to make a new record—people who liked what we did in the '60s and '70s," when the group hit with "Hip Hug-Her" and "Green Onions." Like he did nearly 30 years ago, Jones plays a Hammond M3 on the new album. "I was hoping we would make a good record, a great record," he adds. "I think what we did is kind of representative of what we wanted to do."

Cropper says the instrumental group's 1992 induction into the Rock And Roll Hall of Fame got the Columbia ball rolling. Showcase dates at New York's now-defunct Lone Star Roadhouse, and the enthusiastic support of Columbia executive Steve Berkowitz, sealed the deal for these perpetually percolating veterans, who first came together in 1962 as session men at the legendary Stax Records.

"They've obviously come full circle, and they're almost back in vogue," says Diarmuid Quinn, Columbia's West Coast VP of marketing. "The opening acts for the Neil Young tour were Soundgarden, Pearl Jam, and Stone Temple Pi-



BOOKER T. & THE MG'S: Booker T. Jones, Donald "Duck" Dunn, and Steve Cropper.

lots, and with the visibility from that and the Dylan tribute [in October 1992], they've had some great visibility."

Calling Booker T. & the MG's "those guys of legendary cool," Quinn is convinced the upcoming Memphis-styled album will sell well. "There will definitely be a thrust toward people who have heard of Booker T. & the MG's from rhythm and blues; they obviously have a strong R&B base," Quinn says. "But there's also the adult contemporary audience for the upper end of the demo, as well as the younger audience, starting with the alternative side because of their association with Young and those other bands.

"The record is pretty strong and pretty broad, and addresses all those formats," says Quinn. "I think they made a record that works for them and also works for us."

Among the covers featured on the album are a sultry take on Ann Peebles' "I Can't Stand The Rain" and a velvety update of the Temptations' "Just My Imagination." The originals span the funky "Camel Ride" ("You can dance to it," says Cropper), the greasy "Mo' Greens," and the upbeat title track. A leadoff single is yet to be chosen, though it is likely to be the title track, a cover of Janet Jackson's "Let's Wait Awhile," or "Cruisin'." Plans are being set for a tour that would see drummer Steve Potts, nephew of original MG drummer Al Jackson Jr. (who was murdered in 1975) playing with the group. Jones says a longform video also is in the works.

While Cropper is hoping for thebest, he says he's taking a waitand-see attitude toward the group's return. "I wouldn't refer to this as a comeback until we have a hit," says Cropper. "I'd like to follow in the footsteps of Tina Turner. Wouldn't that be nice? A 30-year overnight success."





	D' B	OXS	SCOF	RE TOP	10 CONCERT ROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ANA GABRIEL	Radio City Music Hall New York	Feb. 12-13	\$525,780 \$55/\$45/\$40/ \$35	11,688 two sellouts	Radio City Music Hall Prods.
JOSE CARRERAS	Radio City Music Hall New York	Feb. 10	\$490,630 \$125/\$85/ \$65/\$45	5,638 sellout	Radio City Music Hall Prods.
ROD STEWART	Centrum In Worcester Worcester, Mass.	Feb. 14	\$422,473 \$42.50/ \$27.50	13,884 sellout	Don Law Co.
JANET JACKSON MINT CONDITION	Ervin J. Nutter Center Wright State University Dayton, Ohio	Feb. 4	\$359,174 \$40/ \$27.75	12,445 sellout	Haymon Entertainment
GEORGE STRAIT PATTY LOVELESS	Frank Erwin Center University of Texas at Austin Austin, Texas	Feb. 11	<b>\$330,060</b> \$20	16,500 sellout	Varnell Enterprise
REBA INCENTIRE John Michael Montgowery Faith Nill	Lawrence Joel Veterans Memorial Coliseum Winston-Salem, N.C.	Feb. 11	\$244,030 \$23	10,610 soliout	Starstruck Promotions
AEROSMITH BROTHER CANE	Kiefer UNO Lakefront Arena University Of New Orleans New Orleans	Feb. 9	\$238,523 \$22.50	10,601 sellout	Beaver Prods.
REBA MCENTIRE John Michael Montgomery Faith Nill	Coliseum Charleston Civic Center Charleston, W.Va.	Feb. 12	\$230,989 \$23	10,043 sellout	Starstruck Promotions
AEROSMITH BROTHER CANE	Pensacola Civic Center Pensacola, Fla,	Feb. 10	\$218,415 \$27.50/ \$22.50	9,356 sellout	Beaver Prods.
REBA INCENTINE John Inchael Montgomery Faith Null	Carolina Coliseum University of South Carolina Columbia, S.C.	Feb. 10	\$198,053 \$23	8,611 sellout	Starstruck Promotions

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WEEK	WEEN WKS. ON CHART	COMPILED FOR WEEK ENDING FEBRUARY 26, 1994 FROM A NATIONAL SOUNDSCAN SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE DR EQUIVALENT FOR CASSETTE/CD)
1)		★ ★ ★ NO. 1 ★ ★ ★ RICHARD THOMPSON CAPITOL 81492 (10.98/15.98) MIRROR BLUE
2 -	1	NEAL MCCOY ATLANTIC 82568/aG (10.98/15.98) NO DOUBT ABOUT IT
3 3	51	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98) SISTER SWEETLY
4 5	17	ADAM SANDLER WARNER BRDS. 45393 (9.98/15.98) THEY'RE ALL GONNA LAUGH AT YOU
5 2	12	HADDAWAY ARISTA 1873D (9.98/15.98) HADDAWAY
6 4	20	JOSHUA KADISON SBK 80920/ERG (1D.98/15.98) PAINTED DESERT SERENADE
7) -	- 1	DAVID WILCOX A&M 0060 (9.98/13.98) BIG HORIZON
8 11	5	CONSCIOUS DAUGHTERS SCARFACE 53877/PRIDRITY (9 98/13.98) EAR TO THE STREET
9 8	7	DIG RADIOACTIVE 10916/MCA (9.98/13.98) DIG
10 6	14	K7 TOMMY 80Y 1D71 (1D.98/15.98) SWING BATTA SWING
11 1	2	GREEN DAY REPRISE 45529*/WARNER BRDS. (9.98/15.98) DOOKIE
12 12	38	DOUG SUPERNAW 8NA 66133* (9,98/13.98) RED AND RIO GRANDE
13 9	3	PRONG EPIC 53D19 (9 98 EQ/15.98) CLEANSING
14 16	26	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98) BROTHER
<b>15</b> 13	2	THE MAVERICKS MCA 10961 (9 98/15.98) WHAT A CRYING SHAME
<b>16</b> 17	4	SHERYL CROW A&M D126 (9.98/15.98) TUESDAY NIGHT MUSIC CLUB
17 22	2 18	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/8MG KIDZ (9.98/13.98) I AM THE CUTE ONE
18 14	10	LIZ PHAIR MATADOR 51* (8.98/12.98) EXILE IN GUYVILLE
19 –	- 1	SHADZ OF LINGO EMI 80919/ERG (9.98/15.98) A VIEW TO KILL
20 15	22	DEAD CAN DANCE 4AD 45384/WARNER BROS. (9.98/15 98) INTO THE LABYRINTH

BILLBOARD'S HEATS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. Albums with the greatest sales gains. 
9 1994, Billboard/BPI Communications.

**R S** ALBUM CHART

12 0401	abic. C		anis with the greatest sales gains. IF 1994, Diliboard/Di L Continguiteations.	
21	18	13	CULTURE BEAT 550 MUSIC 57591/EPIC (9 98 EQ/15 98)	SERENITY
22	20	22	MARTINA MCBRIDE RCA 66288 (9 98/15 98)	THE WAY THAT I AM
23	24	3	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98)	TOO HIGH TO DIE
(24)	33	17	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
25	23	4	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
26	10	2	KRISTIN HERSH SIRE/REPRISE 45413/WARNER 8RDS. (7.98/11.98)	HIPS & MAKERS
27	19	18	BLACK MOON WRECK 2002*/NERVDUS (9.98/15.98)	ENTA DA STAGE
(28)	-	-1	JAWBOX ATLANTIC 82555*/AG (1D.98/15.98) FOR YOUR O	WN SPECIAL SWEETHEART
29	21	10	TOTAL DEVASTATION PGA 18734/ARISTA (9 98/15 98)	TOTAL DEVASTATION
30	32	2	PATRA EPIC 53763 (9.98/15.98)	QUEEN OF THE PACK
31	31	2	RAAB RIP-IT 1002 (9 98/15.98)	YOU'RE THE ONE
32	25	- 30	URGE OVERKILL GEFFEN 24529* (9 98/13.98)	SATURATION
33	30	28	JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
34	27	11	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
35	28	4	LISETTE MELENDEZ RAL/CHAOS 53453*/COLUMBIA (9.98 EQ/15.98)	TRUE TO LIFE
36	36	28	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
(37)		1	ONE DOVE FFRR/LONDON 042/PLG (9.98/15.98)	MORNING WHITE DOVE
38	35	5	BASS BOY NEWTOWN 2212 (9.98/14.98)	KING OF QUAD
(39)		3	RONNY JORDAN 4TH & 8'WAY 4060/ISLAND (9.98/15 98)	THE QUIET REVOLUTION
(40)	-	10	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) YOU	MIGHT BE A REDNECK IF

#### K PROSPECTS FOR HOT THE WEEKLY COVERAGE OF HFAT

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URY IN THE U.S.: One of Germany's most popular bands, Fury In The Slaughterhouse, made its American debut Feb. 15 with "Mono" on RCA. The act is being introduced to PDs through promotional Coke cans, which have been distributed throughout Germany, with the alternative/ hard rock act's logo and album artwork.

RCA officially goes for adds



Jigging. The Young Dubliners' debut EP, "Rocky Road," released Feb. 15 on Scotti Bros., offers a jig-inspiring selection of Irishinfluenced rock. Early believers include adult alternative stations KCBO Boulder, WCBR Chicago, and WDST Woodstock, N.Y., which are airing "Last House On The Street.

on "Every Generation Got Its Own Disease" at modern rock, album rock, and adult alternative simultaneously Feb. 21. However, several PDs have added the track early. It entered the Modern Rock Tracks chart at No. 29 Feb. 19 and moves up two spots this week.

To get people excited about the Hanover-bred band, RCA senior director of artist development Chris Hensley says the label did a four-week teaser mailing to radio and made Fury In The Slaughterhouse business cards for RCA's field staff. Retailers were sent German posters and T-shirts of the band. Underground press received "Mono" wrapped in a German newspaper featuring a bio in German (and an English translation) in late October

DANCING DARON: Giant

for five months.

that's what we knew

with the ladies.'

would sell him. He sang to

tracks from the album and

even line-danced and danced

also stopped by radio and retail

along the way. Stroud says 97%

of the reporting country sta-

tions received a Tahoka, Texas,

football jersey with the album.

Norwood also landed opening

slots for various dates with

Billy Ray Cyrus, Doug Stone,

John Michael Montgomery,

"If It Wasn't For Her I

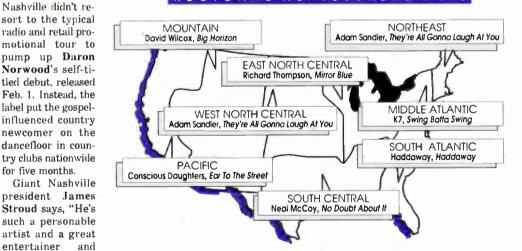
and other country stars.

The Tahoka, Texas, native



Pill Poppers. Five months prior to the Ex-Idols' Relativity signing and debut, "Pill Popper," Details magazine featured the L.A. punk outfit in a four-page spread. The EP, released Jan. 25, is a prelude to a full-length album due in late spring. The EP's catchy title track also will be included on the album.

#### REGIONAL HEATSEEKERS #1'S



#### THE REGIONAL ROUNDUP Rotating top-10 lists of best-selling titles by new & developing artists. WEST NORTH CENTRAL Sandler, They're All Gonna Laugh MIDDLE ATLANTIC 1 K7. SWI tta Swing Ipson, Mirror Blue on, Painted Desert Serenade addaway

I. Adam Sandler, They is An Goma Laught.	1. Kr, Swing Dutte Swing
2. Big Head Todd/Monsters, Sister Sweetly	2. Richard Thompson, Mirror Blue
3. Lori Line, Walking With You	3. Joshua Kadison, Painted Desert Serenade
4. Neal McCoy, No Doubt About It	4. Haddaway, Haddaway
5. Sheryl Crow, Tuesday Night Music Club	5. Dig, Dig
6. David Wilcox, 8ig Horizon	6. Adam Sandler, They're All Gonna Laugh
7. Doug Supernaw, Red & Rio Grande	7. Black Moon, Enta Da Stage
8. Joshua Kadison, Painted Desert Serenade	8. Big Head Todd/Monsters, Sister Sweetly
9. Richard Thompson, Mirror Blue	9. Liz Phair, Exile in Guyville
10. Haddaway, Haddaway	10. Sheryl Crow, Tuesday Night Music Club

Wouldn't Have You" is No. 34 with a bullet on Country Singles and Tracks. The song had one of the strongest increases in airplay, according to Broadcast Data Systems, with an increase of 326 plays for the week of Feb. 11.

**B**ASS BEATS: Miami-based

Pandisc continues to score with its roster of beat-driven bass music (Billboard, Dec. 22, 1993). The sophomore effort from DJ Laz, "Journey Into Bass," is the No. 8 best-selling Heatseekers album in the South Atlantic region.

Capitalizing on the bass-intensive music, the label is running ads in car audio magazines such as Low Rider, Car Audio, and Street Beat. The artist also is featured in The Source's bass special issue in

> March, which cites D.J Laz as a leading artist in

the genre. Pandisc begins a snipe poster campaign for DJ Laz and label mates Splack Pack this week in Miami, Los Angeles, and Dallas.

A Jan. 22 onair visit to top 40/ rhythm WHJX (Hot 101.5) Jacksonville, Fla., drew a favorable response, according to PD Mark

Shands. DJ Laz, whose real name is Lazaro Mendez, was the guest spinner on the weekend mix show "Thunderstorm," with Twiggy T. The album bowed Jan. 25.

ARTISTS TO WATCH: Influential modern rock stations XTRA-FM (91X) San Diego and WFNX Boston are predicting good things for local favorites Lucy's Fur Coat (San Diego) and Letters To Cleo (Boston).



Lucy's Relativity debut,

"Jaundice," is No. 21 among

Heatseekers in the Pacific re-

gion. At 91X, the band received

No. 1 phones for "Treasure

Hands" and top five phones for

"Super." 91X PD/MD Mike

Halloran predicts the band

Letters To Cleo recently re-

ceived four nominations in the

Boston Phoenix/WFNX Best

will spread nationally.

Headed-2-One? All-4-One is off to a hot start with its Blitzz/Atlantic debut single, "So Much In Love," which moves 10-8 on the Hot 100. The Los Angeles-based R&B act formed only six months ago and is now in the studio rushing to meet the street date for its self-titled debut album, due March 29.

("I See," in heavy rotation at WFNX), best female vocalist (Kay Hanley), best cuttingedge act, and best record (for its debut, "Aurora Gory Alice," on RED-distributed Cherry-Disc Records).

Assistance in preparing this column was provided by Brett Atwood and Silvio Pietroluongo

HOINSDA



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received. enjoy.

# **Sounds' Journey Continues On New Perspective Set**

#### BY DAVID NATHAN

LOS ANGELES-"Our new album covers the full range of African-American music in its spiritual, historical, and cultural context," says Gary Hines, founder and director of the Sounds Of Blackness, regarding "Africa To America: The Journey Of The Drum.

The 40-member aggregation's previous musical output includes 1991's Grammy-winning "The Evolution Of Gospel" and the 1992 Grammy-nominated "The Night Before Christmas ... A Musical Fan-

tasy." "Africa To America," which is by Perscheduled for release April 5 by Perspective Records, embraces such forms as R&B, gospel, jazz, and blues. The album's first single, "I Believe," due March 2, was written and produced by Jimmy Jam & Terry Lewis. Also on the album are radio-friendly cuts such as "I'm Go-ing All The Way," "The Harder They Are, The Bigger They Fall," "Everything Is Gonna Be Alright," and "Africa To America."

But the set also features traditional work songs like "Sun Up To Sundown," spirituals such as "Hold On" and "Ah Been Buked," and gos-pel-flavored tracks like "The Lord Will Make A Way," "A Very Special Love," and "He Took Away All My Pain."

A passage written by celebrated author Langston Hughes serves as a bridge between an a cappella version of Billie Holiday's classic "Strange Fruit" and Jam & Lewis' new composition, "Black Butterfly."

The new set features numerous vocalists, including Ann Bennett-Nesby, who was the lead vocalist on several R&B/dance singles from the first Sounds album. Bennett-Nesby, who is heard on four cuts on "Africa To America," has begun work on a solo album for Perspective.

Other featured soloists include Core Cotton, Renee McCall, Jayn Bell, Patricia Lacy, Geoffrey Jones, Carrie Harrington, Billy Steele, and Jimmy Wright. Various members also contribute their songwriting skills to the set. Says Hines, "We are blessed with a lot of talented individuals, and we wanted our listeners to get a broader feel for the group." Sheila Coates, Perspective's VP of

artist & product development, says

the label will attempt to capitalize on the exposure the group gained at the 1992 and 1993 Grammy Awards telecasts. Among the efforts of Perspective's street marketing team will be several community-based contests with local retailers.

Aware that Sounds Of Blackness is often thought of as a gospel act, Hines says, "Gospel is the heart and soul of the Sounds, and indeed of African-American music, period. We are a black music ensemble, and we see our mission as showing the wealth of music we've been blessed with as a people. That's really what 'Africa To America' represents: a spiritual, historical, and musical testimony of a people, to-and for-all people.

"It's 'feel good' music," Coates adds. "It's not just geared toward a gospel market; the group had three dancemusic hits from the debut album [which sold more than 258,000 units, according to SoundScan]. We're doing



SOUNDS OF BLACKNESS

special mixes for 'I Believe,' and we feel the cut is hip and has enough edge to appeal to a youth market."

Coates says a cross-promotion be-tween BET's "Teen Summit" and the network's "YSB" magazine is in the works. An appearance on "Showtime At The Apollo" is scheduled; other TV appearances will include "The Arsenio

Hall Show."

A major national tour with "a wellknown gospel crossover act" is being planned, Hines says. The Sounds will perform March 24 at the National Assn. of Black Owned Broadcasters convention in Washington, D.C., then will do several dates in the U.K.

# Vanilla Ice, SBK Add New Flavor As Rapper Attempts Comeback

#### BY CRAIG ROSEN

LOS ANGELES-When viewers catch a glimpse of Vanilla Ice in his new "Roll 'Em Up" videoclip, they may have a hard time believing that it's the same rapper whose "Ice Ice Baby" heated up the Hot 100 in November 1990 and propelled his "To The Extreme" album

Gone is Ice's

and



VANILLA ICE

look. The rapper now sports dreadlocks and a goatee. According to the artist, what viewers see in the new clip and hear on his new album, "Mind Blowin'," due March 8 on SBK Records, is the real Ice.

"The direction I was in before was not really my direction," says Ice. "It was my manager, Tommy Quon's. When I would question him, he would say, 'Look how many albums you're selling,' and that would kind of shut me up. I just thought, 'If you want me to look like Evel Knievel, fine.' "

Ice parted ways with Quon in 1991; after that, the artist decided to lay low and take his time working on his follow-up album.

"Extremely Live," the quickie fol-low-up live album to "To The Extreme" that was released in mid-1991, stalled at No. 30, and the title of the film soundtrack "Cool As Ice" summed up its commercial clout. That release froze at No. 89 in late '91, while the film did

a disappearing act at theaters.

Today, Ice says he regrets the release of the live album and film, and even much of his commercial success. "The reason why I regret it is that the image portrayed wasn't me," he says. "It was like some New Kids image, or Marky Mark."

With Quon out of the picture, Ice was able to be himself, he says. That was also important to SBK Records.

"The first thing that you have to do [with an artist like Vanilla Ice] is go back to the music and the person, and see what they're about," says Dave Gossett, senior director for EMI Rec-ords Group. "You have to see what they were about then, and what they are about now."

What is Ice about? "I just want to let people know that I'm really just a normal guy," he says. "I like making music and having a good time doing it. I do hip-hop music. I don't do pop music. It just crossed over pop, but when that happens, everyone says you're a sellout.

The first single, "Roll 'Em Up," which went to radio and clubs in January, may seem a tad trendy with its numerous marijuana references. Yet Ice says he isn't jumping on the bandwagon. "As far as the herb goes, I just use it for clearing stress and releasing," he adds. "It helps me forget a lot of things that are on my mind. I've been doing it for a while, before the first record came out."

The album's title, which also may seem like a pot reference, is actually about sex. Also included on "Mind Blowin'" is a cover of the David Bowie-(Continued on next page)

# **Power Jam Creates Positive Environment** For Discussing Key Urban Industry Issues

by J. R. Reynolds

POWER JAM REPORT: Beginning with an inspiring gospel show and culminating with the awards dinner and show, the fifth annual Urban Network Power Jam provided a positive environment in which to explore current issues affecting the record, retail, and radio industries. The conference was held Feb. 9-12 at the Airport Marriott in Los Angeles.

The

Rhythm

and the

Blues

Credit Urban Network president Jerry **Boulding** with creating an agenda that, for the most part, remained focused and allowed participants to delve into such topics as networking; survival of indie retailers; lack of qualified air personalities; improving the radio and retail relationship; and

overcoming differences between labels and the radio industry.

Perhaps the most practical of the seminars was the "Air Check Critique" workshop, during which rookie and veteran air personalities' air checks were listened to, followed by candid discussion by programmers and other DJs (see page 77 for more coverage of the radio seminars).

On the retail side, most of the conversation seemed to be centered on the survival of the independent retailer. George Daniels, president of National United Independent Retailers and owner of George's Music Room in Chicago, was outspoken in his concern for small business. He said quality service was the key to remaining competitive with the chain stores.

The seminar discussions and other issues were fleshed out between meetings and during social events. Comments concerning gangsta rap abounded. Ruthless Records rapper Kokane, who performed with a band during one of the showcases, said, "For a lot of brothers out there in the 'hood,

there's no escape from [poverty] except through selling dope or rapping."

The rapper went on to say he thinks that cursing on records just for the sake of cursing will play out soon, and that the hip-hop genre should not be censored. "Hip-hop is beginning to move away from all that 'bitch, bitch, bitch,'" he says. "Gangsta rap

needs to be heard, because that life is a reality for a lot of people."

Saving he didn't necessarily agree with the language and concepts heard in gangsta rap, but that it sold records and he was a businessman, Royce Fortune, owner of Fortune Records in Inglewood, Ca-lif., said, "Everybody knows that in-store play

sells records, but I'm not playing records with obscene lyrics. We need to be serviced with clean promotional versions of [gangsta rap], because I don't need to have that stuff playing when I'm trying to ring up a customer who's there to buy a gospel album

Concerning the central theme of the conference, KPRS Kansas City PD Sam Weaver said, "Better communication between people in the business is a major concern. Everyone seems to be interested in ways of either bettering themselves through stronger relationships with others in the same side of the business, or trying to open meaningful channels of communication with professionals from other parts of the industry."

**URBAN NETWORK BEST-OF LIST: Best meal:** Sony's soul food luncheon (barbecue chicken, greens, macaroni and cheese, and candied yams); Best performance by a debut act: RCA's Blackgirl; Best label promotion: PLG's giveaway of 100 portable cassette players.



**R**OBERT KELLY TAKES TWO: "Bump N' Grind" by **R**. Kelly (Jive) is this week's No. 1 single on the Hot R&B Singles chart, gaining strongly across the board. Sales increased nearly 8%, ensuring that the single would remain at the top of the Hot R&B Singles Sales chart this week. Meanwhile, 13 stations have "Bump" in top five rotation, and nine others rank the song No. 1. Some of those stations are WCDX Richmond, Va., KKBT Los Angeles, WAMO Pittsburgh, and WEUP Huntsville, Ala. "12 Play" remains at No. 1 for a fourth week on the Top R&B Albums chart. Kelly continues to receive strong airplay on a variety of songs (see the Hot R&B Airplay chart). "Your Body's Calling Me" rises 32-21 on that chart, benefiting from a 24% increase in airplay points.

**G**REATEST GAINER/AIRPLAY: This week's big winner in radio point increases is "Skip To My Lu" by Lisa Lisa (Pendulum). It climbs the airplay-only chart 52-39 as its total airplay points increase by more than 50%. "Skip" is No. 1 at WEDR Miami. Five stations give it top 10 exposure, including KMJQ Houston, KTOW Tulsa, and WQQK Nashville. This single has built slowly, but where it has been given a fair chance, it performs well.

**G**REATEST GAINER/SALES: Well, here we go again—another Jive story. "I'm Outstanding" by Shaquille O'Neal earns the sales award as his units sold increase 126%. The single also fares well at radio this week, gaining 24% in exposure. "I'm Outstanding" previously reached No. 1 in 1982 courtesy of the Gap Band, headed by Charlie Wilson (Total Experience). O'Neal's "Shaq Diesel" retains its bullet as it moves up the albums chart 26-23. I wonder how much this week's trailers for O'Neal's first appearance on the big screen, in "Blue Chips," have added to the album's sales.

**A**WARDS SHOWS: Albums by two Arista artists most likely were spurred to greater sales levels by the recent American Music Awards show. "Breathless" by **Kenny** G earns Pacesetter honors, as it has the largest percentage increase. The soundtrack to "The Bodyguard," featuring Whitney Houston, demonstrates the largest increase in sales and earns the Greatest Gainer award.

AT THE TOP OF THE SINGLES CHART: "Whatta Man" by Salt-N-Pepa featuring En Vogue (Next Plateau) moves strongly 6-4. This song has been embraced by R&B/adult stations as well as R&B/mainstream stations. The combination of the two artists works well for radio. The song ranks top five at 13 stations, including WGCI Chicago, KJMQ Houston, KKBT Los Angeles, KKDA-FM Dallas, and WZAK Cleveland. It's No. 1 at WWWZ Charleston, S.C. Finally breaking the spell of the No. 13, "I'm In The Mood" by CeCe Peniston (A&M) reaches the top 10. It ranks in the top five at 13 stations, including WGCI, WCDX Richmond, Va., WKYS Washington, D.C., WWWZ, and WFXE Columbus, Ga. It may be just a little too soon to discount the strength of "Groove Thang" by Zhane (Motown). It rests at No. 3 on the overall chart. Sales of the single stall as interest turns to the group's album, "Pronounced Jah-Nay," which debuts at No. 8. "Groove Thang" continues to gain airplay: It ranks No. 2 on the airplayonly chart and is No. 1 at nine stations, including WJLB Detroit; WRKS and WBLS, both in New York; and WGCI Chicago.

	B	U	<b>BBLING</b>				<b>JER</b> HOT R&B SINGLES
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	-	1	JUST ANOTHER DAY QUEEN LATIFAH (MOTOWN)	14	14	9	TELL ME KIARA (BCI/THG)
2	13	3	IT AIN'T HARD TO TELL NAS (COLUMBIA)	15	-	1	CLOSE TONIGHT UNV (MAVERICK/SIRE/WARNER BROS.)
3	2	2	DA BOMB KRIS KROSS (RUFFHOUSE/COLUMBIA)	16	15	5	DO YOU WANNA GO PARTY KAT (LIFE/BELLMARK)
4	16	2	HERE WITH ME PHILIP BAILEY (ZOO)	17	18	2	WHAT GOES UP MAZE FEAT. FRANKIE BEVERLY (WB)
5	11	3	NICE AND LOVELY SHAGGY (VIRGIN)	18	20	4	LOVE IS A GOOD THANG KASHAN (PARAGON/SOLAR)
6	5	5	LOVE'S MYSTERY RANDY CRAWFORD (WARNER BROS.)	19	23	3	SLAUGHTA HOUSE MASTA ACE INC. (DELICIOUS VINYL)
7	8	4	BABY WHERE WERE YOU REAL SEDUCTION (ATLANTIC)	20	-	1	NEVER NO MORE SOULS OF MISCHIEF (JIVE)
8	6	4	CHOOSE COLOR ME BADD (GIANT/REPRISE)	21	-	1	TAKE IT OFF SAM THE BEAST (SIREN)
9	17	4	HEAVEN HELP LENNY KRAVITZ (VIRGIN)	22	-	1	SAYIN' I DO AMADEUS (HARD PRESS)
10	22	2	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)	23	-	1	ANNIVERSARY GERALD ALBRIGHT (ATLANTIC)
11	4	11	SHORT SHORTS RAHEEM THE DREAM (LIFE/BELLMARK)	24	-	1	I WANNA ROCK JAZZY JEFF & FRESH PRINCE (JIVE)
12	10	3	SOUND BOY KILLING MEGA BANTON (VP)	25	-	1	STREET LIFE INTELLIGENT HOODLUM (TUFF BREAK)
13		1	YOU DON'T WANNA MISS FOR REAL (A&M/PERSPECTIVE)				r lists the top 25 singles under No. 100 t yet charted.

# ARTIST DEVELOPMENTS

#### 'GIRLS FOR THE '90s

"The ultimate definition of the '90s girls." That is how Kaper/RCA's new vocal trio Blackgirl is being marketed, and the women who make up the R&B group are optimistic they'll thrive in that niche.

March 29 is the release date for "Treat U Right," Blackgirl's debut album, a collection of 14 tracks described by the group as having an "old school" feel. "We didn't want to put out a hip-hop album," says Blackgirl member Nycolia "Tye-V" Turnman. "We wanted it to be more on a funk tip."

"We began developing a buzz with this act at the National Black Programmer's Coalition conference last November by having the girls perform," says Skip Miller, senior VP of black music for RCA. "It was a good situation for us because we had all the programmers in front of them at once, and Blackgirl bowled them over.

"At the image level, we're taking advantage of the growing interest in afrocentric fashions and positioning Blackgirl to fit right in," he continues. "I didn't want to put out a clone act, and what we're doing with Blackgirl sets them apart from what's already out there."

Scott Mikell, East Coast A&R director for Kaper Records, says it took nine months to put "Treat U Right" together. "Most of that time was used by the four producers trying to come up with the right musical concept," he says. "It wasn't until we recorded 'Krazy' that we found the sound we were looking for." "Krazy" is Blackgirl's first single,

and was released to radio Jan. 17. Says group member Pamela

Copeland, "Blackgirl has the same sort of feel that the '70s performers did," citing the Temptations as an example. "Groups like that had a sense of real entertainment with their dance steps and we'll be doing some of the same sort of things."

"Blackgirl is three attractive, darkskinned women who aren't too street and not too cutesy," says Allison Gabriel, senior director of A&R for RCA. She says the act has established an image that's "somewhere between Jade and En Vogue."

"We think Blackgirl represents the

#### VANILLA ICE

HAT BAB

(Continued from preceding page) John Lennon collaboration "Fame," but don't expect samples like the one from the Queen/David Bowie song "Under Pressure" that became the riff in "Ice Ice Baby."

Says Ice, "I have an electric guitar player, and I had him play some different things. With all the legal crap that I've gone through when I've sampled, I thought it would be better if we just replayed it in a different way, and it came out twice as hard the way we did it."

At press time, no tour dates were planned, as Vanilla Ice was still looking for a new manager. But the rapper is hoping to hit the road in March. He also has plans to begin working on his next album. "I like the sound I have now," he says. "And I don't want to lose that vibe."



young, independent working woman of the '90s, which is also an important demographic we're targeting for this group." Mikell predicts listeners of all ages will identify with Blackgirl's music. "Their vocal style comes across old school," he says, "but the music tracks

ARTISTS &

school, he says, but the music tracks they sing over have a young, hip feel." Following release of the single and its accompanying video, Gabriel says the group made a television appearance on "Showtime At The Apollo." Blackgirl was showcased at an RCA-sponsored event during the Urban Network Power Jam conference in Los Angeles this month. The group also will do a promotion tour using live

vocals over recorded tracks. J.R. REYNOLDS



Mo Zhane. Motown recording duo Zhane stops by the label's executive offices to celebrate the success of the top 10 single, "Groove Thang." Renee Neufville and Jean Norris of Zhane stand with Motown executive VP of talent & creative affairs Steve McKeever, far left, and Jheryl Busby, Motown president/CEO.



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#### R&B STS & MUSI

#### **RELATIVITY'S RAP FAMILY IS GROWING**

(Continued from page 13)

Black 2 Strong, blames the group's weak showing on problematic repertoire as well as the staff's inexperience in rap. "After some of the experiences we had with them, we began to learn what was needed to make a [rap] record successful. We didn't have a great sense of what that was at the time.'

Relativity and RED soon realized their existing staffs were ill-equipped to deliver a rap record. "We had to get our staff together," says Grunblatt.

The first step in this process was allowing Kang (whose duties also included tour promotion) to concentrate solely on rap A&R; his title is now director of urban A&R. Next, it hired Mohammed Ali as national director of urban and rap promotion and marketing; former Set To Run publicist Grace Heck; product manager Chris Halliburton; and street promotions manager Quality, who reports to Ali and oversees a 28-member street promotions team.

The label also created a crossover radio promotion department, and RED built an urban-oriented sales staff. "We have an urban marketing person in our distribution branches in Los Angeles, San Francisco, Austin, Dallas, Atlanta, New York, and Seattle," Ali says. "And we have additional field reps in other key markets like Detroit, Philadelphia, and the Washington, D.C., area."

With its fortified infrastructure, Relativity made the pact with Violator Records in 1991. After receiving the cold shoulder from numerous majors, Chris Lighty, the principal in Violator, met Kobrin through an attorney. The first Violator/Relativity release was Chi Ali's "The Fabulous Chi Ali." That album, which arrived in March 1992, sold 70,000 units in less than 10 months, according to Sound-Scan. In a two-week period that April, it sold 10,000 units. It also spawned a top 10 rap single, "Age Ain't Nuthin' But A Number.

"That was a drastic success for a company that was used to selling that amount of a rock album over a year or two," says Lighty.

In April 1993, Violator/Relativity dropped "Intoxicated Demons," an EP by the production team the Beatnuts. Although it peaked at No. 50 on Billboard's Hot R&B Albums chart, Lighty says it served its purpose. "We got a lot of love from rap radio." "Flow Joe," a single from Fat Joe's

Violator/Relativity album "Repre-

sent," did better commercially, giving Relativity its first No. 1 record on Billboard's rap chart. A new, as-yetuntitled Fat Joe single is due in late March, and the Beatnuts are scheduled to drop "Fluid," a "more radiofriendly" single, this month. It will be followed March 30 by an album titled Street Level."

Billboard®

The biggest boost for Relativity's rap rep came when it sealed a deal with Ruthless Records in 1993, after the expiration of that label's prior deal with Priority. Relativity GM Harry Palmer had worked with Ruthless artist Michel'le while at Atco Records.

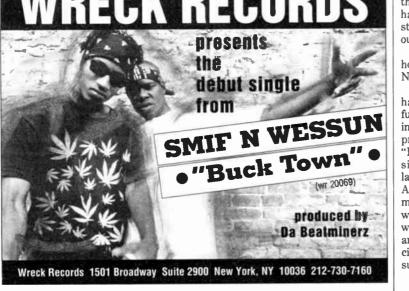
#### **GETTING RUTHLESS**

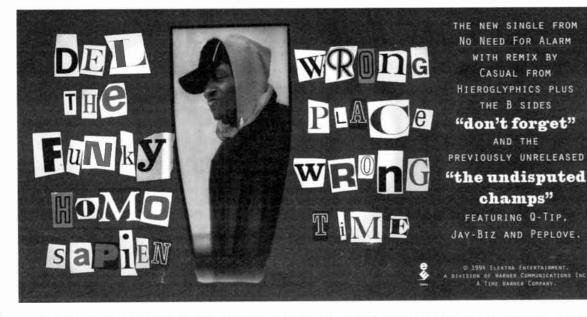
The Ruthless/Relativity association has already borne fruit: MC Ren's album "Shock Of The Hour" has sold 210,000 units, according to SoundScan, while Eazy-E's album "It's On (Dr. Dre) 187um Killa" is nearing platinum. Kokane's Zapp-, Cameo and Parliament/Funkadelic-inspired "Funk Upon A Rhyme" ships to retail March 22. It was produced by Cold 187 from Above The Law, another Ruthless act.

In May, the fledgling Lifestyle imprint will release the first single from Black Caesar, who is being supervised in the studio by DJ Battlecat (who previously worked with Domino). Kobrin, who negotiated the distribution deal with Lifestyle, expects the label, run by Michael O'Harris, to have more releases this year. (Lifestyle artists can opt to use RED without going through Relativity.)

In the next few years, Grunblatt hopes that Relativity will become "the No. 1 rap label in the country.

Grunblatt insists that Relativity has the necessary skills and staff to function as a credible rap label. Alluding to his previous position as a Jive product manager at RCA, he says, Personally, I've been working rap since [Boogie Down Productions landmark album] 'Criminal Minded.' As a company, we have taken the marketing know-how we acquired with rock and applied it to rap. We're working with mom-and-pop retailers and chains, street DJs, and commercial radio. And we're having a lot of success.





			z	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScop
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ANUMBER/DISTRIBUTING LABEL
1	2	2	6	★ ★ NO. 1 ★ ★ ★ WHATTA MAN ◆ SALT-N-PEPA FEATURING EN VOGUE (C) (T) (C) NEXT PLATEAU/LONDON 857 390/PLG 1 week at No. 1
2	1	1	13	GETTO JAM ● ◆ DOMINO (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA
3	5	12	3	GIN & JUICE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98318/AG SNOOP DOGGY DOGG
4	3	5	3	IT'S ALL GOOD + HAMMER
5	4	3	13	DUNKIE BUTT (PLEASE PLEASE PLEASE)
6	6	10	5	PLAYER'S BALL (C) (M) (T) LAFACE 2-4060/ARISTA
D	18	_	2	* * * GREATEST GAINER * * * I'M OUTSTANDING * SHAQUILLE O'NEAL
8	9	8	12	CANTALOOP (FLIP FANTASIA)
9	7	4	13	(C) (T) (X) BLUE NOTE 44945/CAPITOL U.N.I.T.Y.
10)	15	_	2	(C) (D) (T) MOTOWN 2225 YOU KNOW HOW WE DO IT
11	8	£	9	(C) (T) PRIORITY 53847 FAMILY AFFAIR
	-	6	-	(C) ATLAS 855 232/PLG WHOOMP! (THERE IT IS)
12	10	9	25	(C) (M) (T) (X) LIFE 7900L/BELLMARK KEEP YA HEAD UP
13	11	7	15	CLIMIN TO NO INTERSCOPE 98345/AG
14	19	-	2	(C) (C) CHRYSALS 591/2RG MONEY IN THE GHETTO
15	16	18	4	COME CLEAN ♦ JERU THE DAMAJA
16	13	13	13	(C) (T) PAYDAY 127 000/FFRR
17	12	11	17	(I KNOW I GOT) SKILLZ ●
18	29	-	2	CAPS GET PEELED
19	14	14	16	AWARD TOUR A TRIBE CALLED QUEST
20	17	15	15	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 550B/RELATIVITY EAZY-E
21	21	16	12	REALLY DOE ICE CUBE
22	27	_	2	C.R.E.A.M.  WU-TANG CLAN (M) (T) (X) LOUD 62766/RCA
23	25	22	10	SOUND OF DA POLICE   KRS-ONE  (CI (T) JIVE 42192
24	20	20	13	BOOM SHAK A-TACK BORN JAMERICANS (M) (T) DELICIOUS VINYL/EASTWEST 10139*/AG
25	22	17	11	WHAT'S MY NAME?  SNOOP DOGGY DOGG (C) DEATH ROW/INTERSCOPE 9B340/AG
26	23	19	13	COME BABY COME ●
27	26	23	9	SHORT SHORTS RAHEEM THE DREAM
28	NE	WÞ	1	IT AIN'T HARD TO TELL NAS (C) (T) COLUMBIA 77385
29	24	21	15	69
30	32	27	6	I GO ON
(31)	40	40	5	I BEEPED YOU FATHER
32	28	29	4	(C) (M) (T) UPTOWN 54790/MCA ZUNGA ZENG
(33)	38	_	2	CC (T) (X) TOMMY BOY 7599 DA BOMB KRIS KROSS
34	33	25	13	(CI (M) (T) RUFFHOUSE 77379/COLUMBIA SAME OL'SHIT COLUMENT OF MUSE AND A MARKED
35	35	33	24	(C) (T) RUTHLESS 5510/RELATIVITY METHOD MAN WU-TANG CLAN
36	46	45	3	(C) (T) LOUD 62544/RCA IF THAT'S YOUR BOYFRIEND
37	43	41	13	(C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS. HUMP WIT' IT
(38)	50	32	19	(C) (T) WRAP 187/ICHIBAN ♦ SALT-N-PEPA
(39)		ENTRY	6	CD (T) (X) NEXT PLATEAU/LONDON 857 314/PLG LIKWIT + THA ALKAHOLIKS
40	41	43	27	(C) (T) LOUD 62728/RCA INDO SMOKE
			-	(C) (T) EPIC 77026 ON AND ON
41	45	36	3	(C) (T) VIRGIN 33415 IT ALL COMES DOWN TO THE MONEY
42	34	31	3	C: (M) (T) RALCHAOS 77168/COLUMBIA
43	36	28	15	C(1(M)(T)(Q) EASTWEST 98341/AG HERE COME THE LORDS ♦ LORDS OF THE UNDERGROUND
44	30	24	13	C(1M)(T) PENDULM SB05/ERG BORN TO ROLL
45	39	38	4	(M) (T) DELICIOUS VINYL/EASTWEST 10140*/AG
46	42	37	10	WE AIN'T GOIN' OUT LIKE THAT COMMITTEE CYPRESS HILL (C) (M) (T) (D) RUFFHOUSE 77307/COLUMBIA
47	47	35	17	I'M REAL  KRIS KROSS (C, (M) (T) (X) RUFFHOUSE 77235/COLUMBIA
<b>48</b>	NE	WÞ	1	NEVER NO MORE SOULS OF MISCHIEF
49	31	30	11	I-IGHT (ALRIGHT)  IND (T) GEE STREET 440 583*/ISLAND OUG E. FRESH
-	-	1	-	(C) (T) JIVE 42205 1-IGHT (ALRIGHT)

FOR WEEK ENDING FEBRUARY 26, 1994

**Oimerla** 

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

Featuring an All Star Cast of T3's Old and New School Friends

STREET DATE

MARCH 1ST

Jul School Flava



**KOOL MOE DEE** 

THE RETURN OF

The Single and Video

HEARTBEAT"

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan 

FO	Sil R WE	<b>I</b> k Ek e	NDIN	G FEB. 26, 1994 HOT REB S			-		ES
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
				★ ★ ★ NO. 1 ★ ★ ★ BUMP N' GRIND 1 week at No. 1 ◆ R. KELLY	50	48	45	29	HEY MR. D.J.  118TH STREET PRODUCTION
(1)	2	12	4	R.KELLY (R.KELLY) (C) (T) (X) JIVE 42207	(51)	76		2	AND OUR FEELING BABYFACE, L.A. REID, D. SIMI
2	1	1	10	UNDERSTANDING J DUPRI,M SEAL (M SEAL) GROOVE THANG C) (V) SO SO DEF 77335/COLUMBIA	52	53	39	17	AWARD TOUR A TRIBE CALLED QUEST (J.
3	3	3	7	NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN) (C) (D) (M) (T) MOTOWN 2228	53	43	37	18	SEX ME (PARTS I & R.KELLY (R.KELLY)
(4)	6	6	8	H.AZOR (H AZOR) (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	(54)	58	68	4	FAITHFUL D.AUSTIN, A.HENNINGS (A.
5	5	7	12	MINT CONDITION (K LEWIS) (C) PERSPECTIVE 7439	55	46	30	18	KEEP YA HEAD UP D.J.DARYL (T.SHAKUR,D.A
6	7	4	7	(LAY YOUR HEAD ON MY) PILLOW TONY!TON!! TON!! TON!! TON!! TON!! TON!! (C) (V) WING 858 260/MERCURY (C) (V) WING 858 260/MERCURY					
1	4	2	14	CRY FOR YOU ● JODECI D.SWING (D.SWING) (C) UPTOWN 54723/MCA	(56)	NE\	NÞ	1	C.BOOKER (C.BOOKER)
8	8	5	21	CAN WE TALK	57	56	61	9	YOURS C.MARTIN (C.MARTIN, M.G.
9	9	10	19	NEVER KEEPING SECRETS BABYFACE, LA REID D SIMMONS (BABYFACE)	(58)	81	-	2	MASS APPEAL DJ PREMIER,GURU (K.ELA
10	13	13	9	I'M IN THE MOOD SOULSHOCK, KARLIN (S NIKOLAS, B.SILBEY, SOULSHOCK, KARLIN, CUTFATHER)	(59)	83	89	3	GONNA LOVE YOU K.ANDES (K.ANDES,T.HAR
11	11	8	12	ALWAYS ON MY MIND SWV B.A.MORGAN (B.A.MORGAN, R. WILSON, O SCOTT) (C) (D) (T) RCA 62738	60	55	57	6	FUNK DAT/WHY IS J.C. SLAMM (F.LENON)
12	10	9	16	GETTO JAM ● DOMINO DI BATTLECAT (DOMINO,K.GILLIAM) (C) (M) (T) (X) OUTBURST/RAL 77298/CHAOS	61	54	40	16	MAKE LOVE EASY
13	12	11	12	YOU DON'T HAVE TO WORRY EFERRELL (GREENE, FERRELL, KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT) (C) (T) UPTOWN 54701/MCA	62	75	76	4	TELL ME WHERE I M.J.POWELL (A.MASON,T.)
14	14	16	8	WHEN A MAN LOVES A WOMAN ART & RHYTHM (J.WATLEY, CAMPBELL) (C) MCA 54793	(63)	74	85	5	BABY BE STILL
(15)	17	19	5	BECAUSE OF LOVE	(64)	70	79	4	MONEY IN THE GH
16	15	34	5	IT'S ALL GOOD HAMMER,THE WHOLE 9 (HAMMER,THE WHOLE 9,DEUCE DEUCE) (C) (D) (T) GIANT 1827 I/REPRISE	(65)	65		2	DREAM ON DREAM BRAND NEW HEAVIES (D.
17	18	18	18	BETCHA'LL NEVER FIND SHURLEY (C.SAVAGE S.HURLEY) (C) (T) 1.0. 62652/RCA	66	64	51	18	SLOW AND EASY R.TROUTMAN (R.TROUTM
18	20	20	6	STAY	67	62	56	19	AGAINA
(19)	22	43	5	GIN AND JUICE	68	72	70	10	J.JAM,T.LEWIS,J.JACKSON
20	21	15	16	U.N.I.T.Y.	69	57	53	13	T.FYFFE,F.GRANT,M RILEY
-				K.GEE,MUFI (D.OWENS,J.SAMPLE) (C) (D) (D) MOTOWN 2225 FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES")  SHABBA RANKS	(70)	91	_	2	DR.DRE (SNOOP)
21	16	17	11	S REMI (S STEWART) (C) ATLAS 855 232/PLG BREATHE AGAIN ● ◆TONI BRAXTON		-	-	-	C.R.E.A.M. (CASH
22	19	14	20	LA.REID, BABYFACE, D.SIMMONS (BABYFACE) (C) (M) (T) (X) LAFACE 2-4054/ARISTA SO MUCH IN LOVE $\blacklozenge$ ALL-4-ONE	(1) $(72)$	84	00	2	PRINCE RAKEEM (WU-TAN BABY IT'S YOURS
(23)	30	31	9	G ST CLAIR,T O'BRIEN (JACKSON,STRAIGIS,WILLIAMS) (C) BLITZZ 87271/ATLANTIC NEVER FORGET YOU   MARIAH CAREY	-	86 73	90	3	E WILLIAMS,C.LIGHTY HI (
24	31	48	4	BABYFACE, M.CAREY, D.SIMMONS (M.CAREY, BABYFACE) (C) (V) (X) COLUMBIA 77358 SHOOP ●	73		73	-	D.WAHLBERG (D.WAHLBE
25	29	24	22	A MARTIN, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER) (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 314/PLG PROCESS OF ELIMINATION	74	59	41	15	JOE (K MILLER, JOE, D.T.GE
26	23	27	12	CHRISTIAN (C. WARREN, Y. T.STYLE) (C) (M) EPIC 77288 BELIEVE IN LOVE TEDDY PENDERGRASS	75	61	58	14	DJ PREMIER (K.J.DAVIS,C. (I KNOW I GOT) SP
27)	37	60	5	CALLOWAY,CALLOWAY, PENDERGRASS (CALLOWAY, CALLOWAY, PENDERGRASS, BECKHAM) (C) ELEKTRA 64574	76	63	59	19	DEF JEF, M.WELLS (J.FORT
28	24	21	21	QUIET TIME TO PLAY	(1)	77		2	STEELY, CLEVIE (D.PENN)
29	25	28	6	J.JAM,T LEWIS (J.HARRIS III,T.LEWIS,M.HORTON) (C) MOTOWN 2236	(78)	78	80	5	HAMI (HAMI, D'EXTRA WIL
(30)	32	32	11	G.LEVERT, E.NICHOLAS (G.LEVERT, E.NICHOLAS) (C) QWEST 18252/WARNER BROS	(79)	+	WÞ	1	J.BRALOWER (B.MARLEY)
31	38	-	2	RIBBON IN THE SKY <ul> <li>INTRO</li> <li>NHODGE (S.MORRIS)</li> <li>(C) (T) ATLANTIC 87269</li> </ul>	(80)	NE	w Þ	1	BABYFACE, D.SIMMONS (B
32	27	26	18	TIME AND CHANCE         COLOR ME BADD           D.J.POOH (M.JORDAN,COLOR ME BADD, M.DENARD)         (C) (D) (M) (T) (V) (X) GIANT 18339/REPRISE	81	85	82	5	EGO TRIPPIN' (PA
33	40	46	11	CANTALOOP (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (HANCOCK, KELLY, WILKINS, SIMPSON) (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL	82	67	55	18	AFTER THE LOVE B.MCKNIGHT (B.MCKNIGH
34	33	25	27	COME INSIDE  INTRO N.HODGE (K.GREENE,C.WIKE,N.HODGE) (C) (T) (X) ATLANTIC 87317	83	69	62	15	BOOM SHAK A-TAK C.THOMPSON (H.PAYNE,N
35	28	38	13	DUNKIE BUTT (PLEASE PLEASE PLEASE)         12 GAUGE           K.EVANS,D.MICHERY,D.GRIGSBY (I.PINKNEY,R.GORDON)         (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	(84)	89	-	2	ZUNGA ZENG K7.J.GARDNER,F.CUTLAS
36	41	47	10	LET'S MAKE LOVE A.HALL (A.HALL, P. L. STEWART) (C) SHAS 54783/MCA	85	88	84	9	SOUND OF DA POI SHOWBIZ (L.PARKER,R.LE
37)	47	67	3	IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) ♦ ME'SHELL NDEGEOCELLO A.BETTS (M.NDEGEOCELLO) (C) (D) (T) (V) (X) MAVERICK/SIRE 18326/REPRISE	86	68	54	14	WHO'S THE MACK J.JAM,T.LEWIS (J.HARRIS
38	42	44	5	KRAZY  D.ALLEN,M DAILEY)  KRAZY  C) KAPER 62665/RCA	87	94	95	3	IT ALL COMES DO TERMINATOR X.L.SMITH (
39	39	35	24	ANNIVERSARY  TONY!TON!! TONY! TON!! TONY!	88	NE	WÞ	1	CAPS GET PEELED MC EIHT, DJ SLIP (EIHT, AL
-	-			***GREATEST GAINER/AIRPLAY***	89	95	74	20	RUNAWAY LOVE T.MCELROY, D.FOSTER (T.
(40)	49	49	10	SKIP TO MY LU	90	79	81	20	UP ON THE ROOF P.BROWN, J CARUTHERS
41	26	22	19	HERO A ARIAH CAREY W.AFANASIEFF, M.CAREY (M.CAREY, W.AFANASIEFF) (C) (V) (X) COLUMBIA 77224	91	82	71	15	LOVE TONIGHT C.WALKER (C.WALKER)
-	-	1	-	*** GREATEST GAINER/SALES ***	92	90	75	17	NEVER LET ME GO
42	60	94	3	I'M OUTSTANDING SHAQUILLE O'NEAL E.SERMON (S.O'NEAL, E.SERMON, R.ROACHFORD, R.CALHOUN, A. YARBROUGH, J.ELLIS, J. SIMMIONS) (C) (T) (X) JIVE 42201	93	87	78	12	WHAT I DO BEST
(43)	45	63	4	YOU KNOW HOW WE DO IT ICE CUBE	94	NE	WÞ	1	LESSONS LEARNE D.DARLINGTON, FUNKY P
44	34	23	16	Q.D.III (ICE CUBE,Q.D. III)     (C) (T) PRIORITY 53847       THE MORNING AFTER     ♦ MAZE FEATURING FRANKIE BEVERLY       E BEVERLY (E BIVER)     ♦ MAZE SEATURING FRANKIE BEVERLY	95	NE	WÞ	1	ON AND ON RNS (A QUINN,S FRANKLI
	36	23	25	JUST KICKIN' IT A + XSCAPE	96	) 100	-	2	WE CAME TO MON T.MCELROY D FOSTER (T
45 (46)		-	-	J.DUPRI (J.DUPRI, M. SEALS) (C) (T) SO SO DEF 77119/COLUMBIA A DEEPER LOVE (FROM "SISTER ACT 2") ♦ ARETHA FRANKLIN	97		WÞ	1	BABY I WANNA
F	50	66	3	C+C MUSIC FACTORY (D.COLE,R.CLIVILLES) (C) (M) (T) (X) ARISTA 1-2657 RIGHT HERE (HUMAN NATURE)/DOWNTOWN ● ◆ SWV	98	66	64	11	ANGEL
47	44	36	32	B.A.MORGAN, G.PARKER (B.A.MORGAN, J.BETTIS, S.PORCARO, G.PARKER, G.GOMEZ, K. ORTIZ) (C) (T) (V) (X) RCA 62614 PLAYER'S RALL ♦ OUTKAST	99	96	97	8	S BROWN,D LAWRENCE ( WHAT CHA MISSI
(48)	52	65	3	ORGANIZED NOIZE (OUTKAST, ORGANIZED NOIZE) (C) (M) (T) (X) LAFACE 2:4060/ARISTA GANGSTA LEAN▲ ♦ DRS	100	+	+		CHIP AND LO (A RAY,C.AL SPEND THE NIGH

GANGSTA LEAN A C JACKSON (C.JACKSON, E.J.TURNER, T CARTER)

_	-				
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER) LABEL &	ARTIST
50	48	45	29	HEY MR. D.J.	◆ ZHANE C) (T) FLAVOR UNIT 77121/EPIC
51)	76		2	AND OUR FEELINGS BABYFACE, L.A.REID, D.SIMMONS (BABYFACE, D.SIMMONS)	BABYFACE (C) (V) EPIC 77394
52	53	39	17	AWARD TOUR	TRIBE CALLED QUEST
53	43	37	18	A TRIBE CALLED QUEST (J.DAVIS,A.MUHAMMAD,M.TAYLOR) SEX ME (PARTS I & II) ● SEX ME (PARTS I & II) ●	♦ R. KELLY (C) (T) (X) JIVE 42161
54)	58	68	4	R.KELLY (R.KELLY) FAITHFUL	◆ HI-FIVE (C) JIVE 42188
55	46	30	18	D.AUSTIN,A.HENNINGS (A.HENNINGS)	◆ 2PAC
-				D.J.DARYL (T.SHAKUR, D.ANDERSON, R. TROUTMAN, S. VINCENT) (C) (M) (T) (X ★★★HOT SHOT DEBUT★★↑	) INTERSCOPE 98345/ATLANTIC
56)	NE		1	TREAT U RITE C.BOOKER (C.BOOKER)	ANGELA WINBUSH (C) (M) (T) ELEKTRA 64562
57	56	61	9	YOURS C.MARTIN (C.MARTIN,M.GAY,G.BRIGHT,D.RENSALIER) ((	SHAI
58)	81	-	2	MASS APPEAL DJ PREMIER (JURU (K.E.LAM, C.MARTIN)	♦ GANG STARR (C) (T) CHRYSALIS 58111/ERG
59)	83	89	3	GONNA LOVE YOU RIGHT (FROM 'SUGAR HILL") K.ANDES (K.ANDES, T.HARRIS, R. JONES, W.CAREY)	◆ AFTER 7 (C) (D) BEACON 10006/FOX
60	55	57	6	FUNK DAT/WHY IS IT? J.C. SLAMM (F.LENON)	SAGAT (C) (M) (T) (X) MAXI 101
61	54	40	16	MAKE LOVE EASY	◆ FREDDIE JACKSON
<u>62</u> )	75	76	4	P.LAURENCE (P.LAURENCE) TELL ME WHERE IT HURTS	(C) RCA 62704 ◆ GUESSS
<u>63</u>	74	85	5	M.J.POWELL (A.MASON,T.MASON,M.POWELL) BABY BE STILL	(C) WARNER BROS 18303 COMING OF AGE
64)	70	79	4	D.LAMBERT.J.VALENTINE (J.VALENTINE,M.GAYE,D.RITZ,O.BROWN) MONEY IN THE GHETTO	(C) Z00 14116 • TOO SHORT
65)	65	15	2	THE DANGERDUS CREW (T.SHAW) DREAM ON DREAMER  THE	(C) (T) JIVE 42195 BRAND NEW HEAVIES
<u>66</u>	64	51	18	BRAND NEW HEAVIES (D.AUSTIN, N. DAVENPORT) (C) (M) (T) (X) DEL SLOW AND EASY	ZAPP & ROGER
				R.TROUTMAN (R.TROUTMAN, L.TROUTMAN, S.MURDOCK)	(C) (D) REPRISE 18315
67	62	56	19	J.JAM,T.LEWIS,J.JACKSON (J.JACKSON J.HARRIS III,T.LEWIS)	(C) (V) VIRGIN 38404 ♦ MC LYTE
68	72	70	10	T.FYFFE,F.GRANT,M.RILEY (MC LYTE,T.FYFFE,F.GRANT,M.RILEY) (C) (M) (T) F	SNOOP DOGGY DOGG
69	57	53	13		SUDDEN CHANGE
70)	91	<u> </u>	2	DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAH	IAM) (C) EASTWEST 98334
<u>71</u> )	84	-	2	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) PRINCE RAKEEM (WU-TANG CLAN)	<ul> <li>WU-TANG CLAN</li> <li>(M) (T) (X) LOUD 62766*/RCA</li> </ul>
72)	86	90	3	BABY IT'S YOURS E. WILLIAMS,C.LIGHTY HI (FLEX,RIFF)	◆ RIFF (C) EMI 58104/ERG
73	73	73	5	DIRTY DAWG D.WAHLBERG (D.WAHLBERG, L.THOMAS, J.R.JACKSON, J.KNIGHT, J.JOHNSON)	♦ NKOTB (C) (M) (T) (X) COLUMBIA 77293
74	59	41	15	THE ONE FOR ME JOE (K MILLER, JOE, D. T. GERRELL)	◆ JOE (C) (T) MERCURY 862 740
75	61	58	14	COME CLEAN DJ PREMIER (K.J.DAVIS,C.MARTIN,C.PARKER,F.SCRUGGS,K.JONES,T.TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY 127 000/FFRR
76	63	59	19	(I KNOW I GOT) SKILLZ DEF JEF,M.WELLS (J.FORTSON,S.O'NEAL,M.WELLS)	<ul> <li>SHAQUILLE O'NEAL</li> <li>(C) (T) (X) JIVE 42177</li> </ul>
$\overline{\mathbf{n}}$	77	-	2	YOU DON'T LOVE ME (NO, NO, NO) STEELY,CLEVIE (D.PENN) (C) (1	DAWN PENN     (X) BIG BEAT 98311/ATLANTIC
78)	78	80	5	LET ME LOVE YOU HAMI (HAMI,D'EXTRA WILEY)	II D EXTREME
79	NE	WÞ	1	STIR IT UP (FROM "COOL RUNNINGS") J.BRALOWER (B.MARLEY)	DIANA KING (C) (T) CHAOS 77325/COLUMBIA
80	NE	WÞ	1	I'M READY BABYFACE,D.SIMMONS (BABYFACE) (C) (D) (V	TEVIN CAMPBELL     QWEST 18264/WARNER BROS.
81	85	82	5	EGO TRIPPIN' (PART TWO) DE LA SOUL,PRINCE PAUL (K.MERCER,D.JOLICOUER,V.MASON,P.HOUSTON)	◆ DE LA SOUL
82	67	55	18	AFTER THE LOVE B.MCKNIGHT (B.MCKNIGHT, B. BARNES)	BRIAN MCKNIGHT (C) MERCURY 862 710
83	69	62	15	BOOM SHAK A-TACK	◆ BORN JAMERICANS ICIOUS VINYL 98373/EASTWEST
(84)	89		2	ZUNGA ZENG	♦ K7
85	88	84	9	K7,J,GARDNER,F.CUTLASS (K7,J,GARDNER,F.MALAVE,H.J,LAWES,F.W.BURK) SOUVIDD OF DA POLICE SUOVID OF DAPED PLEMAY	(M) (T) TOMMY BOY 599* ♦ KRS-ONE (C) (T) JIVE 42192
86	68	54	14	SHOWBIZ (L.PARKER, R. LEMAY) WHO'S THE MACK	♦ RALPH TRESVANT
(87)	94	95	3	I JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	(C) MCA 54773 TERMINATOR X
88)		WÞ	1	CAPS GET PEELED	T) RAL/CHAOS 77168/COLUMBIA COUET WITH MC EIHT)
89	95	74	20	MC EIHT,DJ SLIP (EIHT,ALLEN,THOMPSON,ALPHA BREED,DJ SLIP) (C) (M) (T) (X) ASS RUNAWAY LOVE • EN VO	GUE FEATURING FMOB
- 0				T.MCELROY,D.FOSTER (T.MCELROY,D.FOSTER)	(C) EASTWEST 98354 II D EXTREME
90	79	81	20		CHRIS WALKER
91	82	71	15	C.WALKER (C.WALKER)	(C) PENDULUM 58066/ERG
92	90	75	17	NEVER LET ME GO	(C) (V) LV 77209/EPIC
93	87	78	12		ROBIN S.     (V) BIG BEAT 98355/ATLANTIC     ELINIKY DOETS
94	NE	WÞ	1	LESSONS LEARNED D.DARLINGTON, FUNKY POETS (G.JOHNSON ASHE, R. FRAZIER, D.DARLINGTON, P. FRAZIE COLLINGTON, COLLINGTON, P. FRAZIER, D. DARLINGTON, P. FRAZIER	
95	NE	WÞ	1	ON AND ON RNS (A QUINN, S FRANKLIN, J. WILSON)	<ul> <li>SHYHEIM</li> <li>(c) (T) VIRGIN 38415</li> </ul>
96	100	-	2	WE CAME TO MOVE YA T.MCELROY D FOSTER (T MCELROY, D.FOSTER, R SERRELL)	◆ FMOB (C) EASTWEST 98352
_	NE	WÞ	1	BABY I WANNA NOT LISTED (NOT LISTED)	H-TOWN (C) LUKE 173
97	1			ANGEL	♦ COMPANY
<b>97</b> 98	66	64	11	S BROWN,D LAWRENCE (S.BROWN,D.LAWRENCE)	(C) GIANT 18392/REPRISE
	+	64 97	11 8	S BROWN,D LAWRENCE (S.BROWN,D.LAWRENCE)	

• DRS (C) (M) (T) CAPITOL 44958 Records with the greatest airplay and sales gains this week. ildet Videoclip availability. ildet Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. (E) Single availability. (E) CD single availability.

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#### FOR WEEK ENDING FEBRUARY 26, 1994

# Hot R&B Airplay

Compiled from a netional sample of airplay supplied by Broadcast Data Systems' Radio Track service. 75 R&B statio are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

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	37	34	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
1	1	19	SEVEN WHOLE DAYS TONI BRAXTON (LAFACE) 4 weeks at No. 1	39	52	5	SKIP TO MY LU LISA LISA (PENDULUM/ERG)
2	6	8	GROOVE THANG ZHANE (MOTOWN)	40	42	3	NEVER FORGET YOU MARIAH CAREY (COLUMBIA)
3	3	19	(LAY YOUR HEAD ON MY) PILLOW TONYI TONII TONEI (WING/MERCURY)	1	55	3	AND OUR FEELINGS BABYFACE (EPIC)
6	8	16	UNDERSTANDING	42	40	32	RIGHT HERE (HUMAN NATURE) SWV (RCA)
5	7	n	XSCAPE (SO SO DEF/COLUMBIA) BUMP N' GRIND R. KELLY (JIVE)	43	43	10	BELIEVE THAT KEITH WASHINGTON (QWEST/WB)
6	2	14	CRY FOR YOU	4	44	5	KRAZY BLACKGIRL (KAPER/RCA)
7	9	13	JODECI (UPTOWN/MCA) U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE)	(45)	51	7	LET'S MAKE LOVE AARON HALL (SILAS/MCA)
8	5	21	CAN WE TALK	46	38	20	HERO
9	4	25	TEVIN CAMPBELL (QWEST/WARNER BROS.) NEVER KEEPING SECRETS	47	45	4	MARIAH CAREY (COLUMBIA) YOU KNOW HOW WE DO IT
10	11	13	BABYFACE (EPIC) WHATTA MAN	48	41	36	ICE CUBE (PRIORITY) SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)
11	10	14	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	(49)	54	2	TREAT U RITE
(12)	13	9	TEVIN CAMPBELL (QWEST/WARNER BROS.)	5	62	4	ANGELA WINBUSH (ELEKTRA)
13	12	17	CE CE PENISTON (A&M/PERSPECTIVE)	5	56	15	MARY J. BLIGE (UPTOWN/MCA)
14	15	9	SWV (RCA) WHEN A MAN LOVES A WOMAN	52	49	2	A TRIBE CALLED QUEST (JIVE) DREAM ON DREAMER THE BRAND NEW HEAVIES (EASTWEST)
15	14	19	JODY WATLEY (MCA) YOU DON'T MAVE TO WORRY	53	50	5	IT'S ALL GOOD HAMMER (GIANT/REPRISE)
(16)	16	12	MARY J. BLIGE (UPTOWN/MCA) BECAUSE OF LOVE	54)	57	6	IS MY LIVING IN VAIN
17	18	23	JANET JACKSON (VIRGIN) SHOOP	55	47	6	XSCAPE (SO SO DEF/COLUMBIA)
18	19	4	SALT-N-PEPA (NEXT PLATEAU) FEENIN'	56		1	SNOOP DOGGY DOGG (DEATH ROW) IT SEEMS LIKE YOU'RE READY
19	22	18	JODECI (UPTOWN/MCA) BETCHA'LL NEVER FIND	5	68	4	R. KELLY (JIVE) CANTALOOP (FLIP FANTASIA)
20	17	6	CHANTAY SAVAGE (I.D./RCA) STAY	3	66	3	US3 (BLUE NOTE/CAPITOL) GONNA LOVE YOU RIGHT
(21)	31	11	ETERNAL (EMI/ERG) YOUR BODY'S CALLIN'	59	46	21	AFTER 7 (BEACON/FOX) GANGSTA LEAN
22	23	21	R. KELLY (JIVE) NEVER SHOULD'VE LET YOU GO	6	_	1	DRS (CAPITOL) BE THANKFUL FOR WHAT
23	20	18	HI-FIVE (JIVE) GETTO JAM	6		2	PORTRAIT (ATLAS/PLG)
24	25	28	DOMINO (OUTBURST/RAL/CHAOS) COME INSIDE	62	60	3	TEVIN CAMPBELL (QWEST/WARNER BROS.) YOU MEAN THE WORLD TO ME
3	30	37	INTRO (ATLANTIC) RIBBON IN THE SKY	3	74	2	TONI BRAXTON (LAFACE/ARISTA) A DEEPER LOVE ARETHA FRANKLIN (ARISTA)
26) 26	28	31	INTRO (ATLANTIC) ANNIVERSARY TONYI TONE TONEI (WING/MERCURY)	3 3	67	3	FAITHFUL
27	24	16	U.N.I.T.Y.	65	58	16	HI-FIVE (JIVE) MAKE LOVE EASY
	34	3	QUEEN LATIFAH (MOTOWN) BELIEVE IN LOVE	66	59	14	FREDDIE JACKSON (RCA) THE ONE FOR ME
(28) 29	27	24	JUST KICKIN' IT	67		8	JOE (MERCURY) ALWAYS IN MY HEART
	35	-	XSCAPE (SO SO DEF/COLUMBIA)	68	71	2	TEVIN CAMPBELL (QWEST/WARNER BROS.) YOURS
30) 31	35 21	3 27	ME'SHELL NDEGEOCELLO (MAVERICK) BREATHE AGAIN	69	70	2	SHAI (GASOLINE ALLEY/MCA) YOU DON'T LOVE ME
32	26	11	TONI BRAXTON (LAFACE/ARISTA)	-		1	DAWN PENN (BIG BEAT/ATLANTIC) COMIN' ON STRONG
33	33	11	SHABBA RANKS (ATLAS/PLG) PROCESS OF ELIMINATION	70	72	5	SUDDEN CHANGE (EASTWEST) FUNK DAT/WHY IS IT?
34	30 32	16	ERIC GABLE (EPIC) THE MORNING AFTER	E		<u> </u>	SAGAT (MAXI) TELL ME WHERE IT HURTS
34 35	32 29	20	MAZE FEAT, FRANKJE BEVERLY (WB)	8	-	2	GUESSS (WARNER BROS.) RUNAWAY LOVE
30 36	<i>C</i> 9 36	18	JOHNNY GILL (MOTOWN) TIME AND CHANCE	74	75	25	EN VOGUE (EASTWEST) HOW MANY WAYS
_		10	COLOR ME BADO (GIANT/REPRISE) SO MUCH IN LOVE	75	73	18	TONI BRAXTON (LAFACE/ARISTA)
3	39 Track	4	ALL-4-ONE (BLITZZ/ATLANTIC) ving up the chart with airplay gains. @ 1994,			L	R. KELLY (JIVE)

#### HOT R&B RECURRENT AIRPLAY

1	2	3	NF JANET JACKSON (VIRGIN)	14	12	27	I'M SO INTO YOU SWV (RCA)
2	1	2	DREAMLOVER MARIAH CAREY (COLUMBIA)	15	15	10	FOR THE COOL IN YOU BABYFACE (EPIC)
3	4	17	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	16	14	18	ONE WOMAN JADE (GIANT/REPRISE)
4	5	5	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	17	-	51	REAL LOVE MARY J. BLIGE (UPTOWN/MCA)
5	6	17	LOVE NO LIMIT MARY J. BLIGE (UPTOWN/MCA)	18	19	11	LOSE CONTROL SILK (KEIA/ELEKTRA)
6	3	12	I'M IN LUV JOE (MERCURY)	19	17	11	LAID BACK GIRL MAZE FEAT, FRANKIE BEVERLY (WB)
7	9	29	EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS (UPTOWN/MCA)	20	10	39	I'M EVERY WOMAN WHITNEY HOUSTON (ARISTA)
8	-	1	LOOKING FOR MR. DO RIGHT JADE (GIANT/REPRISE)	21	_	20	WEAK SWV (RCA)
9	13	20	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	22	18	5	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
10	7	5	STAY IN MY CORNER KEITH WASHINGTON (QWEST/WB)	23	25	15	KNOCKIN' DA BOOTS H-TOWN (LUKE)
11	16	17	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	24	21	14	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
12	8	11	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)	25	23	15	ABC-123 LEVERT (ATLANTIC)
13	11	33	DON'T WALK AWAY JADE (GIANT/REPRISE)				itles which have appeared on the Hot R&B * 20 weeks and have dropped below the top 50.

#### **R&B SINGLES A-Z**

TITLE (Publisher - Licensing Org.) Sheet Music Dist. 22

Billboard.

- TITLE (Publisher Licensing Org.) Sheet Nesic Dis AFTER THE LOVE (Pri, ASCAP/Lat's Have Lanch, ASCAP/Rejoro, BMI) AGAMI (Black Ice, BMI/Flyte Tyme, ASCAP) WBM ALWAYS ON HY INNO (Warner-Tameriane, BMI/Interscope Peerl, BMI/Barn Jams, BMI/Minde ASCAP/Taking Care Of Business, BMI WBM AMD OUR FEELMOSS (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tameriane, BMI) AMMVDEISANY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL AWGND TOUR (Comba, ASCAP/Jazz Merchant, ASCAP/ PP 11
- 51
- 35
- 52
- ASCAP) CPP ASCAP) CPP BABY BE STILL (EMI April, ASCAP/Bug Pin, ASCAP/Writz Rights, ASCAP/EMI Blackwood, BHI/Jordan Lane, BMI) WBM BABY IT'S YOURS (Dowhatigotta, ASCAP/WB, ASCAP/EMI April, ASCAP/RMI, ASCAP) BABY I WANNA (N/A) EFENING CLOSE (Chick Leo, BMI Code Target 63
- 72
- 97
- BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, 15 ASCAP) WE
- ASUAPY WOW BELIEVE IN LOWE (Ted-On, BMI/Beck, BMI/K-Rob, BMI/Calloco, BMI/EMI, BMI/Sony, BMI/Screen Gen EMI, BMI) WBM 27
- BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramai, 30 BMI/Cleveland's Own, BMI) CPP BETCHA'LL NEVER FIND (Last Song, ASCAP/Third 17
- Coast, ASCAP) BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, 83
- 22
- BNI) BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL BUMP W GRIND (Zomba, BMI/R.Kally, BMI) CPP CANTALODP (TLIP FAITASIA) (EMI Blackwood, BMI/US-3, BMI) WBM 33
- 8
- CAN INCLOVE (FUP THEIN SLAV) (CHIT BLACKWOOL, BINI/US-3, BINI) WBM CAN WE TALLK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tameriane, BMI) HL/WBM CAPS GET PEELED (Power Artist, BMI/Tamu, BMI/What's Not, BMI/To Bee Cleared, BMI/Driveby, BMI/X-Men, BMI/TicCarffin, BMI) COME CLEAN (EMI, SSCAP/Gitad Pearl, ASCAP) COME (CLEAN (CMI, SSCAP)/GItad Pearl, ASCAP) COME (CLEAN (CMI) (SSCAP)/GITad Pearl, ASCAP) CANARD, BMI/Wintama Eighty, BMI/Mizmo, BMI) C.R.E.A.M. (CASH RULES EVERTIFING AROUND ME) (BMC, BMI/Win-Tang, BMI) 22
- 75
- 70
- 71 (BMG, BMI/Wu-Tang, BMI) CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, 7
- ASCAP) WBM A DEEPER LOVE (FROM SISTER ACT 2) (Cole, ASCAP 46
- 73
- A DEEPER LOVE (HIDWI SISTER ACT 2) (CORE, ASCAP (Chivites, ASCAP/KIE)A, ASCAP/KIE, ASCAP) HI. ORTY DAWG (WB, ASCAP/NKOTB, ASCAP) WBM DREAM ON DREAMER (Mudside, BMI/Reseneed, BMI/PolyGram International Tunes, SESAC/D.A.R.P., ASCAP) DUMNCE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI) EGO TBIPPIN' (PART TWO) (The Girl MMI/Dairy Are 65
- DUMINE BUT (PLASS PLASS PLASS PLASS) (AMI, BMI) EGO TRIPPIN (PART TWO) (Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI) FAITHFUL (Bean Tribe, ASCAP/Arn, ASCAP) FAMILY AFFAIR (FROM ADDAMS FAMILY VALUES) (Mijac, BMI/Warner-Tamerlane, BMI) WBM FUMK DAT/WMY IS ITT? (Estrogen, BMI/Sam Blak, RMI) 81 54
- 21
- 60 BMI)
- 12
- BMI) GANGSTA LEAN (Rap & More, BMI) GETTD JAMI (No Docze, ASCAP/Cets On The Prowl, ASCAP/Getto Jam, ASCAP/Chrysalis, ASCAP) CPP GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP) 19
- WBM GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Keiande, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BING, ASCAP/Maestro, ASCAP/Daily Double, 59
- ASCAP/Polygram Int'i, ASCAP) GROOVE THANG (Ninth Town, ASCAP/Naughty, 3 ns, ASCAP/S
- ENCOVE THANK (WHITH TOWN, ASCAF/Raugmy, ASCAP/Baby Fingers, ASCAP/Nims, ASCAP/Sh Breree, ASCAP/Freddie Dee, BMI) HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM 41
- ASCAP/WB, ASCAP/ HL/WBM MEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/D Itself, ASCAP/Nedad, BMI) CPP IF THAT'S YOUR BOYTRIEND (NE WASN'T LAST NIGHT) (Warner-Tamertane, BMI/Revolutionary Jazz Giant, BMI/Konsad-Norma, BMI) WBM I GO DMI (Brooklyn Based, ASCAP/Top Billint, I GO DMI (Brooklyn Based, ASCAP/Top Billint) 50

- 62
- ASCAP/Smokin' Sound, ASCAP/Qub Jimm, ASCAP/Smokin' Sound, ASCAP/Smokin', Sound, ASCAP/Christian, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP/ 76
- 18 12
- 80 87
- Three, BMI)
- IT'S ALL GOOD (Rap & More, BMI) JUST KICKIM' IT (So So Def, ASCAP-EMI April, ASCAP/Full Keel, BMI/Cround Control, BMI) WBM KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Peerl, BMI/Varmer-Tamertane, BMI/Rubber Band, BMI/Saie, BMI/Torutma, BMI/EMI Unart, BMI/Sieoping Sun, BMI) WBM/CPP KRAZY (ATV, BMI/Penny Funk, BMI/Mikie Dog, BMI) HI 55
- 38
- (LAY YOUR HEAD ON MY) PILLOW (Polygram Int'l, 6
- ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL LESSONS LEARNED (Sony Tunes, ASCAP/Euparis, 94
- ASCAP/Rass Hit ASCAP
- LET ME LOVE YOU (Na'Phil, ASCAP/MCA, ASCAP/Flava Me D'Extra, ASCAP/Ethyl, ASCAP) LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane 78
- 36 Brane, BMI) CPP MAKE LOVE EASY (MCA, ASCAP/Bush Burnin',
- 61 MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP) MASS APPEAL (Giftud Pearl, ASCAP/III Kid, ASCAP/EMI April, ASCAP) MONEY IN THE GNETTO (Zomba, BMI) CPP THE MORINHIG AFTER (Amazament, BMI) NEVER FORGET YOU (Sony, BMI/Rye, BMI/Ecaf, BMI) NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI)
- 58
- 24
- RMIN HI 28
- DMI) HL NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT Z) (Zomba, ASCAP/4NW, ASCAP) CPP ON AND ON (Blacknyssia, BMI/J,Wilson, BMI/Rugged **95**
- Child, ASCAP) 74
  - THE OWE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerroll, ASCAP) CPP

of	units	sold	t R&B Sin an a netional sub-sample of POS (point of a to SoundScan, Inc. This data is used in the	ale) eq Hot Ra	uippe B Si	d ke	R&B retail stores which report numi
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEI
			* * NO. 1 * *	38	32	19	(I KNOW I GOT) SKILLZ SHAQUILLE O'NEAL (JIVE)
D	1	2	BUMP N' GRIND R. KELLY (JIVE) 2 weeks at No. 1	39	45	5	WHEN A MAN LOVES A WOMAN
2	4	6	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	40	65	2	CAPS GET PEELED DFC (ASSAULT/BIG BEAT/ATLANTIC)
3	2	14	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)	41	35	17	AWARD TOUR A TRIBE CALLED QUEST (JIVE)
4	3	8	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)	42	40	16	REAL MUTHAPHUCKKIN G'S EAZY-E (RUTHLESS/RELATIVITY)
5	9	3	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)	43	43	2	BECAUSE OF LOVE
6	5	3	IT'S ALL GOOD HAMMER (GIANT/REPRISE)	44	37	3	FUNK DAT/WHY IS IT? SAGAT (MAXI)
7	8	15	DUNKIE BUTT 12 GAUGE (STREET LIFE/SCOTTI BROS.)	45	48	4	STAY ETERNAL (EMI/ERG)
8	6	12	CRY FOR YOU JODECI (UPTOWN/MCA)	46	39	20	LOOKING FOR MR. DO RIGHT JADE (GIANT/REPRISE)
9	10	9	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE)	47	58	3	LET'S MAKE LOVE AARON HALL (SILAS/MCA)
10	7	5	GROOVE THANG	48	44	17	SLOW AND EASY
11)	13	4	ZHANE (MOTOWN) PLAYER'S BALL	49	51	17	ZAPP & ROGER (REPRISE)
12	41	2	OUTKAST (LAFACE/ARISTA)	50	49	12	JANET JACKSON (VIRGIN) REALLY DOE
13	11	5	SHAQUILLE O'NEAL (JIVE) (LAY YOUR HEAD ON MY) PILLOW	51	62	5	ICE CUBE (PRIORITY) PROCESS OF ELIMINATION
14	15	19	TONY! TONE TONE! (WING/MERCURY) BREATHE AGAIN	52	60	4	ERIC GABLE (EPIC) CHOOSE
15	12	20	TONI BRAXTON (LAFACE/ARISTA) CAN WE TALK	53	59	20	COLOR ME BADD (GIANT/REPRISE) FOREPLAY
_	_	-	TEVIN CAMPBELL (QWEST/WARNER BROS.) CANTALOOP (FLIP FANTASIA)	54	46	24	RAAB (RIP-IT/ILC) COME INSIDE
16) 17	22 16	11 14	US3 (BLUE NOTE/CAPITOL)	55	57	2	INTRO (ATLANTIC)
18	14	17	QUEEN LATIFAH (MOTOWN) NEVER KEEPING SECRETS	56	55	10	WU-TANG CLAN (LOUD/RCA) SOUND OF DA POLICE
19	17	9	BABYFACE (EPIC) ALWAYS ON MY MIND	57	47	15	KRS-ONE (JIVE) BOOM SHAK A-TACK
-	_	-	SWV (RCA) SO MUCH IN LOVE	58	52	11	BORN JAMERICANS (DELICIOUS VINYL WHAT'S MY NAME
20) 21	28 20	7 17	ALL-4-ONE (BLITZZ/ATLANTIC) HERO	59	53	25	SNOOP DOGGY DOGG (DEATH ROW)
_	_	_	MARIAH CAREY (COLUMBIA) YOU KNOW HOW WE DO IT	60		_	K7 (TOMMY BOY) UP ON THE ROOF
22)	36	2	ICE CUBE (PRIORITY) FAMILY AFFAIR	-	61	18	I D EXTREME (GASOLINE ALLEY/MCA) SHORT SHORTS
23	18	9	SHABBA RANKS (ATLAS/PLG)	61	56	6	RAHEEM THE DREAM (LIFE/BELLMAR
24	25	7	CE CE PENISTON (A&M/PERSPECTIVE)	82	-	1	IT AIN'T HARD TO TELL NAS (COLUMBIA)
25	19	18	SEX ME R. KELLY (JIVE)	8	73	2	BELIEVE THAT KEITH WASHINGTON (QWEST/WB)
26	24	41	WHOOMP! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)	64	50	19	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
27	29	3	A DEEPER LOVE ARETHA FRANKLIN (ARISTA)	65	63	15	MAKE LOVE EASY FREDDIE JACKSON (RCA)
28)	31	3	NEVER FORGET YOU MARIAH CAREY (COLUMBIA)	66	-	1	KRAZY BLACKGIRL (KAPER/RCA)
29	21	20	GANGSTA LEAN DRS (CAPITOL)	67	54	17	69 FATHER (UPTOWN/MCA)
30	23	16	TIME AND CHANCE COLOR ME BADD (GIANT/REPRISE)	68	68	3	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL)
31)	33	4	OUNET TIME TO PLAY JOHNNY GILL (MOTOWN)	69	70	5	I GO ON MC LYTE (FIRST PRIORITY/ATLANTIC)
32	26	16	KEEP YA HEAD UP 2PAC (INTERSCOPE/ATLANTIC)	70	-	2	I BEEPED YOU FATHER (UPTOWN/MCA)
33	27	11	YOU DON'T HAVE TO WORRY MARY J. BLIGE (UPTOWN/MCA)	71	72	16	THE MORNING AFTER MAZE FEAT, FRANKIE BEVERLY (WB)
34)	42	2	MASS APPEAL GANG STARR (CHRYSALIS/ERG)	72	64	4	ZUNGA ZENG K7 (TOMMY BOY)
35	38	4	MONEY IN THE GHETTO TOO SHORT (JIVE)	73	_	1	DA BOMB KRIS KROSS (RUFFHOUSE/COLUMBIA
36	34	14	COME CLEAN JERU THE DAMAJA (PAYDAY/FFRR)	74	71	14	SAME OL' SHIT MC REN (RUTHLESS/RELATIVITY)

FOR WEEK ENDING FEBRUARY 26, 1994

48 PLAYER'S BALL (Organized Noize, BMI) 26 PROCESS OF ELIMINATION (Louis SL, BMI/Trutenzin'

- PHATER'S BALL (Organized Noize, BMI)
   PHOCESS OF ELIMINATION (Louis SL, BMI/Trute Type Nite, ASCAP/WB, ASCAP) WBM
   QUIET TIME TO PLAY (Pyte Tyme, ASCAP/Perspective, ASCAP)
   RIBBON IN THE SIXY (Black Bull, ASCAP/Jobets, ASCAP)
   RIBBON IN THE SIXY (Black Bull, ASCAP/Jobets, ASCAP)
- RIGHT HERE (HUMAN MATURE) /DOWNTOWN 47
- (Warner-Tameriane, BMI/Interscope Pearl, BMI/Bal Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playfull, BMI/GB Loves Music, BMI) WBM RUMAWAY LOVE (Two Tuff-Enuff, BMI/EMI Pearl. BMI/Bart
- 89 Blackwood, BMI)
- 53 SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI)
- 25
- SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI) HL/CPP SHOOP (Unichappell, BMI/Placid, BMI/Next Plateau, ASCAP/S.T.M., BMI) WBM SKUP TO MY LU (Amplified levanni, BMI/Warner-Tamertane, BMI/Taking Care Of Business, BMI/Marner-Care Of Business, BMI) WBM SLOW AND EASY (Troutman, BMI/Seja, BMI) SO IMUCH IN LOVE (Ablico, BMI) SO IMUCH IN LOVE (Ablico, BMI) SO IMUCH IN LOVE (Ablico, BMI) SO IMUCH IN LOVE (Comba, ASCAP/BDP, ASCAP/Soul Clap, ASCAP) CPP STAY (Kaptain K, ASCAP/TuTu, ASCAP/INCA, ASCAP) HL
- 22
- 23 85
- 18
- 79 STIR IT UP (FROM COOL RUNNINGS) (Polygram Int'L
- ASCAP) 62 TELL ME WHERE IT HUNTS (Mastone, BMI/Crystal Aire, BMI/Crystal Rose, BMI/Virgin, BMI) 32 TIME AND CHANCE (Brittlesse, ASCAP/Ne Good,

WHAT'S MY NAME? (WB, ASCAP/Mari-Knight, ASCAR ASCAP/) WHATTA MAN (Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP WHEN A MAN LOVES A WOMAN (A Diva, 4 14

56 TREAT U RITE (Big Giant, BMI/Count Chuckula, BMI) 2 UNDERSTANDING (Full Keel, ASCAP/Air Control, ASCAP) WBM

ASCAPY WBM U.U.L.T.Y. (Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL U SEND ME SWINGIM' (New Perspective, ASCAP) WE CAME TO MOVE YA (Two Tuff-Enuff, BMI)

ASCAP)

56

20

5

69

- 86
- ASCAP/Rightsong, ASCAP/Zombe, ASCAP/Art & RSCAP/Rightsong, ASCAP/Zombe, ASCAP/Art & Rhythm, ASCAP) CPP WH0'S THE MACK (Crysta Tyme, ASCAP) WBM YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Frank Nitty, ASCAP/Frabensha, ASCAP/Darin Whittington, ASCAP/Forbarsha, BM/(Jintehangal) BMID WBM 13
- ASCAP/Frabensha, ASCAP/Darin Whittington, ASCAP/Dynatone, BMI/Unichappell, BMI) WSM YOU DOWT LOVE ME (NO, NO, NO) (Jamme, BMI) YOU KNOW HOW WE DO IT (Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WBM YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Carmeo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP/Yopehc, ASCAP HL ZUNEA ZENG (Third & Lax, BMI/Blue Ink, BMI/Cartlass, BMI/Tee Girl, BMI/Embessy, ASCAP) CPP 77 43
- 84

- ASCAP/Cata, ASCAP/Large Giant, ASCAP/WB, ASCA CPP/WBM Thi IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL Thi OUTSTANDING (Shaq Lyrics, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Chrysalis, ASCAP/Zomba, ASCAP/Erick Sermon, ASCAP/Taking Care Of Business, BMI/CPMIK, BMI) CPP Thi READY (Ecaf, BMI/Sony, BMI) TF ALL COMES DOWN TO THE MONEY (Shockine, BMI (Scing Scamping' BMI/Sunk Groups ASCAP (Larger)
- BMI/Extra Slammin', BMI/Funk Groove, ASCAP/Lucy
- IT'S ALL GOOD (Rap & More, BMI) 16 45

COMPILED FROM A N	ATIONAL SAMPLE OF RETAIL
STORE SALES REPOR	rts collected, compiled,
and provided by	SoundScan

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T	AAEI			G FEB. 26, 1994					_	
						48	42	35	13	DAS EFX EASTWEST 92265*/AG (10.98/15.98) STRAIGHT UP SEWAS
			No -		NO	49	43	44	21	MARTIN LAWRENCE EASTWEST 92289/AG (10.98/15.98) TALKIN' S
WEEK	WEEK	2 WKS AGO	WKS. 0 CHART	ARTIST	PEAK	50	64	72	19	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98) A LITTLE MORE MA
Ĩ.	۶š	2 V AG	₹Ç	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	44	51	NEV	VÞ	1	SHADZ OF LINGO EMI 80919*/ERG (9.98/15.98) HS A VIEW TO
				* * * NO. 1 * * *		52	48	47	84	BRIAN MCKNIGHT  MERCURY 848605 (10.98 EQ/15.98)
+	1	1	14	R. KELLY ▲ JIVE 41527 (10.98/15.98) 4 weeks at No. 1 12 PLAY		53	54	50	14	JODY WATLEY MCA 10947 (10.98/15.98)
+	3	3	12	SNOOP DOGGY DOGG A 3 DEATH ROW/INTERSCOPE 92279* IAG (10.98/15.98) DOGGY STYLE		54	45	36	13	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98) TIME AND CHA
+	2	2	8	JODECI UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND		55	65	71	9	PATRA EPIC 53763* (9.98 EQ/15.98)
	4	4	31	TONI BRAXTON ▲ 2 LAFACE 2:6007/ARISTA (9.98/15.98) TONI BRAXTON	1	56	52	57	52	2PAC ● INTERSCOPE 92209/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.
+	5	5	16	TEVIN CAMPBELL & QWEST 45388/WARNER BROS. (10.98/16.98)	3	57	62	66	34	SOUNDTRACK • JIVE 41509 (10.98/15.98) MENACE II SOC
-	7	7	18	SALT-N-PEPA A NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSARY	6	58	47	45	3	FREDDIE JACKSON GREATEST HITS OF FREDDIE JACK
	6	6	11	ICE CUBE A PRIORITY 53876* (10.98/16.98)		59	59	58	17	CAPITOL 27641 (10.98/15.98) ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98) NO PRESS
				***HOT SHOT DEBUT***		60	53	60	20	KRS-ONE JIVE 41517* (9.98/15.98) RETURN OF THE BOOM
21	NE	W 🕨	1	ZHANE MOTOWN 6369 (9.98/13.98) PRONOUNCED JAH-NAY	8			-	-	
D	NE\	WÞ	1	THE NEW 2 LIVE CREW BACK AT YOUR ASS FOR THE NINE-4 LUKE 207 (9.98/14.98)	9	61	55	46	30	CYPRESS HILL & RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) BLACK SUP
0	9	9	24	MARIAH CAREY & <sup>5</sup> COLUMBIA 53205* (10.98 EQ/16.98) MUSIC BOX	1	62	66	65	26	FOURPLAY WARNER BROS. 45340 (10.98/16.98) BETWEEN THE SH
	8	8	18	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98) HUMMIN' COMIN' AT 'CHA	3	63	50	42	8	RALPH TRESVANT MCA 10889 (10.98/15.98) IT'S GOIN' D
-	0	0	10	***GREATEST GAINER***		(64)	72	79	6	ME'SHELL NDEGEOCELLO MAVERICK/SIRE 45333/WARNER BROS. 19.98/15.98) JEN
2)	25	_22	65	SOUNDTRACK & <sup>10</sup> ARISTA 18699* (10.98/15.98) THE BODYGUARD		65	60	56	18	BLACK MOON WRECK 2002*/NERVOUS (9.98/15 98) HS ENTA DA S
	- 1				2	66	NEV		1	ODD SQUAD RAP-A LOT 53866/PRIORITY (9.98/15.98) FADANUF FA ERYB
3	10	10	26	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)         FOR THE COOL IN YOU	1	67	67	95	8	RAAB RIP-IT 1002/ILC (9.98/15.98) HS YOU'RE THE
4	12	14	16	TOO SHORT O JIVE 41526* (10.98/15.98) GET IN WHERE YOU FIT IN	1	68	69	70	37	LUTHER VANDROSS LV 53231/EPIC (10.98 EQ/16.98) NEVER LET N
5	11	12	10	DOMINO OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98) DOMINO	10	69	61	64	15	DRS CAPITOL 81445 (9.98/13.98) GANGSTA
6	13	13	39	JANET JACKSON ▲ <sup>5</sup> VIRGIN 87825 (10.98/16.98) JANET.		70	51	55	26	JOE MERCURY 518016 (9.98 EQ/15.98)
1	17	16	13	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98) BLACK REIGN	16	(1)	84	68	10	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98) RIGHT BACK AT
8	14	15	14	WU-TANG CLAN LOUD 66336 (RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	9	72	56	24	3	NKOTB COLUMBIA 52969 (10.98 EQ/16.98) FACE THE N
9	19	17	14	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98) MIDNIGHT MARAUDERS		(73)	86		9	RONNY JORDAN THE QUIET REVOLU
0	18	19	19	MINT CONDITION PERSPECTIVE 9005/A&M (9 98/13 98) FROM THE MINT FACTORY	18	74	63	54	14	K7 TOMMY BOY 1071 (10.98/15.98) HS SWING BATTA S'
				***PACESETTER***		75	75	83	48	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) BANGIN ON
21)	36	34	65	KENNY G A <sup>5</sup> ARISTA 18646 (10.98/15.98) BREATHLESS	2	76	71	62	5	ERIC GABLE EPIC 52996 (9.98 EQ/15.98) PROCESS OF ELIMINA
22	16	18	34	TONY! TONI! TONE! A WING 514933/MERCURY (10.98 EQ/15.98) SONS OF SOUL	3	11	83	82	14	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98) II D EXT
3	26		16	SHAQUILLE O'NEAL O JIVE 41529* (10.98/15.98) SHAQ DIESEL	10				22	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)
_	20	30	16		10	78	80	/4		
4	15	30 11	4	FREDDIE JACKSON RCA 66318 (9.98/15.98) HERE IT IS	10	78	80	74 69		FATHER URTOWN 10027*/MCA (10 09/15 09)
				FREDDIE JACKSON RCA 66318 (9.98/15.98)         HERE IT IS           US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HS         HAND ON THE TORCH		79	73	69	8	
5	15	11	4		11	79 80	73 81	69 75	8 28	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98) LOVE'S THE PLACE
5) 6	15 29	11 28	4	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH	11 24	79 80 81	73 81 74	69 75 59	8 28 10	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE
5) 6 7	15 29 23	11 28 23	4 11 25	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS	11 24 3	79 80	73 81	69 75 59	8 28	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE
4 5 6 7 8 9	15 29 23 24	11 28 23 29	4 11 25 20	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS AARON HALL SILAS 10810/MCA (9.98/15.98) THE TRUTH	11 24 3 7	79 80 81	73 81 74	69 75 59 NTRY 67	8 28 10 21 4	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE I           C-BO AWOL 719 (9.98/13.98)         GAS CHAI
5) 6 7 8) 9	15 29 23 24 31	11 28 23 29 37	4 11 25 20 6	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS       HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)       BACK TO BASICS         AARON HALL SILAS 10810/MCA (9.98/15.98)       THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS       EAR TO THE STREET	11 24 3 7 28	79 80 81 (82)	73 81 74 RE-E	69 75 59 NTRY	8 28 10 21	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE I           C-BO AWOL 719 (9:98/13.98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15.98)         HOUSE PA
5) 6 7 8) 9 0	15 29 23 24 31 21	11 28 23 29 37 20	4 11 25 20 6 18	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS HAND ON THE TORCH MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS AARON HALL SILAS 10810/MCA (9.98/15.98) THE TRUTH CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) HS EAR TO THE STREET EAZY-E & RUTHLESS 5503*/RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA	11 24 3 7 28 1	79 80 81 (82) 83	73 81 74 RE-E 68	69 75 59 NTRY 67	8 28 10 21 4	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE E           C-B0 AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         FAIT
5) 6 7 8) 9 0	15 29 23 24 31 21 20	11 28 23 29 37 20 21	4 11 25 20 6 18 3	US3         BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HS         HAND ON THE TORCH           MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         BACK TO BASICS           AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH           CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET           EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         IT'S ON (DR. DRE 187UM) KILLA           CE CE PENISTON A&M 0138 (10.98/15.98)         THOUGHT 'YA KNEW	11 24 3 7 28 1 20	79 80 81 82 83 84	73 81 74 <b>RE-E</b> 68 76	69 75 59 NTRY 67 78	8 28 10 21 4 16	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE I           C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND
5) 6 7 8) 9 9 0 1 2	15 29 23 24 31 21 20 30	11           28           23           29           37           20           21           26	4 11 25 20 6 18 3 16	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E & RUTHLESS 5503*/RELATIVITY (7.98/11.98)         THOUGHT 'YA KNEW         CE PENISTON A&M 0138 (10.98/15.98)         THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	11 24 3 7 28 1 20 9	79 80 81 82 83 83 84 85	73 81 74 <b>RE-E</b> 68 76 79	69 75 59 NTRY 67 78	8 28 10 21 4 16 21	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE           C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND 3           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STR
5) 6 7 8)	15 29 23 24 31 21 20 30 27 28	11           28           23           29           37           20           21           26           25	4 11 25 20 6 18 3 16 4	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         FUNKY LIL BROTHA         2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)	11 24 3 7 28 1 20 9 25	79 80 81 82 83 84 85 86	73 81 74 <b>RE-E</b> 68 76 79 58	69 75 59 NTRY 67 78 86	8 28 10 21 4 16 21 2	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE           C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         STRAIGHT FROM DA STI           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY (7:98)
5) 6 7 8 9 0 1 2 3 4	15 29 23 24 31 21 20 30 27	11           28           23           29           37           20           21           26           25	4 11 25 20 6 18 3 16 4 10	US3         BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HS         HAND ON THE TORCH           MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         BACK TO BASICS           AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH           CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET           EAZY-E & RUTHLESS 5503*/RELATIVITY (7.98/11.98)         IT'S ON (DR. DRE 187UM) KILLA           CE CE PENISTON A&M 0138 (10.98/15.98)         THOUGHT 'YA KNEW           ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         ALL THE GREATEST HITS           2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)         FUNKY LIL BROTHA           MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         WHAT'S THE 411? REMIX ALBUM           CASUAL JIVE 41520* (9.98/15.98)         FEAR ITSELF	11 24 3 7 28 1 20 9 25 22	79 80 81 82 83 84 85 86 87	73 81 74 <b>RE-E</b> 68 76 79 58 70	69 75 59 NTRY 67 78 86  52	8 28 10 21 4 16 21 2 4	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE           C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND 3           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY (10:98/15:98)           CHRIS WALKER PENDULUM 27720/ERG (10:98/15:98)         SINCERELY Y
5) 6 7 8) 9 0 1 2 3	15         29         23         24         31         21         20         30         27         28         22         38	11           28           23           29           37           20           21           26           25           27           —           43	4 11 25 20 6 18 3 16 4 10 2 8	US3         BLUE NOTE 80883*/CAPITOL (9.98/15.98)         IS         HAND ON THE TORCH           MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         BACK TO BASICS           AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH           CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         IS         EAR TO THE STREET           EAZY-E & RUTHLESS 5503*/RELATIVITY (7.98/11.98)         IT'S ON (DR. DRE 187UM) KILLA           CE CE PENISTON A&M 0138 (10.98/15.98)         THOUGHT 'YA KNEW           ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         ALL THE GREATEST HITS           2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)         FUNKY LIL BROTHA           MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         WHAT'S THE 411? REMIX ALBUM           CASUAL JIVE 41520* (9.98/15.98)         FEAR ITSELF           VARIOUS ARTISTS THUMP 4010 (9.98/16.98)         OLD SCHOOL	11 24 3 7 28 1 20 9 25 22 22 22	79 80 81 82 83 84 85 86 87 88	73 81 74 <b>RE-E</b> 68 76 79 58 70 78	69 75 59 NTRY 67 78 86  52 76	8 28 10 21 4 16 21 2 4 11	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE I           C-B0 AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           H1-FIVE JIVE 41528 (10:98/15:98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND 3           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY O           CHRIS WALKER PENDULUM 27720/ERG (10:98/15:98)         HS           ILLEGAL BUSIN         ILLEGAL BUSIN
j)       j) <td>15         29         23         24         31         21         20         30         27         28         22         38         33</td> <td>11           28           23           29           37           20           21           26           25           27              43           38</td> <td>4 11 25 20 6 18 3 16 4 10 2 8 61</td> <td>US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CE PENISTON A&amp;M 0138 (10.98/15.98)         THOUGHT 'YA KNEW         ZAPP &amp; ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         FEAR ITSELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)         OLD SCHOOL         DR. DRE Å <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)</td> <td>11 24 3 7 28 1 20 9 25 22 22 22</td> <td>79 80 81 82 83 84 85 86 87 88 88 89 90</td> <td>73 81 74 68 76 79 58 70 78 100 82</td> <td>69 75 59 NTRY 67 78 86 52 76 98 92</td> <td>8 28 10 21 4 16 21 2 4 11 12 65</td> <td>WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE I           C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         HOUSE PA           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND 9           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STI           ED O.G &amp; DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY (0           CHRIS WALKER PENDULUM 27720/ERG (10:98/15:98)         ILLEGAL BUSI           SILK ▲ KEIA 61394/ELEKTRA (10:98/15:98)         LOSE CON           PRINCE         THE</td>	15         29         23         24         31         21         20         30         27         28         22         38         33	11           28           23           29           37           20           21           26           25           27              43           38	4 11 25 20 6 18 3 16 4 10 2 8 61	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CE PENISTON A&M 0138 (10.98/15.98)         THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         FEAR ITSELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)         OLD SCHOOL         DR. DRE Å <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	11 24 3 7 28 1 20 9 25 22 22 22	79 80 81 82 83 84 85 86 87 88 88 89 90	73 81 74 68 76 79 58 70 78 100 82	69 75 59 NTRY 67 78 86 52 76 98 92	8 28 10 21 4 16 21 2 4 11 12 65	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE I           C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         HOUSE PA           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND 9           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY (0           CHRIS WALKER PENDULUM 27720/ERG (10:98/15:98)         ILLEGAL BUSI           SILK ▲ KEIA 61394/ELEKTRA (10:98/15:98)         LOSE CON           PRINCE         THE
	15         29         23         24         31         21         20         30         27         28         22         38	11           28           23           29           37           20           21           26           25           27           —           43	4 11 25 20 6 18 3 16 4 10 2 8	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) IS       HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS         AARON HALL SILAS 10810/MCA (9.98/15.98)       THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) IS       EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)       IT'S ON (DR. DRE 187UM) KILLA         CE CE PENISTON A&M 0138 (10.98/15.98)       THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)       ALL THE GREATEST HITS         2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)       FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)       FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)       FEAR ITSELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)       OLD SCHOOL         DR. DR 4 <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)       THE CHRONIC         SPICE 1 ● JIVE 41513 (9.98/15.98)       187 HE WROTE	11 24 3 7 28 1 20 9 25 22 22 22	79 80 81 82 83 84 85 86 87 88 88 89 90 90	73 81 74 <b>RE-E</b> 68 76 79 58 70 58 70 78 100 82 <b>RE-E</b>	69 75 59 NTRY 67 78 86 52 76 98 92 NTRY	8 28 10 21 4 16 21 2 4 11 12 65 21	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE           C-BO AWOL 719 (9.98/13.98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15.98)         HOUSE PA           DE LA SOUL TOMMY BOY 1063 (10.98/16.98)         BUHLOONE MIND 5           VARIOUS ARTISTS PRIORITY 53885 (9.98/13.98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)         ROXBURY (0.98/15.98)           CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)         ILLEGAL BUSI           SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)         IS           LOSE CON         PRINCE           PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)         THE F
	15         29         23         24         31         21         20         30         27         28         22         38         33         32	11           28           23           29           37           20           21           26           25           27           43           38           31	4 11 25 20 6 18 3 16 4 10 2 8 61 21	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) IS       HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98) BACK TO BASICS         AARON HALL SILAS 10810/MCA (9.98/15.98)       THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98) IS       EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)       IT'S ON (DR. DRE 187UM) KILLA         CE CE PENISTON A&M 0138 (10.98/15.98)       THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)       ALL THE GREATEST HITS         2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)       FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)       FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)       FEAR ITSELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)       OLD SCHOOL         DR. DRE A <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)       THE CHRONIC         SPICE 1 ● JIVE 41513 (9.98/15.98)       187 HE WROTE	11         24         3         7         28         1         20         9         25         22         25         1         20         1         1         1         1         1	79 80 81 82 83 84 85 86 87 88 88 89 90 91 92	73 81 74 <b>RE-E</b> 68 76 79 58 70 78 100 82 <b>RE-E</b> 98	69 75 59 NTRY 67 78 86 52 76 98 98 92 NTRY 93	8 28 10 21 4 16 21 2 4 11 12 65 21 21 21	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE I           C-BO         GAS CHA           AWOL 719 (9.98/13.98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15.98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10.98/16.98)         BUHLOONE MIND 5           VARIOUS ARTISTS PRIORITY 53885 (9.98/13.98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)         ROXBURY (0.98/15.98)           CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCE CON           PRINCE         PAISLEY PARK 45431/WARNER BROS. (12.98/
	15           29           23           24           31           21           20           30           27           28           22           38           33           32           34	11 28 23 29 37 20 21 26 25 27 	4 11 25 20 6 18 3 16 4 10 2 8 61 21 67	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)HAND ON THE TORCHMAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)BACK TO BASICSAARON HALL SILAS 10810/MCA (9.98/15.98)THE TRUTHCONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)EAR TO THE STREETEAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)IT'S ON (DR. DRE 187UM) KILLACE CE PENISTON A&M 0138 (10.98/15.98)THOUGHT 'YA KNEWZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)ALL THE GREATEST HITS2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)FUNKY LIL BROTHAMARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)FUNKY LIL BROTHAMARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)FEAR ITSELFVARIOUS ARTISTS THUMP 4010 (9.98/16.98)OLD SCHOOLDR. DRE 4 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)THE CHRONICSPICE 1 © JIVE 41513 (9.98/15.98)INE CHRONICSPICE 1 © JIVE 41513 (9.98/15.98)INE CHRONICSADE 4 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)LOVE DELUXESADE 4 3 EPIC 53178 (10.98 EQ/16.98)LOVE DELUXE	11 24 3 7 28 1 20 9 25 22 22 22 22 35 1 1 2	79 80 81 82 83 84 85 86 87 88 88 89 90 91 92 93	73 81 74 <b>RE-E</b> 68 76 79 58 70 78 100 82 <b>RE-E</b> 98 85	69 75 59 NTRY 67 78 86  52 76 98 92 92 NTRY 93 87	8 28 10 21 4 16 21 2 4 11 12 65 21 21 21 22	WILL DOWNING MERCURY 518086 (9-98 EQ/13-98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE           C-BO AWOL 719 (9.98/13.98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15.98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10.98/16.98)         BUHLOONE MIND 3           VARIOUS ARTISTS PRIORITY 53885 (9.98/13.98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)         ROXBURY (0.98/15.98)           CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         LOSE CON           PRINCE         LOSE CON           PRINCE         THE H           PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)         THE H           EN VOGUE EASTWEST 92296 (B.98/12.98)         RUNAWAY           EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)         MILLEN
5)       6       7       7       8       9       0       1       12       33       44       5)       6       7       8       9       0	15         29         23         24         31         21         20         30         27         28         22         38         33         32         34         37         35	11 28 23 29 37 20 21 26 25 27  43 38 31 33 41 32	4 11 25 20 6 18 3 16 4 10 2 8 61 21 67 68 14	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)       HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)       BACK TO BASICS         AARON HALL SILAS 10810/MCA (9.98/15.98)       THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)       EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)       IT'S ON (DR. DRE 187UM) KILLA         CE CE PENISTON A&M 0138 (10.98/15.98)       THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)       ALL THE GREATEST HITS         2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)       FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)       WHAT'S THE 411? REMIX ALBUM         CASUAL JIVE 41520* (9.98/15.98)       FEAR ITSELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)       OLD SCHOOL         DR. DRE Å <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)       THE CHRONIC         SPICE 1 ① JIVE 41513 (9.98/15.98)       IS7 HE WROTE         SADE Å <sup>3</sup> EPIC 53178 (10.98/15.98)       LOVE DELUXE         SWV Å <sup>2</sup> RCA 66074 (9.98/13.98)       HS       IT'S ABOUT TIME         MCR REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)       SHOCK OF THE HOUR	11         24         3         7         28         1         20         9         25         22         35         1         2         3         1         2         1         2         1         2         1	79 80 81 82 83 84 85 86 87 88 88 89 90 91 92	73 81 74 <b>RE-E</b> 68 76 79 58 70 78 100 82 <b>RE-E</b> 98	69 75 59 NTRY 67 78 86  52 76 98 92 92 NTRY 93 87	8 28 10 21 4 16 21 2 4 11 12 65 21 21 21	WILL DOWNING MERCURY 518086 (9-98 EQ/13-98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE           C-BO AWOL 719 (9.98/13.98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15.98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10.98/16.98)         BUHLOONE MIND 3           VARIOUS ARTISTS PRIORITY 53885 (9.98/13.98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)         ROXBURY (0.98/15.98)           CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         LOSE CON           PRINCE         LOSE CON           PRINCE         THE H           PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)         THE H           EN VOGUE EASTWEST 92296 (B.98/12.98)         RUNAWAY           EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)         MILLEN
5)       6       7       8       9       9       1       12       33       4       55	15         29         23         24         31         21         20         30         27         28         22         38         33         32         34         37         35         49	11           28           23           29           37           20           21           26           25           27              43           38           31           33           41           32           53	4 11 25 20 6 18 3 16 4 10 2 8 61 21 67 68 14 26	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         MAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CE PENISTON A&M 0138 (10.98/15.98)         THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         ALL THE GREATEST HITS         2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)         MHAT'S THE 411? REMIX ALBUM         CASUAL JIVE 41520* (9.98/15.98)         FEAR ITSELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)         OLD SCHOOL         DR. DRE Å <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)         THE CHRONIC         SPICE 1 ● JIVE 41513 (9.98/15.98)         SADE Å <sup>3</sup> EPIC 53178 (10.98/15.98)         SHOCK OF THE HOUR         SMOCK OF THE HOUR         SHOCK OF THE HOUR         SHOCK OF THE HOUR	11         24         3         7         28         1         20         9         25         22         35         1         2         1         2         1         41	79 80 81 82 83 84 85 86 87 88 88 89 90 91 92 93	73 81 74 <b>RE-E</b> 68 76 79 58 70 78 100 82 <b>RE-E</b> 98 85	69 75 59 NTRY 67 78 86  52 76 98 92 92 NTRY 93 87	8 28 10 21 4 16 21 2 4 11 12 65 21 21 21 22	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16:98)         SISTER ACT 2: BACK IN THE C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15:98)         HOUSE PA           DE LA SOUL TOMMY BOY 1063 (10.98/16:98)         BUHLOONE MIND           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA ST           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY (0           CHRIS WALKER PENDULUM 27720/ERG (10.98/15:98)         ILLEGAL BUSI           SILK & KEIA 61394/ELEKTRA (10.98/15:98)         IS           SILK & KEIA 61394/ELEKTRA (10.98/15:98)         ILLEGAL BUSI           SILK & KEIA 61394/ELEKTRA (10.98/15:98)         THE L           PAISLEY PARK 45431/WARNER BROS. (12:98/17:98)         THE L           EN VOGUE EASTWEST 92296 (8:98/12:98)         RUNAWAY           EARTH, WIND & FIRE REPRISE 45274 (10.98/15:98)         MILLEM           DMG RAP-A-LOT 53862/PRIORITY (9:98/15:98)         RIGORM
	15         29         23         24         31         21         20         30         27         28         22         38         33         32         34         37         35         49         41	11 28 23 29 37 20 21 26 25 27  43 38 31 33 41 32 53 39	4 11 25 20 6 18 3 16 4 10 2 8 61 21 67 68 14 26 45	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         IT'S ON (DR. DRE 187UM) KILLA         CE CE PENISTON A&M 0138 (10.98/15.98)         THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)         OLD SCHOOL         DR. DRE 1 ③ JIVE 41513 (9.98/15.98)         SADE 3 BEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)         SHOCK OF THE HOUR         SADE 3 BEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98	11         24         3         7         28         1         20         9         25         22         35         1         2         1         2         1         2         1         41         11	79 80 81 82 83 84 85 86 87 88 86 87 88 88 89 90 91 91 92 93 94	73 81 74 <b>RE-E</b> 68 76 79 58 70 78 100 82 <b>RE-E</b> 98 85 <b>RE-E</b>	69 75 59 NTRY 67 78 86  52 76 98 92 92 98 92 98 92 87 NTRY	8 28 10 21 4 16 21 2 4 11 12 65 21 21 21 22 19	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15:98)         HOUSE PA           DE LA SOUL TOMMY BOY 1063 (10.98/16:98)         BUHLOONE MIND           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA ST           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY (0           CHRIS WALKER PENDULUM 27720/ERG (10:98/15:98)         ILLEGAL BUSI           SILK & KEIA 61394/ELEKTRA (10:98/15:98)         IS           SILK & KEIA 61394/ELEKTRA (10:98/15:98)         ILLEGAL BUSI           SILK & KEIA 61394/ELEKTRA (10:98/15:98)         ILLEGAL BUSI           SULK DOULE EASTWEST 92296 (8:98/12:98)         RUNAWAY           EARTH, WIND & FIRE REPRISE 45274 (10:98/15:98)         MILLEM           DMG RAP-A-LOT 53862/PRIORITY (9:98/15:98)         RIGORM           SOULS OF MISCHIEF JIVE 41514* (9:98/15:98)         93 'TIL IN           KRIS KROSS © RUFFHOUSE 57278*/COLUMBIA (10:98 EQ/15:98)         DA
	15         29         23         24         31         21         20         30         27         28         22         38         33         32         34         37         35         49         41         44	11         28         23         29         37         20         21         26         25         27            43         38         31         33         41         32         53         39         49	4 11 25 20 6 18 3 16 4 10 2 8 61 21 67 68 14 26 45 20	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         CAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         FEAR TISELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)         OLD SCHOOL         DR. DRE 1 © JIVE 41513 (9.98/15.98)         SADE 1 © JIVE 41513 (9.98/15.98)	11         24         3         7         28         1         20         9         25         22         35         1         2         1         2         1         41	79 80 81 82 83 84 85 86 87 88 88 89 90 90 91 92 93 94 95	73 81 74 <b>RE-E</b> 68 70 78 70 78 100 82 <b>RE-E</b> 98 85 <b>RE-E</b> 94	69 75 59 NTRY 67 78 86 52 76 98 92 76 98 92 NTRY 93 87 NTRY 73	8 28 10 21 4 16 21 2 4 11 12 65 21 21 21 22 19 20	WILL DOWNING MERCURY 518086 (9:98 Eq/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16:98)         SISTER ACT 2: BACK IN THE           C-BO AWOL 719 (9:98/13:98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         HOUSE PA           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY (0           CHRIS WALKER PENDULUM 27720/ERG (10:98/15:98)         MS           SILK & KEIA 61394/ELEKTRA (10:98/15:98)         MS           SILK & KEIA 61394/ELEKTRA (10:98/15:98)         MS           EN VOGUE EASTWEST 92296 (8:98/12:98)         THE I           PAISLEY PARK 45431/WARNER BROS. (12:98/17:98)         THE I           DMG RAP-A-LOT 53862/PRIORITY (9:98/15:98)         MILLEM           SOULS OF MISCHIEF JIVE 41514* (9:98/15:98)         93 'TIL IN           KRIS KROSS @ RUFFHOUSE 57278*COLUMBIA (10:98 EQ/15:98)         DA
	15         29         23         24         31         21         20         30         27         28         22         38         33         32         34         37         35         49         41         39	11         28         23         29         37         20         21         26         25         27            43         38         31         33         41         32         53         39         49         40	4 11 25 20 6 18 3 16 4 10 2 8 61 21 67 68 14 26 45 20 27	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)HAND ON THE TORCHMAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)BACK TO BASICSAARON HALL SILAS 10810/MCA (9.98/15.98)THE TRUTHCONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)EAR TO THE STREETEAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)IT'S ON (DR. DRE 187UM) KILLACE CE PENISTON A&M 0138 (10.98/15.98)THOUGHT 'YA KNEWZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)ALL THE GREATEST HITS2 LOW RAP-A-LOT 53884/PRIORITY (9.98/15.98)FUNKY LIL BROTHAMARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)FUNKY LIL BROTHAMARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)FEAR ITSELFVARIOUS ARTISTS THUMP 4010 (9.98/16.98)OLD SCHOOLDR. DRE Å <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)THE CHRONICSPICE 1 ● JIVE 41513 (9.98/15.98)IS ADE Å <sup>3</sup> EPIC 53178 (10.98 /15.98)IS ADOUT TIMEMC REN RUTHLESS 5505*/RELATIVITY (9.98/15.98)SHOCK OF THE HOUREIGHTBALL & MJG SUAVE 0001 (9.98/15.98)IS OCMIN' OUT HARDINTRO © ATLANTIC 82463/AG (9.98/15.98)INTROALT THE SALSCOMIN' OUT HARDINTRO © ATLANTIC 82463/AG (9.98/15.98)INTROCOM	11         24         3         7         28         1         20         9         25         22         35         1         2         3         1         2         1         11         13         1	79 80 81 82 83 84 85 86 87 88 88 89 90 90 91 92 93 94 95 96	73 81 74 <b>RE-E</b> 68 70 78 70 78 100 82 <b>RE-E</b> 98 85 <b>RE-E</b> 94 87	69 75 59 NTRY 67 78 86 52 76 98 92 92 93 87 87 NTRY 73 77	8 28 10 21 4 16 21 2 4 11 12 65 21 21 22 19 20 28	WILL DOWNING MERCURY 518086 (9-98 EQ/13-98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)         SISTER ACT 2: BACK IN THE           C-B0 AWOL 719 (9.98/13.98)         GAS CHA           SOUNDTRACK SELECT STREET 21647*/SELECT (9.98/15.98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15.98)         HOUSE PA           HI-FIVE JIVE 41528 (10.98/15.98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10.98/16.98)         BUHLOONE MIND 5           VARIOUS ARTISTS PRIORITY 53885 (9.98/13.98)         STRAIGHT FROM DA STI           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9.98 EQ/15.98)         ROXBURY (0.98/15.98)           CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2
	15         29         23         24         31         21         20         30         27         28         22         38         33         32         34         37         35         49         41         44	11         28         23         29         37         20         21         26         25         27            43         38         31         33         41         32         53         39         49	4 11 25 20 6 18 3 16 4 10 2 8 61 21 67 68 14 26 45 20	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98)         HAND ON THE TORCH         MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)         AARON HALL SILAS 10810/MCA (9.98/15.98)         THE TRUTH         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         EAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CONSCIOUS DAUGHTERS SCARFACE 53877/PRIORITY (9.98/13.98)         CAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         CAR TO THE STREET         EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)         THOUGHT 'YA KNEW         ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)         FUNKY LIL BROTHA         MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)         FEAR TISELF         VARIOUS ARTISTS THUMP 4010 (9.98/16.98)         OLD SCHOOL         DR. DRE 1 © JIVE 41513 (9.98/15.98)         SADE 1 © JIVE 41513 (9.98/15.98)	11         24         3         7         28         1         20         9         25         22         35         1         2         1         2         1         2         1         41         11	79 80 81 82 83 84 85 86 87 88 86 87 88 88 90 90 91 92 93 92 93 92 93 94 95 96 97	73 81 74 <b>RE-E</b> 68 70 79 58 70 78 100 82 <b>RE-E</b> 98 85 <b>RE-E</b> 94 87 94	69 75 59 NTRY 67 78 86  52 76 98 92 92 92 92 93 87 NTRY 93 87 NTRY 93 87 73 77	8 28 10 21 4 16 21 2 4 11 12 65 21 21 21 22 19 20 28 45	WILL DOWNING MERCURY 518086 (9:98 EQ/13:98)         LOVE'S THE PLACE           SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10:98/16:98)         SISTER ACT 2: BACK IN THE IL           C-B0         AWOL 719 (9:98/13:98)         GAS CHAR           SOUNDTRACK SELECT STREET 21647*/SELECT (9:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         HOUSE PA           HI-FIVE JIVE 41528 (10:98/15:98)         FAIT           DE LA SOUL TOMMY BOY 1063 (10:98/16:98)         BUHLOONE MIND S           VARIOUS ARTISTS PRIORITY 53885 (9:98/13:98)         STRAIGHT FROM DA STF           ED O.G & DA BULLDOGS CHEMISTRY 518 161/MERCURY (9:98 EQ/15:98)         ROXBURY C           CHRIS WALKER PENDULUM 27720/ERG (10:98/15:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/13:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/13:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/13:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/13:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/13:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/15:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/13:98)         SINCERELY Y           MAC MALL YOUNG BLACK BROTHA 2022 (9:98/15:98)         SINCERELY Y           MAC MALL YOUNG BLAC

DOCIDE TOP REB ALBUNS

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

#### AARC NAMES DIGITAL-TAPING ROYALTY PANEL

#### (Continued from page 16)

minder of the lackluster performance to date of MiniDisc, DCC, and DAT.

The RIAA estimates that the digital-royalty deposit for Oct. 28, 1992-Dec. 31, 1992, was approximately \$115,000. The U.S. Copyright Office-which collects these royalties and is holding them in escrow until the pool is sufficient to warrant actual distribution-incurred administrative expenses of \$15,000 during that period, leaving the music industry with a net sum of \$100,000, according to RIAA executive VP and general

The RIAA estimates that the total deposit for 1993 will be \$407,000. However, the dissolution last year of the Copyright Tribunal-the predecessor of the Copyright Office -produced expenses in excess of \$124,000, resulting in a net fund of less than

\$273,000 after that and other admin-

**ESTIMATES FALL SHORT** 

ures are "unofficial" and are subject

Leibowitz stresses that these fig-

istrative costs are accounted for.

counsel David Leibowitz

to revision after the first quarter of this year, when the last of the royalties from 1993 sales will have been collected. Nevertheless, the numbers fall short of the RIAA's early-1993 projection of \$700,000 for the year, and even at that higher figure, the "costs associated with administration of these royalties could effectively wipe out any distributions," the RIAA said at the time.

"The fact is that DCC, MiniDisc, and DAT distributions have not reached the expectations of the manufacturers of those products," says Leibowitz.

#### **SPLIT ROYALTY POOL**

The royalty pool from hardware and blank-software sales of these digital formats is split into a sound recordings fund, which represents twothirds of the total, and a musical works fund that constitutes the remaining third. The sound recordings fund is divided between the record companies and the artists at a ratio of 6:4, with small percentages allotted for nonfeatured artists, while the musical works fund goes to authors and publishers.

The musical works royalties will be distributed by the performing rights societies to their author and publisher members, according to representatives at ASCAP and BMI. Because these societies are already equipped to administer royalties on a large scale, the formation of a separate group comparable to the AARC is unnecessary for the musical works fund. say the sources.

# ance TISTS & MUSIC

# **Frankie's Real World Spins To A New Groove**

FRANKIE'S REAL WORLD: In the equation of a Frankie Knuckles album-within the grooves and inside the studio-no factor is more important than vibe. It can be pensive, sassy, or philosophical, but it has to fill every corner of the room and seep into the psyche of every person involved. We learned this important lesson when we got an exclusive bird's-eye view of the pioproducer/DJ preparing neer material for his sophomore Virgin



Lonnie Does It. SBK/ERG club diva Lonnie Gordon is pictured during a recent New York gig in support of her current 12-inch single, "Do You Want It." The track, which is bolstered by David Morales' deep-house remixes, took a big jump on Billboard's Club Play chart this week, advancing from No. 32 to No. 21. (Photo: Tina Paul)

release, "Welcome To The Real World.'

Although the project is not complete, it already exudes a strong personality considerably different from his now-classic 1991 debut, "Beyond The Mix." The gauzy romance of past hits like "Rainfalls" has been replaced by the earthier, tooth-sucking stance of the recently penned "Keep It Real." And the sweaty, jock-grabbin' dub "Drippin' With Lust" slithers where the light and airy "Whistle Song" once fluttered.

"It's necessary for me to take this album to a completely different place than the first one," Knuckles says. "It's scary, because anyone's natural inclination is to stay where it's safe. But my gut tells me that I need to reinvent myself, and make everything fresh and new.'

He also is creating a more sharply focused package, one that should prove easier for Virgin to sell to people beyond Knuckles' secure fan base in the club community. Clearly more comfortable and confident in his role as creative leader, Knuckles has handed a lot of the pressure of fronting the project to one singer, instead of the three or four that collided with one another on "Beyond The Mix." This time, seasoned belter Adeva steps up to the mike,

refreshed and healed from embittering legal woes with past labels and producers. Upon initial listening, you will hardly recognize her voice.

Playfully flitting around New York's Quad recording studio moments before a session, this is clearly not the same woman who instilled fear of castration in the hearts of men everywhere on the international dance hits "Warning" and "Respect." Watching her record a six-part harmony section to "Keep It Real," we were struck by the warmth of her delivery. Sure, Adeva can still throw shade and attitude with the best of 'em, but tunes like the wrenching ballad "Tell Me Why" and the softly seductive "What Am I Missin'" allow her to display a range that eventually will elevate her to a more secure career plateau. "You don't know how good it feels

to be free to truly *sing*," she says. "What you are hearing here is **Pa**tricia [Daniels, her real name], and not some made-up image."

Another vital part of Knuckles' "real world" is songwriting collaborator Laythan Armor, who brings a keen ear for vocal arrangements as well as a rich R&B and gospel history: he's worked with acts like Anita Baker, the Winans, and Will **Downing**. The two were introduced by BMG Music A&R executive Clyde Lieberman a few years ago.

Even though they appear to come from opposite ends of the musical spectrum, they actually share a lot of common ground," he says. "They are both extremely soulful in their approach to writing and production.

Prior to working on "Welcome To The Real World," Knuckles and Ar-mor fine-tuned their partnership by cutting "I've Had Enough" with Epic dovenne Denetria Champ and half of Alison Limerick's forthcoming Arista U.K. set. Equipped with a bright, unbending smile and a

firm, musically savvy demeanor, Armor is the perfect complement to Knuckles' casual-but-controlled style of production. Together, they have crafted a batch of songs that embellish solid grooves with substantial lyrics and tasty hooks. Watching them work, it is tough not to envision them as the eventual dance music equivalent to Jimmy Jam & Terry Lewis.

"Part of what is making this album come together for the three of us is the fact that we are not making nonsensical dance music," Knuckles says. "It is no longer good enough to write la-la love songs. There has to be a purpose, a meaning in the song.



#### by Larry Flick

Adding to the weighty tone of "Welcome To The Real World" is that it is dedicated to and heavily inspired by the late Larry Levan, a close friend and mentor of Knuckles. In fact, "Tell Me Why," an examination of loss and the people left behind that combines Adeva's stunning performance with a spoken vocal by Knuckles, was written for Levan shortly after his death last year.

Punters can expect "Welcome To The Real World" to hit the street early this summer. The set likely will be preceded in late spring by the title cut, a melodramatic, earpopping epic that can best be described as the house music equivalent to Michael Jackson's "Thriller," given its sweeping strings, frenetic percussion, and punctuating "you are going to gag." pronouncements. It will be the first step in a musical journey that could strengthen the presence of dance music in the mainstream.

line and roof-raising choir vocals, is it any surprise that DJs are already salivating over the scant number of test pressings currently circulating?

"We went back into the studio and redid the vocal so that it would match the drama and urgency that David brought to the song," notes the track's charming lead vocalist, Ann Nesby. "I have to say that this new version of the song has a lot more power for me. It's bigger than life now. I especially love the 'Tribal' mix. Oooh, it works!"

Although Perspective is about to launch an extensive urban radio campaign behind the project (see story, page 20), much attention will be paid to nurturing and expanding the act's considerable base in the clubs. Each single will be reconstructed to suit dance trends, and Nesby will play selected gigs at clubs around the U.S.

TID-BEATS: The wait for the follow-up to world-beat mistress Angelique Kidjo's sterling 1991 breakthrough, "Logozo," is just about over. On March 8, Mango Records will unleash "Aye," a rock-solid collection that picks up where the international hits "Batonga" and "We We" left off. Former **Prince** sideman David Z handled production, bringing a crisp, live feel to the arrangements and nicely showcasing Kidjo's matured delivery. Hanging heavy on a retro-funk/African tip, the set boasts such single-worthy treats as the anthemic "Adouma (Come & Get It)" and the pensive, downtempo "Azan Nan Kpe (A Day Will Come)" ... Add Chicago house legend Maurice Joshua to the list of heavyweight producers participating in the long-touted Diana Ross remix album on Motown. Joshua has breathed fresh air into 'I'm Coming Out," renewing its intensity and relevance with a frenetic groove and vocal loops that will send you into orbit. It's all that (and loads more) ... Ex-Chimes front woman and wickedly soulful chanteuse Pauline Henry has been snagged

by 550 Music/Epic for the U.S. Her self-titled debut has met with critical roses overseas, where it has just been released. We are anxiously awaiting a firm domestic street date

. New-school freestyle producer Carlos Berrios is christening his new After Dark indie label with a trio of intriguing singles. "End Of The Game" by Bethaney has just shipped to club DJs and crossover radio, while "Never Give Up" by Nicole Daniels and "He's My Baby" by Joei Mae are being prepped for release in March. Berrios is handling the label with industry veteran Will Socolov, while maintaining his creative partnership with songwriter Frank Reyes ... Remember Frankie Goes To Hollywood? The act that set clubland on fire during the mid-'80s with such wacky trin-kets as "Relax" and "Two Tribes" may not be making new music these days, but its U.K. label, ZTT Records, is dusting off a lot of those great old jams and sprucing 'em up with fresh mixes by heavy-hitters like Jam & Spoon, Brothers In Rhythm, and Fluke. The tracks, which dabble in rave, trance, and disco flavors, are being assembled for "Reload: The Full 12 Inches Of Frankie" remix album, which will be released overseas early next month. Although Atlantic in U.S. has picked up the Frankie Goes To Hollywood catalog, there is no word on when (or if) this new project will see the light of day here ... Finally, hearty congrats to the club-bred winners at the recent Brit Awards (the U.K. equivalent to the Grammys). "Connected" by the Stereo MC's sparked victories in the best group and best album categories, while Gabrielle was named newcomer of the year and Dina Carroll was vo-ted best vocalist. We were most excited by M-People's win in the best dance act category. What can we say, other than that it is nice to see that there is a corner of the world where clubland is getting its deserved respect.



- 2. HEY D.J. LIGHTER SHADE OF BROWN
- 3. WHEN YOU LOVE SOMEONE DAPHNE
- 4. I CRIED THE TEARS JOMANDA BIG BEAT 5. SEIZE THE DAY FKW NEXT PLATEAU

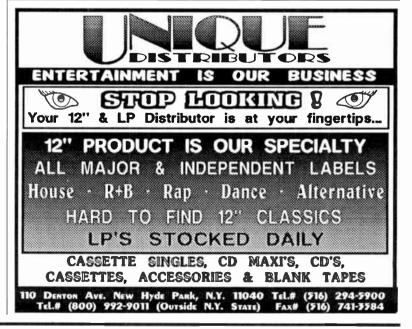
#### MAXI-SINGLES SALES

- 1. X JUNIOR VASQUEZ TRIBAL AMERIC 2. LET THE BEAT CONTROL YOUR BODY 2 UNLIMITED RADIKAL 3. GOD TORI AMOS ATLANTIC
- CHOOSE COLOR ME BADD GIANT HOUSE OF LIMBO VOL. 1 LIMBO ARTISTS TRIBAL AMERICA

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

SOUNDS OF BELIEF: We will never forget the first time we expe-rienced "The Pressure" by Sounds Of Blackness on a dancefloor several years ago. As a packed floor of disciples at the Sound Factory nightclub surrendered to the song's slow, piano-driven opening, which quickly gave way to a rumbling garage/house groove, every face was awash with spiritual glee. It was a moment of unspoken unity that still sends a tingling sensation up the spine. While it seems impossible to imagine Sounds Of Blackness delivering another song of similar power, it is our pleasure to note that the act has done that, and way more, with its new single, "I Believe."

A prelude to the forthcoming Perspective collection "Africa To America," the lyrically uplifting tune has been smartly fashioned for club consumption by the illustrious David Morales. With its insinuating bass-



				CLUB PLAY	
		0	NOL	COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.	
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> _:	>	2 A	>0	LABEL & NUMBER/DISTRIBUTING LABEL	
$\overline{\mathbf{D}}$ 2	,	3	7	★ ★ ★ NO. 1 ★ ★ ★ A DEEPER LOVE ARISTA 1.2651 1 week al No. 1	♦ ARETHA FRANKLIN
	-	4	-		THE FOG
			8	BEEN A LONG TIME COLUMBIA 77303	LECTROLUV
	-	11		DREAM DRUMS EIGHT BALL ALBUM CUT	CE CE PENISTON
	-	17	5		◆ CE CE PENISION ◆ BJORK
5 1	-	1	8	BIG TIME SENSUALITY ELEKTRA 66244	◆ THE OTHER TWO
6 6 7) 12		12 24	10 5	SELFISH QWEST 41155/WARNER BRO	PET SHOP BOYS
<b>I</b> ) 12 <b>B</b> ) 15	-+-	32	4	I WOULDN'T NORMALLY DO THIS KIND OF THING EMI 58122/ERG	JULIET ROBERTS
5	-	21	6	I WANT YOU REPRISE PROMO WARNER BROS	◆ INXS
	$\rightarrow$	20	6	PLEASE (YOU GOT THAT) ATLANTIC PROMO	THE DAOU
-	-	-	_	GIVE MYSELF TO YOU TRIBAL AMERICA 580851 R S	
1) 18	-	28	5	GOT TO GET IT 550 Million 38 EP C	♦ CULTURE BEAT
2 7	-	2	11		FEATURING CAROL LEEMING
3 19	-	23	7	I WANT TO THANK YOU AREA 10 004	LATRECE
.4 13	3	15	8	WHEN YOU TOUCH ME CUTTING 292 MASTERS	AT WORK FEATURING INDIA
5 5	j	8	11	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1 2648	HADDAWAY
6 24	4	35	4	SO INTO YOU EASTWEST 95950	MICHAEL WATFORD
1 25	5	33	4	SPOOKY QWEST 41313 WARNER BROS	NEW ORDER
8 9		6	10	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	◆ K.D. LANG
9 27	7	34	5	GOING NOWHERE GOIDISCS IMPORT	GABRIELLE
33	3	38	4	GROOVE THANG MOTOWN 4848	♦ ZHANE
1) 32	2	42	3	DO YOU WANT IT SBK 58119/ERG	LONNIE GORDON
2 20	0	5	12		E FEATURING JIMI HENDRIX
		4.7	3	* * * POWER PICK* * *	
	-	47			
4 10	0	7	12	ALL I WANT IMAGO 25033	TAIN HOLLYWOOD PROJECT
24 10 25 38	0	7 49	12 3	ALL I WANT IMAGO 25033 CAP JUNGLE LUST (I WANT YOU) DEEP CRAP 300401CRAP	TAIN HOLLYWOOD PROJECT URBAN MOTION PROJECT
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4         100           5         38           66         17           77         42           88         41           99         22           100         21           11         200           12         37           33         45           44         39           55         28           66         46           77         29           88         31           99         40           100         16	0 8 7 2 1 2 1 2 1 2 1 2 5 9 8 6 9 9 1 0 6 6 9 9 1 0 6 6 9 9 8 1 6 6 9 9 8 1 6 6 9 9 8 8 6 9 9 8 8 1 1 1 1 1 1 1 1 1 1 1 1 1	7 49 9 	12           3           12           2           3           10           8           6           4           2           3           7           2           15           6           5	ALL I WANT IMAGO 25033 CAP JUNGLE LUST (I WANT YOU) DEEP CRAP 30040 CRAP WHITE LOVE FFRR 120 103 BLOW YOUR WHISTLE FIRR 120 017 STAY EMI 5B113 ERG THAT'S WHAT I THINK EPIC 77234 SHINE ON ZYX 7056 POWER POLYDOR 859 981/PLG GET IT STARTED EPIC 77323 WORK THAT BODY GREAT JONES 530 629 ISLAND SO IN LOVE (THE REAL DEAL) SBK PROMOIERG WELCOME TO MY MIND WAX TRAX 8697 BECAUSE OF LOVE VIRGIN 38422 THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS AS I AM ONE 12012 ALL BECAUSE OF ME VIBE MUSIC 4006	PTAIN HOLLYWOOD PROJECT URBAN MOTION PROJECT ONE DOVE DJ DUKE ETERNAI CYNDI LAUPER HUGH K NU COLOURS PRINCE OF HOUSE CHANELLE JUDY CHEEKS PSYKOSONI JANET JACKSON DIREAM SOUND OF ONE GEORGIE PORGIE WHITNEY HOUSTON
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4         100           5         38           66         17           77         422           88         41           99         22           10         21           11         20           12         37           33         455           28         31           99         40           10         16           11         23           21         30           39         40           10         16           11         23           22         30	0 8 7 2 1 1 2 1 1 6 7 5 9 8 6 9 9 1 1 0 6 3 3	7 49 9 	12           3           12           2           3           10           8           6           4           2           3           7           2           15           6           5           13           14	ALL I WANT IMAGO 25033 ◆ CAP JUNGLE LUST (I WANT YOU) DEEP CRAP 30040/CRAP WHITE LOVE FFRR 120/003 BLOW YOUR WHISTLE FIRR 120/017 STAY EMI 58113/ERG THAT'S WHAT I THINK EPIC 77234 SHINE ON ZYX 7056 POWER POLYDOR 859 981/PLG GET IT STARTED EPIC 77323 WORK THAT BODY GREAT JONES 530 629/ISLAND SO IN LOVE (THE REAL DEAL) SBK PROMOIERG WELCOME TO MY MIND WAX TRAX 8697 BECAUSE OF LOVE VIRGIN 38422 THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS AS I AM ONE 12012 ALL BECAUSE OF ME VIBE MUSIC 4006 QUEEN OF THE NIGHT ARISTA PROMO SUME SIGH SAY FREEZE 50049	PTAIN HOLLYWOOD PROJECT URBAN MOTION PROJECT ONE DOVE DJ DUKE ETERNAL CYNDI LAUPEF HUGH K NU COLOURS PRINCE OF HOUSE CHANELLE JUDY CHEEKS PSYKOSONIF JUDY CHEEKS PSYKOSONIF JUDY CHEEKS DIREAM SOUND OF ONE GEORGIE PORGIE WHITNEY HOUSTON HOUSE OF GYPSIES TASHAN
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10       10       10       10       10       11       12       13       14       15       16       17       12       11       12       13       14       15       16       16       11       12       13       14       15       16       16       11       12       30       18       31       19       40       16       11       23       12       33       14	0 8 7 2 1 2 2 1 2 2 1 2 7 5 9 9 8 6 7 5 9 9 8 8 6 9 9 1 0 6 6 3 0 0 1	7 49 9  48 14 19 27 39  45 26  18 29 41 13 16 25 ♥ ►	12           3           12           2           3           10           8           6           4           2           3           7           2           15           6           5           13           14           7           1           1	ALL I WANT IMAGO 25033 ◆ CAP JUNGLE LUST (I WANT YOU) DEEP CRAP 30040 (CRAP WHITE LOVE FFRR 120 103 BLOW YOUR WHISTLE FIRR 120 017 STAY EMI 5B113 ERG THAT'S WHAT I THINK EPIC 77234 SHINE ON ZYX 7056 POWER POLYDOR 859 981.PLG GET IT STARTED EPIC 77323 WORK THAT BODY GREAT JONES 530 629 ISLAND SO IN LOVE (THE REAL DEAL) S8K PROMOIERG WELCOME TO MY MIND WAX TRAX 8697 BECAUSE OF LOVE VIRGIN 38422 THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS AS I AM ONE 12012 ALL BECAUSE OF ME VIBE MUSIC 4006 QUEEN OF THE NIGHT ARISTA PROMO SUME SIGH SAY FREEZE 50049 LOVE IS FOREVER CHAOS 77241 ★ ★ HOT SHOT DEBUT ★ J BEAUTIFUL PEOPLE STRICTLY RHYTHM 015 X TRIBAL AMERICA 580351 R S	PTAIN HOLLYWOOD PROJECT URBAN MOTION PROJECT ONE DOVE DJ DUKE ETERNAL CYNDI LAUPER HUGH K NU COLOURS PRINCE OF HOUSE PRINCE OF HOUSE CHANELLE JUN CHEKS DSVKOSONIK JANET JACKSON DEREAM SOUND OF ONE GEORGIE PORGIE WHITNEY HOUSTON HOUSE OF GYPSIES TASHAN BARBARA TUCKER JUNIOR VASQUEZ
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100       17       42       100       17       42       17       42       17       42       17       42       11       22       15       18       19       12       17       12       13       44       15       18       11       23       10       11       23       12       30       14       15       16       16	0 8 7 2 1 1 2 1 1 2 1 2 1 2 7 5 9 9 8 6 6 9 9 1 0 6 6 3 0 0 1 1 0 6 6 1 1 0 6 6 1 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 2 1 1 2 1 1 2 1 1 2 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 2 1 1 2 1 2 1 1 2 1 2 1 1 2 1 1 2 1 2 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 2 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 1 2 1 1 1 1 2 1 1 1 1 2 1 1 1 1 1 2 1 1 1 1 1 2 1	7 49 9 48 14 19 27 39 27 39 45 26  18 29 41 13 16 25 V V	12           3           12           2           3           10           8           6           4           2           3           10           8           6           4           2           3           7           2           3           7           2           3           7           2           3           7           2           13           14           7           1           1           1           1           1	ALL I WANT IMAGO 25033 ◆ CAP JUNGLE LUST (I WANT YOU) DEEP CRAP 300401CRAP WHITE LOVE FFRR 120/103 BLOW YOUR WHISTLE FIRR 120/017 STAY EMI 58113/ERG THAT'S WHAT I THINK EPIC 77234 SHINE ON ZYX 7056 POWER POLYDOR 859 981.PLG GET IT STARTED EPIC 77323 WORK THAT BODY GREAT JONES 530 629/ISLAND SO IN LOVE (THE REAL DEAL) SBK PROMOIERG WELCOME TO MY MIND WAX TRAX 8697 BECAUSE OF LOVE VIRGIN 38422 THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS AS I AM ONE 12012 ALL BECAUSE OF ME VIBE MUSIC 4006 QUEEN OF THE NIGHT ARISTA PROMO SUME SIGH SAY FREEZE 50049 LOVE IS FOREVER CHAOS 77241 ★ ★ HOT SHOT DEBUT ★ J BEAUTIFUL PEOPLE STRICTLY RHYTHM 015 X TRIBAL AMERICA 58035/LR S CHRONOLOGIE DISQUES DREYFUS IMPORT OBSESSION AVENUE FOCH 15513/CRITIQUE	PTAIN HOLLYWOOD PROJECT URBAN MOTION PROJECT ONE DOVE DJ DUKE ETERNAL CYNDI LAUPER HUGH K NU COLOURS PRINCE OF HOUSE CHANELLE JUDY CHEEKS PSYKOSONIK JANET JACKSON D:REAM SOUND OF ONE GEORGIE PORGIE WHITNEY HOUSTON HOUSE OF GYPSIES TASHAN BARBARA TUCKEF JUNIOR VASQUEZ JEAN MICHEL JARRE FEM 2 FEM 2 FEM
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24       100         25       38         26       17         27       42         28       41         29       22         300       21         31       26         32       37         33       45         34       39         35       28         37       29         38       31         39       40         16       11         13       N         15       N         16       N         17       N         18       45	0 8 7 2 1 1 2 1 1 6 7 5 9 9 8 6 7 7 5 9 9 8 6 9 9 1 0 6 6 3 0 0 6 1 1 0 6 6 1 1 0 6 6 1 1 2 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 2 1 1 1 1 2 1 1 1 1 2 1 1 1 1 1 2 1	7 49 9 	12           3           12           2           3           10           8           6           4           2           3           10           8           6           4           2           3           7           2           15           6           5           13           14           7           1           1           1           1           1           1           1           8	ALL I WANT IMAGO 25033 ◆ CAP JUNGLE LUST (I WANT YOU) DEEP CRAP 300401CRAP WHITE LOVE FFRR 120-103 BLOW YOUR WHISTLE FIRR 120-017 STAY EMI-58113/ERG THAT'S WHAT I THINK EPIC 77234 SHINE ON ZYX 7056 POWER POLYDOR 859 981JPLG GET IT STARTED EPIC 77323 WORK THAT BODY GREAT JONES 530-629/ISLAND SO IN LOVE (THE REAL DEAL) SBK PROMOIERG WELCOME TO MY MIND WAX TRAX 8697 BECAUSE OF LOVE VIRGIN 38422 THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS AS I AM ONE 12012 ALL BECAUSE OF ME VIBE MUSIC 4006 QUEEN OF THE NIGHT ARISTA PROMO SUME SIGH SAY FREEZE 50049 LOVE IS FOREVER CHAOS 77241 ★ ★ HOT SHOT DEBUT ★ J BEAUTIFUL PEOPLE STRICTLY RHYTHM 015 X TRIBAL AMERICA 58035/LR S CHRONOLOGIE DISQUES DREVFUS IMPORT OBSESSION AVENUE FOCH 15513/CRITIQUE VICIOUS GAMES SMASH 440/812/ISLAND AWARD TOUR JIVE 42186	PTAIN HOLLYWOOD PROJECT URBAN MOTION PROJECT DJ DUKE ETERNAL CYNDI LAUPER HUGH K. NU COLOURS PRINCE OF HOUSE CHANELLE JUDY CHEEKS PSYKOSONIK JANET JACKSON DIREAM SOUND OF ONE GEORGIE PORGIE WHITNEY HOUSTON HOUSE OF GYPSIES TASHAN BARBARA TUCKER JUNIOR VASQUEZ JEAN MICHEL JARRE YELLC A TRIBE CALLED QUEST
24       100         25       38         26       17         27       42         28       41         29       22         300       21         31       26         32       37         33       45         34       36         35       28         36       46         37       29         38       31         39       40         40       16         41       23         42       30         43       N         45       N         46       N         47       N	0 8 7 2 1 2 1 2 1 2 1 2 7 5 9 9 8 6 7 5 9 9 8 8 6 9 9 1 0 0 6 6 3 0 0 1 1 0 0 6 6 1 3 0 0 1 1 8 8 8 8 8 8 8 8 8 8 8 8 7 7 8 8 8 8	7 49 9 48 14 19 27 39  45 26  18 29 41 13 16 25 V V	12           3           12           2           3           10           8           6           4           2           3           10           8           6           4           2           3           7           2           3           7           2           3           7           2           3           7           2           15           6           5           13           14           7           1           1           1           1           1           1           1	ALL I WANT IMAGO 25033 ◆ CAP JUNGLE LUST (I WANT YOU) DEEP CRAP 300401CRAP WHITE LOVE FFRR 120-103 BLOW YOUR WHISTLE FIRR 120-017 STAY EMI 58113/ERG THAT'S WHAT I THINK EPIC 77234 SHINE ON ZYX 7056 POWER POLYDOR 859 981JPLG GET IT STARTED EPIC 77323 WORK THAT BODY GREAT JONES 530 629/ISLAND SO IN LOVE (THE REAL DEAL) SBK PROMOIERG WELCOME TO MY MIND WAX TRAX 8697 BECAUSE OF LOVE VIRGIN 38422 THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS AS I AM ONE 12012 ALL BECAUSE OF ME VIBE MUSIC 4006 QUEEN OF THE NIGHT ARISTA PROMO SUME SIGH SAY FREEZE 50049 LOVE IS FOREVER CHAOS 77241 ★ ★ HOT SHOT DEBUT ★ J BEAUTIFUL PEOPLE STRICTLY RHYTHM 015 X TRIBAL AMERICA 58035/LR S CHRONOLOGIE DISQUES DREYFUS IMPORT OBSESSION AVENUE FOCH 15513/CRITIQUE VICIOUS GAMES SMASH 440/812/ISLAND	ELTON JOHNIRUPAUL PTAIN HOLLYWOOD PROJECT URBAN MOTION PROJECT URBAN MOTION PROJECT URBAN MOTION PROJECT UNE ONE DOVE DJ DUKE ETERNAL CYNDI LAUPER HUGH K. NU COLOURS PRINCE OF HOUSE CHANELLE JUDY CHEEKS PSYKOSONIK JUDY CHEEKS PSYKOSONIK JUDY CHEEKS PSYKOSONIK JUDY CHEEKS PSYKOSONIK JUDY CHEEKS OBSYKOSONIK JUDY CHEEKS PSYKOSONIK DIREAM SOUND OF ONE GEORGIE PORGIE WHITNEY HOUSTON HOUSE OF GYPSIES TASHAN <b>*</b> BARBARA TUCKER JUNIOR VASQUEZ JEAN MICHEL JARRE FEM 2 FEM YELLO A TRIBE CALLED QUEST <b>*</b> ROZALLA <b>*</b> UNCANNY ALLIANCE

ENDING EEB 26 1994

HOTI						
	DANC	E		V		
CLUB PLAY						MAXI-SINGLES SALES
COMPILED FROM A NATIONAL SAMPLI OF DANCE CLUB PLAYLISTS.	E		2	S	NO L	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
ABEL	ARTIST	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST
* * * No. 1 * * *						* * * No. 1 * * *
1 week at No. 1	♦ ARETHA FRANKLIN	1	1	-	2	GROOVE THANG (M) (T) MOTOWN 4848 2 weeks at No. 1
77303	THE FOG	2	2	1	5	A DEEPER LOVE III (II) ARISTA 1-2651 • ARETHA FRANKLIN
BUM CUT	LECTROLUV	3	7	29	3	MASS APPEAL (T) CHRYSALIS 58111/ERG
	◆ CE CE PENISTON	4	4		2	BECAUSE OF LOVE (T) (X) VIRGIN 38422
A 66244	♦ BJORK	5	3 5		2	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA  WU-TANG CLAN BUMP 'N' GRIND (T) (X) JIVE 42206
BRO	THE OTHER TWO     PET SHOP BOYS	7	8	5	7	BUMP 'N' GRIND (T) (X) JIVE 42206   R. KELLY WHATTA MAN (T) (X) NEXT PLATEAULONDON 857 391/PLG  SALT-N-PEPA FEATURING EN VOGUE
THIS KIND OF THING EMI 58122/ERG	JULIET ROBERTS	8	10	13	14	GETTO JAM (M) (T) (X) OUTBURSTICHAOS 77298/COLUMBIA
ARNER BROS	♦ INXS	9	6	2	14	WHY IS IT? (FUK DAT) (M) (T) (X) MAXI 2014
ILANTIC PROMO	THE DAOU	-	0		17	
EPIC	◆ CULTURE BEAT	(10)	NE	N D	1	* * * HOT SHOT DEBUT * * *  DON'T GO BREAKING MY HEART (1) MCA 54796      • ELTON JOHN/RUPAUL
	Y FEATURING CAROL LEEMING		19	12	3	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") (T) ATLAS 855 233/PLG + SHABBA RANKS
10 004	LATRECE		÷	1	-	* * * GREATEST GAINER* * *
NG 292 MASTER	RS AT WORK FEATURING INDIA	12	27	21	21	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG
MEBODY TO LOVE) ARISTA 1 2648	♦ HADDAWAY	13	9	18	3	IT'S ALL GOOD/PUMPS & A BUMP (T) GIANT 24545 WARNER BRDS
	MICHAEL WATFORD	14	20	19	4	LOSER (X) DGC 21930 GEFFEN
ROS	NEW ORDER	15	12	3	3	IT AIN'T HARD TO TELL (T) COLUMBIA 77320 NAS
1197/WARNER BROS.	◆ K.D. LANG	16	NE	WÞ	1	YOU KNOW HOW WE DO IT (T) PRIORITY 53849 ICE CUBE
ORT	GABRIELLE	17	23	23	3	IT ALL COMES DOWN TO MONEY (M) (T) RAUCHAOS 77167/COLUMBIA + TERMINATOR X
	◆ ZHANE	18	18	-	2	YOU DON'T LOVE ME (NO, NO, NO) (T) X) BIG BEAT 10151 AG DAWN PENN
IG	LONNIE GORDON	19	13	9	13	I-IGHT (ALRIGHT) (MIGT) GEE STREET 440 583 (SLAND ODUG E. FRESH
	PLE FEATURING JIMI HENDRIX	20	17	4	9	I'M IN THE MOOD (M) (T) A&M 0461
	ELTON JOHN RUPAUL	21	25	20	10	SOUND OF DA POLICE (T) JIVE 42191
	CAPTAIN HOLLYWOOD PROJECT	22	16	15	10	RUNAWAY LOVE (M) (T) (X) EXIT 198 JOHNNY O
	URBAN MOTION PROJECT	23	14	8	25	GIVE IT UP (M) (T) (X) FFRR 350 039
DEEP CRAP 30040 CRAP		(24)	46		2	YOU USED TO HOLD ME '94 (T) STRICTLY HYPE 112 RALPHI ROSARIO PRESENTS XAVIERA GOLD
		0.0	0.0		1 10	
20.017	ONE DOVE	25	22	7	10	BEEN A LONG TIME (M) (T) COLUMBIA 77303 THE FOG
20 017	DJ DUKE	26	11	7 16	17	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS
	DJ DUKE	26 (27)	11 45	16	17 2	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS         MAD LION           I'M OUTSTANDING (T) (X) JIVE 42200         \$SHAQUILLE O'NEAL
	DJ DUKE	26 (27) (28)	11 45 35	16 	17 2 11	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS
	DJ DUKE	26 (27) (28) 29	11 45 35 21	16	17 2 11 17	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS          MAD LION        I'M OUTSTANDING (T) (A) IIVE 42200          SHAQUILLE O'NEAL        BETCHA'LL NEVER FIND (T) (D) 62651 IRCA          CHANTAY SAVAGE        COME CLEAN (T) PAYDAY 120 002/FFRR          JERU THE DAMAJA
	DJ DUKE	26 (27) (28) (29) (30)	11 45 35 21 15	16 	17 2 11 17 2	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS <ul> <li>MAD LION</li> <li>I'M OUTSTANDING (T) (M) IIVE 42200</li> <li>SHAQUILLE O'NEAL</li> <li>BETCHA'LL NEVER FIND (T) LD 62651/RCA</li> <li>CHANTAY SAVAGE</li> <li>COME CLEAN (T) PAYDAY 120 002/FFRR</li> <li>JERU THE DAMAJA</li> <li>NEVER NO MORE (T) JIVE 42204</li> <li>SOULS OF MISCHIEF</li> </ul>
234	DJ DUKE	26 (27) (28) 29 30 31	11 45 35 21 15 34	16 	17 2 11 17 2 5	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (X) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) LD 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FFRR       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945 (CAPITOL       US3
234 :s 530 629#SLAND	DJ DUKE	26 (27) (28) 29 30 31 32	11 45 35 21 15 34 24	16 	17 2 11 17 2 5 8	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (X) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) LD 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FFRR       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945 (CAPITOL       \$US3         U.N.I.T.Y. (T) MOTOWN 4847       \$QUEEN LATIFAH
234 \$ 530 629 ISLAND } SBK PROMOLERG	DJ DUKE	26 (27) (28) 29 30 31 32 33	11 45 35 21 15 34 24 28	16 	17 2 11 17 2 5 8 19	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS <ul> <li>MAD LION</li> <li>I'M OUTSTANDING (T) (A) JIVE 42200</li> <li>SHAQUILLE O'NEAL</li> </ul> BETCHA'LL NEVER FIND (T) (D) 62651 IRCA <ul> <li>CHANTAY SAVAGE</li> <li>COME CLEAN (T) PAYDAY 120 002/FFRR</li> <li>JERU THE DAMAJA</li> <li>NEVER NO MORE (T) JIVE 42204</li> <li>SOULS OF MISCHIEF</li> <li>CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945(CAPITOL</li> <li>US3</li> <li>U.N.I.T.Y. (T) MOTOWN 4847</li> <li>QUEEN LATIFAH</li> <li>MR. VAIN (T) (X) 550 MUSIC 77214(EPIC</li> </ul>
234 :S 530 629 ISLAND ) SBK PROMOLERG IRAX 8697	DJ DUKE	26 (27) (28) 29 30 31 32 33 34	11 45 35 21 15 34 24 28 26	16 	17 2 11 17 2 5 8 19 17	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS <ul> <li>MAD LION</li> <li>I'M OUTSTANDING (T) (X) JIVE 42200</li> <li>SHAQUILLE O'NEAL</li> <li>BETCHA'LL NEVER FIND (T) (D) 62651 RCA</li> <li>CHANTAY SAVAGE</li> <li>COME CLEAN (T) PAYDAY 120 002/FFRR</li> <li>JERU THE DAMAJA</li> <li>NEVER NO MORE (T) JIVE 42204</li> <li>SOULS OF MISCHIEF</li> <li>CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945 (CAPITOL</li> <li>US3</li> <li>U.N.I.T.Y. (T) MOTOWN 4847</li> <li>QUEEN LATIFAH</li> <li>MR. VAIN (T) (X) 550 MUSIC 77214 EPIC</li> <li>CULTURE BEAT</li> <li>AWARD TOUR T (X) JIVE 42286</li> <li>A TRIBE CALLED QUEST</li> </ul>
234 \$ 530 629 ISLAND \$ SBK PROMOLERG IRAX 8697 22	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35)	11 45 35 21 15 34 24 28 26 44	16 	17 2 11 17 2 5 8 19 17 9	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS <ul> <li>MAD LION</li> <li>I'M OUTSTANDING (T) (X) JIVE 42200</li> <li>SHAQUILLE O'NEAL</li> <li>BETCHA'LL NEVER FIND (T) (D) 62651 RCA</li> <li>CHANTAY SAVAGE</li> <li>COME CLEAN (T) PAYDAY 120 002/FERR</li> <li>JERU THE DAMAJA</li> <li>NEVER NO MORE (T) JIVE 42204</li> <li>SOULS OF MISCHIEF</li> <li>CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945 (CAPITOL</li> <li>US3</li> <li>U.N.I.T.Y. (T) MOTOWN 4847</li> <li>QUEEN LATIFAH</li> <li>MR. VAIN (T) (X) 550 MUSIC 77214 (EPIC</li> <li>CULTURE BEAT</li> <li>AWARD TOUR TI (X) JIVE 42186</li> <li>A TRIBE CALLED QUEST</li> <li>LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648</li> <li>HADDAWAY</li> </ul>
2234 25 530 629 ISLAND 3 SBK PROMO ERG 1RAX 8697 22	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36	11 45 35 21 15 34 24 28 26 44 32	16              44           28              17           6           10           30           11           45	17 2 11 17 2 5 8 19 17 9 11	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS <ul> <li>MAD LION</li> <li>I'M OUTSTANDING (T) (X) JIVE 42200</li> <li>SHAQUILLE O'NEAL</li> <li>BETCHA'LL NEVER FIND (T) (D 6265) RCA</li> <li>CHANTAY SAVAGE</li> <li>COME CLEAN (T) PAYDAY 120 002/FERR</li> <li>JERU THE DAMAJA</li> <li>NEVER NO MORE (T) JIVE 42204</li> <li>SOULS OF MISCHIEF</li> <li>CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44/94/5/CAPITOL</li> <li>US3</li> <li>U.N.I.T.Y. (T) MOTOWN 4847</li> <li>QUEEN LATIFAH</li> <li>MR, VAIN (T) (X) 550 MUSIC 77214/EPIC</li> <li>CULTURE BEAT</li> <li>AWARD TOUR (T) (X) JIVE 42289</li> <li>A TRIBE CALLED QUEST</li> <li>LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648</li> <li>HADDAWAY</li> <li>YOU DON'T HAVE TO WORRY (T) UPTOWN \$4702 NCA</li> <li>MARY J. BLIGE</li> <li></li></ul>
234 (5 530 629)ISLAND () SBK PROMOLERG (RAX 8697 22 ER SIRE/GIANT 24508/WARNER BROS	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37)	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b>	16 	17 2 11 17 2 5 8 19 17 9 11 3	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (M) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) (D 6265) RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FER       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44/94/51CAPITOL       US3         U.N.I.T.Y. (T) MOTOWN 4847       QUEEN LATIFAH         MR, VAIN (T) (X) 550 MUSIC 77214/EPIC       CULTURE BEAT         AWARD TOUR TI (X) JIVE 42286       A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (MAL(T) (X) ARISTA 1-2648       HADDAWAY         YOU DON'T HAVE TO WORRY (T) UPTOWN \$4702 NCA       MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE
234 S 530 629IISLAND D SBK PROMOIERG (RAX 8697 22 ER SIRE/GIANT 24508/WARNER BROS SIC 4006	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37) (38)	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b> 49	16 	17 2 11 17 2 5 8 19 17 9 11 3 3	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (M) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) (D) 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FER       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44/945(CAPITOL       US3         U.N.I.T.Y. (T) MOTOWN 4847       QUEEN LATIFAH         MR, VAIN (T) (X) 550 MUSIC 77214(EPIC       CULTURE BEAT         AWARD TOUR T (X) JIVE 42186       A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (MIL(T) (X) ARISTA 1-2648       HADDAWAY         YOU DON'T HAVE TO WORRY (T) UPTOWN \$4702 NICA       MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE         MONEY IN THE GHETTO (T) JIVE 42194       \$TOO SHORT
234 \$ 530 629 ISLAND I SBK PROMOLERG RAX H697 22 ER SIRE/GIANT 24508/WARNER BROS IIC 4006	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37) (38) 39	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b> 49 40	16 	17 2 11 17 2 5 8 19 17 9 11 3 3 25	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (M) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) 10 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FER       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 41945(CAPITOL       US3         U.N.I.T.Y. (T) MOTOWN 4847       QUEEN LATIFAH         MR. VAIN (T) (X) 550 MUSIC 77214(EPIC       CULTURE BEAT         AWARD TOUR       (X) JIVE 42286       A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648       HADDAWAY         YOU DON'T HAVE TO WORRY (T) UPTOWN \$4702 NCA       MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE         MONEY IN THE GHETTO (T) JIVE 42194       TOO SHORT         PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND       NIGHTCRAWLERS
234 \$ 530 629 ISLAND \$ 586 PROMOIERG RAX 8697 22 ER SIRE/GIANT 24508/WARNER BROS SIC 4006 PROIMO	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37) (38) 39 (40)	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b> 49 40 <b>NE</b>	16 	17 2 11 17 2 5 8 19 17 9 11 3 3 25 1	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (M) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) (D) 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FER       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44/945/CAPITOL       US3         U.N.I.T.Y. (T) MOTOWN 4847       QUEEN LATIFAH         MR. VAIN (T) (X) 550 MUSIC 77214/EPIC       CULTURE BEAT         AWARD TOUR TI (X) JIVE 42180       A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648       HADDAWAY         YOU DON'T HAVE TO WORRY (T) UPTOWN \$4702 MCA       MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE         MONEY IN THE GHETTO (T) JIVE 42194       TOO SHORT         PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND       NIGHTCRAWLERS         WORK THAT BODY (T) GREAT SOLAR SUM ON CHANELLE       CHANELLE
234 \$ 530 629IISLAND \$ 586 PROMOIERG RAX 8697 22 ER SIRE/GIANT 24508/WARNER BROS SIC 4006 PROIMO 1	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37) (38) 39 (40) (41)	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b> 49 40 <b>NE</b>	16 	17 2 11 17 2 5 8 19 17 9 11 3 3 25 1 13	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (M) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) (D) 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FFR       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44/945(CAPITOL       US3         U.N.I.T.Y. (T) MOTOWN 4847       QUEEN LATIFAH         MR. VAIN (T) (X) 550 MUSIC 77214/EPIC       CULTURE BEAT         AWARD TOUR TI (X) JIVE 42180       A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648       HADDAWAY         YOU DON'T HAVE TO WORRY (T) UPTOWN 54702 MCA       MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE         MONEY IN THE GHETTO (T) JIVE 42194       TOO SHORT         PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND       NIGHTCRAWLERS         WORK THAT BODY (T) GREAT JONES 530 620/ISLAND       CHANELLE         GOODY GOODY (M) (T) FEVER/CHAOS *11 COLUBBIA       LISETTE MELENDEZ
234 \$ 530 629IISLAND \$ 58K PROMOIERG (RAX 8697 22 ER SIRE/GIANT 24508/WARNER BROS SIC 4006 PROIMO 1 * HOT SHOT DEBUT *	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37) (38) 39 (40) (41) 42	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b> 49 40 <b>NE</b> 48 38	16 	17 2 11 17 2 5 8 19 17 9 11 3 3 25 1 13 9	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (M) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) (D) 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FFR       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44/945/CAPITOL       ©US3         U.N.I.T.Y. (T) MOTOWN 4847       ©UEEN LATIFAH         MR. VAIN (T) (X) 550 MUSIC 77214/EPIC       © CULTURE BEAT         AWARD TOUR TI (X) JIVE 42180       © A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (MA (T) (X) ARISTA 1-2648       © MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE         MONEY IN THE GHETTO (T) JIVE 42194       © TOO SHORT         PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND       NIGHTCRAWLERS         WORK THAT BODY (T) GREAT SOLE SAMAD       CHANELLE         GOODY GOODY (M) (T) FEVERICHAOS F11 COLUBIA       © LISETTE MELENDEZ         SLAUGHTA HOUSE/BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/46       MASTA ACE INCORPORATED
234 (5 530 629/ISLAND ) SBK PROMOIERG (RAX 8697 22 ER SIRE/GIANT 24508/WARNER BROS SIC 4006 PROIMO 1 * HOT SHOT DEBUT *	DJ DUKE ETERNAL CYNDI LAUPER HUGH K. NU COLOURS PRINCE OF HOUSE CHANELLE JUDY CHEEKS PSYKOSONIK JANET JACKSON DIREAM SOUND OF ONE GEORGIE PORGIE WHITNEY HOUSTON HOUSE OF GYPSIES TASHAN MARGARA TUCKER	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37) (38) 39 (40) (41) 42 43	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b> 49 40 <b>NE</b> 48 38 30	16  44 28  17 6 10 30 11 45 NTRY  34 ₩ ▶ 31 27 	17 2 11 17 2 5 8 19 17 9 11 3 3 25 1 13 9 2	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (X) IIVE 42200       \$SHAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) (D) 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FFRR       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945 (CAPITOL       US3         U.N.I.T.Y. (T) MOTOWN 4847       QUEEN LATIFAH         MR. VAIN (T) (X) 550 MUSIC 77214 (EPIC       CULTURE BEAT         AWARD TOUR TI (X) JIVE 42280       \$A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (ML(T) (X) ARISTA 1-2648       HADDAWAY         YOU DON'T HAVE TO WORRY (T) UPTOWN 54702 NCA       MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE         MONEY IN THE GHETTO (T) JIVE 42194       TOO SHORT         PUSH THE FEELING ON (M) (T) GREAT JONES 530 620 (SLAND       NIGHTCRAWLERS         WORK THAT BODY (T) GREAT AND SUM SUMYL 10140/4G       MASTA ACE INCORPORATED         IF (THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS       ME'SHELL NDEGEOCELLO
234 (5 530 629/ISLAND ) SBK PROMOLERG (RAX 8697 22 ER SIRE/GIANT 24508/WARNER BROS SIC 4006 PROIMO 1 <b>* HOT SHOT DEBUT *</b> RHYTHM 015	DJ DUKE	26 (27) (28) 29 30 31 32 33 34 (35) 36 (37) (38) 39 (40) (41) 42 43 44	11 45 35 21 15 34 24 28 26 44 32 <b>RE-E</b> 49 40 <b>NET</b> 48 38 30 42	16  44 28  17 6 10 30 11 45 NTRY  34 ₩ ▶ 31 27  40	17 2 11 17 2 5 8 19 17 9 11 3 3 25 1 13 9 2 2 12	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS       MAD LION         I'M OUTSTANDING (T) (X) IIVE 42200       \$HAQUILLE O'NEAL         BETCHA'LL NEVER FIND (T) (D) 62651 RCA       CHANTAY SAVAGE         COME CLEAN (T) PAYDAY 120 002/FFR       JERU THE DAMAJA         NEVER NO MORE (T) JIVE 42204       \$SOULS OF MISCHIEF         CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44/945 (CAPITOL       US3         U.N.I.T.Y. (T) NOTOWN 4847       QUEEN LATIFAH         MR. VAIN (T) (X) 550 MUSIC 77214 EPIC       CULTURE BEAT         AWARD TOUR       IX) JIVE 42286       A TRIBE CALLED QUEST         LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (MIL(T) (X) ARISTA 1-2648       HADDAWAY         YOU DON'T HAVE TO WORRY (T) UPTOWN 44702 NCA       MARY J. BLIGE         MISERY/YOU TOOK MY HEART (T) UPSTAIRS 0105       DAIZE         MONEY IN THE GHETTO (T) JIVE 42194       TOO SHORT         PUSH THE FEELING ON (M) (T) GREAT JONES 530 620ISLAND       NIGHTCRAWLERS         WORK THAT BODY (T) GREAT ES 120 CHISTAND       CHANELLE         GOODY GOODY (M) (T) FEVEN CHAOS       TI COLUMBIA       LISETTE MELENDEZ         SLAUGHTA HOUSE/BORN TO ROLL (M) (T) DELICIOUS VINYL 10140/AG       MASTA ACE INCORPORATED         IF THAT'S YOUR BOYFRIEND (T) (X) MAVERICK/SIRE 41316/WARNER BROS       ME'SHELL NDEGEOCELLO         BREATHE AGAIN (M) (T) (X) LAFACE 2 4056/ARISTA       TONI
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Titles with the greatest sales or club play increases this week.  $\bullet$  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.  $\Leftrightarrow$  1994, Billboard/BPI Communications

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# Country A R T I S T S & M U S I C

# **Arista Haggard Tribute To Benefit Second Harvest**



Arista Records' Steve Wariner, right, and executive producer Bruce Bouton take a break during the recording of "Mama's Hungry Eyes," a tribute album honoring Merle Haggard and a fundraising project for Second Harvest. Wariner performs Haggard's 1969 hit, "Workin' Man Blues."

#### BY EDWARD MORRIS

NASHVILLE—Although it will not release the album until fall, Arista Records has completed much of the recording for "Mama's Hungry Eyes," a combined tribute to Merle Haggard and fundraiser for the national Second Harvest food bank network. The album is a joint project with Sony Tree, which owns the copyrights to the Haggard-penned songs used in the collection.

In addition to the album itself, "Mama's Hungry Eyes" will be chronicled in a two-hour special to air on The Nashville Network at a still unspecified date.

Steel guitarist and songwriter

#### Hal Leonard's Catalog Amazes Once Again Country Stands Tall In Publisher's Songbooks

ALIN' AT THE MOON: Keith Mardak, the affable, hands-on emperor of Hal Leonard Publishing, has again sent us the new issue of his company's mammoth catalog of songbooks, sheet music, and related musical goodies. Rest assured that we pounced on it as quickly as we could wrest it from the envelope, eager as always to see how country music is faring in esteem and shelf space with the lesser formats.

Well, folks, we are still doing fine. There are personality folios (songbooks of the hits of one particular act) for virtually everyone from Alabama to Wynonna. And you wouldn't believe the number of mixed folios (hits from various artists) devoted to country, including "Achy Breaky Heart & Other Country Chartbusters," "The Award-Winning Songs Of The Country Music Association" (two editions), "Country Women Of The '90s," "Dancin' With Country," and "Cheatin' & Drinkin' Songs." (We country turge are nonzoived to huso.

types are perceived to have problems with our terminal "g's.")

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Besides packaging country in a vast array of songbooks, HL also offers it through such other accessible approaches as "Big Note Piano," "E-Z Play Today," "Music Interactive," and "Turbo Software" (a formidable designation if ever there was one!).

But as creatures of the

heart, we were most moved by the number of country tunes in the publisher's "Love & Wedding" sheet music repertoire. Here we discovered (or, rather, rediscovered) "Battle Hymn Of Love," "The Dance," "Forever And Ever, Amen," "Love Without End, Amen," "I Know Where Love Lives," "I'll Still Be Loving You," "Love Can Build A Bridge," "Through The Years," and "The Vows Go Unbroken." Next year, "I Swear" will surely have kissed its way into this bower of bliss and will stand shoulder-to-shoulder with "Whither Thou Goest," "Endless Love," and kindred paeans to steadfastness. Maybe it will even become a Turbo Devotional.

MAKING THE ROUNDS: Clint Black will perform Feb. 26 at a benefit dinner and dance in Los Angeles to aid AmFAR (the American Foundation For AIDS Research) ... More stars have lined up to perform May 4-7 at FanFest '94 in Los Angeles. New to the lineup are Billy Dean, Dan Seals, and Doug Stone... D. Brian Williams has been promoted to group VP at Third National Bank's Music Industry Retail Office in Nashville ... The Mr. Jack Daniel's Original Silver Cornet Band has released three albums on GNP Crescendo Records: "On Tour Across America," "Cornet Marmalade," and the live double-album "Hometown Saturday Night," a mixture of narrative, humorous observations, and music.

Patty Loveless will be saluted throughout March as CMT's "Showcase Artist" of the month. The new feature, which kicked off in February with a salute to John Michael Montgomery, involves an increased rotation of the artist's videos, including double and triple plays several times a week. CMT precedes each of these video airings by displaying the Showcase Artist graphic and follows the video with biographical information, plus the artist's fan club address and tour schedule.

According to a statement from his management company, more than 100,000 copies of **Garth Brooks'** latest album, "In Pieces," were sold in the U.K. during the six days after its release ... **Robert Gordon**, until recently the operations manager of Jim Owens & Associates, has formed the Gordon Television Group, a production company, in

Nashville. Upcoming projects include the Dove Awards show for the Family Channel and "The Best Of Funny Business," a home video version of the popular TNN series.

*A Morris* Songwriter who died in the 1991 plane crash that killed

**Reba McEntire's** band. Finalists will be asked to perform their songs at the Merle Watson Memorial Festival in Wilkesboro, N.C., April 28-May 1. The contest is open to amateur songwriters only. For details, contact **Pete** Fisher or Nicole L. Hart at WarnerSongs in Nashville.

MARK YOUR CALENDAR: Otter Creek Park, Vine Grove, Ky., will host a bluegrass festival May 27-29. On tap will be the Osborne Brothers, Laurie Lewis & Grant Street (who have their first video, "Slow Learner," now playing on CMT), Jerry Douglas, Russ Barenberg & Edgar Meyer, the Nashville Bluegrass Band, J.D. Crowe, the Dry Branch Fire Squad, Front Range, the Lewis Family, Rarely Herd, New Horizons, Strings Attached, Josh Williams & the High Gear Band, Eastbound, Randall Hylton, and the Pizza Hut International Bluegrass Showdown competition . . . The Chippewa Valley Country Festival, set for June 16-19 in Cadott, Wis., will feature Toby Keith, Little Texas, Radney Foster, Kathy Mattea, Clay Walker, Tanya Tucker, the Gibson Miller Band, Ricky Skaggs, Marty Stuart, Trisha Yearwood, Sawyer Brown, Larry Stewart, Patty Loveless, Collin Raye, Ricky Van Shelton, and Vince Gill.

Bruce Bouton proposed the tribute album to Arista/Nashville president Tim DuBois and is serving as its executive producer. Arista's Jeff Gwaltney is project director.

The planners have not decided if Haggard will actually sing on the album, but they did enlist a wide array of stars who cite Haggard as one of their chief musical influences. The participants include Alabama, John Anderson, Clint Black, Brooks & Dunn, Diamond Rio, Radney Foster, Vince Gill, Emmylou Harris, Alan Jackson, Lorrie Morgan, Willie Nelson, Lee Roy Parnell, Marty Stuart, Pam Tillis, Randy Travis, and Steve Wariner.

According to Gwaltney, all income from the album, except for the label's direct costs and the publisher's administrative expenses, will go to Second Harvest. This is the only time Arista has made such an arrangement, Gwaltney says, since its "That's What Friends Are For" effort in 1985-86 to raise money for AIDS research.

The artists on "Hungry Eyes" also will contribute their royalties. Country acts who do not appear on the album but who want to make contributions to the tribute and charity are being urged to set up food-collection drops for Second Harvest at their concerts.

Originally, Arista planned to have the album out by last Thanksgiving, but it was put on hold while DuBois was deciding whether to stay with Arista or move to Sony Music, where he had been offered the top post in the label's country division.

"We just decided to let the thing wait," Gwaltney says, "and rather than release it in the spring of '94, and get it all tied up with a lot of the other charity projects and other things that were out there, [we chose to] just take our time, do it right, and schedule it for release this fall."

Most of the sides have already been cut for the 12- to 14-song collection. Clint Black has recorded "I Take A Lot Of Pride"; Radney Foster, "The Running Kind"; Emmylou Harris, the title track; Willie Nelson, "Today I Started Loving You Again" and "Okie From Muskogee"; Diamond Rio, Lee Roy Parnell, and Steve Wariner, "Workin' Man Blues"; Marty Stuart and John Anderson, "Mama Tried"; Lorrie Morgan, "Today I Threw Away The Rose"; Brooks & Dunn, "Tonight The Bottle Let Me Down"; and Alabama, "Sing Me Back Home."

At this point, according to Gwaltney, there is no plan to release singles from the album, although there are enough Arista acts involved to make that move a possibility.

On May 17, Harris will draw additional attention to the project via her annual concert in Nashville for the local Second Harvest outpost.

Planners also hope that Haggard will again be nominated for induction into the Country Music Hall Of Fame, and that they can use this news angle to further spotlight the release.

"We really hope," says Gwaltney, "that this project will get enough momentum and support [to make it] a real statement from the Nashville country music community on behalf of a very worthwhile cause."

Second Harvest operates 185 food banks across the U.S. and distributes more than 600 million pounds of food annually.

#### Indie Marketing Team Aims To Make Tara Finnerty Regional Presence First

NASHVILLE—A team of production, promotion, publicity, and marketing advisers plans to break country artist Tara Finnerty regionally instead of taking the usual major label/nationwide radio route.

Involved in the launch team is record producer Clyde Brooks; Nashville's Phantom Records, a label established primarily to create a minialbum for Finnerty; Country Club Enterprizes, which specializes in gaining artists exposure via dance club appearances; the P.L.A. Media publicity firm; marketing whiz Joe Mansfield; and GerriCo Promotions, which will work radio in the target region and place promotional spots. Attorney Jim Zumwalt represents the artist.

In addition to these main players, Finnerty also drew upon the services of Media/Mark's Kip Kirby for media training, Team Design for the album graphics, and Joan Lacey for imaging.

ing. While the ultimate goal of the effort, according to Finnerty's publicist, is to gain the artist a major-label deal, the immediate aim is to make her a presence in markets throughout Texas and Oklahoma.

Since Jan. 20, Finnerty has been on tour making radio and club appearances in



Tulsa and Oklahoma City, Okla., and in Lubbock, Austin, and San Antonio, Texas. Beginning Feb. 18, she began doing in-stores at Sound Warehouse outlets in the

same markets. She has also done print interviews along the way. The tour ends Feb. 27. While the other team members

While the other team members are heightening Finnerty's public presence, Mansfield is seeing to it that copies of her mini-album, "Why You Been Gone So Long," are available in 29 Sound Warehouses in the five-city blitz area.

Phantom Records is owned by Richard Schultz and operated in conjunction with Country Club Enterprizes.

EDWARD MORRIS



by Edward Morris

# Billboard TOP COUNTRY ALBUNS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE	TITLE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
				* * * No. 1 *	* *	
1	1	1	3	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (9.98/15.98) 3 weeks at No. 1	KICKIN' IT UP	1
2	2	2	18		D: THE SONGS OF THE EAGLES	1
3	3	3	20	GIANT 24531/WARNER BROS. (10.98/15.98) REBA MCENTIRE ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
				* * * GREATEST GAI	NER * * *	
4	5	5	71		IN' (AND A LITTLE 'BOUT LOVE)	1
5	4	4	24	GARTH BROOKS 4 4 LIBERTY 80857 (10.98/16.98)	IN PIECES	1
6	6	7	76	VINCE GILL 4 2 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
	9	12	51	BROOKS & DUNN A 2 ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
8	11	13	40	LITTLE TEXAS • WARNER BROS. 45276 (9.98/15.98)	BIG TIME	8
9	8	11	85	MARY-CHAPIN CARPENTER A COLUMBIA 48881/SONY (10.98 EQ/13.98)	COME ON COME ON	6
10	7	6	20	GEORGE STRAIT A MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
11	10	8	28	CLAY WALKER  GIANT 24511/WARNER BROS. (9.98/15.9	8) HS CLAY WALKER	8
12	13	17	3	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
13	14	10	43	JOE DIFFIE • EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
14	12	9	47	DWIGHT YOAKAM A REPRISE 45241/WARNER BROS. (10	.98/15.98) THIS TIME	4
15	16	15	94	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
16	15	21	40	WYNONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
17	17	14	31	CLINT BLACK A RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
18	21	18	66	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
19	18	16	74	GEORGE STRAIT ▲ 3 MCA 10651 (10.98/15.98) P	URE COUNTRY (SOUNDTRACK)	1
20	23	—	2	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	20
21	20	20	4	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	20
22	19	26	5	BOY HOWDY CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING	19
23	24	24	179	GARTH BROOKS A 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	1
24	22	19	34	MARK CHESNUTT  MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
(25)	34	34	14	* * * PACESETTER/HEATSEE FAITH HILL WARNER BROS. 45389 (9.98/15.98)	KER IMPACT * * * TAKE ME AS I AM	25
26	25	29	43	TOBY KEITH ● MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
27	27	28	131	BROOKS & DUNN A 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
(28)	NEV	~	1	* * * HOT SHOT DE	BUT * * * NO DOUBT ABOUT IT	28
29	28	27	49	SAMMY KERSHAW  MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
30	26	22	16	TRISHA YEARWOOD  MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
31	30	32	21	SUZY BOGGUSS LIBERTY B9261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
32	35	33	18	ALABAMA RCA 66296 (9.98'15.98)	CHEAP SEATS	16
33	29	23	13	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
34	32	30	34	BILLY RAY CYRUS A MERCURY 514758 (10.98 EQ/16.98		1
35	31	25	15	DOLLY PARTON, LORETTA LYNN, TAMMY WYN COLUMBIA 53414/SONY (10.98 EQ/15.98)	ETTE • HONKY TONK ANGELS	6
36	37	36	250	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O	R EQUIVALENT)	PEAK POSITION
37	33	48	98	WYNONNA 4 3 CURB 10529/MCA (10.98/15.98)	WYNONNA	1
38	38	35	91	BILLY RAY CYRUS 4 7 MERCURY 510635 (10.98 EQ/16.98	SOME GAVE ALL	1
39	39	37	17	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
40	36	31	11	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30
41	40	38	27	AARON TIPPIN • RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
42	41	40	127	GARTH BROOKS A 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
43	43	39	37	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
44	44	43	71	LORRIE MORGAN A BNA 66047 (9.98/13.98)	WATCH ME	15
45	48	45	34	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
46	46	44	49	TRACY LAWRENCE A ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
47	42	54	78	TRAVIS TRITT    WARNER BROS. 45048 (10.98/15 98)	T-R-O-U-B-L-E	6
48	50	47	16	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	43
49	47	41	27	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
50	45	_	2	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	45
51	49	42	77	COLLIN RAYE   EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
52	53	49	144	ALAN JACKSON 4 2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
53	51	46	15	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98) TRIBUTE T(	THE MUSIC OF BOB WILLS	35
54	RE-E	NTRY	7	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	54
55	52	52	61	REBA MCENTIRE 4 2 MCA 10673 (10,98/15.98)	IT'S YOUR CALL	1
56	55	55	105	JOHN ANDERSON A BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
57	54	50	73	GARTH BROOKS 4 5 LIBERTY 98743 (10.98/16.98)	THE CHASE	1
58	56	53	22	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
59	59	57	153	VINCE GILL A MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
60	57	51	25	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
61	61	58	114	COLLIN RAYE • EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
62	58	59	43	TANYA TUCKER   LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
63	62	65	46	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
64	67	63	196	ALAN JACKSON A ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
65	60	56	43	PATTY LOVELESS   EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
66	68	70	64	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
67	64		142	LORRIE MORGAN A RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
68	66	_	132	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
69	65	64	27	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
70	RE-E	NTRY	78	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
71	72	73	6	JEFF FOXWORTHY WARNER BR05, 45314 (9.98/15.98)	OU MIGHT BE A REDNECK IF	70
72	71	66	136	TRISHA YEARWOOD A MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
73	63	60	20	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
74	70	67	190	DOUG STONE A EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
75	69	68	68	RANDY TRAVIS • WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA 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. Recording Indicates past or present Heatseeker title. P1994, Billboard/BPI Communications, and SoundScan, Inc.

B	illboa	rd.	Top	Country	Catalog	Alb	UI	m	Бтм	
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THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVA	TITLE LENT FOR CASSETTE/CD)	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>4</sup> MCA 12* (7.98/12.98) 125 weeks at No. 1	GREATEST HITS	145
2	3	THE CHARLIE DANIELS BAND A EPIC 38795/SONY (7.98 EQ/11	.98) A DECADE OF HITS	145
3	4	THE JUDDS A 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	28
4	2	GEORGE JONES • EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	130
5	7	GEORGE STRAIT A MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	145
6	6	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	5
7	5	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	7
8	9	REBA MCENTIRE A MCA 4979* (7.98/12.98)	GREATEST HITS	143
9	8	CONWAY TWITTY A MCA 3123B (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	34
10	13	ALABAMA A 3 RCA 7170* (9.98/13.98)	GREATEST HITS	144
11	12	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	51
12	11	GEORGE STRAIT 4 2 MCA 5567 (7.98/12.95)	GEORGE STRAIT'S GREATEST HITS	143
13	10	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	22

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND R	ACK
SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	oundScan
FOR WEEK ENDING FEBRUARY 26, 1994	

THIS WEEK	LAST WEEK			WKS. ON CHART
14	14	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	22
15	16	ALABAMA A RCA 6825 (7.98/11.98)	ALABAMA LIVE	21
16	15	VINCE GILL   RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	143
17	21	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	8
18	22	ANNE MURRAY 4 LIBERTY 46058 (7.98/12.98)	GREATEST HITS	120
19	17	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	19
20	25	DOLLY PARTON A RCA 4422* (7.98/11.98)	GREATEST HITS	117
21	20	RAY STEVENS • MCA 5918 (4.98/11.98)	GREATEST HITS	84
22	_	DWIGHT YOAKAM A REPRISE 25372/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	10
23	18	DWIGHT YOAKAM   REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	97
24	24	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	7
25	_	WAYLON JENNINGS A 4 RCA 3378* (8.98)	GREATEST HITS	30

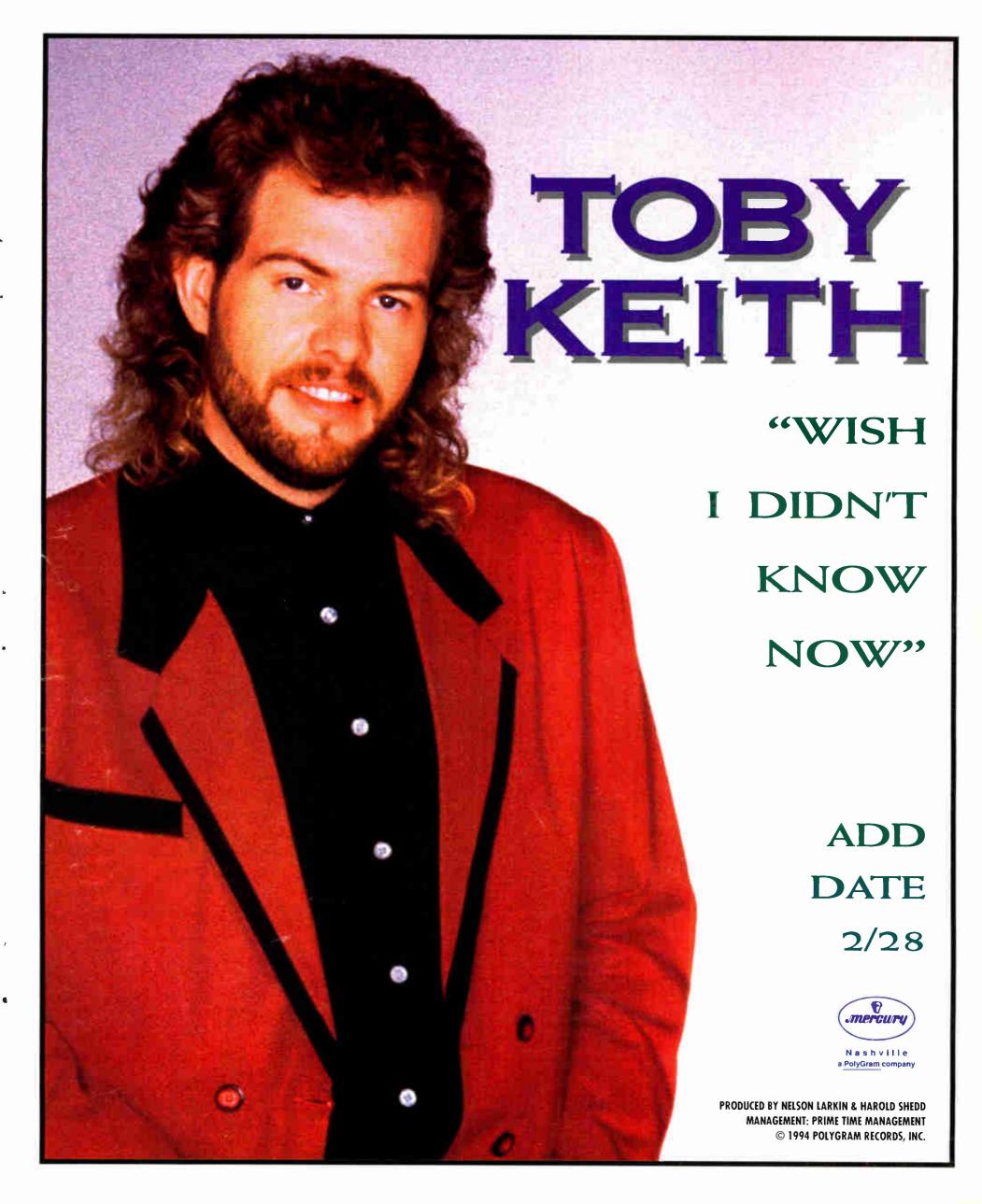
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# Nashville 615/ **Country Music** Sourcebook 1994

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#### Country ARTISTS & MUSIC

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

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

- 56 ADDICTED TO A DOLLAR (Bekool, ASCAP/Brian's
- Dream, ASCAP/That's A Smash, BMI) 40 BETTER YOUR HEART THAN MINE (Sister Elisabeth BMI/Sluggo Songs, BMI)
- 42 THE BOYS & ME (Travelin' Zoo ASCAP/Beginner ASCAP) WBM
- THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Df 63 PolyGram, BMI/Bantry Bay, BMI) HL/CPP 69
- CLOSING TIME (BMG, ASCAP/Muckleroy, ASCAP/ olygram Int'l, ASCAP/Vector Brothers, ASCAP) COMPANY TIME (Beginner, ASCAP) 70
- CONFESSIN' MY LOVE (August Wind, BMI/Longitude, 61 BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/ WRM
- DESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) 67 WRM
- 73 THE OEVIL COMES BACK TO GEORGIA (Cabin Fever BMI) WBM 68 ORIVIN' AND CRYIN' (Great Cumberland, BMI/Diamond
- Struck BNI/Patenrick BMI/United Entertainment, BMI)
- 51 FOR YOUR LOVE (Sany, BMI/Eiffel Tower, BMI) HL GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle ASCAP/Five Bar-B. ASCAP/Bobby Fischer. ASCAP/
- use On Fire, ASCAP) HL HARD LIQUOR, COLD WOMEN, WARM BEER (Big 71
- dorado, BMI/Bug, BMI HE THINKS HE'LL KEEP HER (EMI April, ASCAP/ 10 Getarealjob, ASCAP/Don Schiltz, ASCAP/Aimo, ASCAP)
- **HEY CINOERELLA (Famous, BMI/Loval Dutchess, BMI/** Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM/
- HIGH TECH REDNECK (MCA. ASCAP/Sold For A Song 60 CAPAC/Brother Bart, BMI/Coburn, BMI) HL
- HILLBILLY JITTERS (Colgems-EMI ASCAP/Mike 72 Henderson, ASCAP/Sony Tree, BMI) HL
- 55 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's HONKY TONK SUPERMAN (Acuff-Rose, BMI) 51
- 1 CAN'T REACH HER ANYMORE (Ray Stevens, BMI/ Grand Avenue, ASCAP)
- I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, 65 ASCAP/Red Cloud, ASCAP) WBM
- I'O LIKE TO HAVE THAT ONE BACK (Music Corp. Of 3 America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O+Tex, BMI) HL IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/ 49
- Polygram, ASCAP/Ranger Bob, ASCAP) IF I HAO ONLY KNOWN (Jana Stantunes, BMI/Bug, BMI/
- Alabama Band, ASCAP) IF IT WASN'T FOR HER I WOULON'T HAVE YOU (Songs
- Of PolyGram BMD HI IF THE GOOD DIE YOUNG (Sony Tree, BMI/Almo, 32
- ASCAP) CPP/HL I JUST WANTED YOU TO KNOW (Warner-Tamerlane
- BMI/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot ASCAP) HL/WRM I LOVE YOU 'CAUSE I WANT TO (Tortured Artist. ASCAP/
- Sony Cross Keys, ASCAP/Polygram, ASCAP/St. Julien ASCAP) HL
- 24 EM HOLDING MY OWN (Poolue Rear ASCAP/Rug ASCAP)
- INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy 30 Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose RMI) CPP
- I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/ 36 Wonderland, BMI/Will Robinsongs, BMI) HL
- 62 IN MY NEXT LIFE (Irving, BMI/Hardscratch, BMI) CPP IS IT OVER VET (Nocturnal Eclipse, BMI) HL 46
- I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM
- I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI) CPP JOHN DEERE GREEN (EMI Blackwood, BMI/Linde 22 Manor, BMI) WBM
- KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's 41 Bus, BMI/Little Big Town, BMI/American Made, BMI) HL LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) 19
- 6 A LITTLE LESS TALK AND A LOT MORE ACTION (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/
- Songs Of PolyGram, BMI) HL LIVE UNTIL | OIE (Linda Cobb, BMI/Us Four, BMI/Lori 26
- Jayne, BMI) MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/ 20
- Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP NO OOUBT ABOUT IT (All Over Town, BMI/Sony Tree, 13
- BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of 31 McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL
- OUTSKIRTS OF TOWN (Myrt & Chuck's Boy, ASCAP/ 59 Flying Fingers, ASCAP)
- 38 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI) 45 REO ANO RIO GRANOE (J-Keys, ASCAP/Supernaw ASCAP)
- 39 ROCK BOTTOM (BCL. BMI)
- ROCK MY WORLO (LITTLE COUNTRY GIRL) (Sneaky 4 Moon, BMI/August Wind, BMI/Longitude. BMI/Steve



by Lynn Shults

WAKE IT FOUR CONSECUTIVE weeks that "I Swear" by John Michael Montgomery has topped Billboard's Hot Country Singles & Tracks chart. This breaks Montgomery's personal record for consecutive weeks at No. 1. His "I Love The Way You Love Me" held the No. 1 position for three weeks, beginning with the May 15, 1993, issue of Billboard. Somewhat ironic is the fact that the two tracks were recorded by different producers. "I Love The Way You Love Me" was produced by Doug Johnson, and "I Swear" by Scott Hendricks. Hendricks has had a virtual lock on the No. 1 position in '94. He began the new year with a four-week run as the producer of "Wild One" by Faith Hill. "Live Until I Die" by Clay Walker was No. 1 for one week, prior to Montgomery's run. This means that as a producer, Hendricks has had the No. 1 track on the Hot Country Singles & Tracks chart for eight of nine weeks in '94. The track with the best chance to break Hendricks' domination is "I Just Wanted You To Know" (3-2) by Mark Chesnutt. If it doesn't reach No. 1, Hendricks has a chance to add to his streak, since he is the co-producer of "Rock My World (Little Country Girl)" (8-4) by Brooks & Dunn.

**S**ONGWRITERS ALSO HAVE STREAKS. Take Gary Baker and Frank Myers, the writers of "I Swear." Their "T.L.C.A.S.A.P." (14-9) by Alabama enters the top 10 on the singles chart this week. And who is Nashville's hottest songwriter? That distinction goes to Dennis Linde. His songs racked up the most BDS airplay detections for the calendar year 1993. He is followed closely by Ronnie Dunn and Clint Black. Rounding out the top five, based on BDS detections, are Bob McDill and Toby Keith. The songwriters' rankings illustrate the dramatic impact of the hot new country artists on Nashville's songwriting community. Three of the top five writers are artists who primarily write for themselves. Seven of the top 10 are writer/artists. The other top 10 writers, in order, are Alan Jackson, Gretchen Peters, Dwight Yoakam, Kostas, and Mac McAnally.

HE MOST ACTIVE TRACK on the singles chart is "Rock Bottom" (61-39) by Wynonna, followed by "If Bubba Can Dance (I Can Too)" (60-49) by Shenandoah; "Indian Outlaw" (38-30) by Tim McGraw; "Piece Of My Heart" (47-38) by Faith Hill; "Trvin' To Get Over You" (13-8) by Vince Gill; "Addicted To A Dollar" (debut-56) by Doug Stone; "My Love" (25-20) by Little Texas; "I've Got It Made" (11-7) by John Anderson; "If The Good Die Young" (37-32) by Tracy Lawrence; and "We Don't Have To Do This" (34-27) by Tanva Tucker.

REEPING A LOCK ON the No. 1 album position is "Kickin' It Up" by John Michael Montgomery. The Greatest Gainer award goes to "A Lot About Livin' (And A Little 'Bout Love)" (5-4) by Alan Jackson, and the week's Pacesetter award winner is "Take Me As I Am" (34-25) by Faith Hill. Debuting is "No Doubt About It" (debut-28) by Neal McCoy. A close look at the Top Country Albums chart reveals the new strength of WEA as a country distributor. WEA-distributed labels have seven of the top 20 positions and nine of the top 30. Atlantic has four titles, Giant two, Warner Bros. two, and Reprise one. The success of the WEA labels strengthens the argument that creating new labels is the way to increase market share and revenues.

O'Brien, BMI) WBM

- 47 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI)
- SHE'O GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/Curbsongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM
- SHE NEVER CRIED (Tom Collins, BMI/Young World, 28 BMI/Songs Of PolyGram, BMI) HL/CPP 54 SOMEBOOY NEW (Ensign, BMI/Famous, ASCAP) HL/
- SOMEWHERE IN BETWEEN (Almo, ASCAP/Hayes 58
- Street, ASCAP/Allen Shumblin, ASCAP/Warner-Tameriane RMI/Minnesota Man RMI) 44
- THE SONG REMEMBERS WHEN (Careers-BMG, BMI/ Hugh Prestwood, BMI) HL STANDING OUTSIDE THE FIRE (Criterion, ASCAP/ 14
- Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
- 23 STATE OF MINO (Wordy, ASCAP) CPP
- STONE COLO COUNTRY (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL 25 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP)
- WBM 75 THANKS TO YOU (Fourth Floor, ASCAP/Hot Kitchen
- ASCAP) THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy 16
- Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL 15 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill

- And Kim Nash, BMI/Young World, BMI) 9 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/ Josh-Nick, ASCAP) HL/CPP
- TRYIN' TO GET OVER YOU (Benefit, BMI) WBM TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/
- Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) WE OON'T HAVE TO OO THIS (BMG Songs, ASCAP/Gary 27
- Burr, ASCAP/MCA, ASCAP) HL WE JUST OISAGREE (EMI Blackwood, BMI/Bruiser, 12
- WERE YOU REALLY LIVIN' (Gum Island Enterprises, 66
- WHAT & CRYING SHAME (Sony Tree, BMI/Raul Malo. 48
- BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL WHERE OO I FIT IN THE PICTURE (Linda Cobb, BMI/ 64 Lori Jayne, BMI) WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr,
- 37 ASCAP) HE
- (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth 21 ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP)
- WILD ONE (Howe Sound, BMI/Daniel The Dog, ASCAP/ 35 Warner-Tamerlane, BMI/Reynsong, BMI) WBM/HL
- 34 WOROS BY HEART (Englishtown, BMI/Warner Tameriane BMD WBM YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great 52
- Cumberland, BMI/Diamond Struck, BMI) 11 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM

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

B				G FEB. 26, 1994 HOT	COUN		P		ß	SINGLES Tracks
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
				* * * NO. 1 * *	r <b>*</b>	40	45	54	4	BETTER YOUR HEART G.FUNDIS (L.ANGELLE, A.GOLD)
1	1	1	11	S.HENDRICKS (F.J.MYERS,G.BAKER)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288	(41)	43	45	6	KISS ME, I'M GONE T.BROWN, M.STUART (M.STUAR
2	3	8	12	I JUST WANTED YOU TO KNOW	MARK CHESNUTT (C) (V) MCA 54768 GEORGE STRAIT	42	39	35	20	THE BOYS & ME M.MILLER,M.MCANALLY (M.MI
3	4	6	13	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER) ROCK MY WORLD (LITTLE COUNTRY GIRL)	(C) (V) MCA 54767 BROOKS & DUNN	43	44	48	6	STONE COLD COUNTR D.JOHNSON (D.GIBSON, B.MILL
4	8	11	12	L.COOK.S.HENDRICKS (B.LABOUNTY,S.O'BRIEN) HEY CINDERELLA	(C) (V) ARISTA 1-2636 SUZY BOGGUSS	44	41	38	20	THE SONG REMEMBE G.FUNDIS (H.PRESTWOOD)
5	7	10	13	A LITTLE LESS TALK AND A LOT MORE ACTION	(v) LIBERTY 17641 • TOBY KEITH	(45)	48	55	4	RED AND RIO GRAND
6 (7)	2	3	16	N,LARKIN,H.SHEDD (K.HINTON,J.STEWART)	(C) (V) MERCURY 862 262 JOHN ANDERSON	46	42	32	18	IS IT OVER YET T.BROWN (B.KIRSCH)
8	11	13	12 8	J.STROUD, J.ANDERSON (M.BARNES )	(V) BNA 62709 VINCE GILL	47	24	21	14	SAWMILL ROAD M.POWELL, T.DUBOIS (S.HOGIN
9	13	16 14	• 11	T.BROWN (V.GILL) T.L.C. A.S.A.P.	(C) (V) MCA 54706 ALABAMA	(48)	49	53	9	WHAT A CRYING SHAP D.COOK (R.MALO,KOSTAS)
( <b>1</b> )	14	14	11	J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS) HE THINKS HE'LL KEEP HER	(V) RCA 62712 MARY-CHAPIN CARPENTER	<b>49</b>	60	74	3	IF BUBBA CAN DANCE D.COOK (M.RAYBON, M.MCGUIR
				J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	(V) COLUMBIA 77316 PATTY LOVELESS	50	51	56	4	I LOVE YOU 'CAUSE I T H.EPSTEIN (C.CARTER,R.FOSTE
11	6	7	15	E.GORDY, JR. (P.ROSE, M.A.KENNEDY, R.SHARP) WE JUST DISAGREE	(C) (V) EPIC 77271	51	50	52	10	FOR YOUR LOVE
12 (13)	10 19	19	16 11	J.BOWEN,B.DEAN (J.KRUEGER)	SBK ALBUM CUT/LIBERTY	(52)	58	67	3	YOUR LOVE AMAZES M C.HOWARD (A.HUNT,C.JONES)
14	13	19	11	B.BECKETT (J.S.SHERRILL,S.SESKIN) STANDING OUTSIDE THE FIRE	(C) (V) ATLANTIC B7287 GARTH BROOKS	(53)	57	63	3	HONKY TONK SUPERN S.HENDRICKS (A.TIPPIN, B.BRO
15	17	20	11	A.REYNOLDS (J.YATES,G.BROOKS) THEY ASKED ABOUT YOU	(V) LIBERTY 17802 REBA MCENTIRE	54	52	51	19	SOMEBODY NEW J.SCAIFE, J.COTTON (A.HARVEY,
16	16	17	12	T.BROWN,R.MCENTIRE (K.NASH,B.NASH,F.WELLER) THAT'S MY STORY	(V) MCA 54769 ◆ COLLIN RAYE	(55)	59	68	3	HONKY TONK CROWD S.BUCKINGHAM (M.STUART)
	20	22	15	P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN) GOODBYE SAYS IT ALL	(C) (D) (V) EPIC 53952 ◆ BLACKHAWK	_				+
18	5	4	17	M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER) SHE'D GIVE ANYTHING	(C) (V) ARISTA 1-2568 ◆ BOY HOWDY	<b>(56)</b>	NE\	NÞ	1	ADDICTED TO A DOLLA J.STROUD, D.STONE (D.STONE, F
		-		C.FARREN (J.STEELE,C.FARREN,V.MELAMED)  * * * AIRPOWER *	CURB PROMO SINGLE	57	74	_	2	TRY NOT TO LOOK SO P.ANDERSON (0.YOAKAM,KOST
19	23	26	8	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	♦ MARTINA MCBRIDE (C) (V) RCA 62697	(58)	63	65	3	SOMEWHERE IN BETW M.CLUTE,T.DUBOIS (A.SHAMBL
20	25	31	7	MY LOVE J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295	(59)	70	_	2	OUTSKIRTS OF TOWN M.MILLER,M.MCANALLY (G.HUE
21)	22	27	5	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON, J.MCBRIDE)	ALAN JACKSON     (V) ARISTA 1-2649	60	54	46	16	HIGH TECH REDNECK B.CANNON, N. WILSON (B.HILL, Z
22	9	5	16	JOHN DEERE GREEN JLSLATE, B.MONTGOMERY (D.LINDE)	JOE DIFFIE (C) (V) EPIC 77235	61	55	49	15	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP, J.S.SHERR
23	12	2	15	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	CLINT BLACK (C) (V) RCA 62700	62	64	64	5	IN MY NEXT LIFE
24	28	30	8	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	LEE ROY PARNELL (C) (V) ARISTA 1-8739	63	62	57	19	THE CALL OF THE WIL S.HENDRICKS (A.TIPPIN, B.BRO
25	29	33	18	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	TRAVIS TRITT     (C) (V) WARNER BROS, 18240	64	NE\	NÞ	1	WHERE DO I FIT IN TH J.STROUD (C.WALKER)
26	21	12	18	LIVE UNTIL I DIE J.STROUD (C.WALKER)	CLAY WALKER     (C) (V) GIANT 1B332	65	65	62	18	I CAN'T TELL YOU WH T.BROWN (T.SCHMIT,D.HENLEY
27)	34	36	7	WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR,V.SHAW)	TANYA TUCKER (V) LIBERTY 17803	66	53	40	16	WERE YOU REALLY LI R.L.PHELPS, D.PHELPS (R.L.PHE
28	27	28	12	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	67	66	66	18	DESPERADO J.STROUD (D.HENLEY,G.FREY)
29	33	34	14	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STRDUD, J.CARLTON (J.L.WALLACE, T.SKINNER)	DARON NORWOOD (C) (V) GIANT 18386	68	56	41	16	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAK
30	38	47	6	INDIAN OUTLAW J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	TIM MCGRAW (C) CURB 76920	69	NE\	N 🏲	1	CLOSING TIME S.FISHELL,R.FOSTER (R.FOSTEF
31	26	29	14	NO MORE CRYIN' J.LEO (T.MCBRIDE, J.LEO)	MCBRIDE & THE RIDE (C) (V) MCA 54761	70	NE\		1	COMPANY TIME J.GUESS (M.MCANALLY)
32	37	50	4	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON,C.WISEMAN)	TRACY LAWRENCE ATLANTIC ALBUM CUT	$(\overline{1})$	NE\		1	HARD LIQUOR, COLD
33	35	37	7	I CAN'T REACH HER ANYMORE B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102	12	69	71	4	S.FISHELL (B.WOODRUFF)
34)	36	43	5	WORDS BY HEART J.SCAIFE,J.COTTON (R.NIELSON,M.POWELL)	BILLY RAY CYRUS (C) (V) MERCURY 858 132	73	68	59	10	M.HENDERSON, B.CHANCEY (M. THE DEVIL COMES BA
35	30	24	20	WILD ONE S.HENDRICKS (P.BUNCH, J.KYLE, W. RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411	74)	NE\		1	M.O'CONNOR,G.BROWN,J.E.NO
36	32	25	19	I NEVER KNEW LOVE J.STROUD (L.BOONE,W.ROBINSON)	DOUG STONE     (C) (V) EPIC 77228	75	72	69	5	T.BROWN,R.MCENTIRE (J.STAN
37)	40	42	7	WHERE WAS I S.BUCKINGHAM (H.STINSON,G.BURR)	RICKY VAN SHELTON (C) (V) COLUMBIA 77334					A.REYNOLDS,R.BENNETT (J.WI
38	47	58	3	PIECE OF MY HEART S.HENDRICKS (B.BERNS,J.RAGAVOY)	FAITH HILL (C) (V) WARNER BROS. 18261	which a	ttain 25	00 dete	ctions for	ease in detections over the properties of the first time. ◆ Videoclip as
39	61	—	2	ROCK BOTTOM T.BROWN (J.R.COBB,B.BUIE)	WYNONNA (C) CURB 54809/MCA					(D) CD single availability. (M) availability. © 1994, Billboard
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST
40	45	54	4	BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE,A.GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
(41)	43	45	6	KISS ME, I'M GONE T.BROWN,M.STUART (M.STUART,B.DIPIERO)	♦ MARTY STUART
42	39	35	20	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	(C) (V) MCA 54777 ◆ SAWYER BROWN CURB ALBUM CUT
(43)	44	48	6	STONE COLD COUNTRY D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 77355
44	41	38	20	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
(45)	48	55	4	RED AND RIO GRANDE R.LANDIS (D.SUPERNAW, LATKINSON)	DOUG SUPERNAW (V) 8NA 62757
46	42	32	18	IS IT OVER YET T.BROWN (B.KIRSCH)	WYNONNA (V) CUR8 54754/MCA
47	24	21	14	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN, J.MCBRIDE, D. TRUMAN)	DIAMOND RIO (V) ARISTA 12610
<b>48</b>	49	53	9	WHAT A CRYING SHAME D.COOK (R.MALO, KOSTAS)	THE MAVERICKS (C) (V) MCA 5474B
<b>49</b>	60	74	3	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON,M.MCGUIRE, B.MCDILL)	SHENANDOAH (C) (V) RCA 62761
<b>(50</b> )	51	56	4	I LOVE YOU 'CAUSE I WANT TO H.EPSTEIN (C.CARTER, R.FOSTER)	<ul> <li>CARLENE CARTER</li> <li>(V) GIANT 18265</li> </ul>
51	50	52	10	FOR YOUR LOVE J.BOWEN,J.CRUTCHFIELD (J.ELY)	CHRIS LEDOUX
(52)	58	67	3	YOUR LOVE AMAZES ME C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
(53)	57	63	3	HONKY TONK SUPERMAN S.HENDRICKS (A.TIPPIN.B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 52755
54	52	51	19	SOMEBODY NEW J.SCAIFE J.COTTON (A.HARVEY, M.CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
(55)	59	68	3	HONKY TONK CROWD S.BUCKINGHAM (M.STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
				***HOT SHOT DE	BUT * * *
<b>(56)</b>	NE\	NÞ	1	ADDICTED TO A DOLLAR J.STROUD.D.STONE (D.STONE, R.HOOD, R.MADDOX, K. TRIBBLE)	<ul> <li>DOUG STONE</li> <li>(C) (V) EPIC 77375</li> </ul>
<b>(57</b> )	74	_	2	TRY NOT TO LOOK SO PRETTY P.ANDERSON (0.YOAKAM, KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
(58)	63	65	3	SOMEWHERE IN BETWEEN M.CLUTE,T.DUBOIS (A.SHAMBLIN,J.VEZNER)	DUDE MOWREY (C) (V) ARISTA 1-2643
(59)	70	—	2	OUTSKIRTS OF TOWN M.MILLER,M.MCANALLY (G.HUBBARD,D.CAMERON)	<ul> <li>SAWYER BROWN CURB ALBUM CUT</li> </ul>
60	54	46	16	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749
61	55	49	15	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP, J.S.SHERRILL)	SHAWN CAMP     (C) (V) REPRISE 18331/WARNER BROS.
<b>62</b>	64	64	5	IN MY NEXT LIFE J.STROUD (M.BARNES )	MERLE HAGGARD CURB PROMO SINGLE
63	62	57	19	THE CALL OF THE WILD S.HENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
64)	NE\	NÞ	1	WHERE DO I FIT IN THE PICTURE J.STROUD (C.WALKER)	CLAY WALKER (V) GIANT 1B210
65	65	62	18	I CAN'T TELL YOU WHY T.BROWN (T.SCHMIT,D.HENLEY,G.FREY)	VINCE GILL GIANT ALBUM CUT
66	53	40	16	WERE YOU REALLY LIVIN' R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS)	BROTHER PHELPS     (C) (V) ASYLUM 64598
67	66	66	18	DESPERADO J.STROUD (D.HENLEY,G.FREY)	CLINT BLACK GIANT ALBUM CUT
	56	41	16	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAKE)	STEVE WARINER (V) ARISTA 1-2609
68		NÞ	1	CLOSING TIME S.FISHELL,R.FOSTER (R.FOSTER,M.SAGER)	RADNEY FOSTER ARISTA ALBUM CUT
68 69	NE\				
	NE\ NE\		1	COMPANY TIME J.GUESS (M.MCANALLY)	LINDA DAVIS (C) ARISTA 1-2664
69	<u> </u>		1	J.GUESS (M.MCANALLY) HARD LIQUOR, COLD WOMEN, WARM BEER	(Ĉ) ARISTA 1-2664 ◆ BOB WOODRUFF
69 70	NE			J.GUESS (M.MCANALLY) HARD LIQUOR, COLD WOMEN, WARM BEER S.FISHELL (B.WOODRUFF) HILLBILLY JITTERS	(Č) ARISTA 1-2664
69 70 71	NE\ NE\		1	J.GUESS (M.MCANALEY) HARD LIQUOR, COLD WOMEN, WARM BEER S.FISHELI (B.WOODRUFF) HILLBILLY JITTERS M.HENDERSON,B.CHANCEY (M.HENDERSON,W.WILSON) THE DEVIL COMES BACK TO GEORGIA	(C) ARISTA 1-2664 ◆ BOB WOODRUFF (C) (V) ASYLUM 64575 ◆ MIKE HENDERSON (C) (V) RCA 62730 ◆ MARK O'CONNOR
69 70 71 72	<b>NE</b> <b>NE</b>	<b>N</b> ► 71 59	1 4	J.GUESS (M.MCANALLY) HARD LIQUOR, COLD WOMEN, WARM BEER S.FISHELL (B.WOODRUFF) HILLBILLY JITTERS M.HENDERSON, B.CHANCEY (M.HENDERSON, W.WILSON)	(Ĉ) ARISTA 1-2664 ◆ BOB WOODRUFF (C) (V) ASYLUM 64575 ◆ MIKE HENDERSON (C) (V) RCA 62730

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

1	_	_	1	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH RCA
2	1	1	4	FAST AS YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE
3	2	_	2	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	DOUG SUPERNAW BNA
4	3	2	8	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	<ul> <li>LITTLE TEXAS WARNER BROS.</li> </ul>
5	4	3	10	MY BABY LOVES ME P.WORLEY.E.SEAY,M.MCBRIDE (G.PETERS)	MARTINA MCBRIDE RCA
6	7	5	22	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON ARISTA
7	6	4	14	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	CLAY WALKER GIANT
8	5	7	11	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL MCA
9	8	6	5	RECKLESS J.LEO, L.M.LEE, ALABAMA (J.STEVENS, M.CLARK)	ALABAMA RCA
10	12	12	17	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	TRACY BYRD MCA
11	11	8	6	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	MARK CHESNUTT MCA
12	10	10	8	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT
13	9	9	6	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN ARISTA

HOT COUNTRY	REC	URR	ENTS			
SHENANDOAH RCA	1	1 20	24	15	THANK GOD FOR YOU M.MILLER.M.MCANALLY (M.MILLER.M.MCANALLY)	SAWYER BROWN
DWIGHT YOAKAM REPRISE	1	5 –	-	1	SOON J.CRUTCHFIELD (C.KELLY, B.REGAN)	TANYA TUCKER     LIBERTY
DOUG SUPERNAW     BNA	1	5 19	17	15	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	TOBY KEITH MERCURY
LITTLE TEXAS WARNER BROS.	1	1 18	15	7	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRITCH)	REBA MCENTIRE WITH LINDA DAVIS
MARTINA MCBRIDE     RCA	1	3 13	11	5	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY, J.RUSHING)	GARTH BROOKS
ALAN JACKSON	1	15	14	9	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
CLAY WALKER	2	22	21	12	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE, B.MONTGOMERY (R.BLAYLOCK, K.K. PHILLIPS, H. PERDEW)	JOE DIFFIE EPIC
♦ VINCE GILL	2	1 16	18	11	HALF ENOUGH R.LANDIS (W.WALDMAN, R.NIELSON)	LORRIE MORGAN BNA
ALABAMA	2	2 21	-	12	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE
TRACY BYRD	2	3 14	13	4	MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.DOUGLAS)	ALAN JACKSON ARISTA
MARK CHESNUTT	2	4 24	-	14	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	DOUG STONE EPIC
GEORGE STRAIT	2	5 23	-	18	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	TRACY LAWRENCE ATLANTIC
BROOKS & DUNN					rents are titles which have already appeared on the top 75 Single mercial availability is not indicated on the recurrent chart	es & Tracks chart for 20 weeks and have

BILLBOARD FEBRUARY 26, 1994

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FOR WEEK ENDING FEBRUARY 26, 1994

# Hot Latin Tracks...

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
Ð	1	2	13	* * * NO ANA GABRIEL SONY LATINSONY	• 1 ★ ★ ★ ◆ LUNA 2 weeks at No. 1
2	5	8	6	GLORIA ESTEFAN	MI BUEN AMOR
3	4	6	4	THE BARRIO BOYZZ Y SELENA	DONDEQUIERA QUE ESTES
4	2	1	13	EMI LATIN YURI SONY LATIN/SONY	DETRAS DE MI VENTANA
5	3	3	7	LOS FUGITIVOS RODVEN	♦ LA LOCA
6	10	10	4	LUIS MIGUEL WEA LATINA	HASTA EL FIN
$\overline{\overline{\mathbf{D}}}$	7	11	4	ALVARO TORRES	ANGEL CAIDO
8	6	14	5	BANDA MACHOS FONOVISA	MI LUNA, MI ESTRELLA
9	15	21	3		BOCA, DULCE BOCA
10	8	12	6	ROBERTO CARLOS SONY LATIN/SONY	MUJER PEQUENA
11	9	9	11	LOS BUKIS	TU INGRATITUD
12	12	7	14	FONOVISA LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE
13	14	17	3	PANDORA	MI FRACASC
14	11	5	11	FRANCO DE VITA	◆ CALIDO Y FRIO
(15)	19	35	3	REY RUIZ SONY TROPICAL/SONY	MI MEDIA MITAD
16	16	34	3	CRISTIAN MELODY/FONOVISA	POR AMOR A T
(17)	24	_	2		TRACK* * * EL JUEGO ES TUYO
18	17	28	4	MAGGIE CARLES	♦ MI DOBLE TU
(19)	25	26	6	RODVEN BRONCO FONOVISA	AUNQUE NO ME QUIERAS
20)	28	_	2		DUELE MAS
21	18	19	8	LIBERACION	ESE LOCO SOY YO
22	13	4	11	FONOVISA ROCIO DURCAL ARIOLA/BMG	DESAIRES
23	21	22	5		TE COMPRO TU NOVIA
24	23	36	3		LAS LLAVES DE MI CORAZON
25	20	16	10	EROS RAMAZZOTTI ARISTA/BMG	♦ OTRA COMO TU
(26)	NE	~	1	* * * HOT SHO PAULINA RUBIO	T DEBUT * * * VUELVE JUNTO A M
<b>(1</b> )	35		2	FRANKIE RUIZ	HABLAME
28	30		2	POCHI Y SU COCOBAND	LA SEXY
29	34	25	4	KUBANEY TITO ROJAS	ENAMORAME
30	32		2	JERRY RIVERA	CARA DE NINC
30	26	23	8	SONY TROPICAL/SONY	SI TE VAS
31	26	13	6	SONY DISCOS/SONY	ENTRE EL AMOR Y EL HALAGO
32	22	13	17	SONY LATIN/SONY BRONCO	DOS MUJERES UN CAMINO
33 (34)	37	10	2	LOS TITANES	BASTO UNA MIRADA
34) (35)		∖ ►	1	FUENTES/VEDISCO	Y TODAVIA ME AMAS
<u>36</u>			1	RODVEN EDDIE SANTIAGO	EL TRISTE
<u>30</u> (37)			1	EMI LATIN GIPSY KINGS	NO VIVIRE
<u>38</u>			1	ELEKTRA MUSICIAN/ELEKTRA PABLO RUIZ	ANOCHE NO DORM
<u> </u>	33		3	EMI LATIN	ADONDE VOY
39		33		ELEKTRA VICENTE FERNANDEZ	TE ME VAS AL DIABLO
40	27	20	13	SONY DISCOS/SONY	

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# Artists & Music

# Latin Confab Dates Set; Brazilian Jazz

MC UPDATE: The fifth edition of Billboard's International Latin Music Conference is slated for May 16-18 at Miami's Intercontinental Hotel. This year's confab will feature four panels, two showcases, and an awards program whose winners will be selected as per their performances on the Hot Latin Tracks chart and the Billboard Latin 50.

ARGENTINA NOTAS: EMI's reggae stalwarts Los Pericos have surpassed the triple-platinum mark (180,000 units sold) in Argentina with their album "Big Yuyo." The group expects to make a summer trek through Argentina during the next few weeks ... Los Pericos' label mate Sergio Denis is finishing up his new album, "Natural," recorded in Buenos Aires, New York, and Miami and produced by Emilio Valle with Jorge Alvarez supervising ... "Amor Amarillo," the debut effort from Soda Stéreo's Gustavo Cerati, is closing in on gold (30,000 units) less than two months after its release by BMG. Predictably, both label and artist are enthusiastic about the sales tally. Cerati, in fact, is considering a oneshot solo concert in April, after which he will continue recording plans for Soda's BMG debut.

BRAZILIAN JAZZ HAT TRICK: Three supremely sublime Brazilian jazz albums, with emphasis on "Brazilian," have been released, though only one—Nanda Lauria's "Points Of View" (Narada Equinox)—is available outside of Brazil so far. The other two records, "Made In Rio" by PolyGram Brasil's talented multi-instrumentalist Leo Gandelman and "Sabor Carioca" by Som Livre's overlooked flutist/saxophonist Raúl Mascarenhas, merit immediate international exposure.

Lauria's label bow finds the Recife guitarist grafting his breathy vocalese onto melodically compelling, jazzy instrumentals anchored by northeastern Brazilian cadences such as baião, maracatu, and xote. The album's two vocal tracks—a dramatic, soft-samba version of the Beatles' classic "If I Fell" and a spirited paean to songmaking, "Saudade"—could attract airplay on jazz, world music, and NAC outlets. Pianist Lyle Mays and drummer Danny Gottlieb chip in instrumental support. Saxophonist Gandelman long has

been considered one of the top sidemen/producers in Brazil, but his overly slick funk/pop/jazz solo albums often have been as nondescript as his side work has been dazzling. But on "Made In Rio," Gandelman emerges with a smart array of upbeat entries deftly blending punchy horn lines, Gandelman's slamming rides, and, occasionally, native Brazilian rhythms such as samba and samba/reggae ("Na Baixa Do Sapateiro"). Contemporary jazz radio, NAC, and AC stations also will lap up hip-hop thumper "Sob Medida," reticent ballad "Novo Dia" (sporting a lovely, restrained solo from Joe Sample Cidade), and gorgeous bossa ballad "Cidade Maravilhosa," dedicated to that "marvelous city"-and Gandelman's hometown-Rio de Janeiro.

On his latest effort, Mascarenhas, another highly respected musical fig-



by John Lannert

ure in Brazil, serves up swinging bossa/samba jazz numbers and pensive ballads that allow ample room for tasty improvisational performances from stellar Brazilian musicians **Rique Pantoja** (keyboards), **Ricardo Silveira** (guitar), **Paulo Esteves** (keyboards), and **Jorge Helder** (bass). **Gilberto Gil's** aching performance of his standard "Super-Homem" is the album's lone vocal entry.

**D**ISC SPINNING Em Portuguese: While Jorge Ben Jor's often witty,

funk-fortified "23" (Warner Brasil) offers no tracks as immediately embraceable as his 1992 smash hit "W/Brasil," the entertaining 10-song set contains standouts such as the slow-shuffling "Goleiro," plus a lilting duet with "W/Brasil" hero Tim Maia on "Moça Bonita" and thumping entry "Mulheres No Volante" ... The self-titled album by Sony songstress Suki might be dismissed as treacly "brega" music, except for the fact that inviting romantic ballads such as "Mil Motivos" and "Não Some" are so melodically catchy that it is easy to overlook the ... uh ... treacly lyrics ... Cristina Monteiro's alluring high-end vocals shine brightly on hit-filled "Volúpia De Pele" (Continental), a spry, pop/samba-reggae/pagode melange that at times resembles an irresistible cross between Daniela Mercury and Beth Carvalho.

(Continued on next page)



FOR WEEK ENDING FEBRUARY 26, 1994

# Artists & Music <sup>THE</sup> Billboard, Classical 50



by Is Horowitz

GOING ON RECORD: Teldec and the New York Philharmonic Orchestra led by music director Kurt Masur continue their exclusive recording arrangement in the 1994-95 season with new projects planned.

Inked in for live recording attention is a performance of Tchaikovsky's Piano Concerto No. 1 with Elisabeth Leonskaja as soloist, along with a set of waltzes by the composer. Prokofiev works to be cut include his Symphony No. 5 and a suite from "Romeo and Juliet."

Other standard repertoire cited for taping next season include **Brahms**' Symphony No. 4, as well as "A German Requiem" and "Schicksalslied."

Just last December Teldec had its recording crew at the ready when Masur and the NYPO, with soprano Angelina Reaux as soloist, performed Berg's "Lulu Suite" and Weill's "Seven Deadly Sins." Still to be recorded this season, in April, is Mahler's Symphony No. 9, as album companion to Schubert's Symphony No. 8, already cut.

In another venue, Teldec has just recorded Hugh Wolff and the St. Paul Chamber Orchestra in Stravinsky's "Pulcinella Suite" and "Renard."

GOING ON RECORD II: Early March recording sessions will find Telarc bolstering its already large Atlanta Symphony Orchestra disc catalog with tapings of works by Schoenberg and Beethoven conducted by music director Yoel Levi, Scheduled are the former's "Verklärte Nacht" and "Pelleas und Melisande," and a set of overtures by the latter.

Later March sessions, these with the Cincinnati rected by Kavanaugh.

Symphony Orchestra under Jesus Lopez-Cobos, will be devoted to a program of Wagner overtures. And Telarc closes out the month with a PDQ Bach project in which Peter Schickele is assisted by pianist Jon Kimura Parker. Planned title is "2 Pianos Are Better Than One." Well, more expensive anyway.

 ${f S}_{
m TRING}$  SUMMIT: The Grammy telecast puts its best classical foot forward March 1 when Itzhak Perlman, Pinchas Zukerman, and Lynn Harrell play a selection from their chamber music Grammy contender, the complete Beethoven String Trios, on EMI Classics.

SERENDIPITY: RCA Victor certainly intended to parlay Harolyn Blackwell's appearances in the upcoming Metopera production of "Daughter of the Regiment" into a promotional plus for her new album, "Strange due at retail this week. But they couldn't have Hurt.' predicted the inadvertant assist from Kathleen Battle.

The sopranos were to share title-role appearances during the run of the **Donizetti** opera. But when Battle was bounced for "unprofessional" conduct during rehearsals (Keeping Score, Feb. 19), Blackwell was assigned all performances, including a live Met broadcast. Heavy media coverage of the switch focused major attention on Blackwell. For the record, it could hardly have been timed any better.

LISTENER AID: Program "menus" combining related pieces of music are among the features of "A Taste For The Classics," recently published by Sparrow press. Now, the book authored by Patrick Kavanaugh is the subject of a stepped-up marketing campaign directed primarily at the Christian community, but also aimed at music lovers who seek help in broadening their appreciation of the genre.

Among the book's features is a list of recommended repertoire for record collectors, as well as a CD programming a diverse group of classical selections performed by the Christian Performing Arts Fellowship di-

# 'Mice' Make Pilgrimage To Memphis

#### BY MARCELO FERNANDEZ BITAR

BUENOS AIRES-Juanse, front man of Argentinian rock crew Ratones Paranoicos, says working with former Rolling Stones producer Andrew Oldham on the band's latest Sony Argentina album, "Hecho En Memphis," was a volatile-and rewarding-



**RATONES PARANOICOS** 

experience.

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"[Oldham] poked fun at each musician's personality," says Juanse. "The recording sessions were an intense exchange of arguments and marvelous moments."

The result is the second Ratones album produced by Oldham to strike platinum (60,000 copies). The first Oldham-helmed album, "Fieras Lunáticas" (Lunatic Wild Beasts), sold more than 120,000 units last year, thus assuring the conversion of the quartet from a cult act to a household name in Argentina.

The group's initial contact with Oldham occurred in 1992 after he had listened to tapes the Stones-esque hand sent him, later agreeing to produce "Fieras Lunáticas." In fact, the longtime fans of the Stones, whose band name means "paranoid mice," have often been compared to their Brit heroes. "My main influence," admits Juanse, a near dead ringer for Mick Jagger, "is British rock.'

'Hecho En Memphis" (Made In Memphis) was recorded mainly at the legendary Ardent Studios, with additional sessions taking place in Nashville and New York. Memphis was chosen as the primary locale to cut the record because the band wanted to find a city geographically convenient for Oldham.

"It was a geographical and cultural location that allowed us to work with Andrew," says Juanse. The band, which includes guitarist Sarcófago, bassist Pablo Memi, and drummer

Roy, were joined during the sessions by keyboardist Al Kooper and ex-Stones axeman Mick Taylor.

Released and certified gold in October, "Hecho En Memphis" reached platinum in December, shortly after a successful, open-air concert for 25,000 fans that witnessed Juanse exchanging vocals with Taylor.

Buoyed by its Argentinian prosperity, Ratones now wants to broaden the group's appeal beyond Argentina. "Hecho En Memphis" already has been released in many Latin American territories, including the U.S.

Plans call for the band to embark on a promotional jaunt in Latin America. followed by a June concert trek in the U.S. that will take the band to Miami. Chicago, New York, Washington, D.C., Los Angeles, and Denver.

#### LATIN NOTAS

(Continued from preceding page)

**UHART NOTES:** Ana Gabriel's "Luna" (Sony Latin) shows renewed vigor and holds at No. 1 on Hot Latin Tracks for a second week. Expect Gloria Estefan's "Mi Buen Amor" (Epic) to unseat "Luna" next week just in time for the Grammys.

The heated competition for the Hot Latin Tracks throne this week caused three songs to move backward two notches despite point gains. Los Fugitivos' "La Loca"

(Rodven) slid 5-3; Banda Machos' "Mi Luna, Mi Estrella" (Fonovisa) fell 8-6; and Roberto Carlos' "Mujer Pequeña" dropped 10-8. In fact, the only top 10 song to lose points last week was Yuri's former chart-topper, "Detras De Mi Ventana" (Sony Latin).

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires.

-	LAST WEEK	WKS.	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIN	ALENT) TITLE
			* * * GREATEST GAIN	IER/NO. 1 * * *
D	1	3	MICHAEL NYMAN VIRGIN 88774 (10.98/15.98)	3 weeks at No. 1 THE PIANO
2	3	4	VARIOUS ARTISTS MADACY 0330 (4.98/5.98)	ROMANTIC CLASSICS
3	2	10	GERSHWIN NONESUCH 79287 (10.98/15,98)	GERSHWIN PLAYS GERSHWIN
4	4	7	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98	SCHINDLER'S LIST
5	5	179	CARR/DOM/PAV & LONDON 430433 (10.98 EQ/	
6	6	3	LONDON SYMPHONY ORCH. ANGEL 55093 (10	
7	9	3	RICHARD STOLTZMAN RCA 61936 (9.98/15.98	
8	16	14	★ ★ PACESET VARIOUS ARTISTS RCA 61886 (9.98/15.98) Of	
-			* * * HOT SHOT I	DEBUT * * *
9)	_	W D	VARIOUS ARTISTS PRO ARTE 1030 (14.98/24.9)	8) ROMANCE AND ROSES
10	7	10	FRANK ZAPPA BARKING PUMPKIN 71600/RHINO	(10.98/16.98) YELLOW SHARK
11	13	47	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/	
12	12	17	LUCIANO PAVAROTTI LONDON 425099 (10.98	
13	11	14	LONDON ORCH. RCA 61938 (9.98/15.98)	SYMPHONIC YES
14	14	39	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98	B EQ/15.98) UNFORGETTABLE
15)	24	12	JOSE CARRERAS TELDEC 92369 (9.98/15.98)	WITH A SONG IN MY HEART
16	8	93	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15	
17	10	14	TALLIN CHAMBER (KALJUSTE) ECM 20003 (	
18	17	14	ROYAL PHIL. (CLARK) K-TEL 611-3 (5.98/12.98)	
19	19	14	VARIOUS ARTISTS DG 439513 (5.98 EQ/10.98)	
20	15	69	CECILIA BARTOLI LONDON 43627 (10.98 EQ/15	
21	20	9	MARIA CALLAS EMI CLASSICS 54702 (9.98/15.9	
22	23	12	LONDON SYM. (WILLIAMS) ARISTA 1-1012 (54	
23	25	14	PAVAROTTI LONDON 443220 (10.98 EQ/15.98)	
24 25	22 18	14 23	POPS (WILLIAMS) SONY CLASSICAL 47235 (9.98	3 EQ/15.98) NIGHT & DAY THE PUCCINI ALBUM
25	31	7	JOHN BAYLESS ANGEL 54801 (9.98/15.98)	
20	29	47	CLEVELAND ORCH. (THOMAS) SONY 33172 ( LUCIANO PAVAROTTI LONDON 436719 (10.98	
28	29	67	JAMES GALWAY RCA 60862 (9.98/15.98)	
29	20	5	JOHN WILLIAMS SONY CLASSICAL 46347 (3.98 E	
30)	41	8		
			VARIOUS ARTISTS RCA 60840 (6.98/10.98)	PACHELBEL CANON
31	32	105	YO-YO MA/BOBBY MCFERRIN SONY MASTERW	
32 33	26 35	9 12	VARIOUS ARTISTS PHILIPS 438824 (10.98 EQ/1	
_		12	POPS (FIEDLER) RCA 60835 (5.98/9.98)	FIEDLER GREATEST HITS
34)	39		VARIOUS CAMEO CLASSICS 8753 (2.98/4.98)	VERY BEST OF MOZART
35	21	17	BARTOLI/SCHIFF LONDON 440297 (10.98 EQ/1	
36)	42	14	VARIOUS ARTISTS RCA 60829 (5.98/9.98)	MOZART-GREATEST HITS
37)	NE	W 🕨	VARIOUS ARTISTS PRO ARTE 3035 (14.98) CL	ASSICAL MUSIC AT THE MOVIES
38)	NE	<b>W</b>	VARIOUS ARTISTS MADACY 8426 (4.99/6.99)	BEETHOVEN: SYMPHONY NO. 9
39	36	11	VARIOUS ARTISTS DG 439150 (5.98 EQ/10.98)	MAD ABOUT MOZART
40)	NE	WÞ	VARIOUS ARTISTS MADACY 8427 (4.99/6.99)	CHAIKOVSKY: 1812 OVERTURE
41)	NE	NÞ	LESLEY GARRETT SILVA AMERICA 1022 (9.99/15	5.99) WEBBER: LOVE SONGS
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42)	NE	-	YO-YO MA SONY CLASSICAL 53126 (9.98 EQ/15.9	
43	48	6	VARIOUS ARTISTS DG 439520 (5.98 EQ/10.98)	
44)	RE-E		VARIOUS ARTISTS RCA 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS
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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 Gain shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. EQ indicates equivalent prices for labels that do not issue list prices. © 1994. Billboard/BPI Communications and SoundScan, Inc.

# Artists & Music



by Jeff Levenson

**BOB JAMES, WHO VIEWS A RESIDENCE** in the upper reaches of the Top Contemporary Jazz Albums chart as a kind of birthright (how else to explain his Midas ways?-he moves in, he stays there), is about to issue his first solo album in four years. The record is titled "Restless"-which, following his winning collaborations with Fourplay, Earl Klugh, and George Benson, pro-

vides more than a small clue regarding his state of mind. "It's a personal record," explains the Warner Bros. keyboardist a day before setting off on a five-week tour of the Far East. "I think of the record as a kind of diary. When you work with others, there's a voice and an identity that develops that isn't necessarily yours. It's the collaboration's. Doing your own record then becomes a challenge.

James obviously relishes the call. It was nearly 30 years ago that he made his first album (an ESP issue that to this day gives the term "contemporary jazz" a bad case of the shingles). Since then he's been on a tear, first with CTI as a producer/arranger, then with CBS (and his own imprint, Tappan Zee) as a vastly successful recording artist.

When he came to Warner Bros. in 1985, he brought with him precisely the kind of temperament and acumen needed for an executive post. He was named a VP in charge of A&R. His responsibilities include discovering new talent, which brings us to his latest record.

"Restless" features a host of accomplished performers with names we know-Michael Brecker, Luther Vandross, Ron Carter, Nathan East, Harvey Mason, Fareed Haque, and newly signed WB saxophonist Andy Snitzer. Also new, though hardly newly discovered, is a young vocalist who has developed steadily under James' watchful eye. Her name? Hilary James.

"We're planning a father/daughter release sometime in October," the pride-filled elder reports. "Hilary's courageous about what she wants to do. In a time when many pop singers are trying to outscream each other, she wants to sing, straightforward. My intention was to introduce her on my record, to show her ability, which is something I already know about. I consider that to be my good fortune.'

OW OLD IS THIS PIED PIPER ANYWAY?: The party line on Lionel Hampton is that he's 85 years old. (I say "party line" because his actual birth date is open to debate, and no less an authority than Phil Schaap, the Grand Highness of Jazz Minutiae, disputes the official record.) Don't squeeze your brain. The octogenarian Hampton is once again taking part in this year's Lionel Hampton Jazz Festival, a four-day event at the University of Idaho beginning Feb. 23 that attracts as many as 12,000 young musicians vying for the opportunity to compete, mingle, workshop, and ultimately impress the master of good vibes.

It's very much a Hampton kind of thing, what with his flair for spreading great cheer and ambassador-like tidings. (He's also an ardent supporter of the Republican Party-too bad, I rather liked him.) To help round out the festivities, a few of Hamp's boys: Freddie Hubbard, Herb Ellis, Elvin Jones, Bill Watrous, Gene Harris, Ray Brown, James Moody, Wallace Roney, and Conte Condoli, among others, as well as the multitudes of wide-eyed enthusiasts searching for glory.

Billk		_		G FEBRUARY 26, 199
T	Dl		Jazz Albums	
THIS WEEK	T WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AN SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	<sup>e</sup> SoundScan
THIS	LAST	NON ON ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	13	★ ★ ★ NO. 1 ★ TONY BENNETT COLUMBIA 57424	★ ★ 13 weeks at No. 1 STEPPIN' OUT
2	2	35	HARRY CONNICK, JR. COLUMBIA 53172	25
3	NEV	N Þ	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
4	3	15	CASSANDRA WILSON BLUE NOTE B1357/CAPITO	BLUE LIGHT 'TIL DAWN
5	5	19	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
6	4	21	JOSHUA REDMAN WARNER BROS. 45365	WISH
$\bigcirc$	6	13	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
8	7	3	JAZZ AT LINCOLN CENTER PRESENTS COLUMBIA 57592 TH	E FIRE OF THE FUNDAMENTALS
9	9	27	MILES DAVIS & QUINCY JONES WARNER BRO	LIVE AT MONTREU
10	8	13	CHARLIE WATTS CONTINUUM 19310	WARM & TENDER
11	12	13	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
12	14	43	JOE SAMPLE WARNER BROS. 45209	INVITATION
13	10	27	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN
14	13	19	SHIRLEY HORN VERVE 519703	LIGHT OUT OF DARKNESS
(15)	22	50	SHIRLEY HORN VERVE 511879	HERE'S TO LIFE
16	15	37	DAVE GRUSIN GRP 9715	HOMAGE TO DUKE
	NEV	♥▶	SOUNDTRACK VERVE 521231	ROMEO IS BLEEDING
18	21	13		LADY SINGS JAZZ AND BLUES
19	11	4	BILLY TAYLOR GRP 9753	IT'S A MATTER OF PRIDE
20	17	9	VARIOUS ARTISTS DA 3701 THE ORIGINAL J	AZZ MASTERS SERIES VOLUME
21	18	49	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
22)	NEV	VÞ	ROSEMARY CLOONEY CONCORD 14590	STILL ON THE ROAD
23	16	31	JOSHUA REDMAN WARNER BROS. 45242	JOSHUA REDMAN
24)	NEV	• •	VARIOUS ARTISTS VERVE 521485	VERVE'S GRAMMY WINNERS
			DAVID BENOIT GRP 9687	

#### IUP GUNIEMPUKAKY JAZZ ALBUMS

1	1	63	* * * NO. 1 * * KENNY G & <sup>6</sup> ARISTA 18645	25 weeks at N BREATHLE
2	2	25	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEE
3	4	31	DAVE KOZ CAPITOL 98892	LUCKY M
4	3	4	TOM SCOTT GRP 9752	REED MY L
5	5	2	CANDY DULFER RCA 66248	SAX-A-GO-
6	7	13	RONNY JORDAN 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTI
1	8	15	JAZZ AT THE MOVIES BAND DISCOVERY 77006 A MAN AND A	WOMAN, SAX AT THE MOV
8	6	23	STANLEY CLARKE EPIC 47489	EAST RIVER DR
9	9	19	RAMSEY LEWIS GRP 9742	SKY ISLAN
10	11	33	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBE
11	12	2	NELSON RANGELL GRP 9755	YES, THEN Y
12	10	12	MARCUS MILLER PRA 60201	THE SUN DON'T
13	NE1	WÞ	BOBBY CALDWELL SIN-DROME 8900	WHERE IS LO
14	13	21	SPYRO GYRA GRP 9714	DREAMS BEYOND CONTR
15	14	4	GARY TAYLOR MORNING CREW 1851	SQUARE O
16	15	29	PAT METHENY GEFFEN 24601	THE ROAD TO Y
(17)	22	2	THE MANHATTAN TRANSFER RHINO 71560/AG	THE VERY BEST
18	16	29	GEORGE HOWARD GRP 9724	WHEN SUMMER COM
19	17	43	THE JAZZMASTERS FEATURING PAUL HARDC	ASTLE THE JAZZMASTE
20	19	2	SHADOWFAX EARTH BEAT 4254B	MAGIC THEAT
21	20	39	MICHAEL FRANKS REPRISE 45227	DRAGONFLY SUMM
(22)	RE-E	NTRY	NAJEE EMI 99400/ERG	JUST AN ILLUSI
23	21	43	LEE RITENOUR GRP 9697	WES BOUL
24	18	24	WARREN HILL RCA 66321	DEVOTI
25	24	61	DAVID SANBORN   ELEKTRA 61272	UPFRO

for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million available. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



Matt Garrison, Danny Gottlieb, Brad Hatfield, Lyle Mays, and Café da Silva

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# Music Video

## **Pop Video Service Digs Into China** *Firm Plans Retail, Publishing Ventures*

#### BY MIKE LEVIN

HONG KONG—If the availability of Western pop music video helps fill the incredible demand in China for foreign music, Denver-based The Music Channel (TMC) is likely to get the credit for making the breakthrough. Its principals also will become outrageously rich.

On Jan. 1, TMC became the first foreign company to secure a regular slot for Western music videos on Chinese television with its daily one-hour show on Shanghai's cable network SCATV.

Company officials say that by May 1, TMC will be broadcasting 12 hours of music video per day. The six hours of Western programming will be divided into three hours of classical, two hours of pop, and one hour of ballet and opera clips. The remaining six hours will be devoted to Chinese repertoire, effectively creating a music video network and scoring what Hong Kong's record and media executives said would take five to 10 years to achieve.

Industry observers know that the Chinese market is unpredictable and often impenetrable, and a success story such as TMC's is extremely rare. But the company is beginning to back up its claims with hard results, and its potential to influence the sale of Western music in China through television may well raise questions at record company headquarters in the U.S. and Europe.

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In fact, after attacking and breaching mainland television with music video programming, TMC is now going after the music market's two choicest plums: retailing and publishing.

In the retail arena, TMC is set to open a 10,000-square-foot music and electronics store, stocked with 100,000 Western albums, in Shanghai's Pudong free-trade zone. In addition, its executives contend that TMC will be the first private company to obtain a publishing license from the Chinese government. The highly coveted license provides the right to manufacture and distribute repertoire, something the international record companies have sought aggressively since arriving in Asia.

TMC boss Keith James obtained the license in classic Chinese style, by finding the right partner with impeccable, high-level contacts. More accurately, it was Shanghai native Henry Xu who

found James.

Xu originally was involved with the ill-fated Home Entertainment Channel, which tried and failed to break into mainland television with a music video/ shopping service (Billboard, Oct. 9, 1993). When Xu's Los Angeles-based C&Y International approached James, it had all the necessary back-room agreements. All it needed was a foreign partner to become part of the government's push to make Pudong a freeport alternative to Hong Kong.

"Officially, this is the main reason we've been given incredible flexibility with [retail outlet] Music City to bring in Western music that no one else can," says James. He claims that Music City will not be subject to quotas or censorship approvals while in full partnership with China's lone music importer, CNPIEC.

"There is no way any of this could have happened without [Xu's] con-

tacts," James says. But he admits that all of TMC's plans could fall apart tomorrow under the boot of Beijing's less-than-consistent government whims.

However, he notes that the benefits of opening China's first comprehensively stocked record store (60% CDs, 40% cassettes) outweigh the risks. With a population of 15 million citizens, Shanghai is China's most internationally oriented city, and Xu projects that Music City is poised to be the world's highest-volume outlet, selling millions of units annually.

The average CD in China sells for \$19, but TMC's James is confident that the price is not restrictive.

"In a city where there is a waiting list for 1,600-square foot apartments that rent for \$12,000 [per month], buying power is much higher than most people realize," James says.

(Continued on page 44)

## PRODUCTION NOTES

#### LOS ANGELES

• DNA director Rocky Schenck is the eye behind the Afghan Whigs' video "Gentlemen." Eric Edwards directed photography on the Elektra clip; Bruce Coleman produced. DNA's Bill Ward directed Billy Pilgrim's Atlantic video "Get Me Out Of Here." Kirk Walter directed photography, and Liz Friedlander produced. Friedlander also produced the Dred Scott video "Back In The Days," directed by Kevin Bray. Joseph DiSalvo directed photography on the A&M Records shoot.

• F.M. Rocks director Jesse Vaughn recently reeled Damion Hall's video "To Satisfy You." The clip features Chante Moore on backing vocals. Daniel Pearl directed photography. Craig Fanning executive produced.

#### **NEW YORK**

• Father MC's new video "I Beeped You" is a Portfolio Artists Network production directed by Dwayne B. Perryman III. Jamie Rosenburg directed photography and Zenrin Bel-

Reality Check. Ben Stiller, left, makes his music video directorial debut with the Juliana Hatfield Three clip "Spin The Bottle." Seated with Stiller during a break in shooting, from left, are Hatfield, producer Stacey Sher, and actor Ethan Hawke. Hawke stars in the film "Reality Bites," directed by Stiller. The Flashframe-Freedman video, lensed in New York, is being used to promote the movie, the RCA film soundtrack, and the band's Atlantic album.

mond produced for Uptown Records. "Hush, Hush Tip" is the new N-Tyce video from Wild Pitch Records. Ric Moseley directed for Soundtrack City, while Allyson Bari produced. Marcus Hahn directed photography.

• Director Richard Lewis lensed LeShaun's latest Tommy Boy video, "Wide Open," with producer Brett King. Peter Donahue directed photography on the clip, which features cameos by Wreckx-N-Effect.

• The Chantay Savage video "Betcha'll Never Find" is a Chelsea Pictures production directed by Matthew Harris. Keith Miller, Chris Wagoner, and Keith Milton produced the RCA shoot.

• Squeak Pictures director Kim Watson lensed R. Kelly's latest Jive video, "Bump 'N Grind." Marvin Wadlow produced.

#### NASHVILLE

 Scene Three Inc. director Marc Ball reeled Ken Mellons' Sony Nashville video "Looking In The Same Direction" with DP Anghel Decca. Anne Grace produced the clip.
 Alan Jackson's Arista video

• Alan Jackson's Arista video "(Who Says) You Can't Have It All" was directed by Piers Plowden for DNA. Rhonda Hopkins produced.

• Director Jim Swaffield is the eye behind Shaquille O'Neal's Jive video "I'm Outstanding." Roger Tonry directed photography on the Orlando, Fla. shoot. J. Nardelli, Chris Wagoner, and Keith Milton produced.

#### FOR THE RECORD

A Feb. 19, item in The Eye regarding the Box's "Great Playola Scheme Of '94," should have noted the network's six daily spots promoting the "Xposure" videos will last for 30 seconds apiece.

## Producer's Sound Decision; Ice/Box Promo On The Air

**B**ACK IN THE SADDLE: Mike Opelka, who was instrumental in launching, operating, and programming the original "Hit Video USA," is back in the game as producer of the music show "Sound FX" for the FX cable network. FX, the cable offshoot of the Fox Inc. TV network, is set to reach about 20 million homes.

The live, "interactive" "Sound FX" is set to debut June 1. Production will be housed in the cable net's Manhattan studio, at 212 Fifth Ave. The 60minute music video show will air live at midnight Eastern time Monday-Friday. Opelka says he is creating a show that transcends the limits of traditional music video

programming, but he was reluctant to offer details.

After three years with "Hit Video USA" (where Opelka openly challenged MTV's policies regarding exclusivity deals), the video programmer moved to radio as producer and performer with the "Morning Zoo" at WHTZ New York. He chose to return to video because "I never thought I finished the job, and I'm back to do that.

"['Sound FX'] is a natural progression of my work in live morning radio and live music video," says Opelka.

prise about six full-timers.

A national talent search is now under way to tap a live host for the music video show. The program's N.Y.-based production staff will com-

VANILLA ICE BUYS TIME: SBK is one of the first labels to report its endorsement of the Box's "Great Playola Scheme of '94," with Vanilla Ice's track "Roll 'Em Up." Paid video spots began running Feb. 16, and SBK will follow them up with a Vanilla Ice "Box Talk" Feb. 23.

"Vanilla Ice really started to happen at the Box; that's why we signed him," says Allison Bandier, director of national video promotion. "He's the perfect artist for this type of campaign. We'll know very quickly whether we have a hit or not."

CAN SHOW YOU A Better Time: Kudos to Gary Legon, Marcy Gensic, Paul Rothchild, Dan Rothchild, and the entire crew behind "Drive My Car," the all-star video anthem to support the efforts of Recording Artists Against Drunk Driving. The clip debuted on the recent broadcast of the American Music Awards, and features former Beatles Paul McCartney and Ringo Starr, as well as Melissa Etheridge, Clint Black, Little Richard, Clarence Clemons, Trisha Yearwood, Travis Tritt, "Weird Al" Yankovic, and more.

The clip really rocks, and is never preachy or heavy, due to the hip talent roster and the updated arrangement of the timeless tune. The video has been serviced to the major networks, as well as to schools and youth groups nationwide.

A number of participants also reeled public service announcements on behalf of R.A.D.D. The Chrysler Corp. funded the production, which ran from Dec. 1 through Jan. 25.

**H**EALLY BIG SHOW: Director Kevin Godley recently reeled a 70mm production of Duran Duran's cover of Grandmaster Flash's "White Lines (Don't Do It)" for Chelsea Pictures/Media Lab. The footage will be included in a 40-minute rock anthology film set to unspool this summer at Cinetropolis, a



**R**EEL NEWS: F.M. Rocks has signed Steven Hanft, the eye behind Beck's "Loser" video as well as the artist's forthcoming clip, "Pay No Mind"... Film director Alex Proyas once again is reeling videos for L.A.'s

Propaganda ... Oil Factory Films signed Peter Scammell to its London-based directors' roster, and Robert Rodriguez to its U.S.based roster. In addition, Heidi Herzon has been upped to head of music video for Oil Factory's U.S. division. She continues to represent directors from the firm's L.A. office ... Director Madison is now on board at N.Y.'s Notorious Pictures ... Elizabeth Bailey and Bill Ward have signed to the directors roster at L.A.'s DNA ... Director Morgan Lawley is now represented exclusively by bicoastal Chelsea Pictures.

Bicoastal Visages has opened its production arm for music videos and commercials under the direction of executive producer Georgia Archer. The company's roster of directors and photographers includes William Claxton, Daniela Federici, Kate Garner, Andre Lansel, Shawn Mortensen, Marco Micheletti, Peter Gabriel, Malucci/Walls, Peter Dokus, George Dougherty, and Glen Erler... Smash Films is a new L.A.-based production company representing directors Al G., Pam Robinson, Ken Dupuis, and Dave Judy

... Raven Knite is a new Sherman Oaks, Calif.-based video production firm helmed by creative director **Brian Permann** and executive producer **Rae Haun**... Andy Scott has left L.A.'s HSI to pursue musicbased film work. Monica McLure is now directors' representative.

In network news: The Box has promoted Les Garland to executive VP. He was VP of programming.

#### REE Rocks Hanft Beck'

by Deborah

Russell

FOR WEEK ENDING FEB. 13, 1994

Video Monitor. oard. THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS

\* \* NEW ADDS \* \* LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily 1899 9th Street NE, Washington, DC 20018

1 Ce Ce Peniston, I'm In The Mood 2 Mint Condition, U Send Me Swin 3 Salt-N-Pepa/En Vogue, Whatta Man 4 Toni Braxton, Seven Whole Days 5 Sagat, Why Is It? 4 Toni Brazton, Seven mirue Leys 5 Sagat, Why Is It? 6 Queen Latifah, Just Another Day 7 Mary J. Bige, You Don't Have... 8 Chantary Savage, Betcha'll Never... 9 SWV, Always On My Mind 10 Maze/Frankie Beverly, The Morn... 11 Zhane, Groove Thang 12 A Tribe Called Quest, Award Tour 13 Jody Watley, When A Man Loves A... 14 Aaron Hall, Let's Make Love 15 Ralph Tresvant, Who's The Mack 16 R. Kelly, Bump N' Grind 17 US3, Cantaloop 18 Gangstarr, Mass Appeal 19 Earth, Wind & Fire, Spend The... 20 Jodeci, Cry For You 21 Gary Taylor, Billin To It All 22 Patra, Queen Of The Pack 23 Aretha Franklin, A Deeper Love 24 Shaquille O'neal, I'm Outstanding 25 Hammer, It's All Good 26 George Clinton, Martial Law 27 Intro, Ribbon In The Sky 28 Shai, Yours 27 Intro, Ribbon In The Sky 28 Shai, Yours 29 Hammer, Pumps And A Bump 30 Kid 'N Play, Bounce

\* \* NEW ADDS \* \* Eric Gable, Process Of Elimination Lisa Lisa, Skip To My Lu Coming Of Age, Baby Be Still Kris Kross, Drop Da Bomb



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Continuous programm 2806 Opryland Dr., Nashville, TN 37214

Nashville, TN 37214 1 Boy Howdy, She'd Give Anything 2 John Michael Montgomery, I Swear 3 Vince Gill, Tryin' To Get Over You 4 Brooks & Dunn, Rock My World 5 Toby Keith, A Little Less Talk 6 Blackhawk, Goodbye Says It All 7 Billy Dean, We Just Disagree 8 Suzy Bogguss, Hey Cinderella 9 McBride & The Ride, No More... 10 Neal McCoy, No Doubt About It 11 Mary-Chapin Carpenter, He... 12 Parton, Wynette, Lynn, Silver... 13 Faith Hill, Piece Of My Heartt 14 Martina McBride, Life # 9

15 Coliin Raye, That's My Story 16 Kieran Kane, Find My Way Home 17 Tracy Lawrence, If The Good...t 18 Travis Tritt, Take It Easyt 19 Little Texas, My Lovet 20 Rick Travino, Honky Tonk Crowdt 21 Linda Davis, Company Timet 23 Doug Stone, Addicted To A Dollart 24 Shenandoah, If Bubba Can Dancet 25 Twister Alley, Young Lovet 26 Clay Walker, Live Until Die 23 Doug Stone, Addicted To A Dollart
24 Shenandoah, If Bubba Can Dancet
25 Twister Alley, Young Lovet
26 Clay Walker, Live Until I Die
27 Clint Black, State Of Mind
28 Marty Stuart, Kiss Me, I'm Gone
29 Aaron Tippin, Honky Tonk...
30 Chris LeDoux, For Your Love
31 Billy Ray Cyrus, Words By Heart
32 Gibson Norwood, If It Wasn't For...
38 Bob Woodruff, Hard Liquor, Cold...
39 Daron Norwood, If It Wasn't For...
38 Bob Woodruff, Hard Liquor, Cold...
39 Daron Norwood, If It Wasn't For...
39 Daron Norwood, If It Wasn't For...
39 Carlene Carter, I Love You 'Cause...
40 Tim McGraw, Indian Outlaw
41 Mike Henderson, Hillbilly Jitters
42 Alan Jackson, (Whos Says) You...
43 Enarley Foster, Closing Time
46 Mavericks, What A Crying Shame
47 Mark O'Connor, The Devil Cornes...
49 David Lee Murphy, Just Once
50 Rhonda Vincent, What Else Could...
4 Indicates Hot Shots + Indicates Hot Shots \* \* NEW ADDS \* \*

Andy Childs, Simple Life Billy Dean, Once in A While Brother Phelps, Eagel Over Angel Clay Walker, Where Oo I Fit In... Joe Diffie, In My Own Back Yard Kathy Mattea, Walking Away A Winner Ken Mellons, Lookin' In The Same... Kim Hill, Janie's Gone Fishin



тм

Continuous programming 1515 Broadway, NY, NY 10036

1 Snoop Doggy Dogg, Gin And Juice 2 Nirvana, All Apologies 3 Counting Crows, Mr. Jones\* 4 Salt-N-Pepa/En Vogue, Whatta Man 5 Tom Petty, Mary Jane 6 Stone Temple Pilots, Creep 7 Domino, Getto Jam 8 Queen Latifah, U.N.I.T.Y. 9 Beck, Loser\* 10 US3. Cantalopo 9 Beck, Loser\* 10 US3, Cantaloop 11 Smashing Pumpkins, Disarm\*\* 12 Guns N° Roses, Estranged 13 Danzig, Mother\* 14 Crash Test Dummies, Mmm...\* 15 Aerosmith, Amazing

LIS

16 ZZ Top, Pincushion 17 Xscape, Understanding 18 Ace Of Base, The Sign 19 Candbebox, You 20 Gin Blossoms, Found Out. 21 Rage Against Machine, Fri 22 Cracker, Low 22 Gracker, Low 23 James, Laid 24 Deep Forest, Sweet Lullaby 25 Snoop Doggy Dogg, What's My... 26 Dig, Believe\* 27 Meat Loaf, Rock And Roll Dreams 25 Dig, Believe 27 Meat Loaf, Rock And Roll Dreams 28 Janet Jackson, If 29 Breeders, Cannonball 30 Salt-N-Pepa, Shoop 31 Aerosmith, Cryin' 32 Jodeci, Cry For You 33 Cypress Hill, Insane In The Brain 34 Sagat, Why Is It? 35 Zhane, Groove Thang 36 Eternal, Stay 37 Bruce Springsteen, Streets Of... 38 Pearl Jam, Even Flow 39 House Of Pain, Jump Around 40 Onyx, Slam 40 Onyx, Slam 41 Cry Of Love, Bad Thing 42 Paw, Couldn't Know 41 Cry Or Love, bao Thing 42 Paw, Couldn't Know 43 Shaquille O'Neal, I'm Outstanding 44 Lenny Kravitz, Are You Gona Go... 45 Janet Jackson, Again 46 Red Hot Chili Peppers, Soul To... 47 Ce Ce Peniston, I'm In The Mood 48 Bjork, Big Time Sensuality 49 Lemonheads, The Great Big No 50 Tori Amos, God

Freedom<sup>4</sup>

Indicates MTV Exclusive • Indicates Buzz Bin

## \* \* NEW ADDS \* \* ★ ★ NEW ADDS ★ ★ Guns N' Roses, Since I Don't Have You Janet Jackson, Because Of Love Alice In Chains, No Excuses John Mellencamp, Baby, Please... Ice Cube, You Know How We Do It Lenny Kravitz, Heaven Help R. Kelly, Bump N' Grind Hammer, It's All Good Rocket From The Crypt, Ditch Digger Green Day, Longview



30 hours weekly 2806 Opryland Dr., Nashville, TN 37214 1 Toby Keith, A Little Less Talk 2 Collin Raye, That's My Story 3 Clint Black, State Of Mind 4 John Michael Montgomery, 1 Swear 5 Neal Mccoy, No Doubt About It 6 Martina Mcbride, Life # 9 7 Parton, Wynette, Lynn, Silver... 8 Brooks & Dunn, Rock My World 9 TracyLawrence, If The Good... 10 Travis Tritt, Take It Easy 11 Boy Howdy, She'd Give Anything

12 Blackhawk, Goodbye Says It All 13 Billy Dean, We Just Disagree 14 Suzy Bogguss, Hey Cinderella 15 Vince Gill, Tryin' To Get Over You 16 Ricky Van Shelton, Where Was I 17 Alan Jackson, (Who Says) You... 18 Doug Stone, Addicted To A Dollar 19 Mary-Chapin Carpenter, He... 20 Little Texas, My Love 21 Marty Stuart, Kiss Me, I'm Gone 22 Charley Pride/Hal Ketchum, For... 23 Rick Trevino, Honky Tonk Crowd 22 Charley Pride/Hal Ketchum, For... 23 Rick Trevino, Hondy Tonk Crowd 24 Sawyer Brown, Outskirts Of Town 25 Faith Hill, Piece Of My Heart 26 Linda Davis, Company Time 27 Shenandoah, If Bubba Can Dance 28 Twister Alley, Young Love 29 Billy Ray Cyrus, Words By Heart 30 Gibson/Miller Band, Stone Cold... \* \* NEW ADDS \* \*

Andy Childs, Simple Life Jesse Hunter, Born Ready Kieran Kane, Find My Way Home



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\* \* NEW ADDS \* \* Janet Jackson, Because Of Love

# Medialine.

## **Utne Celebrates 10 Years;** That Conservative Kennedy

BY ERIC BOEHLERT

TEN YEARS LATER: Utne Reader, which started out as a newsletter of alternative press clippings sent to friends, celebrates its 10th anniversary with its March/April issue, due on newsstands March 1 (\$4.95). The publication has a circulation of more than 300,000 and is one of the more successful magazine launches of the last decade.

Editor Eric Utne's original idea was to give a coherent voice to the alternative press by packaging similarly themed articles from various publications. Early issues addressed topics such as environmentalism, feminism, and fitness.

Along with signing on book publishers and Birkenstock as advertisers, the magazine quickly became a favorite of record companies large and small as a medium for reaching those elusive thirtysomething, educated readers who stopped listening to the radio years ago.

In the anniversary issue, more than a dozen labels (including Rhino, MCA, and BMG) pitch artists ranging from Tom Petty & the Heartbreakers to Chile's Inti-Illiman.

All that support continues despite the fact that the magazine offers only cursory coverage of music. through brief record reviews. "We didn't set out to make music 28% of our advertising," Utne says. "It just

8 SECONDS

(New Line Cinema)

With that 1992 lyric, Strait issued a

challenge of sorts to the entertainment

world: Portray everyday folks between

the coasts as they really live, not as

they're concocted by TV and film writers. Over the years, Hollywood has

tried to capture the heartland-or its

idea of the heartland-and most often

Avildsen gives his film over completely

to the heartland, chronicling the real-

life story of world champion bull-rider

Lane Frost. In the process, he creates

a movie that, although occasionally soft

in the middle, doubles as a valentine to

the Plains states, celebrating their tra-

ditions, heroes, and music. (Brooks &

Dunn, Vince Gill, and other music stars

Essentially a "Brian's Song" of the

rodeo circuit, the unfortunately titled

"8 Seconds" (it sounds like a Salt-N-Pepa man-slamming single) stars Luke

Perry as Frost and Stephen Baldwin as

tough-talking cowboy pal Tuff Hede-

man. Both manage winning perform-

make cameo appearances.)

With "8 Seconds," director John

has failed artistically and financially.

Sing a song about my life.

ON

turned out that way."

For the most part, the bimonthly concentrates on centerpiece topics, such as March/April's comprehensive look at Islam, done through a series of articles culled from periodicals such as New Perspective Quarterly and Global Finance.

.

4

Music does make its way into the magazine's body from time to time. For instance, Utne Reader offers its list of the 10 most overhyped phenomena of the past decade. Included along with General Noriega and Super Bowls 18-27 are Madonna's "Sex," and grunge.

C-SPAN PRESENTS: As one attendee railed against "homos" and a fellow speaker decried the number of "trumped-up rape charges" on college campuses, MTV VJ Kennedy made an appearance at the recent 21st annual Conservative Political Action Conference as a guest speaker. The conference was televised on C-Span.

In her usual irreverent style, Kennedy mocked the hypocrisy she says drives political correctness, while belittling the "liberal media." Interestingly, she exonerated her own employer of any liberal bias-despite the fact that MTV bought fullpage newspaper ads the day after the 1992 election, all but congratulating its viewers on following the network's "Choose Or Lose" lead and picking a new leader in Bill Clinton.

THE CLIP

Continuous programming 12000 Biscayne Blvd, Miami, FL 33181 AMERICA'S NO. 1 VIDEO

op Doggy Dogg, Gin And Juice

#### BOX TOPS

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#### ADDS

2Pac, Papa'z Song 5th Ward Boyz, Ghetto Funk Beatles, I Want To Hold ... DBG'Z, Bang Bang Boogie Depeche Mode, In Your Room DBG2, Bang Bang Boogie Depeche Mode, In Your Room Green Day, Longview James, Laid John M. Montgomery, I Swear k.d. lang, Hush Sweet Lover Kris Kross, Da Bomb Lenny Kravitz, Heaven Help Mint Condition, U Send Mc Sw Lenny Kravitz, Heaven Help Mint Condition, U Send Me Swingin' Red Kross, Lady In The Front Row Souls Of Mischief, Never No More Tonyi Tonit Tone, Lay Your Head... Tool, Prison Sex Vanilla Ice, Roll 'Em Up Wu-Tang Clan, C.R.E.A.M.



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i Beach, FL 33139 Adams/Stewart/Sting, All For Love Adams/ Stewart/ Sung, All For Love Aerosmith, Amazing Tom Petty, Mary Jane's Last Dance Los Fabulosos Cadillacs, Matador Cher, I Got You Babe Guns N' Roses, Estranged Nirvana, All Apologies Franco de Vita, Calido Y Frio US3, Cantaloop U2, Stav US3, Cantaloop U2, Stay Deep Forest, Sweet Lullaby Janet Jackson, Again Def Leppard, Miss You In A Heartbeat Duran Duran, Breath After Breath Enigma, Return To Innocence

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A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 19, 1994.

James, Laid Juliana Hattield, Spin The Bottle Red Kross, Lady In The Front Row Teenage Fan Club, Hang On Ramones, Substitute Shonen Knife, Riding On The Rocket Smashing Pumpkins, Disarm Liz Phair, Stratford On Guy Afghan Whigs, Gentleman Boo Radleys, Barney And Me Jawbox, Savory Green Day, Longview Beck, Loser

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ances, as Frost and Hedeman ascend Directed by John Avildsen the ranks of the pro rodeo circuit during the late '80s. At the same time, Frost falls in love and marries Kellie Sing a song about the heartland,

SCREEN

Kyle (Cynthia Geary of "Northern Exposure"). When that relationship takes George Strait center stage, it threatens to drag the whole movie to a standstill.

Although Rodeo Hall of Famer Frost is a legend in parts of the country, his tale remains largely untold in big northern cities. That was clear during a Manhattan screening. Moments after Frost was gored by a bull, his casket appeared on screen and the audience gasped. Few knew Frost's story or that he died in competition. (New Line Cinema shrewdly plays off that fact by making no mention of heartbreak in its "8 Seconds" ad campaign.)

The remaining 10 minutes of the film float on a sea of tears as buddy Tuff Hedeman goes on to win an emotional world rodeo championship and during his final ride hangs on not for the mandatory eight seconds but for 16-an additional eight in memory of Frost.

That a studio would opt to immortalize that sort of cowboy legend may mean Hollywood is finally reaching out to people who have been buying country records for generations. No doubt they will be watching "8 Seconds' again and again for years to come. ERIC BOEHLERT

# International

## **Sony Focuses On Chinese Acts** Label Looking To Catch Up With Competitors

#### BY ADAM WHITE

LONDON-Sony Music International is developing a new game plan for the music markets of Southeast Asia.

The company is planning a concentrated effort to develop Chinese artists and repertoire for exploitation throughout the region. This is a business sector in which it has been outperformed by its competitors, especially PolyGram and Warner Music, in recent years.

Sony Music wants to recruit a senior VP to run its Asian operations, and has employed executive search firm Egon Zender for this purpose. The post will be located in Hong Kong, one of the region's primary creative centers for Chinese music.

Sony Music International's regional headquarters currently are in Singapore, under the command of senior VP Patrick Hurley. "It's no secret that if you want to promote regional repertoire, you have to have regional people in management," he says. "If you look across the region, with the exception of Korea, most of the effective business leaders are ethnic Chinese, regardless of nationality.

Hurley has been directing the multinational's Asian operations-with the exception of Hong Kong-since November 1990. Initially based in London, for the past 18 months he has been located in Singapore. Hurley says he hopes to "find a

successor to myself" by this summer, after which he will return to Europe. He characterizes his role over the past couple of years as that of "troubleshooter," preparing the ground for the next stage in Sony Music's growth. This included the opening last July of a wholly owned affiliate in Taiwan, which is another key market for sourcing and exploiting Chinese repertoire.

Hurley also points to strong results for a number of Sony's European acts. "We are the first company to sell releases by Continental European artists in significant quantities (Continued on next page)

## **French Biz Posts Modest Gains Despite Recession**

#### BY PHILIPPE CROCQ

PARIS-Faced with a flagging economy, France's record industry saw a modest sales increase of 5.25% in 1993, notching sales of 6.07 billion francs (\$1.07 billion).

The increase in sales and the variation in exchange rates was enough to put France—the world's fifth-largest market—in the league of markets with trade deliveries worth more than \$1 billion.

Bertrand Delcros, director general of the French record industry association SNEP, called it "a very insubstantial level of growth, especially when compared to 1988's [in-crease] of 35.7%." Yet the result has to be seen in light of the general economic recession and the 12% unemployment rate in France, says Delcros.

Despite difficulties in the overall market, singles sales were a bright spot, aided by the growing number of two-track CD singles.

Highlights of SNEP's year-end figures, which record the wholesale value of members' shipments to dealers, are:

• Total album units, up 3.3% to 108.6 million, worth 5.7 billion francs (\$1 billion), up 3.8%.

• CD album units, up 10.6% to 79.7 million, worth 4.6 billion francs (\$811.1 million), a rise of

• Cassette album shipments, down 14.2% to 23.6 million, worth 880 million francs (\$ 155 million), down 14.7%

• Vinyl LPs, down 34% to 137,550 units, worth 2.1 million francs (\$370,000), down 60%.

• Total singles sales, up 25.1% to 18.7 million, worth 345 million francs (\$60.8 million), up 33.4%.

• CD singles again showed spectacular growth, up 161.3% to 13.2 million, worth 255 million francs (\$45.0 million), up 129%.

· Cassette singles sales, up 18.4% to 5 million, worth 78.9 mil-lion francs (\$13.9 million), up 17.2%.

• 7-inch vinyl singles registered negative numbers, with 35,000 units being returned after the format was discontinued.

• Sales of combined books and music packages-mainly children's cassettes-were worth 11.9 million francs (\$2.1 million). (Continued on next page)

## **Exec Shuffle At JASRAC** Dissidents Win Koga Loan Dispute

#### BY STEVE McCLURE

.

**TOKYO-Japanese** performing rights society JASRAC has chosen a new executive team after the previous executive resigned Jan. 27 over a controversial \$70 million, interestfree loan to the Koga Music Foundation.

Lyricist Ray Nakanishi was elected as JASRAC's president, replacing Miyuki Ishimoto, at a Feb. 9 councilors meeting; additionally, composer Toshiro Mayuzumi was chosen as the body's new chairman, replacing Tadashi Yoshida. And at a meeting of JASRAC's board of directors held, Feb. 15, four managing directors were elected: former JASRAC staff members Toshio Kitada, Shigeyuki Aoki, and Hideo Kato, as well

He's Back! PolyGram International Music Publishing CEO David Hockman, left, has struck three separate three-year deals with Bryan Morrison, giving PolyGram rights outside the U.K. and Ireland to the Bryan Morrison Music catalog, publishing joint venture Morrison Budd Music, and Suburban Base Music. (See Words & Music, page 16.)

as lyricist Michio Yamagami.

Industry observers saw the election as a victory for dissident JAS-RAC members, led by songwriter Asei Kobayashi, who raised a ruckus over the organization's deal with the Koga Foundation. Under that deal, the foundation is to use the 7.77 billion-yen loan to construct a building that will house itself and JASRAC.

Kobayashi's group objected to the interest-free loan, the lack of open bidding for the construction contract, a provision in the deal whereby JAS-RAC's rent will rise 5% every two years over the deal's 30-year term, and what they claim is the excessive cost of the building.

"What Kobayashi was saying during this dispute was totally correct, and this is a victory for him," says one JASRAC member, who asked that his name not be used.

The deal with the foundation was the result of "human relationships" between the JASRAC executive and Koga, he says. "I don't think the old executive had any intention to cheat the membership. From now on, JAS-RAC will be more healthy," he adds.

"One good thing about this new management team is that Nakanishi has brought many JASRAC staff members to the management level," says Ichiro Asatsuma, president of Fujipacific Music and a member of the JASRAC board. "It used to be that they would bring people from outside.

Asatsuma says JASRAC's immediate priority is to renegotiate the Koga deal, under which JASRAC is scheduled to make a second 2.3 billion-yen (\$20.5 million) payment to the founda-tion Feb. 28. Whether that payment will be made depends on the result of talks between the two bodies before that date, Asatsuma says.

JASRAC collected 72.58 billion yen (\$665.9 million) in royalties in fiscal 1992, which ended March 31, 1993. About 25% of that amount was collected on behalf of foreign rights holders



Caught In The ACT. peermusic has struck a deal with ACT Publishing, founded by former Warner Music Europe president Siggi Loch. The deal involves peer representing ACT in major territories. Seen here at the deal's signing, from left, are peermusic U.K. managing director Nigel Elderton; peermusic Europe president Michael Karnstedt: and Loch.

## **Veteran Acts Victoire-ious In Paris**

#### BY EMMANUEL LEGRAND

PARIS-Reflecting a rather conservative year in French music, the vast majority of the winners of the ninth Victoires de la Musique" awards ceremony were established acts.

Virgin act Alain Souchon scored two Victoires, for best male act and best song for "Foule Sentimentale," during a much improved ceremony Feb. 4 in Paris at the Palais des Congres concert hall.

The main difference this year was a better-focused show, which dealt only with contemporary pop and jazz music. Classical music now has its own awards ceremony one week before the main Victoires

A total of 21 awards were presented, most of them chosen by some 3,000 music professionals.

Rock icon Johnny Hallyday received the Victoire for best concert of the year for his series of 50th anniversary shows at the Paris stadium Parc des Princes. Phonogram's Barbara, who made a comeback in 1993 with a new album and a series of concerts, won the Victoire for best female act.

Two Victoires not subject to vote were awarded during the show: Michel Sardou, who records for Trema. won a Victoire for biggest concert attendance during the year with a combined audience of 720,000 buying tick-ets in 1993; the Victoire for best export act went to child star Jordy (Sony Music) whose first album sold more than 1,620,000 units worldwide. The announcement that Jordy was to receive this award was greeted by boos from the audience at the ceremony

The ceremony did not turn out well for Patricia Kaas, who was nominated twice but did not win any award, or for Virgin artist Julien Clerc, who was nominated four times and received no award.

A tribute was paid to the late Leo Ferre and to one of France's most prolific songwriters, Etienne Roda-Gil. Diana Ross, who was present in Paris after her MIDEM celebration, received a Victoire for her "outstanding 30 year career." Paul Anka received a special award for his adaption for the song "Comme d'Habitude," better known as "My "Comme

Way," which has more than 1,600 different versions. Last but not least, the Olympia concert hall was voted best concert producer of the year. The Victoires winners were:

Male act: Alain Souchon (Virgin) Band of the year: Barbara (Phonogram) Album of the year: "Rio Grande" by Eddy Mit-

chell (Polydor) Song of the year: "Foule Sentimentale" by Alain Souchon

Francophone artist: Maurane (Polydor) Upcoming male act: Thomas Fersan (WEA Music)

Upcoming female act: Nina Morato (Polydor) Upcoming band: Native (BMG)

Best show: Johnny Hallyday (produced by Camus & Camus)

Best musical of the year: "Starmania" (produced by Gilbert Coullier Organisation)

Video of the year: Alain Chamfort's "L'ennemi Dans La Glace" filmed by Jean-Baptiste Mondino for Epic

Instrumental album: "Cross Over USA" by Claude Bolling (Milan)

Jazz album of the year: "Promenade With Duke" by Michel Petrucciani

Traditional music album: "Cante El Nord" by Renaud (Virgin)

## **Diana Ross Gets Multiple Honors At MIDEM** Singer Reflects On Early Years, Discusses Film Plans

CANNES—A trio of awards, a gala concert, and a place on the Cannes Walk of Fame were awaiting Diana Ross Feb. 2, as the MIDEM Organisation honored the singer's 30-year career.

Ross received the French national honor of Commander in the Order of Arts and Letters, bestowed by minister of culture Jacques Toubon. She also was presented with the City of Cannes Gold Medal and a trophy from MIDEM chief executive Xavier Roy designed for the occasion.

"It's such a great honor to be given this special day," Ross said. "I'm very happy about it."

Reflecting during a press conference on the early days of her career, Ross added, "I think [Motown Records founder] Berry Gordy had a vision much more than the kids that were there. All we wanted to do was sing, and I don't think we had any idea that we could have a career that would last 30 years."

Looking ahead, Ross says she expects to concentrate on acting after appearing in "Out Of Darkness," the first of three film projects under a deal with ABC-TV. However, she also discussed an interest in recording with Motown hip-hop artist Queen Latifah, starting a custom label to work with younger artists, and publishing children's books, after writing one that was translated for the Japanese market.

Ross's visit to this resort was her first since the screening at the Cannes Film Festival of her 1972 film "Lady Sings The Blues," in which she played the role of Billie Holiday. "We rode in almost the same way as we did today, with the top down, and there were flowers everywhere," Ross says. "I remember it was a very exciting day, and it was the first time I had the chance to meet Josephine Baker. It was a wonderful, special moment, and I'll never forget it."

Later that evening Miss Ross was in a more relaxed mood at a gala dinner for more than 300 friends, family, and invited guests at the Palm Beach Hotel in Cannes.

French singer Charles Aznavour presented Ross with the Culture Ministry's award. As the diminutive Aznavour stood on the tips of his toes to hang the medal around Ross's neck, she raised her mass of hair and quipped, "Last time I lifted up my hair, I found my husband in there!"

The evening, which included a retrospective film about the star's life, was hosted by EMI Records U.K. & Eire president Rupert Perry, who was among the "special people at EMI" thanked by Ross.

"In this business, when you get to a certain age they push you aside," she said. "They haven't done that to me."

In a lucid moment between songs, Ross said even she was surprised by her longevity. "To think I've been doing this for 30 fuckin' years!" she cried.

Ross relived her last visit to Cannes during her hourlong set, performing songs from "Lady Sings the Blues" including "Good Morning Heartache" and "The Man I Love," as well as her hits "Ain't No Mountain High Enough" and "Chain Reaction." She finished with a song devoted to the audience: "You've Given Me The Best Years Of My Life"

DOMINIC PRIDE & THOM DUFFY



Early Christmas For Carroll. Dina Carroll hoists her best female artist plaque aloft at the International Dance Music Awards (IDA) in London. On the left is Damon Rochefort of Nomad. host for the Awards, and on the right is BBC Radio 1 DJ Mark Tonderai, about to present a plaque for 1 million sales of her album "So Close." The IDA awards were presented by London dance station Kiss 100 FM and are an amalgamation of the DMC and Dance Aid Trust awards. Ray Cooper, deputy managing director of Virgin Records and chairman of the DAT committee, spoke of the increase from four dance artists among 1992's 100 top-selling album artists to 12 in 1993. Dance music is going to be a "common occurrence in the album of the '90s," he said. The proceedings featured live appearances by CeCe Peniston, the Prodigy, and Island artist Don-e, whose label mate, Apache Indian (voted best male artist), was the first of many winners to perform. Tag Team and P.O.V. also performed.

#### CHINESE ACTS ARE FOCUS OF NEW SONY PLAN (Continued from page 39)

here," he says, citing French youngster Jordy as an example with album sales of 250,000 units-plus in both Korea and Indonesia.

This year, Sony Music has opened a representative office in Beijing with former Hill & Knowlton executive Daniel Zhao. "We can't do business in China yet," says Hurley, "but we in-

While the business acquitted it-

self well in a tough year, Delcros

says the present performance is

no guarantee of future prosperity.

"The government must act to

bring down VAT on records to the

5.5% applied generally to cultural

goods, and it goes without saying

that we must ensure greater pro-

motion, protection, and exposure

as a proportion of the total market

has fallen to 42.8% this year from

its 1991 high of 49%, and the

French government has launched

a special inquiry to find out how it

can reverse the trend. Three members of parliament—Renaud Mu-

selier, Emmanuelle Bouquillion,

and Thierry Lazare-have been

appointed to study the present status of the French chanson.

the audio figures-continued to be

a growth area in France, with a

44% increase in sales value to

174.8 million francs (\$30.8 million)

and unit sales of 2 million, a 37%

New formats got off to a slow start, with DCC selling 17,183

units and MiniDisc moving 9,456

(Exchange rates used in this

story are \$1 = 5.67 francs, the aver-

age rate for the calendar year as

provided by the Bank of England.)

story was provided by Emman-

uel LeGrand in Paris.

Assistance in preparing this

increase.

units.

Music video-not included in

The share of French repertoire

**FRENCH BIZ** 

(Continued from page 39)

for French repertoire."

tend to keep our ears to the ground. We've started to talk to artists and producers there about recording in Mandarin." It is, he adds, part of "our greater Chinese policy" to source repertoire in the mainland, Hong Kong, and Taiwan for exploitation in each of those markets and beyond.

The decision to shape a new Asian strategy, Hurley says, was taken in January following one of Sony Music's regular strategic business reviews. "An executive with the right cultural and linguistic background, combined with regional experience, will help us accelerate our growth in Asia," he says, adding that the recruit might come from outside the music industry.

Of the five multinational record companies, only Sony Music has its regional headquarters outside Hong Kong. There, the firm has a joint venture under managing director Peter Chiu, who has longstanding business ties with senior captains of Sony Corp. in Japan. Chiu does not report to Hurley, unlike the managing directors of Sony Music's other Southeast Asian affiliates. succeeded with such Cantonese stars as Paula Tsui and Sandy Lam, but industry critics say its A&R investment has has not been sufficient lately—especially in the face of intense competition from PolyGram, Warner Music, and EMI.

Aside from the Cantonese/Mandarin repertoire issue, Sony Music's long-established Asian companies in South Korea, Singapore, Thailand (a joint venture), and Malaysia are viewed as strong performers with stable management. Indeed, its managing directors in Korea and Singapore—Yeo-Eul Yoon and Terence Phung, respectively—are viewed as viable candidates for the regional post.

"Sony always had the most profitable Singapore company of all the majors, even when piracy was a problem," says one industry source, who estimates that income today to be around \$1 million. Likewise, he estimates that profits from Korea are at least \$4 million. "Sony has good people delivering results outside the Chinese spectrum," he says. "But in the long term, Chinese repertoire is the most important issue."

In the '80s, the Hong Kong operation

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Call for information on the SXSW Film and Media Conference and Festival, March 11-19, highlighting regional independent films.



## **Live Music Confab Bows Meeting To Foster Promoter Dialog**

#### BY DOMINIC PRIDE

LONDON—A new session format, a new venue, and the first-ever formal meeting between North American and European concert promoters are slated for the sixth annual International Live Music Conference, which takes place March 4-6 at the Regent Hotel here.

Last year's ILMC, held in the SAS Portman Hotel, attracted more than 300 promoters, agents, venue operators, managers, and other tour professionals from most major markets. This year the focus will be on artists, as opposed to the last year's emphasis on the interface with record companies and managers.

Organizer Rob Hollingsworth says he is currently looking for artists to attend the conference to allow a better dialog with the touring industry.

Advance warning of topics to be discussed is another change

### French Video Biz Dislikes New Tax

BY PHILIPPE CROCQ

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PARIS—French video companies have reacted strongly to the imposition, beginning in January, of a 2% tax on video sales and rentals.

The tax, introduced by former culture minister Jack Lang in December 1992 and ratified by the 1993 Finance Act, is expected to produce 60 million francs (\$10.4 million) this year.

These funds—together with a tax on cinema seats and TV companies' revenues—will be used to help the French cinema industry.

Proceeds from the new tax will be given to the Centre National du Cinema (CNC), which will have the responsibility of administering and allocating the funds. Half the money will go to the video industry—25% to French video companies and 25% to French producers. The French film industry will get 37.5%, and 12.5% will go to "video projects of a cultural nature."

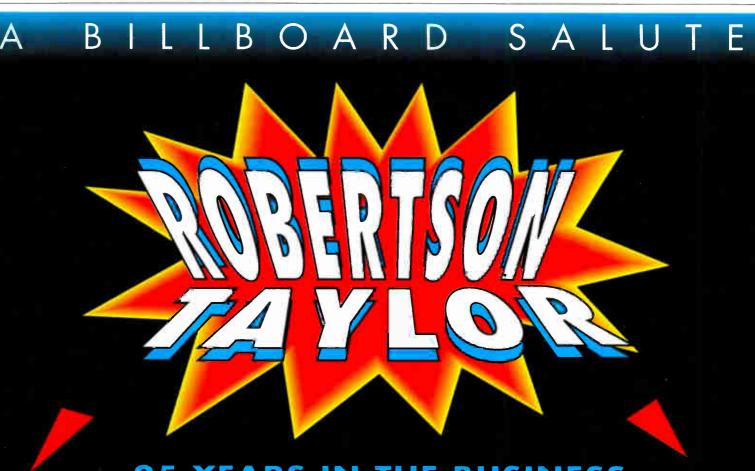
The French cinema industry has generally welcomed the news. Claude Berri, who heads the association of cinema writers and directors, said, "We urgently need to tackle the oppressive domination of French cinemas by American movies, which represented 59% of the market in France last year, and a huge 80% of the market in Germany."

Video companies have responded negatively to the new law, partly because the video industry in France is largely controlled by the affiliates of American majors, including Buena Vista, Warner Home Video, and Columbia TriStar. These companies produce few or no French productions, but are now obliged to help finance French productions through the tax. The industry also objects because the video market is slowing down significantly. The market was up only 5% in 1993, compared with a 30% increase in 1991. (Continued on page 44) brought in for this year: Provisional agendas already have been mailed out to allow delegates to collect their thoughts, says Hollingsworth. "We're also involving the chairmen much earlier on than in the past," he says. The burden on chairmen will be eased, with two chairmen presiding over each session, and each session covering two topics. On the third day the conference will split into smaller groups instead of using a large auditorium. Topics will include South Africa, with input from those working there; a "problem market" session manned by accountants, insurers, and lawyers, to which delegates can take their inquiries; a forum on festivals; and a chance to meet members of the International Managers' Forum (IMF).

Comments Hollingsworth, "This year we're trying to make ILMC more of a place to exchange information as opposed to a chance to slag each other off."

A unique feature this year will be a session chaired by Harvey Goldsmith, looking at "Murphy's Law And Live Music," with case studies of nightmare scenarios in the concert business, and how those present would deal with them.

Members of the North American Concert Promoters Association will meet the European Promoters Association in a roundtable discussion. Among likely topics on the agenda will be the future role of the EPA, formed three years ago.



#### **25 YEARS IN THE BUSINESS**

Bob Taylor and Willie Robertson have made a career of covering the unpredictable. From natural disasters to laryngitis, this "Dynamic Duo" has insured the success of the pop/rock world's most established artists. In addition to music, Robertson Taylor's expansive clientele base includes entertainment markets such as video, sports, theatre, and film.

This Billboard tribute takes an in depth look at the history and development of this unique company and its plans for future growth. It will also include an exclusive interview by leading music expert / writer Ray Coleman.

Join Billboard in celebrating the pioneering efforts of Willie Robertson and Bob Taylor and toasting their future success!

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#### HITS OF THE Communications I 1993, Metocard / JPI Communications I APAN (Music Labo) 2/21/94 CANADA (The Record) 2/7/94 GERMANY (Der Musikmarkt) 2/15/94 ITALY (Musica e Dischi) 2/14/94

Mark Mark Source 			d / BPI Communications	0			OF			17/		
			(Music Labo) 2/21/94	THIS	LAST		THIS	LAST		THIS	LAST	
	WEEK	WEEK		WEEK	WEEK		WEEK	WEEK			1 1	
			KONO AINI OYOGI TSUKARETEMO ZARD B-GRAM	2	2	THE POWER OF LOVE CELINE DION EPICSONY			STING POLYDOR			ALL FOR LOVE BRYAN ADAMS/ROD STEWART/
		2								3	4	STING A&M PENSO POSITIVO JOVANOTTI SOLELUNA/MERCURY
	4	3	OH MY LITTLE GIRL YUTAKA OZAKI SONY			VERTIGO/PGD	4	4	U GOT 2 LET THE MUSIC CAPELLA ZYX	4	3	PLEASE FORGIVE ME BRYAN ADAMS ALM
				5	5		5	6				
										7	7	COME MAI 883 F.R.I.
				1 · ·								
			KAZETO KUMOTO WATASHI SACHIKO KUMAGAI	9	18	FAMILY AFFAIR SHABBA RANKS EPICSONY	9	7	ANYTHING CULTURE BEAT SONY			PARLOPHONE
										10	NEW	
	1	NEW		12	12				I'D DO ANYTHING FOR LOVE (BUT I WON'T DO	1	1	
	2	3	YUTAKA OZAKI JYUNANASAINO CHIZU SONY				113	1 11				BRYAN ADAMS SO FAR SO GOOD A&M
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	A116	TD	ALLA (Australian Report Industry Asso ) 2/20/04				2	2				
Example 2. Provide		_	MLIM (Australian Record Industry ASSN.) 2/20/94			TOM PETTY & THE HEARTBREAKERS GREATEST						(TVE/AFYVE) 2/5/94
	WEEK	WEEK		5	4					THIS	LAST	SINGLES
				6	8	VARIOUS ARTISTS PHILADELPHIA EPIC/SONY	6	6	ENIGMA THE CROSS OF CHANGES VIRGIN	1	1	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
			BMG				1	8		2	NEW	YO HOME BEL-AIR JAZZY JEFF & FRESH PRINCE
	-					CEMA			MEAT LOAF THE VERY BEST OF MEATLOAF SONY			LA TIA ENRIQUETA CHIMO BAYO KONG R/B.NEGRO
			STING POLYDOR/POLYGRAM									POEM WITHOUT WORDS TERMINAL MAX MUSIC
	5	5		11	6	MARIAH CAREY MUSIC BOX COLUMBIA/SONY	11	13	HELGE SCHNEIDER ES GIBT REIS, BABY ELECTROLA			
			MOVING ON UP M-PEOPLE BMG									THE RHYTHM OF THE NIGHT CORONA BLANCO Y
				14	15	AEROSMITH GET A GRIP GEFFEN/UNI	14	10	PRINZEN ALLES NUR GEKLAUT ARIOLA	8	NEW	FADE TO GRAY BATURA BLANCO Y NEGRO
<ul> <li>In June 19, 10 June 19, 10 June 20, 10 Ju</li></ul>				15	NEW							HERE'S JOHNNIE HOCUS POCUS ARCAGE
11/10         11/10 </td <td>10</td> <td>17</td> <td></td> <td>16</td> <td>13</td> <td></td> <td></td> <td></td> <td></td> <td>10</td> <td>9</td> <td></td>	10	17		16	13					10	9	
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	14	12					-	_				
	14		COLLECTIVE LIBERATION/FESTIVAL									
	15									7		PHIL COLLINS BOTH SIDES WARNER
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2 DI INTER JAMES DI INTER JAMES DI ANDRE CALENT MISCHART MARCHART						© 1994, Billboard/BPI Communica	· ·		/eek/ © CIN) 2/19/94			AMISTADES PELIGROSAS LA ULTIMA
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6         REW         CENNE VRAVITZ ACTO GONNA GO MY WAY?         8         6         ALL FOR LOVE BRYAN ADM/SROD STEWART; MOR JUNC ADD LOVE BOOY CLUCTION MULTICAL         9         4         DIANA ROSS Che WOMAN - THE ULIMATE         ALL FOR LOVE BRYAN ADM/SROD STEWART; MALL FOR LOVE BRYAN ADM/SROD STEWART; MARILLARY DEFENSION: COME BARY COME KY TWAN ARM/SROD STEWART; MARILLARY DEFENSION: COME BARY COME KY TWAN ADM/SROD STEWART; MARILLARY DEFENSION: MARILLARY DEFENSION: MARI		NEW	BETTE MIDLER EXPERIENCE THE DIVINE WARNER	-			7	NEW		-		VARAGRAM/SONY
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11         11<						UNLIMITED PWL				4	3	
12       10       BEE GEES VERW BEST OF THE BEE GEES PROVINCE       11       8       COME IN OUT OF THE LIN WEAK TO F THE LIN WEAK TO F THE BEE GEES PROVINCE       9       New         14       11       INEW       STITUTE THE SUMMONDERS SOLDES AND AND SOLDES AND AND SOLDES AND SOLDES AND SOLDES AND AND SOLDES AND SOLDES AND AND SOL	11	18	THE BADLOVES GET ON BOARD MUSHROOM/FESTIVAL	10	9							
13         NEW         STIME TER SUMMONERS TALES PROTOGRAVUMANT         12         NEW         COME BUT CROVINGING         14         10         DINA CARROLL SO CLOSS ANN         0         UNIVERANCE           15         7         MERCIPACIONAL CARSON JAMEY TURACISON JAMEY	12	10				COME IN OUT OF THE RAIN WENDY MOTEN EMI						
14       17       JAR ET JACKSDM JARE 1 WEBKEN Jac       14       16       11.00000000000000000000000000000000000			STING TEN SUMMONER'S TALES POLYDOR/POLYGRAM									
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1/1       The Works Direction Call State Of All Ord Hord Bark and State Of All Sta	16	15	CROWDED HOUSE TOGETHER ALONE EMI				17		PHIL COLLINS BOTH SIDES VIRGIN			
Au     <						LOAF VIRGIN				1.0	( <sup>′</sup>	
19       11 <td< td=""><td></td><td></td><td>EYE/POLYGRAM</td><td></td><td></td><td></td><td></td><td></td><td>BRIAN MAY LIVE AT BRIXTON ACADEMY</td><td></td><td></td><td>PAUL DE LEEUW PLUGGED VARAGRAM</td></td<>			EYE/POLYGRAM						BRIAN MAY LIVE AT BRIXTON ACADEMY			PAUL DE LEEUW PLUGGED VARAGRAM
NEW ZEALAND       (RIAN2) 2/9/94       20       19       UPTIOHT SHARA NELSON CONTEMPO       22       20       ETERNAL ALWAYS & FOREVER Lui       4				19	NEW	HIGHER GROUND SASHA deconstruction	21	13				
Letty       ZEAL Procession       22       NEW       Water Frall       All Link Tic Cocan Lostene soc       24       17       Take That Event Tiking Call Soc       3       ALE UP AGE INFORMATION Particulum         1<							22	20	ETERNAL ALWAYS & FOREVER EMI	4	4	LAURA PAUSINI LAURA PAUSINI CGD/WARNER
NINS       LAST Vert       Sincles vert       24 vert       13 vert       AnyThinic Culture Batt rec vert       24 vert       11 vert       12 vert       12 vert       12 vert       12 vert       12 vert       12 vert       12 vert       13 vert       10 vert       10 vert </td <td></td> <td></td> <td>LALAND (RIANZ) 2/9/94</td> <td>22</td> <td>NEW</td> <td>WATERFALL ATLANTIC OCEAN EASTERN BLOC</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td>			LALAND (RIANZ) 2/9/94	22	NEW	WATERFALL ATLANTIC OCEAN EASTERN BLOC						
1       1	THIS WEEK	LAST	SINGLES	23			25	11	ZZ TOP ANTENNA RCA			MUSIC
2       4       BREATHE AGAIN TONI BRAXTON POSSUMUMAC       26       22       2       LOVER JOE RODENTS im       27       10       BREATHE AGAIN TONI BRAXTON POSSUMUMAC       26       22       22       LOVER JOE RODENTS im       28       28       NEW       LEED MARIA HE ALBUM THE ALBUM TESTAR       9       9       TAKE THAT EVERYTHING CHANGES ROA         3       14       REEPS RAININE BITY MEEDAN FISTWAL       28       NEW       PALE MOVIE SAINT ETIENNE HEAVENY       29       24       NEW       PALE MOVIE SAINT ETIENNE HEAVENY       30       24       NEW       PALE MOVIE SAINT SITE STROKTFRHORGORAM       31       REEM AUTOMATICE NEW       30       24       NEW       PALE MOVIE SAINT ETIENNE HEAVENTY       30       32       11       10       10       NEW       PALE MOVIE SAINT ETIENNE HEAVENTY       30       31       REEM HIST MERCOM       35       35       51       75       MEAN AUTOMATINE SAINT	1	1	I CAN SEE CLEARLY NOW JIMMY CLIFF CHAOS/SONY									
4       6       ALL THAT SHE WANTS ACE OF BASE INNO.       25       NEW       PALE MOVIE SAINT FOR DUNO.0 COUPLEWARD       29       22       WE WINE TWELT END OF PART OND. (THEIR STRAML       10       The MOVIE SAINT FOR DUNO.0 COUPLEWARD       30       24       MELT DATI D BE WITH YOU JAZZY JEF & FALL FOR LOVE (THE PROCIS TANAL ADA/SROD STEWART/ STING POLYGRAM       30       24       MELT DATI D BE WITH YOU JAZZY JEF & FALL FOR LOVE CUP UB40 VIRGIN       30       24       MELT JACKSON SONY       32       11       In FW VILL FUNCE JINE       30       24       MELT JACKSON SONY       32       11       In FW VILL FUNCE JINE       30       24       MELT JACKSON SONY       32       11       In FW VILL FUNCE JINE       33       27       In CAININ JAR OFFILES/SAR COLUMBIA       34       16       In CAININ JAR OFFILES/SAR COLUMBIA         9       7       POWER OF LOVE CELINE DION SONY       32       11       In CVE MARY REPORT OF LIES/SAR COLUMBIA       35       55       STING TEN SUMMONER'S TALES AMM       34       16       In CAININ JAR OFFILES/SAR COLUMBIA         1       1       BRYAN ADAMS SO FAR SO GOOD POLYDOR       35       27       NERVOUS REAKDOWN CAILEEN ANDES SOLY COLUCTION DURS TALES AMM       36       NEW <td></td> <td></td> <td></td> <td>26</td> <td>22</td> <td>LOVER JOE ROBERTS #</td> <td>28</td> <td>NEW</td> <td>LESLEY GARRETT THE ALBUM TELSTAR</td> <td>9</td> <td>9</td> <td>TAKE THAT EVERYTHING CHANGES RCA</td>				26	22	LOVER JOE ROBERTS #	28	NEW	LESLEY GARRETT THE ALBUM TELSTAR	9	9	TAKE THAT EVERYTHING CHANGES RCA
5       3       IT KEEPS RAININ' BITTY MULEAN FESTIVAL       29       NEW       I CAN'T WAIT OD BEWITH YOU JAZZY JEFF & FRESH PRIND.       30       24       MEAN ESTIVAL       30       24       MEAN ESTIVAL       31								22		10	NEW	ZZ TOP ANTENNA RCA
STING POLYGRAM       30       24       HEY JEALOUSY GIN BLOSSOMS FONTANA       31       31       31       31       11       31       11       31       11       31       11       31       11       31       11       31       11       31       11       31       11		3	IT KEEPS RAININ' BITTY MCLEAN FESTIVAL			I CAN'T WAIT TO BE WITH YOU JAZZY JEFF &			MEAT LOAF BAT OUT OF HELL EPIC	-		
7       10       BRING ME YOUR CUP UB40 virgin       31       NEW       ALBORD THE BOMB THE WILDHEARTS East wEST       32       18       k.d. ang TiNGENUE Size       23       27       23       27       24       16       ALL ang TiNGENUE Size       23       27       24       16       ALL ang TiNGENUE Size       24       16       ALL ang TiNGENUE Size       23       27       24       16       ALLBUMS       33       27       NEW       NICE AND LOVE CELIDO SOON WICHAERTS AGS VIRGIN       33       18       PERPETUAL DAWN ORB Bis ure       35       35       STING TEN SUMMONER'S TALES ANM       1       AARON KWOK WILD CITY warners music         2       9       TONI BRAXTON TONI BRAXTON BAG       36       27       NEW NICHEARTS BEAKDOWN CARLEEN ANDERSON       37       30       CYPRESS HILL BLACK SUNDAY RUFHOUSE/       4       4       ALBUMS         3       7       SMASHING PUMPKINS SIAMESE DREAM VIRGIN       37       15       CORNFLAKE GIRL TORI AMOS EAST west       37       37       30       CYPRESS HILL BLACK SUNDAY RUFHOUSE/       4       4       ALBUMS         3       7       SMASHING PUMPKINS SIAMESE DREAM VIRGIN       37       15       CORNFLAKE GIRL TORI AMOS EAST west       37       30       CYPRESS HILL BLACK SUNDAY RUFHOUSE/       4       4       5<	0			30	24					HO	NG	KONG (IFPI Hong Kong Group) 2/6/94
8       8       Come tool solon Michael JACKSON SONY       32       11       Give it AWAY Red Hot Chill PEPPERS warner       34       34       16       Allice In Chains Jan OF Flies/SAP columbia       Week       ALBOINS         10       NEW       NICE AND LOVELY SHAGGY virgin       33       18       PERPETUAL DAWN ORB big uife       35       35       35       36       New       String TEN SUMMONER'S TALES AAM       1       AARON KWOK WILD CITY warner MUsic         1       1       BRYAN ADAMS SO FAR SO GOD Polytoor       35       23       WHY? D:MOB featuring CATHY DENNIS fm       37       30       CYPRESS HILL BLACK SUNDAY RUFFHOUSE/ COUMBIA       4			BRING ME YOUR CUP UB40 VIRGIN	31	NEW	CAFFEINE BOMB THE WILDHEARTS EAST WEST				THIS	LAST	
10       NEW       NICE AND LOVELY SHAGGY VIRGIN       33       18       PERPETUAL DAWN ORB BIG UFE       35       35       35       35       STING TEN SUMMONER'S TALES AAM       2       NEW       FAYE WONG BEST OF FAYE WONG CINEPOLY         1       1       BRYAN ADAMS SO FAR SO GOD POLYDOR       34       21       I LOVE MUSIC ROZALLA EPC       36       NEW       BARRY WHITE THE BARRY WHITE COLLECTION       3       NEW       HACKEN LEE HACKEN 'GOODBY TOO U'D'DOR       3         2       9       TONI BRAXTON TONI BRAXTON TONI BRAXTON BMG       36       27       NERVOUS BREAKDOWN CARLEEN ANDERSON       37       30       C'UPRESS HILL BLACK SUNDAY RUFFHOUSE/       4<				32	11		34	16	ALICE IN CHAINS JAR OF FLIES/SAP COLUMBIA			
ALBUMS       34       21       I LOVE MUSIC R02ALLA EPIC       37       30       POLYGRAM TV       33       NEW       HACKEN 12E HACKEN 12E HACKEN 12F 093" STAR         1       1       BRYAN ADAMS SO FAR SO GOOD POLYDOR       35       23       WHY? D:MOB featuring CATHY DENNIS fm       CYPRESS HILL BLACK SUNDAY RUFPHOUSE/       CUMBRA       4       4       JACKEN 12E HACKEN 12GO UDYE TO 93" STAR         2       9       TONI BRAXTON TONI BRAXTON TONI BRAXTON BMG       36       27       NERVOUS BREAKDOWN CARLEEN ANDERSON       37       30       CYPRESS HILL BLACK SUNDAY RUFPHOUSE/       4       4       JACKEN 12E HACKEN 12GO UDYE TO 93" STAR         3       7       SMASHING PUMPKINS SIAMESE DREAM VIRGIN       36       27       NERVOUS BREAKDOWN CARLEEN ANDERSON       37       15       CORNFLAKE GIRL TORI AMOS EAST WEST       38       NEW       SHARA NELSON WHAT SILENCE KNOWS       5       2       SAMMI CHENG BIG REVENGE CAPITAL ARTISTS         4       3       TOM PETTY AND THE HEARTBREAKERS       37       15       CORNFLAKE GIRL TORI AMOS EAST WEST       39       39       NEW       KENNY G BREATHLESS ARISTA       5       2       SAMMI CHENG BIG REVENGE CAPITAL ARTISTS         6       5       2       MARIA CAREY MUSIC BOX SONY       39       35       SPIRITUAL LOVE URBAN SPECIES TALKIN LOUE       39<			NICE AND LOVELY SHAGGY VIRGIN			PERPETUAL DAWN ORB BIG LIFE				2	NEW	FAYE WONG BEST OF FAYE WONG CINEPOLY
2       9       TONI BRAXTON TONI BRAXTON TONI BRAXTON BMG       36       27       NERVOUS BREAKDOWN CARLEEN ANDERSON CIRCA       37       30       CUFRESS MILL BLACK SUNDAY RUMHOUSD CUMBIA       38       10       HEARTACHE POLYGRAM         3       7       SMASHING PUMPKINS SIAMESE DREAM VIRGIN 4       37       15       CONNERCE CAPITAL ARTISTS       38       27       NERVOUS BREAKDOWN CARLEEN ANDERSON CIRCA       38       NEW       SHARA NELSON WHAT SILENCE KNOWS COULTEMPO       5       2       SAMMI CHENG BIG REVENGE CAPITAL ARTISTS         4       3       TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA       37       15       CORNELAKE GIRL TORI AMOS EAST west 38       25       IT'S ALRIGHT EAST 17 LONDON       38       8       NEW       SHARA NELSON WHAT SILENCE KNOWS COULTEMPO       6	.								POLYGRAM TV		-	
3       7       SMASHING PUMPKINS SIAMESE DREAM VIRGIN       37       15       CIRCA         4       3       TOM PETTY AND THE HEARTBREAKERS       37       15       CORNELAKE GIRL TORI AMOS EAST WEST       38       28       NEW       SHARA NELSON WHAT SILENCE KNOWS       6       6       ANDY LAU FALLING IN LOVE wanner music & net metody         5       2       MARIAH CAREY MUSIC BOX Sony       39       35       SPIRITUAL LOVE URBAN SPECIES TAIKIN LOUD       39       NEW       KENNY G BREATHLESS ARISTA       6       6       ANDY LAU FALLING IN LOVE wanner music & net metody         6       5       PEARL JAM VS. Sony       40       NEW       WIND BENEATH MY WINGS BILL TARMEY EMI       40       25       BEE GEES SIZE ISN'T EVERYTHING POLYDOR       7       8       3       TONY LEUNG ONE HEART IN OUL LIFE MUSIC         7       NEW       THE POLICE GREATEST HITS POLYGRAM       40       NEW       WIND BENEATH MY WINGS BILL TARMEY EMI       40       25       BEE GEES SIZE ISN'T EVERYTHING POLYDOR       8       3       TONY LEUNG ONE HEART IN OUL LIFE MUSIC         7       NEW       THE POLICE GREATEST HITS POLYGRAM       40       25       BEE GEES SIZE ISN'T EVERYTHING POLYDOR       8       3       TONY LEUNG ONE HEART IN ONE LIFE MUSIC         9       6       BILLY JOEL RIVER OF DREAMS SONY							37	30		4		HEARTACHE POLYGRAM
3       0	3	7	SMASHING PUMPKINS SIAMESE DREAM VIRGIN	1		CIRCA	38	NEW	SHARA NELSON WHAT SILENCE KNOWS			SAMMI CHENG BIG REVENGE CAPITAL ARTISTS
5       2       MARIAH CAREY MUSIC BOX SONY       39       35       SPIRITUAL LOVE URBAN SPECIES TALKIN LOUD         6       5       PEARL JAM VS. SONY       40       NEW       NEW       WIND BENEATH MY WINGS BILL TARMEY EMI       40       25       BEE GEES SIZE ISN'T EVERYTHING POLYDOR       7       8       3       TONY LEUNG ONE HEART IN ONE LIFE MUSIC         7       NEW       THE POLICE GRATEST HITS POLYGRAM       40       25       BEE GEES SIZE ISN'T EVERYTHING POLYDOR       7       8       3       TONY LEUNG ONE HEART IN ONE LIFE MUSIC         7       NEW       THE POLICE GRATEST HITS POLYGRAM       40       25       BEE GEES SIZE ISN'T EVERYTHING POLYDOR       7       8       3       TONY LEUNG ONE HEART IN ONE LIFE MUSIC         9       6       BILLY JOEL RIVER OF DREAMS SONY       40       NEW       WIND BENEATH MY WINGS BILL TARMEY EMI       40       25       BEE GEES SIZE ISN'T EVERYTHING POLYDOR       7       8       3       TONY LEUNG ONE HEART IN ONE LIFE MUSIC         9       6       BILLY JOEL RIVER OF DREAMS SONY       9       5       VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN 2 POLYGRAM       9       5       VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN 2 POLYGRAM       9       10       10       GRASSHOPPER TOGETHER WITH YOU POLYGRAM         10       NEW       BORY	4	3					30	NEW		6	6	
6       5       PEARL JAM VS. SONY       40       NEW       WIND BENEATH MY WINGS BILL TARMEY EMI       Impact         7       NEW       THE POLICE GREATEST HITS POLYGRAM       Impact       Impact       Impact         8       8       MICHAEL JACKSON DANGEROUS EMI       Impact       9       5       VARIOUS BEAUTIES ANNOUNCEMENT AT SEVENTEEN 2 POLYGRAM         9       6       BILLY JOEL RIVER OF DREAMS SONY       10       IO       GRASSHOPPER TOGETHER WITH YOU POLYGRAM	5	2		39	35	SPIRITUAL LOVE URBAN SPECIES TALKIN LOUD						JACKY CHEUNG BLESSING POLYGRAM
7       NEW       THE POLICE GREATEST HITS POLYGRAM         8       MICHAEL JACKSON DANGEROUS EMI         9       6         9       6         BLLY JOEL RIVER OF DREAMS SONY         10       NEW         BONEY M GOLD - 20 SUPER HITS BMG		5	PEARL JAM VS. SONY	40	NEW	WIND BENEATH MY WINGS BILL TARMEY EMI				8	3	
9 6 BILLY JOEL RIVER OF DREAMS SONY 10 NEW BONEY M GOLD - 20 SUPER HITS BMG 10 I 0 GRASSHOPPER TOGETHER WITH YOU POLYGRA										9	5	VARIOUS BEAUTIES ANNOUNCEMENT AT
10 NEW I BONEY M GOLD - 20 SUPER HITS BMG	9	6	BILLY JOEL RIVER OF DREAMS SONY							10	10	SEVENTEEN 2 POLYGRAM GRASSHOPPER TOGETHER WITH YOU POLYGRAM
tits Of The World is compiled at Billboard/London by Julie Boodhoo and Clair Chambers. Contact 71-323-6686, fax 71-323-2314/2316.	10	NEW	BONEY M GOLD - 20 SUPER HITS BMG									
	Hits Of	The W	orld is compiled at Billboard/London by Julie Boodhoo an	d Clair	Chambe	rs. Contact 71-323-6686, fax 71-323-2314/2316.						'New' indicates first entry or re-entry into chart show

## **IS OF THE WOR**

CO.					
EU	ROC	HART HOT 100 2/19/94 MUSIC	IRI	ELAN	(IFPI Ireland) 2/10/94
THIS	LAST WEEK	SINGLES	THIS	LAST WEEK	SINGLES
1	WEEN 1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/	1	3	RETURN TO INNOCENCE ENIGMA VIRGIN
		STING AGM	2	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/
23	3	RETURN TO INNOCENCE ENIGMA VIRGIN THE SIGN ACE OF BASE MEGA			STING ALM
4	2	ANYTHING CULTURE BEAT DANCE POOL	3	NEW	WHERE'S THE SUN? ASLAN RCA LINGER THE CRANBERRIES ISLAND
5	6	THINGS CAN ONLY GET BETTER DIREAM MAGNET	5	2	THINGS CAN ONLY GET BETTER D:REAM MAGNET/
6	5	U GOT 2 LET THE MUSIC CAPELLA INTERNAL DANCE		-	EAST WEST
7	7	IT'S ALRIGHT EAST 17 LONDON	6	4	COME BABY COME K7 BIG LIFE
8	11 8	BREATHE AGAIN TONI BRAXTON LAFACE PLEASE FORGIVE ME BRYAN ADAMS A&M	7	NEW	WITHOUT YOU 'MARIAH CAREY COLUMBIA
10	12	I MISS YOU HADDAWAY COCONUT	8	NEW NEW	IRELAND'S ON THE BALL ALAN ROSE BAND FOAM LET THE BEAT CONTROL YOUR BODY 2
11	14	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO	1		UNLIMITED PWL CONTINENTAL
12	9	IN YOUR ROOM DEPECHE MODE MUTE	10	5	IT'S ALRIGHT EAST 17 LONDON
13	10	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN	1		ALBUMS
14	17	GET-A-WAY MAXX BLOW UP	1	1	THE CRANBERRIES EVERYBODY ELSE IS DOING
15	13	BABE TAKE THAT RCA	2	2	IT, SO WHY CAN'T WE? ISLAND ORIGINAL SOUNDTRACK IN THE NAME OF THE
16	20	IS IT LOVE TWENTY 4 SEVEN INDISC	1	۲ (	FATHER ISLAND
17	NEW	THE POWER OF LOVE CELINE DION EPIC	3	3	MARIAH CAREY MUSIC BOX COLUMBIA
18	NEW	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT	4	NEW	ENIGMA THE CROSS OF CHANGES VIRGIN
19	NEW	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL	5	NEW	THERAPY? TROUBLEGUM ABM
20	NEW	COME BABY COME K7 BIG LIFE	6	4	GARTH BROOKS NO FENCES CAPITOL GARTH BROOKS IN PIECES LIBERTY
		ALBUMS	8	5	TORI AMOS UNDER THE PINK EAST WEST
1		BRYAN ADAMS SO FAR SO GOOD AGM	9	6	BRYAN ADAMS SO FAR SO GOOD A&M
23	3	PHIL COLLINS BOTH SIDES VIRGIN ZZ TOP ANTENNA RCA	10	NEW	VARIOUS A WOMAN'S HEART DARA
4	4	MEAT LOAF BAT OUT OF HELL IF VIRGIN			
5	5	ENIGMA THE CROSS OF CHANGES VIRGIN			
6	NEW	TORI AMOS UNDER THE PINK EAST WEST			
7	10 8	AEROSMITH GET A GRIP GEFFEN MARIAH CAREY MUSIC BOX COLUMBIA			
9	13	TAKE THAT EVERYTHING CHANGES RCA	FIN	ILAN	(Seura/IFPI Finland) 2/5/94
10	7	ELTON JOHN DUETS ROCKET	THIS		
11	14	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI	WEEK		SINGLES
12	6	BJORK DEBUT MOTHER/ONE LITTLE INDIAN	1	3	RIGHT IN THE NIGHT JAM & SPOON EPIC
	9				IN YOUR ROOM DEPECHE MODE MUTE
13	"	GUNS N' ROSES THE SPAGHETTI INCIDENT?	2	2	
1		GEFFEN	3	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/
14	12	GEFFEN CHAKA DEMUS & PLIERS TEASE ME MANGO	1		
1		GEFFEN	3 4 5	1 NEW NEW	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M AUTOMATIC LOVER MC SAR & REAL MCCOY BMG THINGS CAN ONLY GET BETTER D:REAM MAGNET
14 15 16 17	12 15 NEW 16	GEFFEN CHAKA DEMUS & PLIERS TEASE ME MANGO ACE OF BASE HAPPY NATION MEGA GARTH BROOKS IN PIECES CAPITOL M-PEOPLE ELEGANT SLUMMING deconstruction	3 4 5 6	1 NEW NEW 5	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M AUTOMATIC LOVER MC SAR & REAL MCCOY BMG THINGS CAN ONLY GET BETTER D:REAM MAGNET PINCUSHION ZZ TOP RCA
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#### EDITED BY DAVID SINCLAIR

AUSTRALIA: Lee Kernaghan swept the board at the Country Music Awards here, presented Jan. 29 as part of the nation's largest annual country music festival. Now in its 22nd year, the event in Tamworth, New South Wales, attracted an estimated 40,000 people from Australia and overseas. Of nine Golden Guitar trophies, Kernaghan took four: male vocalist of the year, album of the year for "Three Chain Road" (ABC Music), country song of the year for "Three Chain Road," and a shared award for vocal group or duo of the year for "Leave Him In The Longyard," which he recorded with Australian country legend Slim Dusty. Although Kernaghan has been performing since he was five years old and writing songs since he was 14 (his father, Ray Kernaghan, is also a well-known country star here, with 14 big-selling albums to his credit), the singer/song-writer's rapid rise began with the release of his first album, "The Outback Club," in 1992. It spent 82 weeks on the Australian Country Music chart. "Three Chain Road" was released last August, and combined sales of the two albums now exceed 70,000 units. According to Kernaghan's manager, Jeff Chandler, "Lee has been so successful because he has managed to maintain a traditionalist approach to country yet can still draw a brand new young audience. His albums have modern production values but it's not too rock'n'roll." KATHERINE TULICH

BOTSWANA: Musical life here, like economic activity, is strongly influenced by South Africa, the regional giant next door. The connection is reinforced by a shared language and good TV reception from across the border, and some of the biggest sellers are the smooth-voiced balladeers like Johnny Mokhali from "down south." There is, however, a scarcity of congenial venues. In this climate, the most pleasant venues are the outdoor beer gardens, and some of the music best suited



to such a setting is that of the trumpeter A.S. Moruakgomo, otherwise known as Mr. Rain. Tracks recorded in London and Paris on his 1992 album, "What's Happening" (Reamusic/EMI), showcase him at the helm of a modern band, horns predominant but backed by electric keyboards and a rhythm section. The music has a strong international flavor with an African thread running through it, and the songs use both Setswana and English lyrics, addressing local issues, sometimes trenchantly. On other numbers, recorded in less technically sophisticated conditions here at home, he has collaborated with guitarist John "Blackie" Selolwane. Latest reports say Mr. Rain is disappointed with the limited airtime he gets on local radio and the slow sales of his albums

among the 1.3 million people of this sparsely populated country. He has talked of leaving his homeland to make his way elsewhere, a path trod by so many migrant workers in the past. Ironically, if he goes to South Africa it could well increase his exposure back home, given the continuing popularity of South African-based acts with full technical back-up. NICK HONE

SOUTH AFRICA: Is there no limit to the ingenious musical hybrids this country is capable of producing? A band called Black Scotch is responsible for the latest unlikely marriage of sounds, a merging of Scottish bagpipes with black township disco music. The man behind Black Scotch is Thamba Mawelela, the songwriter and producer responsible for hit albums by township disco acts Pamela Nkutha and Neo Maphaka. Like most producers operating in the fast-moving disco scene, Mawelela is always on the lookout for the next big thing, and if he doesn't spot it, he'll have a go at inventing it. The sound of the bagpipes has yet to set the discos alight, but the first Black Scotch album, ironically titled "Going Home," is only the beginning. The album also brings the skirl of the bagpipes to bear on Shangaan disco-a combination of Zimbabwean rhythms and rapid-fire guitar-and to Zulu disco, another strongly guitar-based dancefloor style. ARTHUR GOLDSTUCK

FINLANO: Her well-crafted pop dominated the charts throughout 1993, so it came as no surprise that Kaija Koo charmed the jury at the music industry's annual Emma Awards ceremony Jan. 31 in Helsinki. Koo's breakthrough album, "Tuulten Viemaa" (Warner Bros.), was album of the year, and its first and biggest hit, "Kuka Keksi Rakkauden," was named song of the year. Koo also triumphed in the female artist category, and her husband,

songwriter/producer Markku Impio, took home the prize for producer of the year. The 16-year-old singer Janita won Emmas for new female artist and surprise of the year. Other winners were Nelja Ruusua and Leningrad Cowboys (who shared band of the year), Pelimannet (new band), Joel Hallikainen (male artist), and Tony Montana (new male artist). Special Emmas were given to veteran tango singers Eino Gron and Reijo Taipale, while composer/conductor George de Godzinsky was honored with a Golden Emma for a lifetime achievement. ANTTI ISOKANGAS



FRANCE: Although accordion music has a long and honorable tradition, in recent times the squeezebox has acquired an unenviable reputation. Since the advent of rock'n'roll it has been perceived as a quaint and corny instrument with a limited function. But 10 years ago a singer/songwriter emerged named Daniel Blanchard, who was determined to turn the accordion into a rock'n'roll instrument. And he surprised a lot of people by doing just that with a debut single, "Rockamadour" (Barclay), which sold 1.7 million copies. In the following years, comparable success eluded Blanchard as he went from label to label in a bid to repeat his initial impact. But when he was signed last year by Francis Dreyfus to Francis Dreyfus Music, Blanchard's prowess as an accordionist did not impress the independent label chief so much as the surreal poetry of his lyrics. The result is a new album, "Branle Poumons" (roughly meaning "lung shaker," slang for accordion), which is creating something of a stir. But although Blanchard is not playing so much accordion, the instrument has not been neglected. It is also played on the album by Richard Galliano, one of the great PHILIPPE CROCQ jazz virtuosos of modern times.

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BELGIUM (IFPI Belgium/SABAM) 2/11/94

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## International

## Canada

## newsline...

**ITALY'S 1993 RECORD MARKET** was down 7.1% from the previous year, says IFPI-recognized trade body FIMI. Members of FIMI, who claim to represent 80% of the Italian market, reported sales worth 421.9 billion lire (\$258.8 million). The entire Italian market is estimated at 527.34 billion lire (\$323.5 million). Album unit shipments fell 18% to 31.2 million, with CD shipments up just 0.3% to 18.9 million; cassette shipments were down 20% to 12.1 million. Total unit sales were down 16.9% to 33.9 million.

**POLYGRAM IS** opening a subsidiary covering the Czech and Slovak Republics, March 1. Heading the new company is Jaroslav Sevcik, who worked most recently with Austrian company BML, andserved as managing director of CBS Austria for 19 years. Sevcik also has worked for Czechoslovakia's state-owned record company, Artia. PolyGram will have subsidiaries in both the Czech and Slovak capitals, Prague and Bratislava, respectively.

**SONY MUSIC EUROPE** president Paul Russell will be the keynote speaker at the tenth annual U.K. Music Radio Conference, March 3 at London's Olympia Conference Centre. Russell will examine the future relationship between the music and radio industries. Also featured will be a panel chaired by Tip Sheet publisher Jonathan King, as well as speeches from Radio 1 FM controller Matthew Bannister.

**BRIAN ENO** has won the thirteenth Frankfurt Music Prize, to be presented on the eve of the Frankfurt Music Fair, March 15. Sponsored by the City of Frankfurt, the Federal Association of German Musical Instrument Manufacturers, and the Frankfurt Messe, the prize is worth 25,000 German marks (\$14,400).

**STIP RECORDS**, the U.K. label founded by Hein van der Ree, will be distributed through Pinnacle. Stip is part of the international record consortium, including other indies such as Italy's Ricordi and Germany's Intercord, that aims to bid for licenses (Billboard, Feb. 5).

#### FRENCH VID BIZ DISLIKES NEW TAX

(Continued from page 41)

A new tax at this time is seen as highly unwelcome.

Says Thierry Rogister, director general of Gaumont/Columbia, "This tax is unhealthy. The video industry is being punished because its successful productions are not French." Jean-Paul Commin, director general of Cine Video Film, adds, "The tax will not, in fact, help French productions, especially because, if the amount today is relatively modest at 2%—the same as in Germany—it can very easily be increased next year, as is often the way with economic legislation." And Laurent Storch, director general of PolyGram Video, says, "It is not taxation which stimulates a creative industry. Furthermore, this tax penalizes video producers who do not produce films."

A recent study by market researcher SJTI shows that revenue from the sale or rental of videos in France has increased sevenfold, to 7.7 billion francs (\$1.32 billion), between 1980 and 1992, whereas the box office counts of French consumers going to cinemas in the same period declined by a massive 72 million people.

#### POP VIDEO CHANNEL DIGS INTO CHINA

(Continued from page 37)

But so far, obtaining videos for television (Warner Music is the only major that refuses to supply videoclips to TMC) has proven to be easier than stocking the retail shelves. Sourcing could pose a major political headache.

James says the majors' regional offices in Hong Kong are willing to supply, but "not give the proper support" for the level of Western-music retailing he anticipates. Taiwan-based Tower Records often has voiced the same complaint, so James chose to deal with a U.S. one-stop to supply all of the product he can sell.

"Listen, if the record companies in Hong Kong hesitate to take this chance to get into China, and miss promoting their artists, then that's their problem," James says. "I am amazed at this conservative, wait-and-see attitude [toward the viability of Western pop]."

If James does source from the U.S., there likely would be a barrage of complaints from the multinationals' regional managers in Hong Kong, citing agreements by U.S.-based wholesalers to stop exporting domestic releases.

"All I know is that the one-stop is willing to supply what we ask for," says James.

And TMC is striving to give the Chinese fans of Western music what they are asking for. The venture's success in television and retail could at last lay to rest the longstanding myth that non-classical Western music has limited appeal in China.

## Artist Finds Fame In Fiddle-Playing 18-Year-Old Player Draws Accolades, A&R Notice

#### BY LARRY LeBLANC

ST. JOHN'S, Newfoundland— Canada's hottest A&R prospect at the moment is 18-year-old Cape Breton fiddler Ashley MacIsaac, who accompanied Paul Simon and Edie Brickell at a Carnegie Hall benefit Feb. 11 and recently toured with the Chieftains.

Since an explosive set that drew a standing ovation from an audience of 300 at the East Coast Music Conference here, the night following his Carnegie Hall triumph, MacIsaac has drawn sizable interest from A&R representatives from Warner Music Canada, EMI Music Canada, Sony Music Canada, and A&M Records Canada.

"Despite the fact he was jetlagged, that the band was underrehearsed, and it was the first time I'd seen him in an electrical setting, he blew me up against the wall," says Kim Cooke, VP of A&R at Warner Canada. "He's got star quality and a charisma which just leaps off the stage."

Despite the attention, MacIsaac says he's most comfortable playing for the step dancers of rural Inverness County on the east coast island of Cape Breton.

land of Cape Breton. "The most fun I ever have is playing with a piano player for square dances in West Mabou," he says. "I'll play straight from 9 to 1 a.m. without a break and have 300 people dancing their arses off. I'll go through at least two bows a night. I'm the shyest person in the world, but when I get onstage I just go nuts."

It was at a Cape Breton dance two years ago that Joanne Glass spotted MacIsaac. Two weeks later, the fiddler received a call from Glass' husband, veteran New York-based avant-garde composer Philip Glass, to perform music for [German playwright] George Bruckner's play "Woyzeck." From that collaboration MacIsaac developed a friendship with the Glasses. It was while MacIsaac was staying with them in late December in New York that he met Simon, who, after hearing MacIsaac perform several traditional Cape Breton fiddle tunes and seeing him do some step-dancing, gave MacIsaac his phone number and asked him to come by the studio the next day and hear a project he was working on.

"I knew he was major famous, but I didn't know any of his music or anything about him, except he'd been part of Simon and Garfunkel," admits MacIsaac.

MacIsaac was savvy enough to bring his fiddle, and wound up working on what turned out to be a Brickell session. Simon first asked MacIsaac to play while the band was on a break, then instructed him to play along with two recorded tracks. Impressed by what he heard, Simon gave Mac-Isaac a cassette copy of the tracks and told him to learn some parts for a studio session the following week. Discussing his part in the recording of the Brickell track "Picture Perfect Morning," which will be on her album, MacIsaac says, "Paul had an accordionist play a G, C, G, D thing in 4/4 time. Then Edie Brickell did her song, which is a 6/8 tune. Every so often, he'd pull up the fader on it and put this 4/4 time accordion part into the background. Then I took a fiddle solo, playing almost a 6/8 Cape Breton jig onto the top of her song."

MacIsaac had barely returned to Cape Breton when Simon telephoned to ask him to perform with him at the Feb. 11 Carnegie Hall show for the Tibet House Benefit, on a bill also featuring Brickell, Philip Glass, Natalie Merchant, Richie Havens, and the Roches.

"It was Paul on guitar and me on fiddle, so I had no room to make mistakes," MacIsaac recalls. "He did 'Duncan' and, at the end of it, we went right into a Cape Breton fiddle tune, then a reel, and I stepdanced. All these Tibetan people, who had been pretty solemn, were clapping and stamping their feet. Next Edie came out, and I did 'Picture Perfect Morning' with her. For the final number, I played fiddle while Richie Havens sang 'Freedom.'"

MacIsaac's association with the Chieftains developed while he was playing a fall Canadian tour with their opening act, EMI Canada singer John McDermott. MacIsaac has since played 16 dates with the Irish group and is scheduled to be their guest at Carnegie Hall on St. Patrick's Day.

Explaining how he came to perform with the Chieftains, Mac-Isaac says, "I was playing the fiddle on a toilet in a washroom in Massey Hall [in Toronto], and it was really echoing in the building, and [McDermott's manager] Bill Ballard and [Chieftains' co-manager] Steve Macklam tapped on the stall door. Bill had told Steve I step-danced, and he asked if that was true. I then auditioned for them in the john, and did a number with the Chieftains that night." instruction started at age 9, notes that many people associate the Cape Breton musical style with British traditional music, particularly Irish, but that it is neither Irish-influenced nor what is found in present-day Scotland. The Cape Breton style draws on a Scottish repertoire of airs, strathspeys, marches, jigs, reels, and hornpipes, which are derived from 18th- and 19th-century music.

"The main focus of Cape Breton fiddle music is the strathspeys, which are performed for dancing," says MacIsaac. "In Scotland, they play strathspeys but not at all like Cape Breton, because they don't have step-dancers there. The music which was played there, before the people left to come to Cape Breton, has been since lost there, but has been preserved in Cape Breton."

MacIsaac is, in fact, the latest in a line of top-notch Cape Breton fiddlers that has included such recording pioneers as Alcide Aucoin, Colin Boyd, Dan. J. Campbell, Dan R. MacDonald, Angus Chisholm, Winston "Scotty" Fitzgerald, Alick Gillis, Lee Cremo, Hugh A. Mac-Donald, and Hugh (Buddy) McMaster. Today, such players as Dave MacIsaac, Jerry Holland, Natalie McMaster, Lucy and Kyle MacNeil, and John Morris Rankin also are making their mark.

MacIsaac has issued two cassettes on his own to date, the mostly acoustic-based and traditional "Close To The Floor" (1992) and "A Cape Breton Christmas" (1993). Scheduled to tour western Canada with McDermott and do several solo theater dates in Nova Scotia next month, he is planning to record a more contemporary, more group-oriented album that will still be rooted in traditional music.

"I could put out another [pure] traditional album, but I want something which will really set me apart," he says. "With a band, I'll probably put more of an edge to [the music], but if you could pull all the faders down, you'll find that the fiddling itself won't be much of a change from my first album."

MacIsaac, whose formal playing

## MAPLE BRIEFS

**N**EW BRUNSWICK SINGER Roch Voisine has been tapped to host Canada's 23rd annual Juno Awards, to be held March 20 in Toronto.

THE CANADIAN Radio-television and Telecommunications Commission will hold a public hearing in April to reconsider its decision to license audio programming services by DMX Canada and Cogeco Radio-Television Inc. In June, the Governor in Council referred the Commission's decision back, in response to petitions by members of the Canadian music industry and Telesat Canada. **C**ANADIAN RAP ARTIST Devon, guitarist Dave Gray, and violinist Hugh Marsh penned the title track for the 15-track CD compilation "X Marks The Spot," sponsored by Voter Education South Africa Canada (VESAC). Among the artists represented on the album to raise funds for the Matla Trust in South Africa are Peter Gabriel, UB40, the Neville Brothers, Paul Simon, Youssou N'Dour, Johnny Clegg and Savuka, and Hugh Masekela. Tower Records will carry the CD exclusively in the U.S., while Roblan Distributing Canada will handle it here.

## Retail

## **Rhino Builds 'Ultimate' Doo-Wop Box Collection Began As Mail-Order Title**

#### BY CHRIS MORRIS

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LOS ANGELES-With a "shoo doo'din shoo-bi-doo" and a "vooit, vooit," Rhino Records' "The Doo Wop Box," a four-CD, 101-track collection of classic vocal group music, arrives at retail April 19 after beginning life as an exclusive mail-order title.

Regarding the label's unusual step of taking the package to mail order first, Rhino product manager Andrea Kinloch says, "We did it as a test, just to see what it would do ... We also care a lot about our mail-order customer, and we wanted it to be a little special perk."

"The Doo Wop Box" was produced by Bob Hyde, who assembled retrospectives on such doo-wop groups as the Orioles, the Cadillacs, the Chantels, and Frankie Lymon & the Teenagers for Murray Hill Records in the '80s, and disc jockey Walter DeVenne, the long-time host of "Little Walter's Time Machine" on WODS (Oldies 103) Boston.

Hyde says, "[Rhino president] Richard Foos and I were friends, and we particularly like the same kind of doo-wop. There were many times we talked about doing the ultimate doo-wop set . . . They finally decided, 'Here's something where we can help our mail-order division.

Rhino associate A&R director James Austin says that while most previous Rhino doo-wop collections sold only "a few thousand units," the strong performance of the company's 1992 album "Doo Wop Christmas" (made up largely of Rhino-controlled tracks from the Roulette and Atlantic vaults) encouraged ideas about a larger project.

Austin says the seasonal album "did four times what I thought it would ... I'm sure someone said, 'Look what we did on 'Doo Wop Christmas!'"

Hyde and DeVenne ultimately delivered a comprehensive overview of doo-wop music, so named

because of the frequently nonsensical background vocals that propel the songs. The set follows the style from its genesis with the Orioles' "It's Too Soon To Know" in '48 through its golden age in the '50s and '60s, when such groups as the Flamingos, the Moonglows, Dell-Vikings, the and Lee Andrews & the Hearts defined its essence. Two cuts from the '80s by veteran acts round out the set, which includes an 80-page booklet crammed with vintage photos and notes by such experts as Hyde, Donn Fileti, and Billy Vera.

(Continued on page 50)



Digging New Digs. Breaking ground at WEA's new Los Angeles branch site, from left, are Jac Lee, WEA national director of facilities; Sandi Webb, City of Simi Valley city council member; Dave Muran, Ware & Malcomb senior architect; Jack O'Connell, WEA executive VP of finance; Bill Davis, City of Simi Valley city council member; David Mount, WEA president/CEO; Brent Gordon, WEA Los Angeles regional branch manager; and Larry Weiss, WEA senior VP of operations.

## Video Treasures Launching Audio Labels **Releases Will Feature Songs From Popular Kidvid Titles**

#### BY EILEEN FITZPATRICK

LOS ANGELES-Video Treasures, the fitness, kids', and special interest video division of the Handleman Co., will launch three audio labels featuring music from its most successful lines of children's videos.

Eight titles will be released March 30, compiling music from "Baby Songs," "Tales And Tunes," and "Shining Time Station," the PBS pro-gram featuring "Thomas The Tank Engine And Friends."

Video Treasures also will launch original music composed for "The Baby-sitters Club" and "Clifford The Big Red Dog," as well as "Richard Scarry's The Best Music Ever." Each cassette is priced at \$8.98; "The Babysitters Club" also will be available on CD, priced at \$12.98.

Video Treasures will market the new audio titles under three labels: Backyard Audio, Strand Music, and Quality Family Home Entertainment.

"Video Treasures has been very active in signing music acts," says Mitch Perliss, VP of audio programming. "The idea of a kids' line started when Video Treasures bought Strand, which had started a launch for a kids' audio line.

The Handleman division acquired distribution rights to the Strand cata-

log last October (Billboard Oct. 16, 1993). Prior to the Strand announcement, Video Treasures distributed the audio and video versions of John Tesh's "A Romantic Christmas," and has exclusive distribution rights to Tesh's label, GTS Records.

Initial releases from Backyard include "Super Baby Songs" and "The Best Of Baby Songs." In addition, Backyard will release "Everybody Be Yoself" by Chic Streetman, who is featured on the company's "Tales And Tunes" videos.

"It's always been our dream to get 'Baby Songs' music out to a mass audience." says Amy Weintraub, president of Backyard Enterprises Inc. "Until now, Hap Palmer's music [which was licensed for the videos] was only distributed to the educational market. If you weren't a teacher, you couldn't get them.'

Quality Family Home Entertainment titles include "Rainy Day Songs" and "Sing-Along Singsongs," which feature the Juke Box Puppet Band from the "Shining Time Station" program.

Although A\*Vision releases "Shining Time Station" videos, a prior audio agreement with Strand Home Video carried over when Video Treasures picked up distribution rights to the Strand catalog, according to QFE production head Rick Siggelkow. Video Treasures distributes "Thomas The Tank Engine And Friends," a former Strand product.

The titles will take a "radio show format," with music, DJs, news, and even advertising from the fictional "Juke Box Radio" station, Siggelkow says

Richard Scarry's "Best Music Ever" will take on a similar radio show format, says Perliss.

The title will be cross-promoted with the Showtime special "The Busy World Of Richard Scarry," scheduled to air March 9. Consumers who purchase the audiotape through Dec. 31 will receive a free month of Showtime.

Jeff Barry, who composed songs for the Archies and the Monkees, penned songs for "The Baby-sitters Club," "Songs For My Best Friend," and "Clifford, We Love You."

Perliss says Video Treasures will concentrate on mass merchants, toy stores, and independent record stores for sales.

## **Alpha Buys Tree Dimensions. Builds On Consumer Lines**

#### BY ED CHRISTMAN

NEW YORK-Alpha Enterprises, in a move that enhances its entertainment software storage product line, has acquired Tree Dimensions, a manufacturer of home storage units. Terms of the deal were not disclosed.

Alpha, the Canton, Ohio-based manufacturer of entertainment software security devices and accessories, will continue to operate Tree Dimensions as a standalone entity, leaving its factory in Boone, N.C., says Larry Mundorf, VP of marketing. The Tree Dimensions product line will keep its name but will be treated as an Alpha brand, with marketing and distribution handled by the Alpha sales force, incorporating Tree Dimensions personnel.

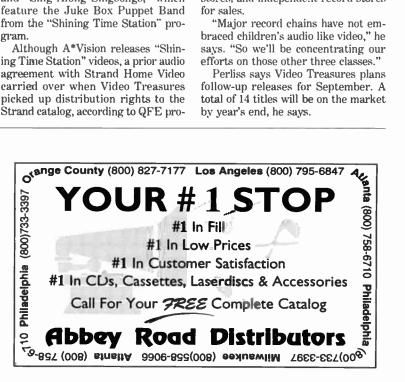
In a statement, Alpha president Jim Sankey said, "Tree Dimensions has built a tremendous reputation ... [which] we intend to maintain. This is a perfect strategic fit to broaden Alpha's consumer products offerings to our customer base.'

Alpha made the move to enhance its consumer product division, Mundorf adds. Until a couple of years ago, Alpha was mainly known for the plastic keepers it manufactures, which are used by music and video retailers as security devices, safeguarding mer-(Continued on next page)





GOPHER PRODUCTS



## Retail

## **Retailer Turns Santa Fe Into Bear Market** Large Inventory, Knowledgeable Staff Spark Success

#### BY ED CHRISTMAN

SANTA FE, N.M.-Even though Jim Albright, owner of Rare Bear, a one-store operation located here, wants to do more than five times the business he does now, he intends to have his store live up to its name. For despite Albright's ambitious growth plans, Rare Bear will remain a one-of-a-kind operation.

"I have no ambitions to create an empire," he says. "Santa Fe has a population of 50,000, and it's supporting my store just fine. But if I wanted to open another Rare

Rare Bear, pictured above, offers a full-line selection with deep inventory in

practically every genre of music. (Billboard photo.)

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Bear, I would have to go to another town, like Albuquerque or Denver."

Rare Bear generated about \$900,000 last year, up from the previous year's revenue of \$660,000. "I feel this store has the potential of going to \$3 million to \$5 million in sales," he says.

Rare Bear achieves its chain store-like volume through an extensive inventory and a knowledgeable sales staff, Albright says. "I go into the chain stores, look around, and then do everything completely opposite. The whole key for an independent retailer to have success is to supply the customers with things they can't find elsewhere. Our whole key is selection and service."

Rare Bear stocks some 25,000 CDs and 12,000 cassettes, which covers the selection ingredient. As for service, the store employs a sales staff of seven, each person with his own musical expertise.

"We carry all types of music, and try not to limit ourselves to any genre or the top 200. I run a fullline music store," Albright says. For instance, the store has a 4,000title international section. It also has a large selection of jazz and blues titles, does a tremendous business in soundtracks, and last year installed a separate classical room.

"We basically buy almost every new release put out by the ma-jors," he says. "We are not as good with indie labels and distributors, but we buy direct from a lot of them. We have a total of 70 to 80



Rare Bear relies heavily on a knowledgeable sales staff. Shown, from left, are store manager Patrick Crinnion: owner Jim Albright: Carter Grice, who specializes in jazz and international titles; and sales associate Jim Horn, who handles in-store displays.

(Continued on page 48)

that Tree Dimensions generates

about \$5 million in annual sales.

suppliers."

Albright embellishes his claim to a wide selection by noting that a couple of years ago, another onestop called on him. To test that Touch the power of Muze. salesman, Albright says he asked him "How many Miles Davis al-**ALPHA ENTERPRISES** (Continued from page 45) chandise from theft. But the com-The one pany has been moving aggressively essential tool into consumer products, particularly for today's entertainment software storage products. In that niche, it specializes music retailer. in portable storage containers, while Tree Dimensions is strong in home storage containers. Alpha's consumer product opera-The ultin tions now comprise nearly 40% of the company's sales. Alpha declines to (800) 935-4848 reveal total revenues. Sources say

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## **Will Merger End Blockbuster Music's Expansion Plans?**

BLOCKBUSTER MUSINGS: Now that the Paramount deal looks like it is finally done, it will be interesting to see how the resultant Viacom/Blockbuster/Paramount entity proceeds. In particular, those in the music industry taking a parochial viewpoint wonder what impact the merger of the three companies will have on Blockbuster Entertainment's music retailing plans.

Before the merger, the 500-unit Blockbuster Music chain-though it didn't publicly admit it-was clearly striving, via acquisitions, to become the world's largest music retailer. The Fort Lauderdale, Fla.-based company also was making strides toward becoming a good music mer-

RE AL

by Ed Christman

chant—the eight Sound Warehouse outlets that have been rehabbed with the new Blockbuster Music Plus design are said to be generating some nice numbers.

Despite that accomplishment, Blockbuster clearly has a number of question marks in front of it-question marks that will require the spending of many millions of dollars to come up with answers. For example, the music chain still needs answers for its distribution needs, and it needs to create and install a management-information system (i.e., POS, an inventory replenishment system, etc.). The chain also still has holes in its management team-Blockbuster Music is said to be looking for a head buyer and a president. But the biggest question mark, and

therefore the biggest expense, concerns which chains Blockbuster would eventually buy to become the largest music merchant.

Blockbuster Entertainment officials were unavailable for comment. Some industry observers, however, speculate that the planned merger between Viacom, Blockbuster, and Paramount (which still has to quiet the opposition being voiced by Blockbuster shareholders) may result in placing the chain's music-retailing ambitions on the back burner. Others go one step further and wonder if the expensive merger could force Blockbuster to abandon its music retailing ambitions entirely.

After all, those observers point out that Blockbuster Video throws off \$400 million-\$500 million in revenues, which could come in handy when trying to pay down the \$10 billion in debt the new company will have after the merger. But will that new company truly be able to afford investing another couple hundred million dollars in developing a business like music retailing at the same time that it is trying to service such a debt load.

Paine Webber's Craig Bibb points out that the combined entity, according to his estimates, would have \$1.8 billion in cash flow, which means that its debt would be 5.5 times its cash

flow. He calls that ratio "aggressive," but says it is serviceable. He adds that the company could still make acquisitions by paying in stock. But, Bibb concedes, that will depend on how Wall Street reacts to the merger.

Of course, there is one final question with which architects of such a deal wrestle in a merger of such magnitude: What businesses make strategic sense and should be retained, and which operations should be sold to pay down debt? Needless to say, the music industry will be waiting to see how all this plays out.

ANOTHER ONE BITES: Consolidation claims yet another victim.

Sources say that Buffalo, N.Y.-based Cavages has exited the music retailing business. At the end of last year, the 11-unit Cavages began selling

off and closing its stores. Camelot Music bought three outlets, and sources say the other eight have been shut down. Company executives didn't return phone calls.

**U**N THE MOVE: Pat Creed, director of marketing at Hollis, N.Y.-based Relativity Entertainment Distribution, has left the company to join Atlantic Records as a product manager. He was replaced by RED sales rep Laura Giarratano, who in turn was replaced by Mike Deltufo ... At New York-based Alliance Entertainment Distribution, which recently closed on its acquisition of Abbey Road Distributors, Bruce Ogilvie, former owner of the one-stop, was named VP of operations. Also, David Toole, formerly CFO at CD One Stop, has been promoted to chief operating officer for the AEC subsidiarv.

GOT NARM ON MY MIND: In addition to all the fun things that the National Assn. of Recording Merchandisers has planned for its annual convention that you read about here last week, there's still more to tell. It seems that PolyGram Group Distribution will set up a nightclub, called the PGD Zone, every night in the hotel for NARM attendees wearing show badges. It will open after the official convention activities end each night, says Curt Eddy, VP of field marketing at PGD.

On Saturday night, March 19, three bands will perform: the Indians, Texas, and James. The next night is jazz night, featuring Norman Brown and Art Porter. On Monday, Sammy Kershaw, Lucky Peterson, and C.C. Adcock will play. Tuesday night, two acts, Joe and Zhane, will play.

Eddy says that the club will hold 500 people, with a full stage and video monitors. Oh yeah, attendees might even be able to get a beer or two.



## The First Time

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#### **RETAILER TURNS SANTA FE INTO BEAR MARKET**

(Continued from page 46)

bums does your catalog list? The salesman answered, 'Six.' | Rare Bear] stocks 59 Davis albums."

To show the diversity of his customers' taste, Albright reads off his top 10 list, which includes Tori Amos, "The Piano" soundtrack, the "Stone Free" Hendrix tribute, US3, "Gershwin Plays Gershwin," Leo Kottke, ZZ Top, Counting Crows, the Cocteau Twins, and Mary Black.

Albright reports that Rare

Bear's sales, on a dollar basis, break out to about 65% CDs, 26% cassettes. 8% accessories, and 1% vinyl 45s.

The store also does a small business in used CDs, carrying about 800 titles. He says he got into the used-CD business when the manufacturers started making it difficult to return open product. While, say, Sony may give its direct accounts a 1% credit, Albright says it's impossible to find a one-stop that passes that on to the independent retailer.

While that may have been the stimulus for Rare Bear's entry into used CDs, he says that selling them also enhances the store's service to its customers. "With prices going up, people are not willing to take a chance on a \$17 CD," he says. "But now, if they buy a CD and don't like it, they can bring it back to me and get some money for it. I look at it as a service."

In addition to his wide selection and good service, Albright credits the store's point-of-sale system with keeping the business vibrant. "We are carrying close to 25,000 different titles," he states. "It would be very difficult to run this store without the computer."

He adds, "I am getting ready to upgrade to the biggest, fastest POS system I can find on the mar-(Continued on page 75)



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## Mammoth Comes Alive With 'Rare On Air' Also, Elm's Land Of Cotton; Fluf's Leader Stays Busy

**E**CLECTICALLY LIVE: Carrboro, N.C.-based Mammoth Records is kicking off an intriguing new series of live albums culled from one of the Los Angeles area's best-known and most avidly listened-to public radio shows.

The label's March 22 release "Rare On Air Vol. 1" compiles 16 performances from "Morning Becomes Eclectic," the decidedly diverse show hosted for the past three years by Chris Douridas, the music director at KCRW Santa Monica, Calif. Douridas (who also works in an informal A&R capacity for Geffen Records) frequently showcases live shots by notable, and extremely hip, artists on his show, and the first Mammoth album brings together a list of talent to be swooned over.

The set kicks off with Leonard Cohen reciting one of his own poems, and moves into musical performances by, among others, Tori Amos, John Cale, Evan Dando and Juliana Hatfield, Michael Penn, X, Nick Cave & the Bad Seeds, Beck, Los Lobos, Lindsay Buckingham, Natalie Merchant, and Lucinda Williams.

Mammoth president Jay Faires, who now divides his time between North Carolina and L.A. thanks to his label's association with Atlantic Records, says, "I've been a huge fan of the show from every time I went out there, and I just went for it ... [Douridas] has got a very eclectic mix, which fits in with our roster. He gets these phenomenal performances out of people in one take in the studio."

The relationship with Mammoth



by Chris Morris

did not naturally lead to an album overloaded with the label's artists: Hatfield, who duets with Dando on a version of the Lemonheads' "My Drug Buddy," is the lone company signee. "He was happy to put [Mammoth artists] on," Faires says. "I said, 'Do what you wanna do.""

Faires says that the "Rare On Air" series will run to at least five volumes, with one or two releases per year. The premiere album, which is being distributed independently, will be worked at modern rock, college, and adult alternative formats.

Before the first album hits retail, KCRW will use it as a premium during its spring fund drive.

**U**UICK HITS: Elm Records, a new, L.A.-based indie distributed by Caroline, hits the streets March 15 with its first album, "Cotton Is King," by the Austin, Texas, band **Cotton Mather**. The label is being headed by **CEO Evan Medow** of publisher Windswept Pacific; also joining from the latter company is VP of A&R John Anderson. Old DI compadre **Nan Fisher**, formerly director of alternative promotion at MCA, will serve as Elm's VP/label manager ... On Feb. 16, the SST Superstore in West Hollywood kicked off a series of spoken-word performances by artists on SST's New Alliance imprint. Appearing at the store March 16 will be recent Flag Waving subject Louie Lista, his ex-Sheiks Of Shake mate Paul Body, and Joel Lipman; an April 16 date will feature Holly Prado and Eloise Klein Healy.

Retail

LAG WAVING: The man who goes by the name (if that's the word for it) of **O** is more than just the lead singer and guitarist for the San Diego-based band fluf. From the sound of things, he's a guy who likes to keep busy.

"If I'm not doing something, I get depressed," he says.

O is calling from a phone booth, on his way back from working as a roadie at a **Muffs** gig. The night before, he served as the sound technician for **Seaweed**. "I always help everyone I know," he says. "I'd rather roadie than be in a band."

He also works as an engineer at Saturation Studios in nearby Costa Mesa, and he's an indie label magnate as well. In the early '80s, he issued records on his Insane Industries imprint, and today he operates San Diego's Standard Recordings, which has released singles by such notables as Rocket From The Crypt and the Phantom Surfers.

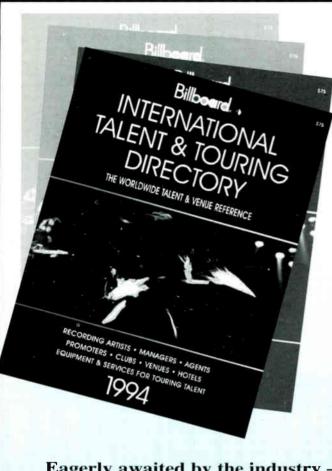
"I just wanted to do 7-inchers, because there aren't many people putting 'em out, and I wanted to do my friends' bands," O says.

But all this side action shouldn't Continued on next page)









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#### **INDEPENDENTS** (Continued from page 49)

obscure the fact that O also fronts a pretty fine band: the latest fluf release, "Home Improvements," on San Diego's Headhunter/Cargo, mates a hard rock wallop with distinctive melodicism.

"We're a pop band that plays heavy," O says. "You know, like it says on the record, the 'fuckophonic sound.' If you listen to the record, it's quite diverse."

Unsurprisingly, O is very fond of a similar-sounding predecessor: "I love Hüsker Dü. Bob Mould is God ... The list goes on. I like Soundgarden a lot, and Fugazi."

Also unsurprisingly, as A&R folk have descended on San Diego in the last year, fluf has been subject to plenty of major-label schmoozing. "Lots of people have talked to us we've been to a million dinners," O says. "But we can't complain with Headhunter. They're not lame, and they do everything they can do for us."

The band, which also includes bassist Jonny Donhowe and drummer Miles Gillett, takes its show on the road in April for a coast-to-coast club tour with Seaweed. Then, O says, the band has its eye on bigger things: "We want to try to do Lollapalooza, the side stage."

#### DOO-WOP BOX

(Continued from page 45)

"We knew right away we did not want to make a set appealing just to collectors," Hyde says. "We decided to aim it at a more general audience. Those people who like doo-wop, this is a way of giving them everything they want in one set; for the collector, we did try to spice it with a few things."

Rhino decided to market "The Doo Wop Box" to mail order starting last October, with a six-month window before a retail launch. The retail price is the same at mail order and retail: \$69.98 for CDs and \$59.98 for cassettes.

The label mails its catalog to 100,000 potential customers, and Kinloch says it has "a pretty good list of doo-wop customers." She adds that the set was made available to other mail-order catalogs and special market accounts such as bookstores.

The company promoted the box with one ad in the collector's magazine Goldmine, and went directly to its target audience with fliers at doo-wop revival concerts around the country.

Austin, who cites no sales figures, says that response from the collector's community has been phenomenal. "They're all going, 'It's amazing!' People were fighting over this... I went, 'Wow, people are really passionate about this thing.'"

Kinloch adds, "With this particular product, it's a very enthusiastic consumer who's into this kind of music ... The buzz is created. If they don't call [to mail order it], they're waiting for it at retail. We have good expectations for it at retail, and we don't think [the mail order sales] will deflate retail sales."



BILLBOARD FEBRUARY 26, 1994

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

#### PREMIER WORKS TO REGAIN ITS PLACE IN THE INDUSTRY

(Continued from page 1)

(Bruce Springsteen, the Who, U2, The Clash, Tom Petty & the Heartbreakers, Led Zeppelin, etc.), the signing of Big Head Todd, then a little-known guitar band from Boulder, Colo., wouldn't seem worth footnoting. But looking back, it may have been the agency's most important deal of the '90s.

Since the agreement was penned, the band has been touring nearly nonstop, building a loyal grass-roots following in textbook style—winning more fans not through MTV airplay, but by consistently playing larger halls with each pass through a city. Also, the band's album, "Sister Sweetly," has been selling more than 5,000 units a week for nearly 52 weeks straight, based on SoundScan data. If any band in 1993 succeeded thanks to its road show, it was Big Head Todd<sup>1</sup> "Premier executed that plan flawles 'ly," says Azoff. But just a ` importantly for Pre-

But just a importantly for Premier, at a time when other, larger talent agencies were scooping up new rock acts by the obzens and whispering about Premier. fall from the top, the Big Head Tode alliance sent a message that Premie. was not about to coast out of existen e as its aging roster contemplated ret rement.

"There was some talk of that happening," says Chuck Morris, who, along with Mark Bliesene, manages Big Head Todd. "But the'r success with [the band] woke up so he people. There are some interesting 'hings going on at that agency."

Other youngblood signi gs that Premier and its staff of club rawlers have finalized include the eck tic pop of Dada, the crunching guita 3 of 13 Engines and Overwhelming Colorfast, Colorado's Acoustic Junction, and the metal/funk outfit Mutha's Day Out. No headliners stand out, but the agency has "re-energized [itself] in the last couple of years, made some adjustments," according to Chicago promoter Arny Granat, president of Jam Productions. "They've stepped it up a notch in the last year or two," echoes Azoff.

#### COMING TO TERMS WITH CHANGE

In his Manhattan office, with longtime business partner Barbara Skydel at his side, Barsalona admits Premier lost its direction for a period and struggled to come to terms with changes in the business—changes that include the fragmentation of radio, the all-encompassing influence of MTV, the shorter attention span of fans, and the emergence of a new generation of talent agents.

"We sort of looked at what was happening. But more than that, people reminded us ad nauseam how we were losing it," Barsalona says with a quick laugh. He calls it the price for commanding such a dominant position in the industry for so many years.

The view from the top that Premier enjoyed for so long sprang from Barsalona's decision in 1964 that rock music had a future and that an agency handling it could survive. The 21year-old Staten Islander took his unemployment check, along with a list of acts he used to work with at a bigtime entertainment agency, and started working the phones.

By the early '70s, Barsalona was funneling new acts to promoters like Bill Graham at the Fillmore East and West, Don Law at the Boston Tea Party, and Russ Gibb at Detroit's Grande Ballroom. Soon the modernday rock tour had been created, and Premier had defined a rock talent agency. Club shows then mushroomed into arena and stadium concerts. Those, too, had Premier's fingerprints all over them, and the garrulous Barsalona—who peppers his colorful industry yarns with casual references to executives Chris Blackwell and David Geffin, and artists Little Steven and Jeff Beck—was soon bouncing among his homes in New York City, Westchester, N.Y., and the Bahamas.

#### EARLY '80's TROUBLE

As Barsalona and Skydel see it, some of Premier's troubles began when competing agencies cut their commission rates and simultaneously started signing many more acts. Premier passed on both those early-'80s trends, says Barsalona.

In an effort to lure hot acts, some major agencies chopped their take from the traditional 10% fee to 5%.

As a way to make up for lost revenue, agencies began signing more acts and dealing in volume, a practice that has continued into the '90s. "We probably signed as many acts in '93 [10-15] as some well-known agencies sign in one week," says Barsalona. "Most of the other agencies have decided they're just going to sign everything and then pray that a couple acts are going to happen. You look at the list and you say, 'How the fuck are they handling all these people?' Well, they're not. They'll take a select few that MTV picks up on."

Skydel adds, "We still don't think it's valid to sign 50 acts and pray."

In this new landscape, the formula for success, thanks largely to MTV, has become more of a hit-or-miss proposition. When Premier started, "You'd go see an act and it was so wonderful, because you knew if you were that excited that you could do it, you could break the act," says Barsalona. "Today it's out of the agent's hands. You can only pray the act has a hit single. Or you can only pray that MTV's mode right now is of the act that you sign. It's devastating to see what's happening to the music.

"Have we paid a price? Absolutely," says Barsalona. "And again, you sit down and think, was it a mistake, did we make a mistake? Obviously we did. But do you want to live with this new way people are doing business? We have not arrived at that decision yet. This is all brand new. It's a lot more awkward than it once was."

Despite the hurdles, the 51-year-old Barsalona is still a big rock fan who gets worked up by new talent. (A sure sign Barsalona likes a band's demo tape: He smacks his hand on his desk, keeping beat to the music.)

"Every now and then you get an act and there's hope at the end of the tunnel, an act like Big Head Todd. You see that and you say ... 'Maybe it's still possible,'" says Skydel. With Big Head Todd, Barsalona

With Big Head Todd, Barsalona says, "I had the feeling that I always had. They're good enough and why shouldn't they happen. Why should they only happen if they get MTV?"

Too often today, in order to score success, "The stars have to be aligned," Skydel adds.

During the early days of Premier, the only stars aligning were the ones Barsalona and Skydel chose to invite into their stable of hit makers. Premier had so many, at times it seemed Barsalona was the only agent signing rock talent. Jimi Hendrix, Joe Cocker, the Yardbirds, the J. Geils Band, Van Halen, Journey, Peter Frampton, Earth, Wind & Fire, Supertramp, Pink



Big Head Todd & the Monsters have proven one of Premier Talent's most important signings of the '90s. Pictured, from left, are Chuck Morris, the band's co-manager; Giant Record president Irving Azoff; band members Brian Nebin, Rob Squires, and Todd Park Mohr; Premier's Frank Barsalona; and Mark Bliesener, band co-manager.

Floyd, Fleetwood Mac, Talking Heads, Cyndi Lauper, Emerson, Lake & Palmer, Boston, Bon Jovi, and Asia all were Premier clients.

Not surprisingly, with that sort of roster, Premier has had little sympathy within the industry as it works to redefine its place in a rapidly changing business that Premier virtually invented.

"Unfortunately, there are a lot of people along the way we probably antagonized and made enemies with," says Barsalona. "Not because we were mean, but just because we took a limited amount of acts. And to a large degree, a lot of those people think they can get even now."

While courting Big Head Todd, Barsalona says other agencies were bad-mouthing Premier. "I guess one of their ways of doing a number on Premier today is, "They're really out of fashion now,' or 'What do they have going?' And to a certain degree they wouldn't have been wrong."

The perception (if not the reality) that Premier had hit the wall in terms of signing important post-1988 acts did exist. And it came at a time in the business when new, young acts, such as Pearl Jam, Nir-vana, and Stone Temple Pilots, quickly emerged as record company cornerstones. "Go to William Morris with the hot agents and Pearl Jam, or to Monterey Peninsula [home of Soul Asylum]; that was the conventional wisdom," says Big Head Todd manager Morris. Clearly, agencies like William Morris, ICM, CAA, and others eagerly stepped in to fill a marketplace void that Premier once covered with ease-signing the acts that grew into industry leaders.

But one reason Big Head Todd's Morris wanted Premier, despite the "strange looks" he got from other industry players, was Barsalona's enthusiasm for the band. "Frank heard the tape and flipped out. That excitement, you cannot pay for it," says Morris. "It's like the old days—he'd call me every day with that same U2 enthusiasm."

It was Barsalona's excitement that drove Premier's strategy of relentless live touring for U2, a crucial element in breaking the band in America. "We really called in all our old favors," Barsalona recalls. Those chips were cashed with club owners, promoters, radio program directors anyone who could help U2, because Barsalona felt so stongly about the music.

One man's enthusiasm wouldn't seem to be worth much in a business that today depends on so many different pieces falling into place. But longtime promoter Ron Delsener points out, "Frank is one of the originals. He's from an era that's fading. Now, it's basically about money." Delsener notes that plenty of other talent agencies employ sharp executives, but none has the larger-than-life figurehead Premier has in Barsalona.

And that persona extends beyond veteran colleagues like Delsener. Don Strasburg runs the 2-year-old Fox Theater in Denver and deals with Premier occasionally, usually with the agency's newer, younger acts. His impression? "It's an honor. That's Frank Barsalona's company. I never met him, but I know he's pretty damn important. He discovers rock superstars."

#### **MODERN ROCK ACTS SWEEP BRIT AWARDS** (Continued from page 1)

dibility that previously had eluded the British music industry's annual talent celebration, boosting U.K. television ratings for the show and raising expectations for wider international syndication.

The show, which opened with cohosts Elton John and RuPaul camping through "Don't Go Breaking My Heart" and closed with honoree Van Morrison vamping through his classic "Gloria," was staged at London's Alexandra Palace Feb. 14 and broadcast the following evening by Carlton Television on Britain's ITV network. It drew an estimated 10.5 million viewers, compared with 9 million for the 1993 show, according to Carlton. And among viewers ages 16 to 24, its audience share rose to 70% from 56% last year.

The Stereo MC's, the group that has been at the forefront of the dance-pop fusion reshaping British music, took home the Brit trophies for best British group and best British album for their 4th & B'way al-bum "Connected." Dina Carroll, whose debut A&M album "So Close" has sold more than 900,000 copies in the U.K., was named best British female artist. Sting, one of the few veteran acts among the award winners, was voted best British male artist. M-People won in the new category of best British dance act. Several multiple nominees, including Apache Indian, Suede, and Jamiroquai, were shut out of the winner's circle.

Brian Eno was named best British producer for his work on the James album "Laid" (Fontana) and U2's "Zooropa" (Island).

Crowded House was voted best international group and Lenny Kravitz best international male artist. Former Sugarcubes front woman Björk was voted best international newcomer and best international female artist, shutting out the likes of Mariah Carey, Janet Jackson, and Tina Turner in the latter category. John praised Björk for releasing "one of the most innovative albums of the last five years." Later, Björk and PJ Harvey teamed up for a sly, slow, modern-rock remake of the Rolling Stones' "Satisfaction."

The night's performances brought other unlikely combinations, including Carroll in a rocking duet with Jon Bon Jovi on "I'll Sleep When I'm Dead" and Rozalla, substituting for an ailing Cher, teaming with Meat Loaf on his monster hit "I'd Do Anything For Love (But I Won't Do That)." The hefty American rocker received a special Brit award for the selling 5 million copies of "Bat Out of Hell II" in the U.K., the highest-selling album of the past year in Britain.

With visual and political wit, the Pet Shop Boys performed their synth-pop version of "Go West," accompanied by a male chorus decked out like unemployed British miners. On the 30th anniversary of the week the Beatles landed in America, teen idols Take That offered a Beatlemania medley surrounded by '60sstyled dancers.

For the second consecutive year, Take That took the Brit Award for best single, for "Pray," chosen by BBC Radio One FM listeners, and also took home the trophy for best video for the same song, chosen by viewers of MTV Europe.

Arista Records' blockbuster soundtrack album to "The Bodyguard" was voted best soundtrack of the year.

Among record companies, the PolyGram group of labels collected seven awards, including those for Eno's work on PolyGram-affiliated albums and Morrison's accolade. BMG earned four; EMI and Virgin received one each; and U.K. independent One Little Indian received two with Björk.

The award to Morrison for outstanding contribution to the British music industry was presented by former Beirut hostage John McCarthy, who says that Morrison's songs, whispered in his cell by a fellow hostage, helped him endure his five-year imprisonment. Video tributes followed from Sting, Bob Geldof, Elvis Costello, Bono, Peter Gabriel, John Lee Hooker, and Bob Dylan.

PolyGram Television International, which took over international syndication of the Brit Awards from Radio Vision International, sold the show to 21 international markets but has not yet secured a U.S. buyer. It will be shown in Canada, Mexico, Sweden, Norway, Denmark, Iceland, Holland, Luxembourg, Poland, Hungary, Bulgaria, Turkey, Croatia, the Czech Republic, Slovenia, Romania, Russia, New Zealand, Hong Kong, Thailand, and Uruguay.

"It's nice to have an awards show hosted by people like Elton John, where you know the stars and guests will turn up," says John Gaydon, president of PolyGram Television International. "We've had a good response from the international networks. Last year, the change of style helped the program, and it's been building since then."

In the wake of past criticism that older acts dominated the awards, the Brit voting pool was expanded to include not only the 125 member companies of the British Phonographic Industry, but also retailers, publishers, producers, media, and members of the Black Music Assn. The change has been credited with the fresh field of nominees and winners.

Assistance in preparing this story was provided by Edwin Riddell, European editor of the Hollywood Reporter.

#### bum Reviews EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

#### POP

★ SARAH MCLACHLAN Fumbling Towards Ecstasy PRODUCER: Pierre Marchand Arista 18725

🞜 See Billboard, Jan. 8

#### ► PRONG

Cleansing PRODUCERS: Terry Date & Prong Epic 53019

On its second full-length project for Epic and its first with ex-Killing Joke bassist Paul Raven, New York thrash unit wreaks mayhem with bare-fisted originals in league with work from such top-notch 'bangers as Helmet and Rage Against The Machine. Group's renewed pluck is evident not only from the strength of hard-rock-worthy "Snap Your Fingers, Snap Your Neck," "Cut-Rate," "Broken Peace," and "Sublime," but also from the album's impressive chart debut.

#### BLACK SABBATH

Cross Purposes PRODUCERS: Leif Mases & Black Sabbath I.R.S. 13222

Maybe these heavy-metal veterans have just gotten too good for their own good. turning out music that is, bottom line, just fine. There's nothing particular to criticize in a sturdy album of well-crafted, well-sung songs, but also little to set one's head a'banging. For all the Satanic verses. there's little heat.

#### KRISTIN HERSH Hips And Makers

PRODUCERS: Lenny Kaye, Kristin Hersh Sire/Reprise 45413

Throwing Muses leader's arresting acoustic set, fortified with cello, piano, and bits of feedback, whispers and roars equally well. Two threadbare numbers early on may threaten to lose some listeners, but the reward for patience is a string of stunning reward for patience is a string of stunning pieces that make ideal matches of mood and melody. Among the best are "Velvet Days," which rises on dizzying arpeggios, and "Houdini's Blues," which mates a sorrowful guitar/cello drone to an Appalachian folktale. Also, first single "Your Ghost," featuring R E M. Michael Stipp, etands featuring R.E.M.'s Michael Stipe, stands alone nicely.

#### PAVEMENT

Crooked Rain, Crooked Rain PRODUCER: none listed Matador 92343

Band's prickly sophomore set comes chockfull of self-referential turns of phrase and melody, as well as mentions of music biz unpleasantness. Accessible pop/rock cut (and first single) "Cut Your Hair" is an incredibly catchy but uncomfortable examination of the birth of a band, while profane references to Smashing Pumpkins and Stone Temple Pilots are couched deep in the comfy country swing of "Range Life" (effectively pruning that track's commercial radio potential). If the band's first album was an invitation to Pavement's strange and wonderful world, this one beckons the thicker-skinned listener and warns others to stay away.

#### MICHAEL MANRING Thönk

PRODUCER: John Cuniberti High Street/Windham Hill 10322

If you find yourself shaking your head and muttering "damn!" while listening to Manring, it's probably apt: Surely, he must have sold his soul for hands like this. Check out "My Three Moons" for otherworldly proof. That's Manring on three basses-simultaneously. With assists from an unusual assemblage of crack guitarists and drummers-Steve Morse, Alex Skolnick, Tim "Herb" Alexander, and Steve Smith-Manring continues to stretch, or distend, the boundaries of bass. Damn!



#### VARIOUS ARTISTS A Tribute To Curtis Mayfield PRODUCERS: Various Warner Bros. 45500

Few of the recent superstar tributes are as worthy as this salute to the influential Impressions leader. Gladys Knight, Whitney Houston, Bruce Springsteen, Eric Clapton, Aretha Franklin, B.B. King, Rod Stewart (whose "People Get Ready" is lifted from his "Unplugged" set), Stevie Wonder, and Elton John & Sounds Of Blackness are just some of the participants. The record's most touching moments are Mayfield's first recording since the 1990 accident that partially crippled him (on the Repercussions' "Let's Do It Again") and the Impressions' track with Branford Marsalis, "Fool For You."

#### AL KOOPER

Rekooperation PRODUCER: AI Kooper MusicMasters 65107

Veteran organist, whose resumé is as impressive as his playing is soulful, returns from a 12-year absence with a mostly instrumental album of rock/blues/ soul standards and new originals, backed by such heavyweights as Randy Brecker, Harvey Brooks, Hank Crawford, Jim Fielder, Anton Fig, John Gardner, Johnnie Johnson, John Sebastian, John Simon, Jimmy Vivino, and the Uptown Horns. Highlight is the jazzy original "How 'My Ever Gonna Get Over You," featuring Crawford's mellifluous alto. Coincides with Kooper's 50th and its attendant festivities at the Bottom Line.

#### RAP

THE NEW 2 LIVE CREW Back At Your Ass For The Nine-4 PRODUCERS: Various

Stripped of his role as ersatz spokesman for the First Amendment, Crew leader Luther Campbell is now just a purveyor of artless, misogynistic rap (albeit refreshed with some Miami hass and a new lineup). Nevertheless, his records sell extremely well, even without major distribution. On this opus, tracks like "We Want Some P-ssy," "Suck My D-ck," and "F-ck Em" will ensure that Crew fans continue to get what they want.

#### DANCE

► BEAUTIFUL PEOPLE If 60's Were 90's PRODUCERS: Du Kane, Luke Baldry & Pely Continuum 95751 93152

Although Jimi has been covered and sampled to a pulp, few have done it as creatively and effectively (and systematically) as these British ravers. who had rare access to the Hendrix estate's archives. They have effectively revived the late guitar god by splicing his riffs and vocals into a latticework of smart dance grooves. The club success of

#### SPOTLIGHT



#### **ROB WASSERMAN** Trios

PRODUCERS: Various MCA/GRP 4021

Renowned bassist's latest is a starstudded trio affair unified only by his presence. Among Wasserman's conspirators are Carnie Wilson & Brian Wilson (their first official collaboration), Elvis Costello & Marc Ribot, Bruce Hornsby & Branford Marsalis, Edie Brickell & Jerry Garcia, Willie Dixon & Al Duncan, Neil Young & Bob Weir, Les Claypool & Chris Whitley, and cellists Matt Haimovitz & Joan Jeanrenaud. Even more remarkable than the project's marquee value is its musical caliber, as many of the participants turn in their most inspired work in years. Wasserman himself pitches in some fine triple-tracked solo pieces, most notably a cover of "Satisfaction."

lead single "Rilly Groovy" attests to the popularity of this marriage of styles, and bodes well for other similarly viable cuts on the disc.

#### ★ VARIOUS ARTISTS Platinum On Black PRODUCERS: Various ffrr 124005

Some of the brightest singles and performers to rise from the international club scene during the past six months are woven into a seamless package that can serve as either a soundtrack to a house party or a chronicle for dance-intensive punters. Besides providing fresh versions of recent hits by Gabrielle, One Dove, and the Goodmen, album offers viable radio entries from Joe Roberts ("Back In My Life") and DJ Duke ("Blow Your Whistle"). Icing on the cake is David Morales' astute blending of the tracks, increasing the album's party vibe.

#### VITAL REISSUES

#### KEITH JARRETT Foundations---The Keith Jarrett Anthology COMPILATION PRODUCER: Joel Dom Rhino/Atlantic Jazz Gallery 71593

Two-disc retrospective of the prolific, idiosyncratic, and often brilliant jazz pianist serves as a synopsis of his early work, spanning an unreleased quartet session with Bob Moses, Steve Swallow, and Jim Pepper, collaborations with Charles Lloyd and Gary Burton, seminal sides with Art Blakey & the New Jazz Messengers, and late-'60s/early-'70s trio dates with Charlie Haden and Paul Motian (later augmented by Dewey Redman). Though missing Jarrett's work with Miles Davis during that period, the set still represents the musical foundation of one of the genre's enduring veterans. (Also reissued by Rhino is "Gary Burton & Keith Jarrett.")

#### SPOTLIGHT



HUUN-HUUR-TU 60 Horses In My Herd PRODUCER: Alexa Shanachie 64050 ler Bapa

These musicians/herdsmen-who hail from the central Asian plains of the former U.S.S.R.—have become a world music sensation due to their peculiar ability to sing more than one note at a time. Whether in frantically paced or lyrically downtempo settings, the vocal lexicon of the "throat singers" includes weird buzzing tones and guttural bleats. accompanied by indigenous stringed and percussion instruments. A recent American tour has increased their already high profile.

#### JAZZ

► VARIOUS ARTISTS Jazz At Lincoln Center Presents: The Fire Of The **Fundamentals** PRODUCER: Jazz At Lincoln Center Columbia 57592

Composed of tracks from various performances of Lincoln Center's successful-and often controversialconcert series, this album is JALC's primer. It features astute new versions of classic themes by departed greats Jelly Roll Morton, Thelonious Monk, Miles Davis, Billy Stravhorn, Charlie Parker, and John Coltrane, as well as sessions from such living leaders as Jimmy Heath and Betty Carter. Backing personnel varies, but includes such noted players as Mulgrew Miller, Kenny Barron, Marcus Roberts, Frank Wess Marcus Belgrave, Britt Woodman, Billy Higgins, Cyrus Chestnut, Milt Grayson, Lew Soloff, Dr. Michael White, and JALC principal Wynton Marsalis

#### + THE BENOIT/FREEMAN PROJECT

PRODUCERS: Russ Free GRP 9739

Here's a case of one and one amounting to more than two great instrumentalists. Pianist David Benoit and guitarist Russ Freeman complement each other's strengths to beautiful effect here, multiplying the delight of an album that sidles from the lush, symphonic "Mediterranean Nights" to funky "Smartypants" with easy grace—and nary a synth in sight. Kenny Loggins kicks in a vocal on "When She Believed In Me," while Phil Perry and Vesta Williams offer a soulful duet on the EWF standard "After The Love Has Gone." But the star is the interplay between keys and strings.

#### BILLY TAYLOR

It's A Matter Of Pride PRODUCERS: Michael Abene & Billy Taylor GRP 9753

The good doctor of jazz pianism weighs in with band augmented by tenorist Stanley Turrentine, percussionist Ray Mantilla, and (on two numbers) vocals by drummer Grady Tate. While the latter's socially conscious efforts are the least effective here, album is a generally compelling affair, with the leader in particular weighing in with some potent soloing. Jazz outlets can pick and choose cuts with ease.

#### MARCO PEREIRA & CRISTOVAO BASTOS Bons Encontros

PRODUCERS: Marco Pereira & Cristovao Bastos Caju/Milestone 9213

Guitarist Pereira and pianist Bastos perform the music of Brazilian songwriters Ary Barroso and Noel Rosa in a sweet, understated tribute to these groundbreakers of the infectious bossa nova style of the early '60s. Standouts in a sharp, samba-fied set include the agile, light-fingered "Feitiço Da Vila," the sweetly lyrical "As Pastorinhas," the irrepressibly sunny "Conversa De Botequim," and the lovely, melancholy "Folhas Mortas."

#### THE PETE JOLLY TRIO

Yours Truly PRODUCERS: Joe Sidore & Steve Lang Quartet/Bainbridge 1007

Veteran L.A. pianist and his mates-bassist Chuck Berghofer and drummer Nick Martinis-return to the studio to track the standards they so often perform on stage. On the plate are evergreens like "While My Lady Sleeps," "Dear Old Stockholm," "Speak Low," and a reworking of Jolly's most famous composition, "Little Bird." Record's live-to-digital execution suits the intimacy of the performances. Contact: 310-476-0631.

#### LATIN

EDDIE GONZALEZ

## 100% Tejano PRODUCER: Gilbert Velásquez Sony Discos/Sony 81182

Debut from upstart Tejano vocalist offers an inviting mix of polkas and cumbias, as well as a solid version of Randy Travis' hit "Forever And Ever, Amen" and catchy Spanglish ballad "Yo Te Quiero Mucho." Tejano radio will lap up cumbia entry "Será Tu Amor," plus snappy polkas "Triste Canción" and "Muchachita."

#### + TATIANA Un Alma Desnuda

PRODUCER: Pablo Pinilla Sony Latin/Sony 81193

On latest record, Mexican pop chanteuse with acrylic mid-range dons rock-studded musical cloak and delivers an assured set of bittersweet romantic anecdotes. Chugging pop/rock ode to undivided devotion "Solo Puedo Darte ... Todo" is a potential smash, along with leisurely paced follow-ups "Hoy" and "Bienvenido," plus climactic "No Te Olvides De Mi Nombre."

#### GOSPEL

#### 🛨 LOST DOGS

Little Red Riding Hood PRODUCERS: Derri Daugherty, Gene Eugene, Mike Roe, Terry

Taylor WAL/Brainstorm 7100536677

Alternative rock supergroup (77s, Daniel Amos, Adam Again, etc.) outdoes itself with brilliant, witty, compelling, silly supersession. Too many standout cuts to mention, but the Dogs' palette ranges from the heartbreaking ("Jesus Loves You, Brian Wilson") to the goofy ("Bad Indigestion") to sensitive traditional songs ("Precious Memories") to radio-friendly pop hits ("No Ship Coming In"). Don't miss this modernday masterpiece, which was released at the tail end of '93. It's one of the year's best.

#### CLASSICAL

#### SCHUBERT: SONGS FOR MALE CHORUS Robert Shaw Chamber Singers, Shaw Telarc CD-80340

Even Schubert song enthusiasts may find much of the material here rare and, therefore, doubly rewarding. This is material seldom heard in concert halls and only infrequently given disc exposure. Shaw, as expected, provides masterful direction, and the 17 songs can be listened to with pleasure straight through, or sampled with equal relish. An important release.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and 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 DITED BY LARRY FLICK

#### POP

#### BILLY JOEL Lullabye (Goodnight, My Angel)

(3:30) PRODUCER: Danny Kortchmar WRITER: B. Joel PUBLISHER: Impulsive, ASCAP Columbia 75631 (c/o Sony) (cassette single)

This lovely, piano-based ballad is a humanistic hymn of the highest order, a natural stroke of inspirational songwriting. Joel's vocal is as strong as the melody, and the rich simplicity of the setting compounds the material's remarkable impact. This record exudes what every song programmed for radio longs to achieve: the power of an original moment that stops time in its tracks. Two million plays from now, it will still create a universal hush, first note to last.

#### ENIGMA Return To Innocence (4:03) PRODUCER: "Curly" Michael Cretu WRITER: M. Cretu PUBLISHER: Enigma Songs/Mambo Charisma/Virgin 14122 (c/o Cema) (cassette single)

Act that knocked down more than a few radio boundaries several years ago with "Sadeness" resurfaces with a far more accessible, but no less cool pop/hip-hop kicker. The track's insistent beat is good bait for a song that is chock-full of unusual male chants and breathy female vamping. Somewhere between the two is an irresistible hook and melody that assures much-deserved success at both radio and club levels. An excellent introduction to "The Cross Of Changes," the act's new album.

#### COUNTING CROWS Mr. Jones (4:31)

PRODUCER: T-Bone Burnett WRITERS: A. Duritz, D. Bryson PUBLISHER: EMI Blackwood/Jones Falls, BMI DGC 4588 (c/o Uni) (cassette single)

Cut is lodged solidly at the top of the rock singles charts, and probably hasn't seen its peak there. Meanwhile, top 40 radio should give it a listen—the song's classic rock influences, punchy, pop-oriented production, and pleasant sing-along chorus would round out many a pop roster.

#### JODY WATLEY When A Man Loves A Woman

(4:13) PRODUCERS: Art & Rhythm WRITERS: J. Watley, L. Campbell PUBLISHER: not listed MCA 2925 (c/o Uni) (cassette single)

It is a shame that more people have not indulged in the beauty of Watley's sorely underrated current album, "Intimacy." That could change with the onset of this clever and unusual single. Watley waxes poetic and philosophical about relationships, chatting over an insinuating, midtempo http://www. groove. Track is enhanged by soft singing at the chorus and several imaginative, formatstretching remixes. Already building a base at urban radio, the time is right for this gem at top 40.

#### TERRI & MONICA Intentions (3:54)

PRODUCER: Kew "Booge" Smith WRITERS: T. Robinson, M. Payne, T. Geter, K. Smith PUBLISHERS: 3 Black Systas/WB/Yardy, ASCAP REMIXERS: Dallas Austrin, Tim Dawg, Mark Spark Epic 5688 (c/o Sony) (cassette single)

Cute team that recently piqued radio interest with "Uh-Huh" steps to the plate with this slinky urban/pop gem. Their seductive vocals are soaked in a steamy downtempo groove that is rife with rugged hip-hop sensibilities. Dallas Austin's golden touch is strongly felt here, giving the single the potential for a long radio life with his percolating remix. For fun, be sure to check out the previously unreleased versions of "Uh-Huh" on the flipside.

#### R & B

PORTRAIT Be Thankful For What You Got (4:18) PRODUCER: Ralph Sall WRITER: W. DeVaughn PUBLISHER: not listed REMIXERS: Dave "Jam" Hall, Eric "Quicksilver" Johnson, Alex Bether

Alan Blake Atlas 1168 (c/o PLG) (cassette single)

This delicious '70s-era pop/R&B nugget is a perfect match for act's smooth vocal skills and earnest attitude. Producer Ralph Sall has laid down a chugging hip-hop beat that slowly climbs the spine. Halfway through the track, you will be swaying and fingersnapping in funk ecstacy—especially during Dave Hall's smokin' "Lowdown Playground" remix. Essential, hitbound cover also can be found on the soundtrack to "Addams Family Values."

RIFF Baby It's Yours (5:31)

PRODUCERS: Eric Williams, Cliff Lighty II) WRITERS: The Flex, Riff PUBLISHERS: Do What I Gotta/Warner-Chappel//Rifl/EMI-April, ASCAP EMI/ERG 54353 (c/o Cerna) (cassette single)

Wow, what a difference a year or two can make. Male quintet shrugs off the cutie-pie kiddie vibe of past records to don a harder, older, and sexier image. Armed with this potent R&B ballad, act now can throttle its competition easily with its engaging harmonies and Chill's nicely seasoned lead vocal. Swaying gem deserves immediate programmer attention. From the noteworthy new album, "To Whom It May Concern.

#### TERROR FABULOUS Number 2 (3:37) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed EastWest 5496 (c/o Atlantic) (cassette single)

Fabulous seems quite comfy in the role of dancehall lothario on this peppy rhythm romp. He expounds on the virtues (and his personal appreciation) of beautiful women with a playful and ultimately respectful tone. Shoulder-shaking groove and easygoing chorus are key elements in a single that could break new ground at urban and pop radio for this appealing artist.

GERALD ALBRIGHT Anniversary (4:05) PRODUCERS: Gerald Albright, Chuckii Booker WRITERS: R. Wiggins, C. Wheeler PUBLISHER: Tony Toni Tone/PRI, ASCAP Atlantic 5463 (cassette single)

Albright's new "Smooth" opus is ushered in with this soothing R&B ballad. His sax

#### NEW & NOTEWORTHY

FOR REAL You Don't Wanna Miss (3:56) PRODUCER: Wendell Wellman WRITERS: W. Wellman, S., Ford-Payne PUBLISHERS: Irving/John Col-Payne, BMI REMIXERS: Indascu<sup>®</sup> Col-Mar/Ford Payne, BMI REMIXERS: Indascu<sup>®</sup> Col-State State State State Perspective/\*\*, uct3 (c/o PGD) (cassette single)

The competition for new jill swing domination just got a lot more interesting. Highly photogenic and vocally acrobatic quartet serves up an appetizing blend of pop sweetness and funk substance on this instantly infectious ditty. Intricately woven harmonies are a cushiony springboard for song's sing-along chorus, and all elements are built on a firm foundation of shuffling, hip-hop-derived beats. Plethora of well-structured remixes takes aim at wooing a variety of radio formats. Check 'em out.

#### SENSATION Beautiful Morning (3:58)

PRODUCER: Mike Hedges WRITERS: Male, Batson PUBLISHERS; Momentum/Sony Tunes, ASCAP REMIXER: Fluke 550 Music/Epic/One Little Indian 5661 (c/o Sony) (cassette single)

The lines dividing modern pop and dance music continue to blur, thanks to pleasant hybrids like this one. British male duo displays loads of boyish charm amid a sparkling array of pulsating synths, skittling beats, and agile (but wisely restrained) guitar licks. You'll be singing along with the chorus long before the record is over, and for days after, which is the mark of a potential smash. Single will likely begin its life at alternative and club levels, with a brisk spin into top 40 circles hopefully coming soon thereafter.

lines are as fluid and lyrical as ever, and are bolstered by a restrained clap beat that flirts with urban radio approval. Definitely for older, more refined tastes, single is a lovely prelude to an evening of romance and slow dancing.

#### COUNTRY

CLINT BLACK A Good Run Of Bad Luck (2:42) PRODUCERS: James Stroud, Clint Black WRITERS: C. Black, H. Nicholas PUBLISHER: Blackened, BMI RCA 62762 (c/o BMG) (7-inch single) Somebody should let Clint know that there is such a thing as being too clever. Musically, this three-chord, bluesy workout stays afloat, but the song almost

drowns in a maze of lyrical twists and turns. ► JOE DIFFIE In My Own Backyard (3:33) P JOE DIFTLE TIL MY OWN Backyald (3:3) PRODUCERS: Johnny State Bob Montgomery WRITERS: J. Diffle, A. Spooner, K.K. Phillips PUBLISHERS: Regular Joe, BMI, Sony Tree/Texas Wedge/ Songwriters Ink, ASCAP Epic 77380 (c/o Sony) (7-inch single)

Diffie is a master of the weepy country

ballad, with all the goosebump-inducing vocal swoops and turns of a Lefty Frizzell or a George Jones. He pulls them all out here, turning this pretty good song into something special.

KIERAN KANE Find My Way Home (4:14) PRODUCERS: Harry Stinson, Kieran Kane WRITER: K. Kane PUBLISHERS: Kieran Kane/Cross Key/Sony, ASCAP Atlantic 5460 (7-inch single)

Over a pleasantly loping beat, and against a spartan backdrop of mandolin,

guitar, and pedal steel, Kane reminds us that the road of life isn't necessarily a two-way street.

#### DAVID LEE MURPHY Just Once (3:02)

PRODUCER: Tony Brown WRITERS: D.L. Murphy, K. Tribble PUBLISHERS: N2D/Brian's Dream, ASCAP MCA 54795 (c/o Uni) (7-inch single) Pedal-to-the-metal country production and strong vocals separate this debut single from the pack. With his sharp songwriter's pen and backwoods Tennessee drawl, MCA's newest honkytonk hero sounds like a winner.

#### JOHNNY PAYCHECK There Lies The Difference

PRODUCER: Jack Gale WRITER: D. Nowlen PUBLISHER: Life Seat, BMI Playback 20 (7-inch single)

Around Nashville these days you hear people talk about putting some "edge" in the music, but, having been there, Paycheck could show these kids the meaning of the word. A good song, solid production, and, of course, Paycheck's signature mournful vocals make this a welcome return.

#### DANCE

#### BIG FUN Stomp (5:35)

PRODUCER: Mark Taylor WRITERS: J. Johnson, G. Johnson,, V. Johnson, R. PUBLISHERS: State Of The Art/WB, ASCAP; Kidada/ Warner-Tamerlane, BMI REMIXER: Danny Tenaglia Imago 25035 (c/o BMG) (12-inch single)

Chirpy U.K. pop/dance act has reformed and taken a joyful stab at this Brothers Johnson disco classic. The groove is bright and full of energy, while jovial falsettos are plentiful. Remixer Danny Tenaglia gives the track an ounce of club hipness, rendering it worthy of mainstream DJ consideration. Could also have a nice run at crossover radio.

★ INTERACTIVE FEATURING MICHELLE WEEKS Show 'Em How We Do It (no timing listed) PRODUCERS: "Bonzai Jum" Caruso, Eric Beall WRITERS: J. Caruso, E. Beall PUBLISHER: not listed REMIXER: Tommy Musto Class-X 002 (12-inch single) The omnipresent Weeks works her vocal

program extremely well on this festive pop/disco twirler. Her considerable star

power is bolstered by a well-structured song that proves the potential for relative newcomers "Bonzai Jim" Caruso and Eric Beall. They dress her voice in swirling keyboard sounds, fluttering house beats, and a hook-lined tune. Adding to the strength of this jam is the presence of Tommy Musto, who drops a pair of oh-so-tasty remixes.

#### AC

► DAVE KOZ FEATURING CHARLES PETTIGREW Lucky Man (3:26) PRODUCER: Dennis Lambert WRITERS: J. Friedman, A. Rich, D. Koz PUBLISHER: not listed Capitol 79301 (c/o Cema) (cassette single) Title track from saxophonist Koz's fine current album is a lovely ballad that derives commercial strength from the vocal presence of label mate Charles Pettigrew, from Charles & Eddie, Koz has developed a sturdy, recognizable style that works quite well within the song's quasi-jazz/power-ballad context. An easy bet for active AC play.

► DIANNE REEVES Come To The River (5:36) PRODUCER: Eddie del Barrio WRITERS: D. Louie, D. Reeves PUBLISHERS: Duncanne Hills, BMI; Wild Honey, ASCAP EMI/ERG 28494 (c/o Cema) (CD cut)

Reeves' distinctively husky alto delivery has rarely sounded this good. She gives this simple love song bottomless depth, turning pleasant lyrics into poetry with what appears to be incredible ease. She is supported by sparse instrumentation that leans heavily on limber guitar doodling and pillowy keyboards. Sophisticated track will connect best with mature minds that are ready for more than chipper ingenues belting power ballads.

★ MICHAEL NYMAN The Heart Asks Pleasure Tist/The Promise (3:11) PRODUCER: Michael Nyman WRITER: Michael Nyman PUBLISHER: not listed Virgin 14127 (c/o Cema) (CD single)

Glorious instrumental from the soundtrack to "The Piano" will provide a moment of grace and grandeur to any station brave enough to program it. Michael Nyman's playing is enveloping and cinematic, enhanced by sweet string sweeps. Not the easiest record to add, but well worth the effort.

MITCH MALLOY Tumbling Down (4:13)

MITCH MALLUT Tuthung over (4.15) PRODUCER: Christopher Neil WRITERS: G. Williams, M. Jones PUBLISHERS: Hit & Run, PRS; Warner-Tamerlane, BMI RCA 62754 (c/o BMG) (cassette single)

Malloy continues his transition from giddy pop to a more mature mindset with this laid-back, midtempo love song. His sweet tenor voice is well-suited to the track's mature setting, which shuffles along with a softly rhythmic cha-cha beat. Kudos to producer Christopher Neil for his astute arrangement, which is an excellent complement to Malloy. From the new "Ceilings & Walls" album.

#### ROCKTRACKS

BUFFALO TOM I'm Allowed (4:20) PRODUCERS: The Robb Bros., Buffalo Tom WRITERS: Buffalo Tom PUBLISHER: Scrawny, BMI Beggars Banquet 5451 (c/o Atlantic) (CD promo) Though subtle, the constant fuzz backing this tune is overkill, sounding like a speaker defect and detracting from the sweetly sad melody that makes this song so otherwise affecting. Singer's voice is always a pleasure to hear, however, and modern rock radio should make some space.

+ PAVEMENT Cut Your Hair (no timing listed)

PRODUCER: not listed WRITER: not listed PUBLISHER: Treble Kicker/EMI-Virgin, BMI Matador 082 (12-inch single) Lyrics will offer food for thought to those

already in the know, but the lethally

hooky "ooh ooh" verse is what will stick in the heads of everybody within earshot. Challenge to PDs: Spin it just once, and see if you don't find yourself singing it hours—or days—later. The B side offers a heartfelt hatchet job (and complete lyrical reinterpretation) of R.E.M.'s Camera," which should make for interesting late-night college radio fodder.

SWEATY NIPPLES Demon Juice (3:59)

PRODUCER: Kelly Gray WRITERS: Sweaty Nipples PUBLISHER: not listed

Megaforce 8669 (CD single)

Those who are able to move beyond the band's incredibly silly moniker will discover a raucous hard rock sound supported by a surprising strong funk bassline. However, band's target audience of teen-age boys probably will be more impressed by the rapid guitar work, as well as by the idea of irritating their parents by purchasing a record by a band named Sweaty Nipples.

#### ENGINES OF AGGRESSION Illusion Is Real (4:20)

PRODUCER: Lamar Tad Lowder WRITER: not listed PUBLISHER: not listed Priority 7030 (c/o Atlantic) (CD promo)

Chewing noise in the radio edit's intro gives way to abrasive but smoothly produced chord rhythm. Vocals are too buried to draw much attention. The album version adds a pinch of melody, but not enough to alter overall effect.

#### DIED PRETTY Harness Up (Soul's On Fire) (4:07)

PRODUCER: Hugh Jones WRITERS: B. Myers, R.S. Peno PUBLISHER: not listed Columbia 5666 (c/o Sony) (CD promo) Not an especially believable match of lyric and song-the singer doesn't sound like he's a man with a soul on fire-but the band's fairly simple approach to pop/rock makes for an enjoyable tune.

#### OPEN SKYZ None Of It Matters (4:58)

PRODUCER: Richie Zird WRITERS: R. Cantor, M. Caruso, C. Curtis PUBLISHERS: Randy Michelle Music/Geffen Again Music/ MCA Inc./Watchtire Sony Songs/Careers-BMG Music, BMI RCA 62785 (c/o BMG) (CD promo)

By-the-numbers rock tune is imbued with proper rock drama, and guitars are filed and honed to appropriate sheen. Pretty mannered, though, for a rock tune, and then there's the danger of giving a song a title such as this. Second version features a nice sitar sound in the intro, and promptly buries it.

DOOLITTLE Crazy (no timing listed) PRODUCERS: John Plymale, Doolittle WRITER: W. Westcott PUBLISHER: not listed Aqua 6060842 (CD cut)

Lead cut on "Waterfront" EP is angular but poppy, friendly, freshly scrubbed, and collegiate. Plain chords support plaintive vocal, which is highlighted by occasional harmonies. Contact: P.O. Box 37272, Raleigh, N.C. 27627.

#### RAP

RAW APPROACH Wrong Nek Of Da Woodz (no

Himing listed) PRODUCER: not listed WRITER: not listed PUBLISHER: not listed Mad Flowing 89302 (cassette single) Kicked off with the refrain "projects, guns, and hoods, oh my" sung to melody from "Wizard Of Oz," single scores with one of the more imaginative, if not jarring, hip-hop hooks we've heard in a while. It almost takes your mind off the violent gangsta slant of the rhymes, which are delivered with rapid tongues and a philosophical attitude. Sounds like a hit

PICKS (): New releases with the greatest chart potential. CRITIC'S CHOICE (\*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

## **PolyGram's Release Plans Boost Video CD**

#### BY PETER DEAN

LONDON-PolyGram has announced its intention to back the fledgling Video CD format by releasing titles in the 5-inch, White Book-standard dayand-date with longform video releases.

Speaking at the official European launch of Video CD, Jan. 27 at London's Marquee Club, Peter Oliff, technical director of PolyGram International, said PolyGram was to give the new format a boost by releasing musical acts' videos simultaneously on VHS and Video CD, as well as movies and kids' programs when they come online from PolyGram Filmed Entertainment.

"[On] Pavarotti, the Cure, Sting, and a number of other key acts, we will be looking for simultaneous VHS and Video CD release," Oliff said. "What's interesting to the software industry is that a whole new market will be opened up when a player park develops. But it does seem, finally, that the hardware boys have learned that all they sell is a black box, and they need creative software to sell it." PolyGram joins EMI unit Picture Music International and BMG as the first music companies to back Video CD.

The current Video CD standard allows 74 minutes of MPEG-1 full-motion video and digital audio to be contained on a single 5-inch disc. The discs can be played back on a variety of hardware units with MPEG-1 or FMV attachments, such as Philips' CD-i player, the Commodore Amiga CD32, 3DO, and PCs equipped with an MPEG card. Additionally, specially dedicated Video CD players were shown at this winter's Consumer Electronics Show in Las Vegas by Panasonic/Technics, Samsung, Goldstar, and Technics. Only Goldstar, however, announced firm plans to ship a unit this year; its Artvision GVD-100 will be available to dealers in June at a still-undisclosed price.

PMI plans to include new video footage in catalog titles by Tina Turner, Iron Maiden, and the Pet Shop Boys when they are reformatted, to act as

a sales incentive. PMI also will be reissuing Queen's "Box Of Flix," David Bowie's "The Video Collection," and Pink Floyd's "Delicate Sound Of Thunder" on Video CD in April.

PMI's managing director, Martin Haxby, stressed that Video CD was important for music companies reissuing catalog, and also as a stepping stone into an exciting new market.

"Video CD opens the door for movies and music videos, being the first truly global digital video format," he said. "It's a stepping stone into the new virtual world and will create a

new marketplace for music titles." He added, "Video CD is one of the most significant software developments this year, bringing CD-ROM into a much greater number of homes. This format will help the consumer overcome an [innate] prejudice toward the new technology by showing that the 5-inch disc can be seen and heard through a variety of machines connected to a TV/hi-fi system or a PC console.'

BMG will be releasing one title, "The Eurythmics' Greatest Hits," in April.

OmniMedia, a London-based Video

CD software developer and producer, has produced the PMI and BMG discs. PolyGram is producing its discs internally, with help from Philips. The cost of repurposing each disc is just under 20,000 pounds. Trade sources expect the retail price to be 17.99 pounds for a single disc, 19.99 pounds for a double disc, and 24.99 pounds for a triple disc. Of the April batch of titles, all are double discs (65 minutes each disc), except the Queen title, which is a triple.

In helping to establish the format, OmniMedia has given record companies the option of producing discs on a royalty basis to ease the initial financial investment. Tim Rosen, OmniMedia's joint managing director, says that when the discs have increased interactivity, developers like his company will be getting a share of the royalties.

"As our creative input gets greater, such as making games featuring these artists or adding additional facilities, there is the added possibility of splitting royalties," he says.

Rosen says this is already happening with a series of Video CD biographies on Queen and the Rolling Stones (Continued on page 59)

Nintendo 'Reality' **Bypasses CD-ROM** NINTENDO'S "Project Reality," the sub-

& RETAIL-TECH MEDIA

ject of much speculation during the last few months, was the subject of some surprise last week when the company announced its next-generation video game machine will not be CD-ROMbased. Rather, says Redmond, Wash.based Nintendo of America, the 64-bit system will use a silicon-based cartridge format, which Nintendo says offers five to six times the memory of the current 16-bit Nintendo games-and that will mean realistic, fluid graphics and instantaneous access time. The units will be powered by co-developer Silicon Graphics' MIPS chips.

But Nintendo VP of marketing Peter Main doesn't rule out ROM. He says Nintendo "will continue to evaluate CD technology and has designed Project Reality to accommodate a potential future CD-ROM accessory attachment."

The Project is to debut in arcades in the fourth quarter, with a worldwide home-system launch in 1995. The consumer price will be "under \$250."

BERNIE LUSKIN, who had headed Philips Interactive Media's CD-i software development drive, is leaving the company to take a post as CEO of Jones Interactive Systems Inc. No word yet on any replacement at Philips.

DEALS: MCA Inc. has acquired a stake in Irvine, Calif.-based Interplay Productions, producer of such software titles as "Star Trek: 25th Anniversary Enhanced CD-ROM" and distributor of Peter Gabriel's "Xplora 1." The size was not disclosed, but MCA terms it "a significant minority stake," believed to be 20%-30%, with an option for more. "Our involvement will not be a passive investment," said Skip Paul, executive VP of MCA. MCA Inc. earlier this year launched Universal Interactive Studios, which, along with Interplay, will develop software titles for MCA using its music and film properties.

DEALS, THE SEQUEL: Broderbund Software has agreed to be acquired by Electronic Arts for 15.4 million shares of EA stock in a deal pegged at \$400 million. Broderbund has a strong educational presence, while EA has a powerful distribution network. Win-win.



**MICROSOFT ART GALLERY: THE COLLECTION OF THE NATIONAL** GALLERY, LONDON **Microsoft Home** (Windows, Macintosh CD-ROM, \$79.95)

One of the great virtues of interactive laserdiscs and CD-ROMs is their ability to gather together thousands of highquality still photos or illustrations on an optical disc. A new example of this is "Microsoft Art Gallery," a visual encyclopedia of more than 2,000 paintings by masters such as Michelangelo and Rembrandt, drawn from one of the great collections of the world. The works are rendered in 256-color reproductions, digitized from the National Gallery's own photographic records.

The National Gallery's artworks can

be explored via five different paths. "Artists' Lives" organizes the collection alphabetically by painter and provides detailed biographies along with each artist's works. "Historical Atlas" breaks the collection down into place, time, and social context. "Picture Types" sorts the paintings into categories such as religious imagery, narrative, and nudes.

"General Reference" is an illustrated glossary that explains technical terms and biographical, historical, and mytho-logical references. And "Guided Tours" offers four narrated art classes

**Panel: Ratings System Unnecessary** Game Makers Reject Congress' Mandate

#### BY EILEEN FITZPATRICK

LOS ANGELES-The rush for an industrywide video game rating sys-tem may satisfy Washington, but software publishers say systems already in place provide parents with enough information about content.

"Parents need cues for physical products because they're different than broadcast television," said Laura Foti Cohen, senior VP of media at Philips Interactive Media. "But I don't think there's a need for a rigid ratings system."

The mandate for video game ratings began last December, when a Senate subcommittee ordered the industry to institute a system (Billboard, Dec. 18, 1993). Representatives from the game industry will assemble before the committee again March 4 to present the decided-upon system.

Cohen discussed the issue on a panel titled "Controlling Violence In The Interactive Medias" at the fourth Digital Hollywood conference, Feb. 7-9 at the Beverly Hills Hilton.

The panelists agreed that honest packaging already gives parents enough information to make choices. They also contended that 95% of game titles don't need violence ratings, and that games like "Mortal Kombat" and "Night Trap" are rare exceptions.

(Continued on page 59)

This CD-ROM is a marvelous resource for lovers of the fine arts, and also a compelling and beautifully designed program that allows you to learn about painting and art history at your own pace. CHRIS McGOWAN

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BILLBCARD'S VIDEO NEWSWEEKLY

### **DICTURE THIS** By Seth Goldstein

**F**OOD AND ...: Don't expect the fast-food honchos to give up any time soon on cassette giveaways. Pizza Hut may have stumbled with "X-Men," but that's considered par for the course for the chain.

Veterans of the promotion business indicate that Pizza Hut probably will keep trying until it gets it right. Their threshold remains sales (with food) of 3 million units, although outlets have never done even a third that number, says one observer. Pizza Hut reportedly still has on its hands 800,000 copies of an old "Ninja Turtles" video.

"I don't know exactly what went wrong with 'X-Men.'" this expert adds, but he's sure the copies eventually will go a middleman, and then to other retail venues. If so, Poly-Gram Video's own "X-Men" line could get bruised (Billboard, Feb. 12).

McDonald's, meanwhile, is mulling other proposals following its successful Paramount promotion, worth "millions" of cassettes, says spokeswoman **Sue Bergen**. "We'll know in the next couple of months," she adds, in order to set duplication gears in motion.

Asked who's pitching for a guaranteed, one-time, no-reorder sale of 7 million-8 million cassettes, Bergen responds, "It certainly includes the major studios." Big Mac generally buys 7 million-8 million.

**P**RESSURE POINT: Warner Home Video has never been readily accessible to the trade press. Now Warner has become difficult even for the folks in the business to reach, says one source who has had a long relationship with the studio. He attributes the bunker mentality to "tremendous pressure" from Time Warner "to toe the line" on the corporate development of a fullservice video-on-demand network.

Time Warner has already committed \$700 million, up from \$500 million, to build the Orlando, Fla., wired system that's supposed to roll out in force in September or October. For it to work, Time Warner will need feature availability day-and-date with cassettes home video's worst nightmare.

"I know [Warner Home Video is] under continual pressure," adds our source. He claims that Time Warner executives from (Continued on page 58)

## **Books Still Popular Source For Kidvid** *Firms Packaging Print, Vid Titles Together*

BY CATHERINE APPLEFELD

In the fickle children's video market, the timeless allure of book-based stories and characters remains a safe—and profitable—harbor for many companies.

Golden Book Video in Los Angeles, Children's Circle in Weston, Conn., and Rabbit Ears in Rowayton, Conn., have stocked their video libraries solely with titles based on books, be they fairy tales, fables, or even the Bible.

And the identification between videos and the books from which they get their inspiration is becoming more pronounced. Although Golden Book N' Tape packages audiocassettes and books together, the video division for the first time last summer released the Mercer Mayer tille "Just Me And My Dad" in a package with the children's book. Walt Disney Home Video recently premiered a cassette-book package when it released its "Favorite Stories" series of classic kids tales in January.

"We do a lot of focus groups, and what's clear is that, at this point, people are looking for substance as well as entertainment," says Nancy Steingard, VP of entertainment at Western Publishing, parent of Golden Book Video. Steingard says that when Golder Book Video was formed in 1987, the reign of licensed characters such as Betty Boop and the Care Bears was nearing an end



Oh No, Another Sighting! Well, so it's only a poster. BMG Video nevertheless thinks it's going to do some live business with "Elvis In Hollywood," an inside look at the Pelvic One's earry movie career. The program is being guided, from left, by producer Jerry Schilling, BMG marketing director Jane Palmese, and executive producer Stuart Goldman, who partied in homage to the King at Ed Debevic's retro restaurant in Los Angeles. and there was a climate of getting back to basics. Golden's top seller is one of the titles in the "Madeleine" series.

"Our first consideration when thinking about making a video is, 'Is it a good book?" says Linda Griffin, VP of Children's Circle. "What we look for is something we think will become a classic, not just a trendy character." Griffin cites "The Maurice Sendak Collection" and "Stories From The Black Tradition" as the company's top sellers.

At Rabbit Ears, Georgia Bushman says that while she would not rule out adapting a freshly penned story for video in the future, the company traditionally has selected titles that have been around for some time. "People are just more comfortable going with a familiar title," she says, citing the popularity of the company's "Jack And The Beanstalk."

"We all know those megahits that may not stick around more than two, three years," Bushman adds. "And we don't want to go with a flash in the pan."

Although well-rooted stories and characters are a common foundation, each supplier takes a different tack in adapting them to video. As might be expected, the majority of Golden's collection comprises original productions of stories adapted from publisher Golden Books, with the remainder of its product licensed or acquired from other companies, according to Steingard. "As a publishing company, it just makes sense for us to have bookbased titles," she says.

Golden also has broadened its video horizons by taking characters from top-selling books and creating new adventures around them. The company's "Pokey Puppy's First Christmas," which never was a book, is one such example.

Disney spokesman Steven Feldstein says that "a good portion" of the products are book-based, and that a mixture of true adaptations and creative license prevails. "Sometimes you just can't be unswervingly faithful to a book when you're telling a story," Feldstein says. "Movie-making doesn't always allow it."

Children's Circle maintains a purist's view. The video production teams literally lift the artwork from the book and indulge in only the most minimal changes to text and artwork, according to Griffin.

With these parameters in mind, the photo quality and the juxtaposition of text and pictures are factors the company examines when selecting a potential title. "What we are trying to do is not just bring across the entertainment, but bring the book, literally, to life," says Griffin. Aside from the programming, all of Children's Circle's video collections conclude with brief biographies of the author and illustrator.

Griffin estimates the cost of producing a single video story at \$50,000-\$90,000; most Children's Circle titles contain at least four different short tales. The cost is one reason Children's Circle releases its tapes to the educational sector at least one year prior to the consumer market. "Our productions are quite expensive," says Griffin, "and we can get a higher price in the school market, which allows us to keep the high quality of the videos."

Rabbit Ears has gone far to champion the art of storytelling as much as the story itself, via such series as "We All Have Tales," "Tall Tales," and Bible stories platform "The Greatest Stories Ever Told," featuring narration by well-known actors. "We try to have a balance of strong characters," says Bushman. "We don't ever want to change a story, but we flesh it out for video."

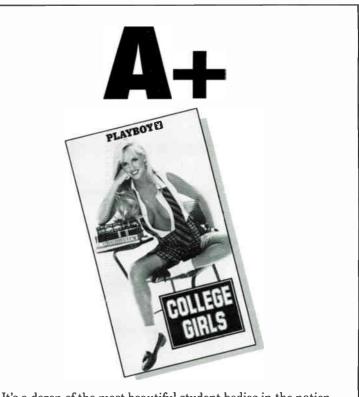
## Rentrak Brings Video Titles To Sports Stores

#### BY RUSSELL SHAW

ATLANTA—Revenue-sharing entrepreneur Rentrak Corp., which diversified into sporting goods retailing with the purchase of the Pro Image Inc. last fall, is planning a limited integration of two main business lines by offering selected videos in more than 200 Pro Image apparel-oriented outlets.

The plans were confirmed by Rentrak executive VP Kim Cox during a recent presentation to financial analysts at the Super Show, a major convention of sporting goods companies and related retailers held here earlier this month.

Cox said Rentrak had spoken to several video distributors about carrying sports and fitness tapes in Pro Image stores. "We've already talked to FoxVideo, several of the other studios, and ABC Sports about trying to do that," she added. (Continued on page 57)



It's a dozen of the most beautiful student bodies in the nation starring in *Playboy's College Girls*. With learning curves like these, higher education never looked better. © 1994 Playboy. All Rights Reserved. NTELLIGENT CHOICES: Former Video Software Dealers Assn. president Brad Burnside will launch a new in-store, computerized customer service designed to recommend titles.

TOPpics selects videos based on a customer's reaction to a series of three or four questions. A computer database compares the reactions to complex statistical patterns to come up with titles.

"This system doesn't require the customer to fill out a survey about their movie preferences, and it

doesn't need a profile," says Burnside. "All thev do is their enter name and phone number."

Burnside has been test-

ing TOPpics in his three Chicagoarea Video Adventure stores, as well as with some laser dealers and libraries.

TOPpics' biggest advantage is that it allows users to find a movie quickly without sales help. "In most cases, customers feel more comfortable talking to a computer than a person," says Burnside. And TOPpics does not add customers' names to a promotional mailing list. Another benefit: Burnside maintains that the system can help predict the popularity of new releases and help determine his purchases.

TOPpics is marketed by Entertainment Decisions, a partnership formed by Burnside, Johann George, formerly with Commodore, and Peter Frey, a Northwestern University professor.

They plan to begin selling the system to video dealers at the VSDA's Videogame and New Technology Conference, April 10-11 in Chicago.

TOPpics costs \$500 plus \$179 a month for maintenance. Included is a personal computer with a modem to download monthly information.

WIDE WORLD OF Shopping: Rentrak, which is putting video ti-tles in 200 Pro Image sports apparel stores (see page 55), also will test the "ABC Sports Bar" concept in some of the locations this fall.

The watering hole will serve nonalcoholic beverages like Gatorade, and will show continuous sports programs, live or on tape. It also will be stocked with clothes and cassettes sporting the ABC logo. ABC owns 5% of Rentrak.

'We're trying to make the store a destination stop," says Rentrak spokesman Dick Gersh. "The idea is to let the kids watch TV while mom and dad shop."

The retail concept also will be ex-tended to W.C. Bradley stores, a 65-store chain Rentrak acquired in November. Bradley operates under the names Major League Baseball Clubhouse Shops, Sports Fantasy, Fantasy Dual, and Neil's Sports.

NGRAM'S SUPER DEAL: La-Vergne, Tenn.-based distributor Ingram Entertainment has signed up more than 2,000 dealers to its Super Pack program, which began in January.

Dealers paying the \$8 monthly fee receive a poster that lists new releases with box art for that month and some customer giveaways.

In addition, Super Pack features the Zoo Re-

Kid's



turn enclosed postcards become Zoo Review members and get a monthly flyer, says assistant VP

of marketing Beth de Voe. "The mailings go right to the kids, not the parents, and it encourages kids to go back to their local store," she says. The club's age range is 6-12.

Acclaim Entertainment contributes a monthly feature with a special tips column and a list of the top five games for kids.

On another front, Ingram has picked up exclusive distribution rights, including Mexico, to the "Nightmare" Video Board Game Series, which has sold 1.5 million units internationally, all outside the U.S. Distributed by Roadshow Entertainment, it debuted in Australia in 1991.

**Q**UAKE TAPES: News junkies who think the networks didn't have enough coverage of the Northridge, Calif., earthquake will get another perspective from CNN Video.

Released through Turner Home Entertainment, "Quake" is a 40-minute recap of the disaster gleaned from cutting-room-floor footage captured by CNN. Correspondent Stephen Frazier narrates. Turner will donate \$1 of the \$14.98 retail price to the American

Red Cross for every unit. Pioneer Electronics, meanwhile, has donated nearly \$20,000 to the

Red Cross to help the L.A. Unified School District repair quake-damaged classrooms. It contributed another \$5,000 to

the City Fire Department Trust Fund, subsidizing the Earthquake Disaster Preparedness Program.

To prepare for the next quake, Santa Monica-based Fast Forward Marketing will distribute the PBS special "Surviving The Big One" to West Coast video retailers and hardware and home supply outlets.

The hourlong tape, priced at \$19.95, provides tips about such things as riding out aftershocks. Firefighter Henry Johnson takes viewers through the steps.

## Billboard® **Top Video Sales**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
1				* * No. 1 * * *				
1 2	1	20 14	ALADDIN PLAYBOY CELEBRITY CENTERFOLD:	Walt Disney Home Video 1662 Playboy Home Video	Animated Dian Parkinson	1992 1993	G	24.
3	2	12	DIAN PARKINSON	Uni Dist. Corp. PBV0739 Warner Bros. Inc.	Jason James Richter	1993	PG	24.
4	5	13	PLAYBOY 1994 VIDEO PLAYMATE	Warner Home Video 18000 Playboy Home Video	Various Artists	1993	NR	19.
5	4	11	CALENDAR THE BODYGUARD	Uni Dist. Corp. PBV0744 Warner Bros. Inc.	Kevin Costner	1992	R	19.
6	8	192	PINOCCHIO	Warner Home Video 12591 Walt Disney Home Video 239	Animated	1940	G	24
7	NEV		UNFORGIVEN	Warner Bros. Inc.	Clint Eastwood	1992	R	19.
8	7	68	BEAUTY AND THE BEAST	Warner Home Video 12531 Walt Disney Home Video 1325	Gene Hackman Animated	1991	G	24.
9	6	26	HOMEWARD BOUND: THE	Walt Disney Home Video 1823	Michael J. Fox	1993	G	24.
• 10	9	15	INCREDIBLE JOURNEY	Warner Bros. Inc.	Don Ameche Mason Gamble	1993	PG	24.
	-			Warner Home Video 17000	Walter Matthau			
11	18	3	LET'S PRETEND WITH BARNEY PENTHOUSE: THE GIRLS OF	The Lyons Group 2000	Various Artists	1994	NR	14.
12	15	16	PENTHOUSE-VOL. 2	A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.
13	12	4	THE REN & STIMPY SHOW: ON DUTY PENTHOUSE: 25TH ANNIVERSARY	Nickelodeon Sony Wonder LV49215 Pathouse Video	Animated	1994	NR	14.
14	NEV	Ν►	SWIMSUIT	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.
15	RE-E	NTRY	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.
16	13	11	MICHAEL JACKSON: DANGEROUS- THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.
17	NEV	៷▶	A FEW GOOD MEN	Columbia TriStar Home Video 27893	Tom Cruise Jack Nicholson	1992	R	19.
18	14	29	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.
19	RE-E	NTRY	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.
20	20	13	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.
21	16	23	REN & STIMPY: THE CLASSICS >	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.
22	10	4	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.9
23	11	2	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.
24	19	5	BAD GOLF MADE EASIER	ABC Video 45003	Leslie Nielsen	1993	NR	19.
25	24	38	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	19.
26	NEV	V 🕨	THE ADDAMS FAMILY	Paramount Pictures Paramount Home Video 32689	Anjelica Huston Raul Julia	1991	PG-13	14.
27	17	4	SUPER MODELS GO WILD	Peach Home Video Uni Dist. Corp. PCH7002	Various Artists	1994	NR	9.9
28	23	26	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.
29	31	8	DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.
30	25	46	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.9
31	NEV	N D	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott	1992	PG-13	19.
32	NEV	NÞ	KEEP THE FAITH-THE VIDEOS	PolyGram Video 4400877873	Bridget Fonda Bon Jovi	1993	NR	19.
33	RE-E	NTRY	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment	Various Artists	1993	NR	9.9
34	32	3	MIGHTY MORPHIN: VOL. 4-NO	PolyGram Video 4400881213 Saban Entertainment	Various Artists	1993	NR	9.9
35	34	5	CLOWNING AROUND MIGHTY MORPHIN: VOL. 5-HAPPY	PolyGram Video 4400881133 Saban Entertainment	Various Artists	1993	NR	9.9
36	NEV		BIRTHDAY, ZACK ALEXANDER'S RAGTIME BAND	PolyGram Video 4400881113 FoxVideo 1121	Tyrone Power	1938	NR	19.
37	22	2	THE LOVER	MGM/UA Home Video M102935	Alice Faye	1938	NR	-
38	30	4	MIGHTY MORPHIN: VOL. 3-HIGH	Saban Entertainment				19.
	30		FIVE PENTHOUSE: THE ALL-PET	PolyGram Video 4400881233 Penthouse Video	Various Artists	1993	NR	9.9
39		27	WORKOUT	A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.

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. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million at retail for theatrically released programs, or of at least 25,000 units or a dollar volume of \$1 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ● ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ● ITA platinum certification for a suggested retail for nontheatrical titles. ● ITA platinum cert.

#### **RENTRAK PLANS** (Continued from page 55)

"In addition, a couple of [the studios] have approached us with a little 'further out' idea—trying to run some sort of promotion around their sports movies."

Such efforts would be extensions of existing relationships between Rentrak and both FoxVideo and Capital Cities/ ABC. FoxVideo signed an exclusive distribution agreement with Rentrak last year; parent 20th Century Fox holds options to purchase up to 1 million shares of Rentrak common stock. In August 1992, Cap Cities bought more than 250,000 shares of Rentrak stock, and that company co-markets data-capture and communications devices designed primarily for supermarkets.

Cox wouldn't specify what promotions would be implemented, but mentioned Columbia TriStar's "Rudy," the inspirational tale of an undersized football player who made the Notre Dame football team, as a title that has been discussed.

Cox added, however, that before Pro Image stocks cassettes, some presentation problems will have to be addressed.

"We've been in the process of working with the suppliers to try to develop point-of-purchase stands or presentations for video," Cox said. "The ones they have designed have been for video stores, and we don't think they fit in the fan shop. Frankly, they've brought a couple of designs to us that no one is happy with yet, but [the tapes] will be in there."

Rentrak hopes to operate 400-500 Pro Image stores by the end of this year, fueled by an aggressive expansion and acquisition campaign, Cox said. He revealed Rentrak is in the midst of discussions with two other chains.

In his remarks, Cox referred to video-on-demand as "hype," but admitted that the ballyhooed 500-channel cable system of the future is one of the major factors driving Rentrak's diversification into sporting goods retailing.

"It's a hot topic right now and will continue to be," he said. "When you meet with people from the studios, they understand what's going on, that these [cable] companies need to raise money. No one [at the studios] expects any big change for a minimum of 10 or even 20 years," said Cox. "Our problem is, though, that we do expect an effect on our stock price well within 10 years. Therefore, we have the need to diversify to businesses that are not videorental related."

Cox added that he expects Rentrak's advanced inventory, shipping, and sales-tracking systems to be applicable in the company's new ventures as well.

"We see an opportunity that looks a lot like the video business did several years ago," he said. "Video was a highly fragmented business with a number of small players and mom-andpops. In the fan shop business, our desire is to put together a national chain of those stores."

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## VIDEO PEOPLE

Benjamin Feingold has been named president of Columbia TriStar Home Video, replacing Patrick Campbell. Feingold previously was senior VP of corporate development for parent Sony Pictures Entertainment.

Patti Bodner has advanced to the newly created position of marketing VP at New Home





Line Video. Mantegna-Scott becomes executive director of publicity and promotion. Pamela Kelley is named national accounts executive direcBillboard

Cathy

tor. Sarah Olson

n Vidoo Donto

BODNER

RURLACE marketing director, and Beth Gunderia sales coordinator.

Owen Ficke is named sales VP of Academy Entertainment, replacing David Bixler, who resigned to pursue other interests. Gerry Malavenda becomes national sales manager.

Elliott Slutzky is named sales and distribution executive VP of LIVE Entertainment. Roger Burlage, formerly president/CEO of Trimark Holdings, has been appointed president/CEO of LIVE Entertainment, replacing David Mount, who now heads WEA. Appointments at LIVE Home Video: Jeff Fink to sales and marketing VP, Robert Messa to East Coast regional sales rep, Paul Hebron to creative services director, and Mark Roche, formerly of Academy Entertainment, to product manager.

Diana Rivera is appointed VP of international operations, Buena Vista Home Video.

#### **PICTURE THIS** (Continued from page 55)

the New York headquarters have made the trip to L.A. to tell the division that it-and home video in general-is a tottering dinosaur. That, of course, can curdle the friendliest demeanor.

OY FARE: Wood Knapp Video enlisted specialty distributor Fast Forward to represent its Children's Circle label to independent toy and book stores. As part of the agreement, Fast Forward brought Children's Circle to Toy Fair, held in New York every mid-February. Wood Knapp VP Harold Weitzberg is hoping for a Fast Forward

"breakthrough" among retailers still unaware of a strong kidvid line. SLEIGHT OF HAND? This from a

Feb. 4 Paramount press release: Its Torchlight release, "Virgin Hunters," has been pulled from solicitation to reappear later as "Test Tube Teens From The Year 2000." Paramount adds, "We believe this decision will give our customers an opportunity to better position this title to consumers." One possible translation: Chains careful of their images, such as Blockbuster, weren't buying the first time around. Unless, of course, the studio's trying an early April Fool's joke.

W		PORT	GR		S S E S
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Ace Ventura (Warner Bros.)	9,673,717	1,906 <i>5,075</i>	1	24,610,624
2	The Getaway (Universal)	5,806,515	1,659 <i>3,500</i>	-	5,806,515
3	Blank Check <i>(Buena Vista)</i>	5,411,B97	1,698 <i>3,187</i>		5,411,B97
4	My Girl 2 <i>(Columbia)</i>	5,012,295	1,841 <i>2,723</i>	_	5,012,295
5	Schindler's List (Universal)	4,703,730	782 6,015	8	35,629,263
6	Mrs. Doubtfire (20th Century Fox)	4,406,663	1,916 <i>2,300</i>	11	187,298,739
7	Philadelphia <i>(TriStar)</i>	4,223,332	1,604 <i>2,633</i>	7	50,465,943
В	My Father, The Hero (Buena Vista)	4,006,B13	1,373 <i>2,918</i>	1	10,717,666
9	Grumpy Old Men (Warner Bros.)	2,788,229	1,632 <i>1,708</i>	7	5B,114,773
10	In The Name of the Father (Universal)	2,309,180	495 <i>4,665</i>	6	9,124,957

EEK	WEEK	ON CHART	COMPILED FROM A NAT	IONAL SAMPLE OF RETAIL STORE RENTAL REP	ORTS.		
THIS WEEK	LAST WE	WKS. ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	7	★ THE FIRM	* * NO. 1 * * * Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
2	2	8	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
3	3	7	DAVE	Warner 8ros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
4	11	2	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
5	13	2	LAST ACTION HERO	Columbia TriStar Home Video 27933	A. Schwarzenegger Austin O'8rien	1993	PG-1
6	4	10	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
7	5	5	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arguette	1993	NR
8	6	4	ROBIN HOOD: MEN IN TIGHTS	FoxVideo 8522	Cary Elwes Richard Lewis	1993	PG-1
9	8	5	HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG
10	16	2	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
11	18	2	CONEHEADS	Paramount Pictures	Dan Aykroyd	1993	PG
12	12	4	HEART AND SOULS	Paramount Home Video 32874 Universal City Studios	Jane Curtin Robert Downey, Jr.	1993	PG-13
13	10	8	GUILTY AS SIN	MCA/Universal Home Video 81628 Touchstone Pictures	Charles Grodin Rebecca DeMornay	1993	R
14	7	5	HOT SHOTS! PART DEUX	Touchstone Home Video 2009 FoxVideo 8507	Don Johnson Charlie Sheen	1993	PG-13
15	9	12	CLIFFHANGER	Columbia TriStar Home Video 52233	Lloyd 8ridges Sylvester Stallone	1993	R
16	36	2	KALIFORNIA	PolyGram Video 4400889333	John Lithgow 8rad Pitt	1993	NR
17	15	4	MENACE II SOCIETY	New Line Home Video	Juliette Lewis Tyrin Turner	1993	R
18	14	13	SLIVER	Columbia TriStar Home Video 72550 Paramount Pictures	Larenz Tate Sharon Stone	1993	R
19	34	2	POETIC JUSTICE	Paramount Home Video 32722 Columbia TriStar Home Video 52393	William 8aldwin Janet Jackson	1993	R
20	17	11	MADE IN AMERICA	Warner 8ros. Inc.	Tupac Shakur Whoopi Goldberg	1993	PG-13
21	20	17	INDECENT PROPOSAL	Warner Home Video 12652 Paramount Pictures	Ted Danson Robert Redford	1993	R
22	19	8	DRAGON: THE BRUCE LEE STORY ◊	Paramount Home Video 32453 Universal City Studios	Jason Scott Lee	1993	PG-13
23	24	6	WARLOCK 2: THE ARMAGEDDON	MCA/Universal Home Video 81480 Vidmark Entertainment 5514			
24	21	3	JASON GOES TO HELL: THE FINAL	New Line Home Video	Julian Sands Kari Keegan	1993	R
25	21 NEV			Columbia TriStar Home Video 72413	Steven Williams	1993	NR
26	28	3	FUTURE SHOCK	Columbia TriStar Home Video 27233 Park Place Entertainment Inc.	Vincent Perez Vivian Schilling	1992	PG-13
20	28	3		Hemdale Home Video 7169 New Line Home Video	8ill Paxton Karina Lombard	1993	PG-13
27			WIDE SARGASSO SEA BLOOD INBLOOD OUT: BOUND BY	Columbia TriStar Home Video 72553 Hollywood Pictures	Rachel Ward Benjamin 8ratt	1993	NR
20 29	23	5	HONOR	Hollywood Home Video 2015 Warner Bros. Inc.	Jesse Borrego	1993	R
	22	13		Warner Home Video 18000	Jason James Richter	1993	PG
30	NEV		MR. NANNY	Columbia TriStar Home Video 76123	Hulk Hogan	1993	PG
31	27	11		Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
32	30	16	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
33	29	24	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	8ill Murray Andie MacDowell	1993	PG
34	33	15	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven 8aldwin	1993	R
35	31	7	BODIES, REST & MOTION	New Line Home Video Columbia TriStar Home Video 52223	Eric Stoltz 8ridget Fonda	1993	R
36	39	8	SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
37	25	15	DENNIS THE MENACE	Warner 8ros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
38	38	12	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Ruehl	1993	PG
39	35	28	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
				Hollywood Pictures	Melanie Griffith		<u> </u>

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1994, Billboard/BPI Communications.

#### **GAME RATINGS**

(Continued from page 54)

"Most of the time you can look at the box and make an informed decision,' said Kelly Flock, executive VP of Trimark Interactive. "A ratings system begins down a slippery slope of censorship, which starts with a 'Night Trap' and goes to encyclopedias."

Philips and Trimark rely on "honest packaging" to let consumers know about content, they say. The 3DO Co., like Sega, has devel-

oped its own ratings system, which will start with all products bowing next month, said Hal Josephson, director of industry development for 3DO.

The 3DO system rates games as "E" for everyone, "AO" for adults only, "12" as recommending guidance for ages 12 and under, and "17" recommending guidance for ages 17 and under. It is up to the software licensee whether to use these ratings, but most 3DO licensees are expected to comply.

"Any game where the point is to destroy something nonhuman is a '12,' and any game killing humans is a '17,' Josephson said.

The main reservation panelists have about ratings in general is the fear that parents won't be able to understand them.

"Putting a rating on a box is not the answer," said Josephson. "You need to educate parents on what the ratings mean."

He adds that retailers have not indicated which rating system they prefer, which could lead to more confusion in the marketplace.

Furthermore, the ratings system neglects to address arcade games, which give children access to violent games long before they reach the home.

Unlike the government's attempt to control violence on television, the panelists doubt any ratings will affect game content.

"What needs to be done now is to figure out how to use new technology [in a way] that doesn't show the darker side of life," Josephson said. "But in the short term, games will probably be more violent.'

But other panelists defended game content and the technology. "A game like 'Street Fighter' was successful because it was a well-designed game with secret moves that players loved to dis-cover," said Rusel DeMaria, editor of Electronic Entertainment magazine. "It's not just violence that makes games popular."

#### POLYGRAM VIDEO CDs (Continued from page 54)

currently in development. He adds that he expects to announce a joint venture with a major music publishing company soon.

Among retailers stocking Video CD, Virgin, Our Price, and Tower Records are expected to make a commitment.

One question that still needs to be answered, though-especially by the record companies involved—is "whose patch does Video CD fall on?" At present, the format is being handled by the video divisions of the companies; PMI, for example, handles the EMI, Virgin, and EMI Classics catalogs. BMG, on the other hand, is handling Video CD from a senior level, with BMG chairman John Preston personally overseeing involvement.



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# Video Previews

#### MUSIC

Prince & the Joffrey Ballet, "Billboards," Warner Reprise Video, 75 minutes, \$24.98.

The unpronounceable one adds another notch to his creative belt with this fulllength collaboration with the Joffrey Ballet. The "Billboards" U.S. tour last year met with considerable success, and although the small screen doesn't completely do justice to the scope of this rock ballet. video is a good substitute for those who didn't have a chance to see the live performance or are just curious about Prince's latest indulgence. Choreographed by four contemporary U.S. composers, the performance features interpretations of a variety of Prince songs culled from throughout his career, including "Purple Rain," "Trust," "4 U," "Willing And Able," an elongated version of "Thunder," and show opener "Sometimes It Snows In April" (a fitting tune for this winter).

#### CHILDREN'S

#### "Professor Nozall's Learning About Time," Camelot Entertainment, approximately 25 minutes, \$7.99.

Latest animated chapter in the good professor's book of tricks to learn by does an adequate job of humanizing that tick-tocking machine known as the clock. Narrator first introduces viewers to the hour and minute hands, then shows them a series of different examples, leaving time for children at home to determine the time before he calls it out. Although the time-telling portion is thorough and well-conceived, "Professor Nozall" unfortunately tries to cram too many lessons into a half-hour. Large numerical concepts such as 1 million are demonstrated through the trite travails of an ant family, and a bizarre mini- robot attempts to teach the difference between nouns and verbs in the closing segment. It's just too much for any child-or parent-to digest in such a short period.

#### "Lost In Dinosaur World," Price Stern Sloan Video (800-421-0892), 30 minutes, \$14.95.

Put this one in the Jurassic Junior category and watch it disappear from children'ssection shelves in the stillthriving wave of dinomania. This live-action miniadventure about two children who get lost in a dinosaur theme park that looks a lot like that bigscreen money-maker was adapted from the children's book by Geoffrey T. Williams. Despite its obvious tailoring toward a younger audience, "Dinosaur World" is not an entirely kidfriendly place, and the parents of the straying duo struggle to find them before a Tyrannosaurus Rex does. Story is not particularly scary, though. There are no menacing velocirapters and no human mutilation to speak of, just lots of robotic Dinomation dinosaurs that serve to familiarize viewers with many of the most fascinating prehistoric creatures.

#### "James Goes Buzz Buzz And Other Thomas Stories," Strand Home Video/Video Treasures (800-786-8777), 37 minutes, \$12.99.

Tenth tape in Britt Allcroft's award-winning "Thomas The Tank Engine & Friends" video series is first in new alliance between Video Treasures and Strand Home Video. Seven lovely little live-action animated stories bring the adventures of the friendly engine and his station sidekicks to life. Title segment finds James bravely battling off a swarm of bees, while "Bertie's Chase" features another engine in a mad chase to rescue a tardy Thomas. Children and their parents have come to expect plenty of fun plus a little tomfoolery from the "Thomas" line and volume 10 does not disappoint.

#### HEALTH/FITNESS

#### "Regis: My Personal Workout," Parade Videos, 55 minutes, \$19,98.

Although it's billed as a fitness video, much of this program finds Regis Philbin working out the part of his body he does best-his mouth. Program is divided into two segments, aerobic and muscle building. The first finds the talk-show host discussing the reasons he recently took to the stairmaster, and getting a little advice about cardiovascular equipment from pal Kathie Lee Gifford (who, remarkably, makes only one reference to son Cody), wife Joy, and a personal fitness trainer. But lest viewers begin to believe they are trapped in some kind of "Live With Regis & Kathie Lee" time warp, part deux finds the fit and trim Rege in his home gym, proving he's not all talk. The muscle-building and toning workout, a nice at-home program that can be adapted for men or women,

comprises exercises for all areas of the body that viewers can do right along with Regis.

#### "Super Seniors," Tigerlily International Productions (408-622-9441), 60 minutes, \$19.95.

With the surplus of videos geared toward the more mature among us. 1994 can be proclaimed the year seniors shape up. This hourlong title, which features a fitness program based on Tai Chi, yoga, Chi Gong, and Asian acupressure, is a bit of a diversion from the straightand-narrow path of aerobics and floor exercises. It focuses as much on mental well-being as physical health and can be completed using simple household items like a chair and rug. Length of the program may be a stretch for some seniors, but the exercises—focusing on improving circulation. flexibility, coordination, and strength-can be taken in segments.

#### DOCUMENTARY

"Fields Of Armor: Desert Attack," Discovery Home Entertainment (301-986-1999), 90 minutes, \$14.95 each.

"Fields Of Armor." the latest additions to **Discovery's Wings Aviation** and Military Collection. paint a vivid picture of the machines that revolutionized modern warfare—tanks. "Desert Attack," the first of the chronological set, probes the role of the land rovers in two key battles that took place in the Middle East: El Alamain in World War II and the Golan Heights during the October War. Vintage photographs archival footage, and the detail with which each incident is conveyed are on par with the majority of Discovery's fine programming. Also available are the 90-minute titles "Birth Of Blitzkreig," "Battle Of Armour," and "Cold War To Gulf War"; deluxe boxed set that makes an attractive in-store display can be had for \$54.95. This one should bring history

"America's Historic Steam Railroads," Goldhil Video (408-622-9441), 30 minutes, \$19.95.

buffs out to the store.

America's fascination with railroads is not without foundation, when one considers the pivotal role they've played in the industrial and social development of our world.

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. This video focuses on Colorado's Georgetown Loop Railroad, constructed in the 1870s to serve the mining towns of Georgetown and Silver Plume. A comprehensive narration accompanies scenic archival and current film footage that reveal both the history of the railroad and some of the history of the Old West. Program is well-conceived and will interest historians as well as educators.

#### INSTRUCTIONAL

#### "How To Get Into Voice-Overs," Roberto Mighty Productions (800-986-9090), 90 minutes, \$29.95.

There are several ways to be involved in show biz without appearing in front of the camera, and voice-over work can prove a gratifying as well as lucrative career choice. This video, intended for amateurs thinking about giving voice-over work a shot, is a comprehensive guide that includes interviews with people working in all aspects of the business, from actors to voice coaches to studio owners to casting directors. Although the breadth of interviewees is diverse. viewers will notice that the video's creator, who makes his home in Brookline. Mass., generally did not stray far from Boston area when he went out to find his professional panel. This local flavor has its pros and cons. It shows interested viewers that they can get involved in voice-overs right in their hometowns, but it does forfeit a more authoritative feel. Glossary of terms associated with voice-over work comes packaged with each video, and will prove a big help during viewing as well as when viewers go to apply what they've learned.

#### "The Secrets To College Success," Success Films (Sherman Oaks, Calif.), 77 minutes.

This video is tailor-made for postgrads who are planning to leave home to attend a four-year college, and is a good one for them to watch with their families/teachers before they pick up the Barton's guide. Divided into 14 segments that cover all the basics of college existence-setting goals for success, dorm life, classroom and studying techniques, new social environments, etc.-the video at first might seem anxiety-inducing, but actually quickly gets to the heart of many of the issues that can make or break college life for the uninitiated. Heavy emphasis is placed on academics, but program is well-rounded enough to satisfy most curiosities. Handy handbook comes packaged with each video.

#### Billboard.

#### FOR WEEK ENDING FEBRUARY 26, 1994

	0	p	Music	<b>Videos</b>
EK	EK	CHART		NAL SAMPLE OF RETAIL STORE AND MIPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	S. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL REPORTS COLLECTED, COMPILED, AND PROVIDED	STORE AND RACK SALES BY SoundScan UNITED		gested
ΗT	Š	WKS.	Manufacturer, Catalog Number	Performers	Type	3
1	2	19	★ ★ No. 1 ★ ★ OUR FIRST VIDEO ▲ <sup>2</sup> Zoom Express BMG Kidz: 30039-3	Mary-Kate & Ashley Olsen	SF	12.9
2	1	43	COMEDY VIOEO CLASSICS <sup>3</sup> Curb Video 177703	Ray Stevens	LF	16.9
3	3	12	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.9
4	4	12	OANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.9
5	5	11	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19,9
6	6	16	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX  Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.
7	7	18	GREATEST HITS  MCA Music Video 10932	Reba McEntire	LF	19.
8	11	87	THIS IS GARTH BROOKS  B	Garth Brooks	LF	24.
9	10	53	I STILL BELIEVE IN YOU A MCA Music Video 10679	Vince Gill	SF	9.9
10	9	18	NAOMI & WYNONNA-THE FAREWELL TOUR	The Judds	LF	19.
11	13	2	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.9
12	8	3	KEEP THE FAITH-THE VIDEOS PolyGram Video 4400877873	Bon Jovi	LF	19.
13	12	13	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.
14	14	19	VISUALIZE PolyGram Video 4400865073	Def Leppard	UF	19.
15	15	46	THE PREMIERE COLLECTION ENCORE  PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.
16	22	76	REBA IN CONCERT  MCA Music Video 10380	Reba McEntire	LF	14.
17	23	63	THIS IS MICHAEL BOLTON A Columbia Music Video 19V-49159	Michael Bolton	LF	19.
18	16	17	THE VIOEO COLLECTION PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.
19	19	29	KONFIOENTIAL  PolyGram Video 4400876033	Kiss	LF	19.9
20	17	10	DEVOTIONAL Warner Reprise Video 3-38346	Depeche Mode	LF	19.9
21	18	67	BEYOND THE MINO'S EYE A <sup>2</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.9
22	20	13	GREATEST VIOEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.9
23	21	16	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.9
24	25	15	ROAOKILL A*Vision Entertainment 50436	Skid Row	LF	19.9
25	24	23	LIFE PROMISE PRIDE LOVE Epic Music Video 19V49172	Sade	LF	19,9
26	32	55	FOR MY BROKEN HEART A <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.9
27	RE-EI	NTRY	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.9
28	29	18	ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.9
29	28	55	THEIR FINAL CONCERT  MPI Home Video 6351	The Judds	LF.	19.9
30	33	65	LIVE 4 PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.9
31	27	22	THE HITS COLLECTION  Warner Reprise Video 3-38371	Prince	ĿF	19,9
32	37	74	LIVE AT THE EL MOCAMBO  Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.9
33	30	77	UNPLUGGEO  Warner Reprise Video 3-38311	Eric Clapton	ĿF	19.9
34	35	37	LIVE & LOUD  Ep-c Music Video 29V-49151	Ozzy Osbourne	LF	29,9
35	RE-EI	VTRY	DELICATE SOUND OF THUNDER A4 Columbia Music Video 24V-49019	Pink Floyd	с	24.9
36	36	10	THE SONG REMEMBERS WHEN MCA Music Video 10844	Trisha Yearwood	ĿF	19.9
37	31	14	CONWAY TWITTY #1 HITS Simitar Ent. Inc. 2467	Conway Twitty	LF	9.9
38	40	108	GARTH BROOKS 4 Capitol Video 40023	Garth Brooks	LF	14.9
39	RE-EP	ITRY	VAGABOND HEART TOUR	Rod Stewart	LF	24.9
_	39	11	Warner Reprise Video 38300 SHADES OF GREY	Billy Joel	 LF	19.9

O RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. Cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1994, Billboard/BPI Communications.

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NOSAUR'S

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#### STREET DATE: MARCH 15, 1994

## 'Fugitive,' 'M. Butterfly' Coming To Laserdisc From Warner

WARNER launches "The Fugitive" (widescreen, Digital Dolby Surround, \$39.98) on laserdisc March 22. Harrison Ford and Tommy Lee Jones star in the \$180 million-grossing suspense film, which should top 200,000 units on disc. David Cronenberg's "M. Butterfly" (wide, \$34.98), with Jeremy Irons and John Lone, debuts March 30. And two Peter Weir movies are due April 6: "Fearless," with Jeff Bridges, Isabella Rossellini, and Rosie Perez (wide, \$39.98), and a letterboxed version of "The Mosquito Coast" (\$34.98).

HX CARLITO: MCA will release Brian DePalma's "Carlito's Way" with Al Pacino and Sean Penn April 20 in a widescreen THX edition for \$44.98, as well as in pan-scan form for \$39.98. Both versions have Digital Dolby Surround sound.

Also set for that date are Sydney Pollack's "The Electric Horseman," with Robert Redford and Jane Fonda (1979, wide, \$39.98), the mystery tale "The Disappearance Of Christina" (\$34.98), and the Encore Edition double-feature "House of Frankenstein" and "House Of Dracula," both with Lon Chaney Jr. (1944/1945, \$59.98).

**C**OLUMBIA TRISTAR bows Martin Scorsese's acclaimed "The Age Of Innocence" (\$39.95) April 6. Daniel Day-Lewis, Michelle Pfeiffer, and Winona Ryder star in the Edith Wharton tale. Zhang Yimou's award-winning Chinese



by Chris McGowan

drama, "The Story Of Qui Ju" (\$34.95) and Agnieszka Holland's "Olivier Olivier" (\$34.95) launch March 30. Warner has Holland's inspiring "The Secret Garden" (wide, \$34.95), plus "In The Line Of Fire," "Poetic Justice," "Calendar Girl," "The Music Of Chance," and "Red Rock West" (all wide, \$34.95). The latter two films are lesserknown, quirky gems that explore fate, luck, and inertia. Both are refreshingly original and feature outstanding acting.

#### **U**OLUMBIA'S BEST: On March 16, Columbia TriStar will bow laserdisc editions of 10 movies that have won the Academy Award for best

picture. Four of the releases are making their laser debuts: David Lean's "The Bridge On The River Kwai" (wide, Digital Dolby Surround, CLV/CAV, \$49.95), Elia Kazan's "On The Waterfront," with Marlon Brando (restored, \$34.95), and Frank Capra's "It Happened One Night" (restored, \$34.95).

The other six releases are "Lawrence Of Arabia" (wide, restored, \$49.95), "All The King's Men" (remastered, \$34.95), "From Here To Eternity" (remastered, \$34.95), "Oliver" (wide, \$34.95), "Kramer Vs. Kramer" (wide, remastered, \$34.95), and "Gandhi" (wide, \$49.95).

**V**OYAGER has released two controversial films on laserdisc. "Man Bites Dog" (extras, \$49.95) is a disturbing, hideously violent, and powerful commentary on the amorality and voyeurism of today's film makers and journalists, who have developed a deeply symbiotic relationship with crime and bloodshed. "Menace II Society" (wide, commentary track, extras, \$69.95) could also be said to exploit violence, but it enlightens by serving as a window into a desperate, predatory world that most of America would like to wall off and forget.

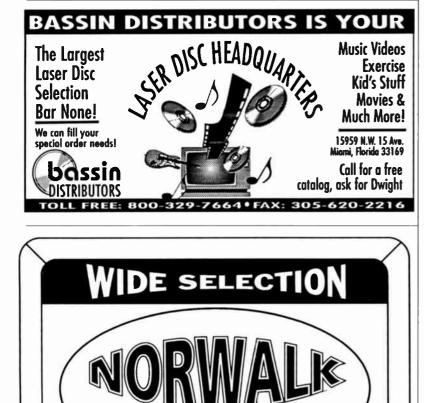
LUMIVISION's "The Fires Of Kuwait" (CAV, \$39.95) is an eloquent documentation of one of mankind's great ecological catastrophes. "The Voyager Odyssey" (CAV, \$34.95) is a spellbinding journey to the outer solar system, presenting the awe-inspiring images of Jupiter, Saturn, Io, and other planets and moons transmitted by the Voyager spaceships, and tying them all together with computer animation and a musical score. "Vampire Hunter D" (\$39.95) is an outstanding animated horror tale that features both Japanese and English soundtracks.

**S**ONY CLASSICAL has launched two notable new titles. "Isaac Stern: A Life" (118 mins., \$29.98) features guests Emanuel Ax, Yo-Yo Ma, and the London Symphony, while "Richard Strauss Gala: New Year's Eve Concert 1992" (77 mins., \$29.98) includes Kathleen Battle, Claudio Abbado, and the Berlin Philharmonic.

FOR WEEK ENDING FEBRUARY 26, 1994

#### Billboard®

IHIS WEEK	2 WKS. AGO	NOL	COMPILED FROM A NAT	TIONAL SAMPLE OF RETAIL STORE SALES REP	ORTS.			Γ
2011	2 WKS	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	
			*	* * NO. 1 * * *	Seen Conner			l
	1	7	RISING SUN	Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	Į
?	NE\	N 🕨	LAST ACTION HERO	Columbia TriStar Home Video 27936	A. Schwarzenegger Austin O'Brien	1993	PG-13	
}	3	5	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	
•	4	99	TERMINATOR 2: JUDGMENT DAY- SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	
	12	3	MENACE II SOCIETY	New Line Home Video Criterion Collection 72556	Tyrin Turner Larenz Tate	1993	R	
;	2	7	THE FIRM	Paramount Pictures Pioneer LDCA, Inc. 32523	Tom Cruise	1993	R	T
	NE\	~	HARD TARGET	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude van Damme	1993	R	t
	8	5	HOCUS POCUS	Hollywood Pictures Hollywood Home Video 2144	Bette Midler Sarah Jessica Parker	1993	PG	T
	5	7	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52416	Tom Hanks Meg Ryan	1993	PG	Ī
)	10	21	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	t
L	7	7	DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 41673	Jason Scott Lee	1993	PG-13	Ī
?	17	3	HEART AND SOULS	Universal City Studios MCA/Universal Home Video 41774	Robert Downey, Jr. Charles Grodin	1993	PG-13	t
3	6	13	CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	Ī
ŀ	NEV	៷►	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR	Γ
5	9	7	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigoumey Weaver	1993	PG-13	Ī
5	11	19	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	ľ
'	NE\	NÞ	POETIC JUSTICE	Columbia TriStar Home Video 52396	Janet Jackson Tupac Shakur	1993	R	ſ
3	NEV	N 🕨	CONEHEADS	Paramount Pictures Pioneer LDCA, Inc. 32874	Dan Aykroyd Jane Curtin	1993	PG	ſ
)	NEV	៷▶	INDOCHINE	Columbia TriStar Home Video 27326	Linh Dan Pham Vincent Perez	1992	PG-13	t
)	14	17	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	t
L	13	13	FREE WILLY	Wamer Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	Ī
2	22	3	CAT PEOPLE	Universal City Studios MCA/Universal Home Video 41779	Nastassia Kinski Malcolm McDowell	1982	R	ſ
;	20	3	JASON GOES TO HELL: THE FINAL FRIDAY	New Line Home Video Columbia TriStar Home Video 2328	Kari Keegan Steven Williams	1993	NR	
	16	3	KAGEMUSHA	FoxVideo Image Entertainment 1109-85	Tatsuya Nakadai	1980	PG	ſ
5	NE\	NÞ	THE CLINT EASTWOOD TRILOGY	MGM/UA Home Video Pioneer/Image Ent. ML104539	Clint Eastwood	1993	R	t



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## Overcoming '93's Bad Press And Slow Start, The Market Finished Solid And Is Well Set Up For '94

by Chris McGowan

n 1993, the laserdisc format had to battle a sluggish economy, a weak first quarter and a great deal of misinformation in the media. But a bumper crop of blockbuster movies and innovations like the THX program helped laser resume its usual double-digit annual growth rate the rest of the year and point the way to a strong 1994.

Today, laserdisc is the premier home video system for viewing movies, the anchor of home theater systems and the format of choice in more than 1 million households. New introductions such as the multi-

format LaserActive machine, Pioneer's upcoming new players with five channels of digital audio and a subwoofer, and additional widescreen television sets should further draw video connoisseurs to laserdisc.

An estimated 255,000 to 265,000 laserdisc players were sold last year, adding together EIA estimates and outside sales figures for consumer combiplayers with karaoke features (which the EIA has hitherto excluded from its statistics). Total 1993 hardware sales are expected to post a 3 to 5% increase over '92, despite an 18% first-quarter decline. At year's end, 47 player models were being sold by 19 different manufacturers. Industry analysts estimate that laser software worth more

than \$300 million at retail was vended in 1993. Over 8,000



"The Unforgiven" was a '93 chart-topper.

titles are currently available, including 750 letter-boxed widescreen movies. Paramount's "Basic Instinct" and "Patriot Games," Disney's "Pinocchio" and Warner's "Blade Runner" director's cut-edition, "Under Siege" and "Unforgiven" topped the disc charts for the year through Nov. 27. Another hot seller, Pioneer/LIVE's "Terminator 2: Judgment Day," became the industry's first title to hit the 300,000-unit plateau. And FoxVideo's \$250-list "Star Wars Trilogy: The Definitive Collection" boxed set, distributed by Image Entertainment, enjoyed remarkable sales and could eventually gross more than \$10 million.

#### **Pressing Shortfall**

U.S. Laser Video Distributors, which claims to represent around 12% of the total U.S. software business, reports that its sales increased 31% in 1993. "This was the strongest year we ever had," says David Goodman, president of Fairfield,

INSIDE	
Boxed-Set Frenzy	LD-2
Laser Karaoke's Home Invasion	LD-4
Europe: Spain's Gains	LD-9

N.J.-based U.S.L.V.D. He adds that business was excellent in the fourth quarter and might have been even better, but that "almost without exception, the studios ran out of product," including many of the most popular special editions. "They totally underestimated the strength of the catalog business, and by the first week of December we were out of hundreds of best-selling titles. But it at least means the business is vibrant and alive."

"Business is up, but there is still a problem that too many uninformed individuals on the press side have supported this fallacy that laserdisc is yesterday's news," says George Feltenstein, MGM/UA Home Video senior VP and GM.

Feltenstein and many in the laserdisc industry were troubled in early 1993 by reports of the imminent demise of 12inch discs due to forthcoming digital movies on five-inch Video CDs and CD-I discs that adhere to the MPEG-1 standard. Somehow, though, many news articles failed to mention that MPEG-1 offers roughly 240 lines of resolution and cannot match the 425 lines of resolution, Dolby Surround sound and extra audio tracks provided by laserdisc.

"The veil of secrecy was lifted on Video CD, and it was shown to be VHS-type quality," says Mike Fidler, VP of marketing for Pioneer's home electronics division. "Any formidable competitor to laserdisc is many years away." Laser quality *Continued on page 64* 



"T2" broke the 300k-unit plateau.



## ----Boxed-Set Frenzy-----'Extra'-Laden Special Eds Drive Buffs To Market

#### by Chris McGowan

ne of the biggest reasons that film aficionados have flocked to the laserdisc format is the abundance of special-edition discs—which present movies in their best possible light and often provide a treasure trove of supplementary materials. And special-edition discs had

their greatest year to date in 1993, thanks to a full slate of outstanding releases, a lowering of prices and the implementation of the THX laser quality-control program.

Leading the top-selling special editions were Voyager Company's "Bram Stoker's Dracula," Image/ FoxVideo's "The Abyss" and "Star Wars Trilogy: The Definitive Collection," MGM/UA's "The Wizard Of Oz: The Ultimate Oz," and Pioneer/LIVE's "Terminator 2: Judgment Day."

Such releases often include restored prints, missing footage and/or the director's cut, and are letterboxed if they were widescreen theatrical releases. The 12inch disc's two analog tracks often carry running commentary from directors, actors or film historians, while the two digital tracks store the movie's soundtrack, in Dolby Surround Stereo.

Surround Stereo. In addition, CAV supplementary sections can include a wealth of extras, including treatments, screenplays, storyboards, missing scenes, interviews, production stills, screen tests and a variety of other memorabilia. When a disc is in the CAV "standard play" format, it can hold up to 54,000 still photos or pages of text on each side, or 30 minutes of video that can be viewed one frame at a time.

The laserdisc special edition was pioneered by Voyager Company with its deluxe Criterion Collection releases of "King Kong" and "Citizen Kane" in 1984 and developed into an art form with dozens of subsequent special editions, including such groundbreaking efforts as "Spartacus," "Children Of Paradise," "The Player," "Close Encounters Of The Third Kind,"

"Raging Bull," "The Fisher King" and "Akira."

While Voyager led the way in the 1980s, it was joined in the 1990s by several other video labels in turning out enhanced laserdisc releases. Image, for example, issued the acclaimed \$99.98 collector's editions of "Alien" and "Aliens," while MGM/UA charmed cartoon fans with four volumes of "The Golden Age Of Looney Tunes" boxed sets, each of which offered nine hours of programming for just \$99.98. According to MGM/UA senior VP and GM George Feltenstein, the "Looney Tunes" sets have together sold more than 50,000 units, worth over \$5 million at retail.

#### Nine-Disc "Wars"

The biggest special-edition success story of 1993 was FoxVideo's \$249.98 THX "Star Wars" boxed set, which is distributed by Image Entertainment and should gross \$10 million at retail by year's end. The nine-disc set presents all three "Star Wars" films in the CAV format, which allows frame-by-frame viewing of the many special effects and action sequences. There were also new widescreen transfers, audio commentary, a cornucopia of supplementary material that delved into the film production, and Charles Champlin's book "George Lucas: The Creative Impulse.

As of early January, the "Star Wars" set had sold nearly 35,000 units and "was still selling. The sales have been staggering," according to David Goldstein, FoxVideo senior VP of administration and operations. He admits that "we thought initially maybe it would do 10,000" and that in January FoxVideo was still trying to catch up with demand.

Earlier in the year, FoxVideo also broke new ground with a \$99.98 "The Abyss" special edi-tion, which was the first official laserdisc release in Lucasfilm's THX program, which ensures that the disc meets high standards of visual and audio quality. In addition, "The Abyss" featured James Cameron's expanded version of the film, with 28 minutes of extra footage that greatly elaborated his vision and added more remarkable special effects. "Hoffa" (\$99.98) added running commentary by Danny DeVito and extras such as historical TV footage of Jimmy Hoffa's career.

MGM/UA achieved its finest special edition to date with "The Wizard Of Oz: The Ultimate Oz" (\$99.98), in the opinion of George Feltenstein. "It was done with as much love expended as money," he comments. Along with compelling extras, the new "Oz" is a THX release and features a remarkably beautiful Technicolor restoration. The title's gross sales are already in seven figures, according to Feltenstein. *Continued on page 68* 

#### **Solid Market**

Continued from page 63

on Video CDs will probably have to wait until the MPEG-2 standard can be utilized by five-inch discs, a technological breakthrough that experts claim is four to five years away.

#### **Confusion Unwarranted**

"I always say that the technology of tomorrow is here today and it's called laserdisc," comments MGM/ UA's Feltenstein. Adds Pioneer LDCA marketing manager David Wallace, "CD-I [movies] came out and were a non-event."

Regarding the hoopla surrounding movies on Video CDs, U.S. Laser's Goodman says, "I was concerned six months ago that confusion at the retail or consumer level would retard the laser business in the second half of 1993. But that clearly was not the case. All this talk of technology, five-inch and interactive has not stopped consumers from buying 12-inch laser videodisc players."

Goodman is impressed by the forthcoming Pioneer laserdisc system that utilizes DSD (Dolby Surround Digital) technology and will offer five full-bandwidth chanplayer with both-sides play, and the \$899-list MDP750, which also offers digital video effects. "We feel the market is continuing to go toward double-side-play, and that singlesided laser players are going the way of the two-head VCR," comments Kevin Hanson, Sony Electronics marketing manager for AV laser products.

Hanson comments that in the past "laser struggled with the question of where's the software." But now, with more than 8,000 titles available, "dealers don't even ask that." He notes Sony's hardware business was "very good" in 1993 and laser will be aggressively promoted in '94. Currently, consumers purchasing one of Sony's four laser models are entitled to one free Columbia TriStar title and a free Sony Music disc. Free microphones are being given away with the MDP600, MDP750 and MDP800, all of which have karaoke features. Sony's new "E Cubed" retail hometheater display also highlights laserdisc.

#### Non-Hype Sales Spiker

Lucasfilm's THX laserdisc quality-control program kicked off in 1993 with "The Abyss" and was utilized in releases by FoxVideo,

LASER SOFTWARE WORTH MORE THAN \$300 MILLION AT RETAIL WAS VENDED IN 1993, WITH TITLES LIKE PARAMOUNT'S "BASIC INSTINCT" AND "PATRIOT GAMES," DISNEY'S "PINOCCHIO" AND WARNER'S "BLADE RUNNER" AND "UNFORGIVEN" LEADING THE DISC SALES CHARTS THROUGH NOV. 27.

nels of digital sound plus a subwoofer channel. Goodman says, "It is just one more reason why home theater and laserdisc have very exciting years ahead."

The new system should debut in mid- to late-1995, according to Pioneer's Fidler: "We're resolving standards issues right now in terms of hardware and software." He adds that the new machines will play a new type of discs with the DSD encoding and also be backwardcompatible with existing laserdisc software (which has only two tracks of digital audio).

Pioneer introduced the Laser Active player in 1993, about which Goodman comments, "The graphics are fantastic and capabilities are great, but I think it's expensive. I think if the price comes down, it could be a smash hit." The LaserActive machine plays standard laserdiscs and audio CDs. plus-through the insertion of control packs-karaoke discs and Sega and Turbo game CDs and cartridges. The unit also plays Mega-LDs and LD-ROM discs (also called LaserActive software), which combine 60 minutes of laser-quality video and 540 megabytes of memory per side. Pioneer will have around 24 LaserActive titles by year's end.

In terms of regular combiplayers, this spring Pioneer will debut the CLD-503, a \$600-list unit that offers both-sides play, and the \$500-list CLD-S303, which has basic karaoke capabilities. "We had 20% growth in laser hardware sales in 1993, and we expect double-digit growth again this year," adds Fidler.

Sony is bowing the MDP500 in March, another \$600-list combiPioneer and MGM/UA. MCA/ Universal and Criterion will launch THX titles in '94.

"THX added excitement to the industry," says David Goldstein, FoxVideo senior VP of administration and operations. Adds U.S. Laser's Goodman, "As a distributor, we can say that THX sells laserdiscs. With every title that has a THX logo, it spikes our sales beyond our estimate of what it would do. And for a good reason: THX is not hype. It actually does improve the quality of the product."

On the software front, Pioneer LDCA and Image Entertainment are still the two leading distributors. Pioneer exclusively issues Paramount and LIVE titles and also bowed two new lines-Pioneer Animation and Pioneer Classics-in 1993. Pioneer had several of the year's highest-charting titles and continued to reap the benefits of its deep catalog. "T2" added an additional 55,000 units with new THX versions adding 16 minutes of footage, to push it above the overall 300,000-unit level. Pioneer passed 150.000 copies with "Basic 150,000 copies with "Basic Instinct." And "Top Gun," from 1986, achieved cumulative sales of 250,000 discs.

Image has exclusive deals with FoxVideo, Disney, Voyager and New Line, among others, and had great success with "Pinocchio," the "Star Wars" boxed set, "The Abyss" special edition and "The Last Of The Mohicans."

Denver-based LumiVision licenses a wide variety of music, animation and classic films from many sources. Laserdisc Entertainment, *Continued on page 70* 



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## Karaoke USA: Plummeting Hardware Prices, 'Perceived Value' Spur Laser's Home Invasion

#### by Don Jeffrey

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More hardware manufacturers are selling home laserdisc players that have karaoke features. Prices of laserdisc machines have been falling, and consumers are perceiving value in decks that can be used for viewing movies and listening to CDs, as well as singing karaoke.

But some believe that laser's edge—a sharper image than that of videotape—is diminishing with karaoke fans, who are more interested in the songs than in the accompanying videos. CD-and-graphics offers CD-quality music.

Hedging their bets, some manufacturers are introducing equipment that plays software in both the laserdisc and CD+G formats. Max Villarin, general manager, wholesale division, Zenasia International, has been selling his

Denonet LD/CD+G deck since 1992. Pioneer's LaserActive player also has that capability.

But the increasing competition has forced some in the karaoke business to re-focus their efforts. Ed Pearson, general manager of sales and marketing for Nikkodo USA, says, "We pulled out of the hardware side of the business. As other companies got involved, it became impossible to compete." He adds, "But in software we can compete. We're aggressively marketing whole new lines."

Last year Nikkodo signed agreements with two major music publishers, EMI and Warner Chappell, to kicense songs for use on karaoke discs. Pearson said the first laserdiscs from these deals would be available this month. For the commercial market, Nikkodo is releasing laserdiscs containing 28 songs each, at a list price of \$125. One title includes instrumental versions of songs recorded by such acts as Paula Abdul, Wilson Philips, Jesus Jones and Technotronic. For the consumer market, Nikkodo is marketing a 12song laserdisc that lists for \$49.95.

Although the growth is in CD+G, Pearson says, "We're committed to laser. We put a lot of laserdisc players in the market, and we're not going to abandon them. The



Sing-Along With Nikkodo: karaoke software

installed base is what we're after."

#### **Too Much Hardware**

Neal Friedman, executive director of the KISA (Karaoke International Sing-along Association), says, "Laserdisc will never be phased out, because there's too much hardware. I'm going to say there'll be more of a cutback in the available music on the laserdisc side."

The KISA estimates that the total U.S. retail karaoke market (hardware, software and accessories) rose 6.8% last year to \$630 million from \$590 million in 1992. Worldwide sales were estimated at \$5.4 billion last year, compared with \$5.25 million the year before.

The Electronic Industries Association reports that sales of laserdisc players rose slightly, to \$90 million from \$88 million in 1992. The number of decks sold climbed to 215,000 from 212,000.

Pricing has been a big factor in the increased sales of laserdisc. "They're falling quite dramatically," says Friedman. "As the supply of equipment goes up, we see the demand stays the same."

Mike Fidler, senior VP, marketing, Pioneer Electronics USA, estimates that "about 20%" of his laserdisc player sales are karaokebased and adds that the percentage

has doubled in a year. Fidler promises that Pioneer has "aggressive plans to lower the price point" of laser karaoke machines this year. Its lowest price now is \$699. But Pioneer has been offering with a new deck a 53-song disc (a \$225 value, says Fidler).

Software remains expensive. "Laserdisc is still an expensive format because of the production costs of the video," states Barry Klazura, VP of marketing, DK Karaoke. "In the CD+G format, the cost is 50% to 60% less per

song." DK Karaoke sells software in both formats. Klazura says sales were up last year in English-speaking markets but down with ethnic populations.

Most software suppliers price a 12-inch laserdisc containing 24-28 songs at \$100-\$150, a tough sell when a 14-20-song CD+G sells for \$30-\$40. But some companies, like U-Best, are selling laser karaoke software at a much lower price, about \$70. "Prices are down for software because more manufacturers are making it. It's competition," says Lonne Hsu, regional sales manager of U-Best. He says sales are "growing at a steady pace but not as fast as we expected." Hsu blames the economic recession.

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**Boxed Sets** Continued from page 64

#### **Boxed-In Bond**

MGM/UA released many notable boxed sets and special editions in 1993, including the \$99.98 "The Connery Collection Volume II," which letterboxed "Thunderball," "You Only Live Twice" and "Diamonds Are Forever," and the \$99.98 "The Clint Eastwood Collection," which packed together widescreen editions of "Fistful Of Dollars," "For A Few Dollars More" and "The Good, The Bad And The Ugly."

MGM/UA's 1994 slate offers "The Buster Keaton Collection" (seven films, \$139.98), a "Ziegfeld Follies" boxed set (\$69.98), "The Jean Harlow Collection" (three films, \$99.98), a \$99.98 35th anniversary edition of "Ben Hur," a "Poltergeist" special edition and more animation collections.

Another huge success in 1993 was Pioneer's \$119.95 THX special edition of LIVE's "Terminator 2: Judgment Day," which had 16 extra minutes added by director James Cameron and offered extraordinary visual and audio quality. Three CAV sides covered all aspects of the film's complex production, stunts and special effects. According to Pioneer LDCA marketing manager David Wallace, the "T2" set had sold more than 15,000 copies by the end of '93 and looks to sell far more. Once again, demand far outstripped the supply of a special edition that took great care, time and expense to produce.

Other 1993 special editions for Pioneer included a \$74.95 "Rambling Rose" with director Martha Coolidge's running commentary, and the \$69.95 director's cut of "Basic Instinct," which offered deleted scenes, cast and crew interviews, production stills, storyboards and alternate music for the finale. Coming in '94 is "Glengarry Glen Ross" (\$59.95) with dual commentaries by actor Jack Lemmon and director James Foley.

#### Roads & Mummies

Columbia TriStar released a \$49.95 director's cut of "El Mariachi," with audio commentary by director Roberto Rodriguez, and both Spanish and English-language soundtracks.

MCA/Universal mined its vaults with "The Road To Collection" boxed set (\$99.98), which packaged four flicks following Hope, Crosby and Lamour to Singapore, Morocco, Zanzibar and even Utopia, plus "The Mummy Collection Boxed Set" (four films, extras, \$99.98) and "The Science Fiction Collection Boxed Set" (four films, \$99.98). Voyager remains the label that puts



Bloody Ambitious: Voyager's "Dracula"

out the most special editions, and 1993 was a vintage year for the Criterion Collection. "The Player" (\$99.95) sported audio commentary by director Altman, screenwriter Michael Tolkin and cinematographer Jean Lepine, interviews with 20 screenwriters, and various deleted celebrity cameos. "The Man Who Fell To Earth" (\$99.95) offered Nicolas Roeg's unabridged 139-minute version, plus commentary by Roeg, David Bowie and Buck Henry.

Bowie and Buck Henry. "Lord Of The Flies" (\$49.95) included director Peter Brook's running thoughts, plus outtakes and home movies. "The Killer" (\$124.95) had John Woo's audio commentary, five deleted scenes and many extras. And "Bram Stoker's Dracula" (\$124.95) was probably Voyager's most ambitious special edition of the yearwith director Francis Ford Compole and others giving their

Coppola and others giving their running thoughts and a remarkable supplementary section that thoroughly explored the film's thematic elements, creative inspirations and visual-effects secrets. Included in the 1994 lineup of Voyager are deluxe versions of "Ugetsu," "Menace II Society," "Brazil" and "RoboCop."



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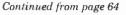
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located in Santa Monica, handles NC-17 titles and virtually all Xrated product on disc.

The video labels which release their own laserdisc titles include Warner, MGM/UA, MCA/Universal, Columbia TriStar and Republic. Music continues to be a strong sector of laserdisc sales, especially on the classical side. The leading labels include Sony, Warner Reprise, Teldec, BMG, A\*Vision, Home Vision, the PolyGram/Philips family and the aforementioned Pioneer,

REGARDING LASERACTIVE, U.S.L.V.D'S DAVID GOODMAN NOTES THAT "THE GRAPHICS ARE FANTASTIC AND CAPABILITIES ARE GREAT, BUT I THINK IT'S EXPENSIVE. I THINK IF THE PRICE COMES DOWN, IT COULD BE A SMASH HIT."

Image and LumiVision. And MGM/UA remains the undisputed king of musicals on laserdisc.

In terms of blockbuster films, "Cliffhanger," "Sleepless In Seattle," "Indecent Proposal," "Rising Sun," "Free Willy," "Dave" and "The Firm" were among the titles that closed the year and should do substantial business into early '94.

And high-profile movies launched within the last two months or due by summer include Columbia TriStar's "In The Line Of Fire," "The Last Action Hero," "The Age Of Innocence" and "Malice," Warner's "The Fugitive," "The Pelican Brief" and "Demolition Man," Paramount's "The Firm." "Wayne's World 2" and "Addams Family Values," Disney's "Mrs. Doubtfire," "Three Musketeers," "Sister Act 2," "Nightmare Before Christmas" and "Cool Runnings," FoxVideo's "The Good Son" and "The Beverly Hillbillies," and MCA/Universal's "Schindler's List," "Carlito's Way," "In The Name Of The Father" and "Beethoven's 2nd." The latter label is also expected to launch "Jurassic Park" this year, which should easily top 300,000 units sold on disc. ■



# LaSer Disc



#### **Euro Laser: Spain Leads The Way** With Brash Bundling Deal

#### by Peter Dean

f last year's experience in Spain could be emulated in other European territories, the laserdisc would be looking at impressive growth. With just 11,000 LD players sold to the Spanish trade during 1992, a unique bundling deal helped move 55,000 players and 1.1 million discs during 1993. The deal was conducted between Pioneer LDCE's Spanish marketing

subsidiary Pioneer Electronics

España SA and publishing house

director Antonio Punti credits the direct-sale approach for Europe's rosiest LD story of 1993. "The Planeta operation has sold a lot of units that would be difficult to get through dealers who just put the machines in the shops and wait for people to buy. It has increased a market tremendously that otherwise would have increased very slowly.'

The comments are borne out by the fact that last year Spain

#### THE DEAL FAR OUTSTRIPPED EXPECTATIONS, TAKING

#### SPAIN'S LD HARDWARE BASE TO 74,000

Planeta, which publishes encyclopedias and video software.

1

The aim was to move 30,000 players with 20 limited-edition discs featuring software from companies like National Geographic. Time Life and the BBC as well as titles from Planeta's own stable. As Planeta's first foray into the LD market, the company realized if it was to sell many discs, it would also have to sell the hardware.

Relying on the company's 1,000strong mobile sales force to demonstrate on the streets and in the home, combined with an effective hire-purchase scheme, the deal far outstripped expectations, taking Spain's LD hardware base to 74,000 and making it Europe's second largest market overnight.

Pioneer España's managing

accounted for almost 50% of all the 124,000 LD players shipped to the trade throughout Europe-and roughly the same percentage of the overall 2.5 million discs sold.

#### **Pro-active Releasing**

France is still overall Europe's largest LD market, with an estimated 210,000 players installed and 1,300 titles available. Spain is the second largest and has 830 titles available. Germany has 42,000 players and 1,010 titles, Italy 28,500 players and 910 titles, Benelux 17,400 players and 850 titles, while the U.K. has just 17,000 players installed and 830 titles available.

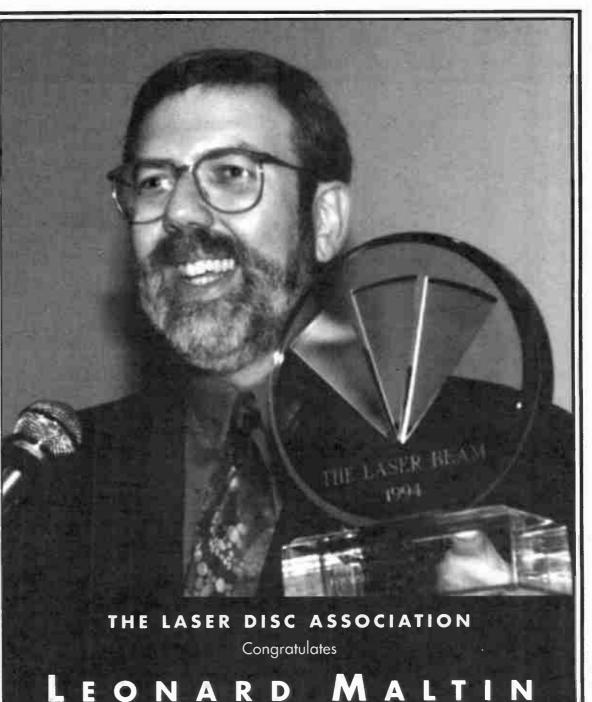
Growth was steady in all territories in 1993-apart from Italy, where all entertainment software sales were generally sluggish.



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# **Pro Audio**



4 Non Biondes And One Red Hot Chili Pepper, Please. Interscope alternative rock sensations 4 Non Blondes recently were at Brooklyn Recording Studio in Los Angeles, covering Led Zeppelin's "Misty Mountain Hop" for an upcoming Zep tribute on Atlantic Records. Red Hot Chili Peppers guitarist Dave Navarro coproduced and guested on the track. Shown at Brooklyn, from left, are engineer Eddie "Buffalo" Delena and Navarro.

## Harman Adds Studer To Fold Agrees To Buy Swiss Co.'s Pro Division

#### BY PAUL VERNA

NEW YORK-Having already made headlines last year by acquiring such high-profile, high-end manufacturers as Lexicon and AKG, Washington, D.C.-based Harman International has kicked off 1994 with another major purchase: Studer Revox of Regensdorf, Switzerland.

Under an agreement announced Feb. 9 by both companies, Harman will acquire 100% of the Studer portion of Studer Revox, which comprises such professional audio products as analog and digital tape recorders, mixing consoles, switching systems, digital audio workstations, professional CD players and recorders, and turnkey broadcasting studios. Studer's consumer prod-

ucts division, Revox, will remain under the ownership of its current parent, Swiss public utility company Motor Co-lumbus, pending "negotiations with interested buyers," according to a Studer Revox statement. Studer's professional products make up approximately 80% of the company's business. according to the release.

With the purchase of Studer, Harman adds another important player to an already impressive roster of companies. These include speaker manufacturers JBL and Turbosound; signalprocessing specialists Lexicon, DOD, BSS, dbx, and Urei; console makers Soundcraft, Allen & Heath, Lexicon, Amek (partly owned by AKG), and now Studer (which also makes analog and digital tape recorders); and microphone and headphone supplier AKG.

Harman also recently acquired a minority interest in Madrigal Audio Labs-whose products include the Proceed and Mark Levinson hi-fi lines-and floated 3 million shares of common stock (Billboard, Sept. 11, 1993).

The Studer deal accomplishes Harman's goal of being a "turnkey" com-pany, says chairman/CEO Dr. Sidney Harman. Anticipating no new purchases in the near future, Harman says, "The only thing we don't offer is cable, and I think we'll live very happily without acquiring a cable company, especially as our world is moving inexorably in the direction of wireless.

Although several of Harman's companies make competing products, Harman says there is no conflict of interest within the firm's portfolio.

"I don't really see any consequential overlap at all, which is the beauty of the whole transaction," he says. "What you find is that numbers of our companies are engaged in similar activities, but I see those activities adding together, so the question becomes, 'How do you integrate them?

Harman's answer was to establish three discrete units within the company to manage each of its principal product categories: a consumer group, comprising the Harman/Kardon, JBL, Infinity, and Pyle lines,

among others; an automotive group, which manufactures and markets incar hi-fi systems for motor companies like Ford, Chrysler, Mitsubishi, and BMW; and a professional group, where Studer and the other pro audio companies reside.

Harman explains that "each of the three groups operates as a coherent. integrated [unit], but integrated only with respect to back-room functions. He adds that the company maintains "very careful, even jealously guarded separation of [brands] on the marketing side, so that the character of the individual brands is never homogenized."

For instance, in the console universe, manufacturers Allen & Heath, Soundcraft, and Lexicon have been living "essentially under the same umbrella management for some time, and there's no conflict there." says Harman. "With Studer added, we have a far more effective posture in that field, with far more talent.'

The professional group, in addition to incorporating Studer, also undergoes a change in leadership following the recent departure of Richard James. His successor as president of the group is Philip Hart, who is also the chief executive of Soundcraft. (Harman won't comment on James' departure, other than to say, "We and he thought it better for him to move on to other things.")

The Harman statement says Studer's staff will remain autonomous, reporting to Philips. Studer operates wholly owned subsidiaries in France, the U.S., Canada, Germany, the U.K., Japan, Singapore, and Austria, in addition to its headquarters in Regensdorf, near Zurich.

Harman operates out of headquarters in Washington, D.C., and also has a large facility in Northridge, Calif. A statement from the company says it took in approximately \$650 million in sales last year.

Harman's stock, which trades on the New York Stock Exchange, closed Feb. 10 at 33 cents, up seveneights over the previous day.

## **Child Returns To Role As Producer** 'Introspective' Sound Marks Work On New Project

#### BY JIM BESSMAN

NEW YORK-Having put his own recording endeavors on hold, Desmond Child is back full force in his role as songwriter/producer for other artists



Just out is Danny Peck's self-titled Deston/RCA debut album, which Child co-produced with Peck as the first release from Deston Entertainment-the label Child formed with his manager/ partner Winston Simone. Additionally, Child has produced four tracks for Joan Jett's forthcoming album, as well as

cuts for Jennifer

Rush and new Polydor artist Marie Claire D'Ubaldo.

"I'd suspended my production career for a couple of years while I was writing, producing, and promoting my Elektra album," says the former leader of '70s Capitol act Desmond Child and Rouge, referring to his 1991 debut solo album, "Discipline." "It was a big investment of my time and took me out of the producing arena, but now I'm back in the swing of things.'

Child's previous production credits include such big names as Jett, Michael Bolton, Ratt, Alice Cooper, and Cher. His return to the console, however, came with a new artist.

"He's a songwriter's songwriter, and a singer's singer," says Child of Peck. "I saw him perform at Genghis Khan in L.A. and couldn't believe he wasn't signed. He was so charismatic and soulful-his songs put tears in your eyes and a lump in your throat."

Preserving those qualities on record wasn't easy. "It took four months, which is a very long time for 14 songs. Part of the goal was to capture the intimacy of Danny's performances, and the relationship between his voice and unique guitar style. But to do this was difficult because of his vocal bleeding into the guitar mikeit's very difficult to have warmth in



**DESMOND CHILD** 

either one of those elements."

Child had Peck perform live in a vocal booth, where he carefully miked Peck's guitar. "It was all live playing. We used a lot of acoustic instruments to create orchestrations which were supportive and non-invasive, because the central focus was on Danny, his lyrics, and the message, since he's a very political artist. It wasn't something where you could just go in and bang it out, then overproduce and overlayer.'

The process was in marked contrast to much of Child's previous production work, like Bolton's 1990 hit "How Can We Be Lovers."

"At that period, big rock anthems were very popular," he says. "We had 10 singers singing background and overdubbed four times. It was like a massive Tabernacle Choir, with electric guitars all doubled and tripled. and digital keyboards and synthesized sound. I'd based my early production style on a Spector kind of philosophy-'more is not enough'-and combined sounds to create one total wall of sound, which I think reflected the excesses of the '80s. But people have become much more introspective, and the sound of music has turned inward and become much more internal."

Accordingly, production styles are more subtle than they were a few years ago, Child says. "Production style has to always be appropriate, not only to the artist, but to the mood of the times," he says. "After all, music is for the people.

Studios and brand names are relatively unimportant, says Child, who worked on Peck's album at several L.A. studios. "I'm notoriously nontechnical, and definitely depend on the kindness of strangers," he says. "I thought of building my own studio, but my clients/artists live all over the world, and it doesn't make sense to tie them down to one studio just to keep the overhead down. For certain programmer/producers maybe it makes sense, but a lot of producers do themselves in building and supporting a studio-any day when they're not working becomes a bad day instead of a free day.'

Besides Child's renewed studio activities, he's writing songs again with a vengeance. Recent writing partners include Bryan Adams, British pop star (and Lulu's brother) Billy Lawrie, and Nashville songwriters Victoria Shaw, Stephanie Davis, and Jill Colucci. He also co-wrote two songs on Bolton's current album with Bolton and Diane Warren (title track The One Thing" and "In The Arms Of Love") and penned the new Aerosmith single, "Crazy, Crazy, Crazy.'

**Sound Basin Studio Spices Up Music Business In Trinidad** 

#### **BY MAUREEN SHERIDAN**

PORT OF SPAIN, Trinidad-Tony Toni Toné's Timothy Riley credits Trinidad's Caribbean Sound Basin Studio with adding "the spice" that brought a new dimension to "Sons Of Soul," the group's platinum-selling Mercury album. It was, Riley explains, "the tropical vibes" of the studio that inspired the group to uncover "another mood of the record."

The group stayed in Trinidad for two months, and despite initial homesickness—"we had a high phone bill," Riley says with a laugh—has great memories of its recording stint at what Riley describes as "this really nice, state-ofthe-art studio that nobody really knows about."

Caribbean Sound Basin, which opened in 1992, is the realization of the long-held dream of prominent Trinidadian businessman Robert Amar, who had harbored musical ambitions "since [his] 20s," when he was involved in a band. But Amar was not interested in building anything less than a spectacular space. "When we started construction, everyone was wondering why anyone would introduce such a hi-tech facil-(Continued on next page)

#### SOUND BASIN STUDIO SPICES UP TRINIDAD'S MUSIC BUSINESS

(Continued from preceding page)

ity into Trinidad, but I wanted to take Caribbean music production to a new level."

To build his dream studio, Amar pulled in London's Acoustic Design Group for the main studio, Studio Rob, an impressive wooden room with natural light that contains an SSL 4064 G Series 64-track console and a tracking room large enough to record an orchestra and choir at the same time.

Studio Rick, equipped with a 48track Neve console with Flying Faders, was designed by Venezuelan firm Kronos Acondicionamientos.

A third room, Studio Rawl, has an

#### Billboard.

Amek BC2 console. Rounding out the Sound Basin's offerings are preproduction suites, tape duplication, vinyl mastering, in-house luxury accommodations, swimming pool, gym, a Cessna airplane (to transport studio clients to the beaches of neighboring Tobago), and a 46-foot private yacht.

International awareness of Caribbean Sound Basin has been slow in spreading, but recent bookings are encouraging. Amar says, "In addition to the Tonys, we've had the Japanese group Tomiko, the French group Kassav [for three albums], and Emmanuel from Puerto Rico, all of whom sold gold."

Currently at CSB is former Guns N' Roses guitarist Izzy Stradlin and his band, the JuJu Hounds. Producer Bill Price says Stradlin is happy with the decision to do some of the sessions for his second Geffen album there.

Price, whose resumé also includes GN'R, says the studio ranks with top-end facilities around the world. "Caribbean Sound Basin would be an outstanding studio if built in London or L.A.," he says. "There is no compromise acoustically, there is as much size as anyone would want, and no expense has been spared in purchasing equipment. Plus, it doesn't have the pressure of L.A." CSB is owned by the Amar Entertainment Group, which also owns Kiskidee Records, Kiskidee Promotion, Kess Music Publishing, a management company called CAMS, and L.A.-based RaRa Records. Amar figures the complex will come into its own by the late '90s thanks to the increased popularity of world music in general and soca in particular, as well as through the growing interest of international groups in experimenting with Caribbean rhythms. "This is a studio to take Trinidad

"This is a studio to take Trinidad and its music into the 21st century," he says. "We built it with that goal in mind."

# newsline...

**SALES OF AUDIO EQUIPMENT CLIMBED** 10% in November 1993 over the comparable period the previous year, according to figures released by the Washington, D.C.-based Electronic Industries Assn. Sales rose in each of the four audio hardware categories tracked by the EIA—portables, separate components, integrated systems, and auto systems—to \$734 million for the period, compared with \$668 million in November 1992. Year-to-date, audio equipment sales totaled \$6.6 billion for the period January-November 1993, a 5% increase over the 1992 YTD total of \$6.3 billion.

Leading the charge in the portable category, portable CD players experienced sales of \$150 million in November 1993, a 30% increase over the same period in 1992. Year-to-date, sales of portable CD players to-taled \$1.2 billion, a gain of 22% over the 1992 YTD number.

Ironically, the gradual decline in sales of prerecorded cassettes did not stop tape players from registering an increase of 25% in November 1993, to \$20 million, according to the EIA.

**AUCTION:** The Academy for the Advancement of High-End Audio will hold an "Audio Attic Auction" at Stereophile magazine's Hi-Fi '94 show, scheduled for May 1 in Miami. An AAHEA statement says Hi-Fi exhibitors will donate "an assortment of high-end audio equipment," including "collectibles," "restorable classics," and other models that are no longer commercially available but still in good shape. Stereophile president Larry Archibald says these products will be sold at "a fraction of the original price."

**CALLING ALL BANDS**: Yamaha Corp. has put out the call to unsigned musicians across the country for its eighth annual Soundcheck talent competition, which nets the winning band a \$3,000 "development fund" toward its recording career. Entries, which are due May 31, can be obtained by calling 800-451-7625.

**CALLING ALL BANDS (ENCORE):** Another company offering a shot to aspiring artists is New York's Ready Or Not Studio, which has agreed to donate free recording time to an unspecified number of bands. The move is aimed at building the studio's reputation on the strength of up-andcoming clients. The Harlem facility—which is equipped with an Alesis Adat 24-track system, a 64-channel board, and loads of outboard gear also wants to "give something back to the community," according to a press release. Applicants may call the studio at 212-491-7253.

PRO PEOPLE ON THE MOVE: Galaxy Audio of Wichita, Kan., names Marc Chover national sales manager; he brings 25 years of industry experience to the post, including six years at TEAC/TASCAM ... Steve Payne joins Crest Audio in Paramus, N.J., as division manager, stocking dealer market; he was national sales manager for Carver Professional. Also at Crest, Sam Spennacchio moves up to national sales manager of Crest Consoles; he was regional sales manager ... Greg Braithwaite is promoted to national sales and marketing manager at Ramsa, Panasonic's Cypress, Calif.-based professional audio division. He was the company's Central regional sales manager ... Vernon Hill, Ill.-based SoundTech makes the following appointments: Mark Lierly, formerly national sales manager, becomes product development manager and worldwide director of education and training; Bill Robinson, previously VP of interna-tional operations for SoundTech parent Washburn International, is named managing director of SoundTech... Citing the success of its DCT and DST digital recorders, Redwood City, Calif.-based Ampex Systems Corp. promotes the following executives: Robert Atchison to VP of operations; Michael Arbuthnot from new product manager to director, DCT products; Michael Wilke from GM of Ampex Digital Media Division to VP of marketing, DST products; and Mike Wolschon from Western regional sales director to national sales manager, DCT products. Meanwhile, executive VP of sales and marketing George Merrick and VP of sales Rollin Stanford have resigned, and Ampex has announced it will close some of its overseas sales offices as a cost-cutting measure.

			NO. 1 SINGLES (1		
CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	THE POWER OF LOVE Celine Dion/ D. Foster (Epic)	UNDERSTANDING Xscape/ J. Dupri M. Seal (So So Def)	I SWEAR John Michael Montgomery/ S. Hendricks (Atlantic)	PINCUSHION ZZ Top/ B. Ham B. Gibbons (RCA)	BIG TIME SENSUALITY Bjork/ N. Hoooper (Elektra)
RECORDING STUDIO(S) Engineer(s)	ENTERPRISE/ RECORD PLANT (Burbank/ L.A., CA) Humberto Gatica	KROSS WIRE (Atlanta, GA) Phil Tan	WOODLAND (Nashville) John Guess	ARDENT (Memphis,TN) Joe Hardy	OLYMPIC (London,ENG) Al Stone Jim Abbiss
RECORDING CONSOLE(S)	Neve VR 72	DDA AMR12	Neve 8068	Neve V	SSL 4064G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR 24	Mitsubishi X-850	Studer A820	
STUDIO MONITOR(S)	Augsperger/ Norberg	UREI 813	Westlake	Yamaha NS10	Genelec
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 467	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RECORD PLANT (Los Angeles) Humberto Gatica	BOSSTOWN (Atlanta, GA) Phil Tan	THE CASTLE (Franklin,TN) Scott Hendricks	ARDENT (Memphis, TN) Joe Hardy	QUAD (New York) David Morales
CONSOLE(S)	SSL 8000G	SSL 4000G	SSL 4000G	SSL 4056	SSL 4072G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer D820	Sony 3348	Mitsubishi X-880	Otari MTR 90 Studer A800
STUDIO MONITOR(S)	Norberg	Genelec 1033, Yamaha NS10	UREI 813A B&W	Yamaha NS10	UREI 813B
MASTER TAPE	3M 996	Ampex 467	Ampex 467	Ampex 467	Ampex 456
MASTERING (ALBUM) Engineer	SONY MUSIC Viado Meller	BERNIE GRUNDMAN Bernie Grundman	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	THE EXCHANGE Mike Marsh
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacuring
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Sony Manufacturing	WEA Manufacturing	BMG Manufacturing	WEA Manufacturing



#### HELP WANTED

#### HELP WANTED

#### TAPES

#### ACCESSORIES





# Update

### Warner Music Group Reports Profits Up 9.9% Recessions In Europe, Japan Slowed Sales Growth

#### BY DON JEFFREY

NEW YORK-Warner Music Group's worldwide sales rose to \$3.33 billion last year, 3.7% higher than 1992's total of \$3.21 billion.

Operating profit for Time Warner Inc.'s recorded music and music publishing unit increased at a faster rate, rising 9.9% to \$643 million from \$585 million the year before.

Revenue growth was slow because of the recession in Europe and Japan, according to a Time Warner spokeswoman. She says that domestic music revenues rose on increases in prices and units sold.

Last year, Warner Music Group labels placed three albums in the top 10 Billboard's year-end chart: "Unplugged," Eric Clapton (Duck/Reprise), No. 3; "The Chronic," Dr. Dre (Death Row/Interscope), No. 6; and "Core," Stone Temple Pilots (Atlantic), No. 10. Five Warner Music albums sold more than 2 million copies in the U.S.: "Unplugged"; "The Chronic"; "Core"; "Doggy Style," Snoop Doggy Dogg (Death Row/Interscope); and "Unplugged ... And Seated," Rod Stewart (Warner Bros.).

In the fourth quarter, music sales jumped 6.3% to \$1.024 billion, the first time the music unit's revenues topped the billion-dollar mark in a quarter. Operating profit increased 9.7% to \$215 million from \$196 million.

For Time Warner's filmed entertainment unit-which includes film, home video, television, and theme parksrevenues for 1993 soared 15.7%, to \$2.21 billion from \$2.09 billion the year before. Operating profit rose 5.5%, to \$549 million from \$520 million in 1992.

The film division's results were bolstered by several hit movies, especially "The Fugitive," which grossed \$180 million at the U.S. box office and \$175 million in international markets. Warner Bros. Pictures receives about 50% of box office revenues.

The company says that home video scored "all-time high worldwide sales," but declines to break out results. According to Billboard estimates, domestic sales for Warner Home Video to-

cases and seminars, Hynes Convention Center,

Feb. 24-26, Southeast Music Inc. Ninth An-

nual Milton "Butterball" Scholarship Confer-

ence (Theme: "Black Radio-Going, Going,

Gone?"), Don Shula's Hotel, Miami Lakes, Fla.

Convention, RAI Conference And Exhibition Cen-

Feb. 26-March 1. Audio Engineering Society

Feb. 27, MusiCares "Person Of The Year"

Tribute Dinner honoring Gloria Estefan, pres-

ented by the NARAS Foundation, Waldorf-Astoria,

MARCH

March 1, Grammy Awards, Radio City Music

March 1-3 Intermedia: The International

Conference & Exposition On Multimedia And

CD-ROM, San Jose Convention Center, San Jose,

March 1-5, Winter Music Conference, Fon-

March 2, R&B Foundation Pioneer Awards,

March 2, American Jewish Committee Music-

Video Division Distinguished Service Award

Presentation, honoring Rachelle Friedman of

J&R Music World, Plaza Hotel, New York, Lenny

March 2-5, Country Radio Seminar, Opryland

March 8, Echo Awards, Alte Oper, Frankfurt.

March 10, 1994 Billie Awards, The Puck

March 15, Eighth Annual Soul Train Music

March 19-22, 36th Annual NARM Convention.

Awards, Shrine Auditorium, Los Angeles, 310-

Building, New York. Maureen Ryan, 212-536-

Hotel and Convention Center, Nashville, 615-327-

tainebleau Hilton Resort And Spa, Miami Beach,

taled \$720 million last year, giving it a 12.4% market share, No. 2 behind Disney (Billboard, Dec. 25, 1993). For 1993, the biggest Warner hit on Billboard's Top Video Sales chart was "Batman Returns" at No. 12. On the year-end rental chart, four Warner titles finished in the top 10: "Under Siege," No. 3; "Unforgiven," No. 7; "Passenger 57," No. 9; and "The Bodyguard," No. 10.

For the fourth quarter, filmed entertainment revenues jumped 22.4%, to \$1.31 billion from \$1.07 billion in 1992. But operating income fell 4.9%, to \$96 million from \$101 million a year earlier, because of the seasonality of the company's theme parks, Six Flags.

Time Warner's cable TV systems failed to show the growth of previous years, which the company blames on new cable regulations that went into effect in September. For the year, cable revenues increased 5.7% to \$2.21 billion, while operating profit went up 5.4% to \$1.03 billion. The number of subscribers served by Time Warner Cable increased 3% (210,000 households) to 7.21 million.

Overall, Time Warner reports consolidated revenues of \$14.5 billion for 1993, a 6.6% increase from the \$13.6 billion total in 1992. The net loss was reduced to \$339 million from \$542 million the year before. In the fourth quarter, the New York-based company eked out a net profit of \$4 million, compared with a loss of \$93 million in the same period in 1992. Combined revenues rose 9.5% to \$4.12 billion.

Time Warner's stock rose 12.5 cents a share in New York Stock Exchange trading the day the results were announced, closing at \$39.75.



SERIOUS KID SHOW: Fitness expert Pat Croce brings his anti-drug "I Feel Great Show" to the Spectrum in Philadelphia for the fifth straight year March 9. Admission is free for the show, which is expected to attract 15,000 area school children from the fourth to the eighth grades. This year's show will be co-hosted by Philly rapper Jazzy Jeff and will feature more than 25 live and videotaped celebrities and performers. For more info, contact Margaret Bortulin at 610-527-2900 or Carole Morganti at 609-953-0570.

**C**LINT AT AMFAR EVENT: Clint Black will perform at a dinner dance to benefit the American Foundation for AIDS Research (AmFAR) set for Feb. 26 at the Beverly Hilton Hotel in Los Angeles. Black has been active in the fight against AIDS, and is a participant in the country music AIDS awareness program, "Break The Silence," which has targeted rural America. The event will include a birthday celebration for AmFAR's founding national chair, Elizabeth Taylor. For more info, contact Eliot Sekuler at 310-552-0412



Leading The Fight Against Cancer. Irwin Z. Robinson, chairman/CEO of the Famous Music Publishing Companies, right, is presented with the American Cancer Society's 1993 Leadership Award in recognition of his many years of service as chairman of the society's music industry division. Presenting the award is American Cancer Society director of income development Karen Radwin.

### LIFELINES

#### BIRTHS

Boy, Dylan Gandal, to Cliff and Chana Chenfeld, Dec. 31 in New York. He is the co-owner of Razor & Tie Music.

Boy, Jonah Daniel, to Ross Garnick and Deborah Chusid-Garnick, Jan. 23 in San Francisco. He is advertising director for Guitar Player magazine.

Boy, Zachary Hanson, to Garson and Nicole Foos, Jan. 28 in Los Angeles. He is VP of product management for Rhino Records.

Girl, Sarah Jane, to Tracy and Jennifer Stubbs, Jan. 31 in Orlando, Fla. He is store manager of Camelot Music No. 189 in the Florida Mall.

Boy, Tyler, to Todd McKee and Marcia Beverly-McKee, Feb. 3 in Nashville. She is director of product management for Capricorn Records there.

#### MARRIAGES

Steven Soles to Jane Ayer, Feb. 12 in Santa Monica, Calif. He is a producer, songwriter, composer, and musician. She is a publicist and president of Jane Aver Public Relations

#### DEATHS

Louis Kaufman, 88. of congestive heart failure, Feb. 9 in Los Angeles. Born in Portland, Ore., Kaufman was one of the most-recorded violinists of this century. He made more than 125 major recordings of the classical repertoire, including the first recording of Vivaldi's "Four Seasons," for which he was awarded the Grand Prix du Disque. He also premiered the works of many modern composers, including Aaron Copland, William Grant Still, and Robert Russell Bennett. In the 1920s he was an original member of the Musical

Art Quartet. He then made his first solo recordings for the Edison and Gennett labels. In 1933, he and his bride, pianist Annette Leibold, moved to Los Angeles and began broadcasting joint recitals on radio station KFI. Movie producer Ernst Lubitsch then hired Kaufman to do violin solos for the 1934 film "The Merry Widow." Between 1934 to 1948, Kaufman was concertmaster on more than 400 movie soundtracks, including 'Gone With The Wind." He is survived by his wife, Annette.

Leonard Feldman, 66, of cancer, Feb. 14 in Great Neck, N.Y. Feldman was an engineer and a leading technical expert in consumer electronics. He wrote books on audio and electronics and articles for Audio (of which he was senior editor), Popular Electronics, Popular Science, and other publications. In the '50s he designed hi-fi components for Fisher Radio, and later founded his own hi-fi manufacturing firm, Madison Fielding. He was technical director for the Institute of High Fidelity and, later, technical consultant to the Electronic Industries Assn. He is survived by his wife, Rayma; their children, Dianne Cohen and Daniel Feldman; a son-inlaw, Norman Cohen; a daughter-in-law, Nancy Diessner; and three grandchildren, David, Ilana, and Aviva Cohen. Donations may be made to Memorial Sloan-Kettering Cancer Center, 1275 York Ave., New York, N.Y. 10021; United Jewish Appeal Federation, 130 East 59th St., New York, N.Y. 10022; or Hospice Care of Long Island, 900 Ellison Ave., Westbury, N.Y. 11590.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

### CALENDAR

Boston. 803-732-6222.

Cecil Barnhart, 305-623-7711.

ter. Amsterdam, 212-661-8528,

New York. 310-392-3777 x203.

Hall, New York. 212-245-5440.

Roseland, New York. 202-357-1654.

Myron, 212-751-4000, x338

011-49-89-625-3828.

4487

5002

2221

858-8232.

Calif. 203-352-8240.

Fla. 305-563-4444.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

#### FEBRUARY

Feb. 20, Platinum Music Awards For Achievement And Commitment To Excellence. presented by the Platinum Entertainment Network, honoring Phil Ramone, Scott Muni, Sid Bernstein, George David Weiss, Paul Colby, Dianne Warren, and Hilly Kristal, Sheraton Hotel and Towers, New York. Carol Kaye, 212-645-9178.

Feb. 22, "The 1994 Music Forecast," panel discussion and dinner presented by the California Copyright Conference, The Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Feb. 23, "The Incredible Shrinking Black Music Executive," panel discussion sponsored by the Black Rock Coalition, Musician's Union, New York. 212-330-8234.

Feb. 23-26, National Assn. For Campus Activities 1994 Convention, for college talent buyers, agents, and artists; includes talent show-

#### FOR THE RECORD

The Latin Playboys album reviewed in Music To My Ears (Billboard, Feb. 19) is the work of a new spinoff group from Los Lobos, consisting of Los Lobos singer/guitarist David Hidalgo, Los Lobos drummer/vocalist Louie Perez, producer/keyboardist Mitchell Froom, and engineer/ bassist Tchad Blake.

Michael Wijnen's position at Carrere Music is general manager. His title was reported erroneously in the Feb. 12 issue of Billboard.

Toronto, Canada, 416-485-3135

# Radio

# Rap's Impact, Women's Roles Key Topics At 'Power Jam'

#### BY PHYLLIS STARK

LOS ANGELES-Urban programmers and label staffers who gathered here Feb. 9-11 for the Urban Network "Power Jam" participated in lively discussions of rap's impact on society, women's roles in the industry, and how records leaked to radio impact retail,

among other topics. A panel called "Plain Brown Rappers" focused on rap music's role in society and featured representatives from radio and labels, as well as several artists.

**KPWR** (Power 106) Los Angeles VP/programming Rick Cummings discussed his much-publicized decision to edit songs with certain objectionable words. Cummings believes the station's decision to edit the words "bitch," "nigga," and "ho" has hurt it a bit in the rat-

ings. "We took a ton of complaints, a hell of a lot more than we ever took for playing those three words," he "People who were into the said. hip-hop culture felt we were sell-

ing out." Surprisingly, West Ceast-based rapper Threat endorsed the decisions of Cummings and other PDs to mask or delete those words, although he also expressed the opinion that it is society, rather than rap, that is at the root of the country's violence problem.

Representing the label side, Tra-cy Waples of Def Jam said her company is looking for rappers who are "successful at being true to where they come from and what they represent," and is more concerned with that than with how the rappers they sign will affect soci-ety's morals. "It's not that deep to me, and I think the whole thing is pretty ridiculous," she said of the discussion.

Instead of blaming rap for societal ills, Waples suggested concentrating on "the real issues, like dysfunctional families. We need to get to the root of the problem, because surely it's not rap," she added.

New York-based rapper Daddy-O also supported the opinion that rap is not harming society. However, he encouraged the rap industry to begin policing itself before an outside body takes it upon itself to do so. "We need to police it among our own people, because if these motherfuckers coming down on us [get their way], it will be a lot worse." he said

'I'm saying if it's going to be policed, we've got to police it ourselves, and the only way to do that is through communication," he added

Daddy-O also suggested that although rap music has gotten a lot more attention since it became popular among white youths, it remains merely a passing phase for

many whites, whereas blacks "live this joint. This is not a phase for

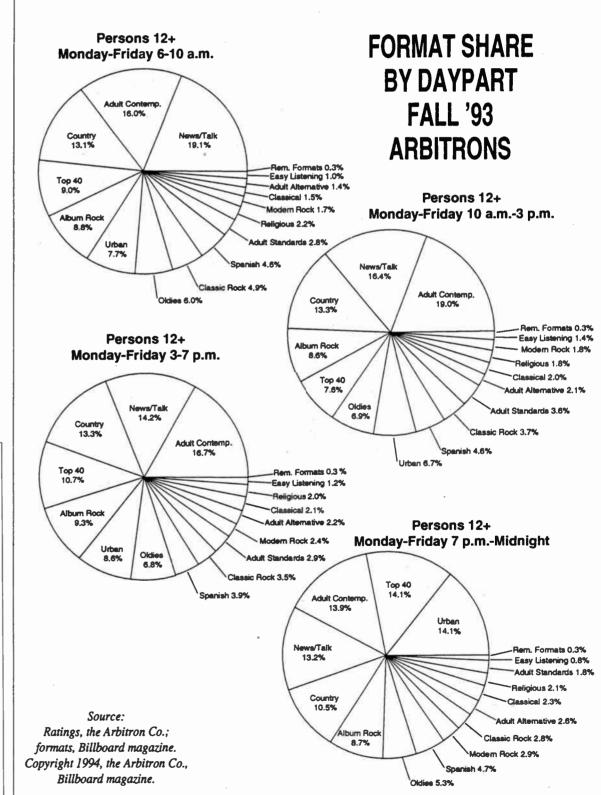
Mark Gunn of KACE Los Angeles initiated a discussion about the role of positive raps, such as Queen Latifah's "U.N.I.T.Y." Def Jam's Waples responded, "I'm not knocking positive rap, but I think a lot of it is really unrealistic . . That's Mr. Rourke shit." she said. referring to the host of TV's "Fantasy Island."

Rapper Daddy-O suggested that people are less interested in hearing positive raps. "I think you could take a whole slew of positive raps and put them on your radio station, and your ratings would go

down," he said. Added Gunn, "People have been conditioned to [prefer] the negative stuff."

At a panel consisting entirely of female label and radio reps, WGCI-FM Chicago host Shannon Dell. who previously filed a sexual dis-crimination suit against her station. launched into a tirade about the lack of opportunities and inequal pay for women in the radio business, and compared herself to civil rights pioneer Rosa Parks.

"I'm not mad at anyone in the industry, just like Rosa Parks wasn't mad at the bus driver," she said. "But I don't want to be at the back (Continued on page 81)



### **Country's Ratings Up Again** Album Rock, Top 40 Drop In Fall Arbs

(Continued from page 6) general, are still very strong," she says.

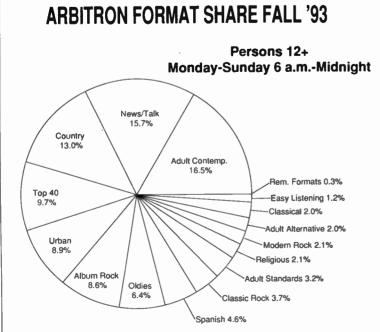
Brenner also believes the format was boosted in the fall by the Country Music Assn. Awards on television. "The fall TV shows ... are al-ways a big boost, especially when the show is as exciting and well-produced as it was. That adds momentum."

Although country has been the most-programmed format on a national basis for quite a few years, the fall Arbitron sweep marks the first time it has achieved that ranking in the 96 continuously measured markets (mostly in the top 100) used for the national format ratings. This

achievement dropped adult contemporary to second place in number of outlets, although AC remains the most-listened-to format, followed by news/talk, then country.

Although she is unsure whether third-ranked country will ever be the most-listened-to format, particularly because of the great strides N/T has made in recent years, Brenner says the fact that country is the most programmed has helped boost its popularity.

Meanwhile, album rock's troubles and modern rock's growth appear to be somewhat related. Album rock consultant George Harris says, "We (Continued on next page)



#### **COUNTRY'S UP IN FALL ARBITRON FORMAT RATINGS**

(Continued from page 77)

don't have the hottest format in the country as far as the younger end is [concerned. It's] starting to become modern rock."

Harris notes that album rock typically doesn't perform well in the fall/ winter sports season, when men—its main audience—tend to prefer television. He also blames album rock's troubles on an especially weak batch of product for the format in the fall.

For album rock to do well, Harris says, it "needs strong, traditional [album rock] artists to release albums ... Looking down the list, we didn't have that in the fall."

As a result, album rock was off 9.1%-8.6%, while modern rock was up 2.0%-2.1%.

The exclusive Billboard/Arbitron survey tracks 15 formats. Following is a format-by-format breakdown of the highlights, listed in order of 12plus audience share.

• AC was up 16.4%-16.5% 12-plus, but off significantly from its high of 18.7% in summer 1990. Its most dramatic loss came in the 18-34-year-old demographic, where AC was off 15.9%-15.3%. The format also lost more outlets in the continuously measured markets than any other format, dipping from 351 to 326 in the fall.

• N/T was up 15.6%-15.7% 12-plus, showing a dramatic improvement since its spring 1990 low of 11.4%. The format did poorly in nights, where it was off 15%-13.2%, and in mornings (19.6%-19.1%), but surged forward in middays (15.7%-16.4%). N/T also was up in several key demos, including 18-34 (6.3%-6.9%), 25-54 (12.2%-12.8%), and men 18-plus (18.8%-19.4%). The format also lost 14 outlets from the fall, but remained in third place in number of outlets with 271.

• Country performed particularly well in middays, where it rose 12.8%-13.3%, posted its best share ever among 18-34-year-olds (11.8%-12.4%), and also had a strong showing with women 18-plus (13.4%-13.9%).

• Top 40 was off 9.9%-9.7% 12-plus in the fall, and dropped dramatically from its spring 1989 high of 15.9%. However, its teen share of 38.7% was the format's best share in this demo in a year. Top 40 also did well in mornings (8.3%-9.0%) and nights (13.2%-14.1%), but was off in middays (9.0%-7.6%)—as it is every fall when teens return to school.

• Urban was off 9.1%-8.9% 12-plus, and was off in every demo and daypart with the exception of mornings and nights. It scored particularly poor shares in middays (7.4%-6.7%) and among teens (20.3%-19.4%).

• Album rock was off in every demo and daypart but nights. Its biggest losses came in mornings (9.3%-8.8%), middays (9.2%-8.6%), and afternoons (9.9%-9.3%). It also posted big losses among teens (9.0%-8.5%), 18-34 (16.7%-15.9%), 25-54 (10.6%-10.0%), and men 18-plus (12.6%-11.9%).

• Oldies was up 6.1%-6.4% 12-plus and posted gains in most demos and dayparts. The format was particularly strong in middays (6.3%-6.9%), and in the key 25-54 (8.3%-8.8%) and men 18-plus (6.4%-7.1%) demos. Oldies lost significant shares in teens (4.1%-3.2%), an unimportant demo for the format.

• Spanish was off 4.7%-4.6% 12-plus.

• Classic rock remained flat at 3.7% overall, but was off 2.2%-1.7% in teens.

• Adult standards held steady at 3.2% 12-plus.

• Modern rock was up or flat in every demo and daypart but middays. Its teen share of 4.0% was by far its best ever showing in that demo. As recently as the summer of 1991, modern rock was claiming only 1.2% of the teen audience.

• Religious retained its 2.1% 12plus share and picked up 12 new outlets in the continuously measured markets since the fall.

• Adult alternative held firm at 2.0% 12-plus, and was up or flat in every demo and daypart with the exception of mornings.

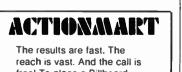
• Classical was up 1.8%-2.0% 12plus, thanks to gains in every demo and daypart.

• Easy listening remained flat at 1.2% 12-plus.

#### **CMA NAMES REPS FOR KEY EURO REGIONS** (Continued from page 12)

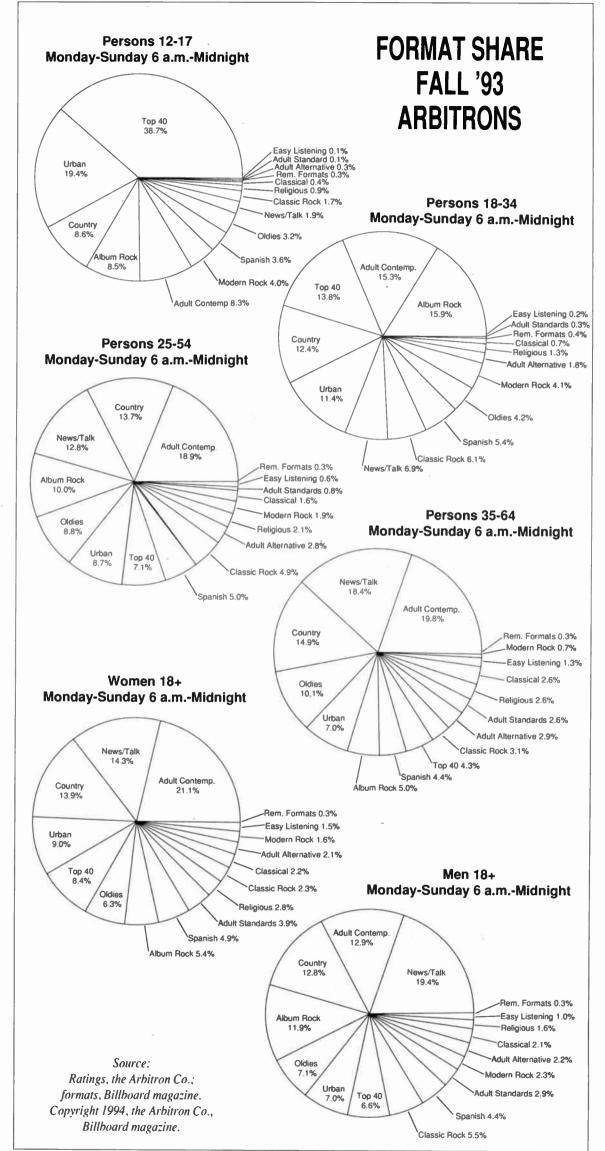
Holland. And for the GSA territories, the CMA will be represented by Fritz Portner, based in Zurich. He is managing director of his own company, PPK/Zurich, with experience in television, film, publishing, concert promotion, and artist management. Portner has served on the CMA's board of directors as an international VP since 1989.

The three new staff members will report to CMA's international director, Jeff Green, who is based in Nashville. Together with Bobbi Boyce,



reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524. CMA's European operations coordinator in London, they will be responsible for promoting country music in their respective regions by coordinating the activities of artist managers, record companies, radio and TV, press, retailers, promoters, booking agents, publishers, and performing rights societies. They'll also work with CMA members and CMA industry advisory groups in their markets.

The appointments come in the wake of numerous developments boding well for country music's growth in international markets, including the expansion of Country Music Television Europe and this year's high-profile promotion of Garth Brooks in European markets (Billboard, Jan. 29). At a CMA seminar held in London last April, 66% of those surveyed expected that country music would make a significant breakthrough in the U.K. during 1994.



#### Billboard®

FOR WEEK ENDING FEBRUARY 26, 1994

Compile	d from a	national	sample of	ult Contempo	rice. 59 adult contemporary static
are elect	ronically X	MKS 5	SXN NO	urs a day, 7 days a week. Songs ranked by number of detecti TITLE	ARTIS
⊢3	≤∟	× 2	30	LABEL & NUMBER/OISTRIBUTING LABEL	
	2	4	14	THE POWER OF LOVE	CELINE DIO     1 week at No.
2	1	1	17	SAID I LOVED YOUBUT I LIED COLUMBIA 77260	MICHAEL BOLTO
3	3	2	18	PLEASE FORGIVE ME	• BRYAN ADAM
4	8	8	9	NOW AND FOREVER CAPITOL 58005	RICHARD MAR
5	7	7	9	EVERYDAY ATLANTIC 87300	PHIL COLLIN
6	6	6	12	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTO
7	4	3	18	HERO COLUMBIA 77224	MARIAH CARE
8	5	5	14	ALL FOR LOVE    BRYAN ADAM  A&M 0476  BRYAN ADAM	S/ROD STEWART/STIN
9	9	11	13	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIF
10	10	10	9	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWAR
	16	20	4	COLUMBIA 77358	MARIAH CARE
(12)	15	16	10	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIAC
13	11	13	31	JESSIE SBK 50429/ERG	♦ JOSHUA KADISO
14	13	12	-31	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOI
15	14	9	17	ALL ABOUT SOUL COLUMBIA 77254	♦ BILLY JOI
16	12	14	18	AGAIN VIRGIN 38404	JANET JACKSC
	17	17	8	WILL YOU BE THERE (IN THE MORNIN CAPITOL 58041	NG)
18	19	21	11	LINGER ISLANO 862 800/PLG	THE CRANBERRIE
19	18	15	29	DREAMLOVER COLUMBIA 77080	MARIAH CARI
20	20	19	39	FIELDS OF GOLD A6M 0258	♦ STIN
(21)	26	29	3	* * * AIRPOWER STREETS OF PHILADELPHIA	R★★★ BRUCE SPRINGSTEE
(22)	24	26	6	** * AIRPOWER	
23	21	22	26	ANOTHER SAD LOVE SONG	• TONI BRAXTO
24	25	24	20	LAFACE 2-4047/ARISTA	◆ MEAT LO
25	22	23	26	MCA 54626 HOPELESSLY	• RICK ASTL
(26)	28	34	4	THE ONES YOU LOVE	• RICK ASTL
27	23	25	25	SIT DOWN YOU'RE ROCKIN' THE BOA	T DON HENL
(28)	27	28	16	ALL THAT SHE WANTS	ACE OF BA
29	29	27	7	RAINBOW'S CADILLAC	BRUCE HORNS
30	31	36	24	RCA 62724 COME UNDONE CAPITOL 44918	DURAN DURA
(31)	NE	* <b>•</b>	1	***HOT SHOT DE THE SIGN ARISTA 1-2653	EBUT * * * + ACE OF BA
32	32	32	22	FIELDS OF GRAY	BRUCE HORNS
33	33	-	24	CAN'T HELP FALLING IN LOVE	♦ UB
(34)	34	-	2	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	♦ BEE GE
(35)	NE	WÞ	1	IN WALKED LOVE	EXPO
(36)	36	<u> </u>	2	THE DAY I FALL IN LOVE   DOLLY PA COLUMBIA 77333	RTON & JAMES INGRA
37	30	33	17	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLI
(38)	NE	WÞ	1	LULLABYE (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JO
(00)	-		1	TWO STEPS BEHIND	♦ DEF LEPPA
(39)	RE-	ENTRY	18	COLUMBIA 77116	

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

1	1	-	2	REASON TO BELIEVE WARNER BROS. 18427	♦ ROD STEWART
2	2	1	5	I'M FREE SBK 50434/ERG	♦ JON SECADA
3	3	2	8	I DON'T WANNA FIGHT VIRGIN 12652	♦ TINA TURNER
4	4	3	15	DON'T TAKE AWAY MY HEAVEN	◆ AARON NEVILLE
5	5	4	33	DO YOU BELIEVE IN US SBK 50408/ERG	JON SECADA
6	6	5	33	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
1	7	6	16	I SEE YOUR SMILE EPIC 74847	♦ GLORIA ESTEFAN
8	10	9	9	SOMETHING TO TALK ABOUT CAPITOL 44724	BONNIE RAITT
9	8	10	5	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
10	-	8	18	LOVE IS GIANT 18630	ILLIAMS & BRIAN MCKNIGH

## Radio



HE FALL ARBITRON book brought modern rock WHFS Baltimore/Washington, D.C., its best ratings ever in its 26 years with the format, according to PD Robert Benjamin.

In D.C.'s fall book, the station was up 2.7-3.7 12-plus from the summer and captured 11th place in the market. WHFS also was No. 11 in Baltimore, where it was up 3.0-3.2.

The station, licensed to Annapolis, Md., straddles the line not only between the Washington and Baltimore markets, but also between being cutting-edge and playing up its more than a quarter century of heritage in the format. The market line is handled simply. "We really treat it

The market line is handled simply. "We really treat it like it's one area—Washington/Baltimore—which the U.S. Census Bureau has [already] declared one metropolitan area," says Benjamin. The station is marketed in both cities, with billboards in Baltimore and bus backs in D.C. Nevertheless, the Annapolis location puts WHFS in the unenviable position of having to compete with stations in both markets (defined separately by Arbitron), though it is fortunate in not having a direct format rival in either.

The second line—the cutting edge/heritage question is a bit trickier to handle. Benjamin says that heritage has an up side and a down side.

In addition to recognition, one of the plusses of the station's heritage is that it can (and does) flavor its music mix with cuts dating back as far as the late '70s without alienating its core audience. Benjamin calls these older records, by acts like Talking Heads, the "warm and fuzzies." He notes that these records would be more difficult for a new station signing the format on in a market that has never had a modern rocker before. The advantage of the heritage, Benjamin says, is that WHFS is "not quite as [musically] pigeonholed."

On the down side, Benjamin says the heritage can result in some preconceived notions of what the station is all about. "When you cover a large period of time, people think of you in the 1973 approach when that doesn't apply anymore," he says. "That's the baggage.

"Most stations that started in 1968 either went away or became classic rock," he adds. "We've managed to remain among the living."

Benjamin sees the station's success in the last book as simply "a culmination of a lot of things we've been doing right for a while. We play great music and expose Washington to bands like Pearl Jam and Smashing Pumpkins," he says.

The music mix is approximately 60% current/recurrent intensive. Here's a recent afternoon hour as monitored by

Broadcast Data Systems: Björk, "Big Time Sensuality"; Smashing Pumpkins, "Today"; R.E.M., "Man On The Moon"; Breeders, "Divine Hammer"; Cracker, "Get Off This"; Soul Asylum, "Somebody To Shove"; Tori Amos, "God": and Afehan Whies. "Debonair"

"God"; and Afghan Whigs, "Debonair." Benjamin says WHFS is an atypical modern rock station. "We're very plugged into our market," he says. "What we do is certainly not cookie-cutter."

The station's other distinction is its sense of fun, according to Benjamin. "The one thing about WHFS, the common word [about the station] that always seems to come up a lot, is fun," he says. "It's an enormously fun place to work. I try to create an environment where that kind of [feeling] happens in the hallways and also on the air."

Benjamin got his start in college radio while attending Chico (Calif.) State University. His first professional job was on the air at album rocker KFMF Chico in the early '80s. After an on-air stint at KOME San Jose, Benjamin made the big leap to WXRK (K-Rock) New York in 1986, where he started on the air and eventually worked his way up to MD, then APD. He joined WHFS as PD in 1991.

The station, which was sold recently to Liberty Broadcasting, does not have a consultant, but has been researched by Philadelphia-based Bolton Research Corp. for many years.

The air staff includes quite a few WHFS veterans. MD Bob Waugh hosts mornings along with Rob Timm. Damian Einstein handles the late-morning shift. Pat Ferrise hosts middays, followed by Weasel in afternoons. The night shift is hosted by Kathryn Lauren, followed by Aquaman in late-nights and Neci in overnights.

The station's defining event last year was the enormously successful HFStival, a daylong summer event that drew 55,000 to RFK Stadium. Benjamin describes last year's HFStival, which was covered extensively on MTV, as "absolutely flawless. Every band hit the stage when they were scheduled to and left it with a smile on their faces," he says.

The festival started in 1990 and has been getting bigger every year. Among the nine acts on last year's bill were INXS, Belly, Ned's Atomic Dustbin, Velocity Girl, and X.

Other typical station promotions include free concerts and lunchtime shows, boat cruises, and other high-visibility events. WHFS, like many other modern rockers, also hosted an acoustic Christmas party, featuring Tony Bennett along with several more traditional modern rock acts. PHYLLIS STARK

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#### FOR WEEK ENDING FEBRUARY 26, 1994

## m Rock Tracks

Compled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album roc are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
	4	9	7	* * * NO. DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	1 ★ ★ ★ 1 week at No. 1 ◆ AEROSMITH GEFFEN
(2)	3	8	9	MR. JONES	COUNTING CROWS
3	1	1	6	AUGUST AND EVERYTHING AFTER PINCUSHION	♦ ZZ TOP
(4)	8	19	3	ANTENNA NO EXCUSES JAR OF FLIES	♦ ALICE IN CHAINS
5	2	3	16	CREEP	STONE TEMPLE PILOTS
6	6	5	11	ALL APOLOGIES	NIRVANA     DGC/GEFFEN
7	5	2	15	COLD FIRE COUNTERPARTS	RUSH
8	12	12	13	YOU	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
9	10	11	14	LOW KEROSENE HAT	CRACKER VIRGIN
10	7	4	18	DAUGHTER	PEARL JAM
(11)	13	14	5	DAY IN THE SUN	PETER FRAMPTON
12	9	6	17	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS
13	15	10	17	MARY JANE'S LAST DANCE   TOM PETTY & THE HEARTBREAKERS GREATES	
14)	18	24	4	BOX OF MIRACLES BAREFLOT SERVANTS	BAREFOOT SERVANTS EPIC
15	11	7	18	BAD THING BROTHER	♦ CRY OF LOVE
(16)	16	20	5	UNDER THE SAME SUN	SCORPIONS
(17)	25		2		
(18)	17	18	15	MOTHER THRALL-DEMONSWEATLINE	DANZIG     AMERICAN/REPRISE
(19)	20	25	4		M PETTY & HEARTBREAKERS
(20)	21	21	5	DOGMAN DOGMAN	KING'S X ATLANTIC
21	14	13	10	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL
(22)	26	30	7		
(23)	23	22	9	COME TO MY WINDOW	MELISSA ETHERIDGE     ISLAND/PLG
24	19	15	18	AMAZING GET A GRIP	♦ AEROSMITH GEFFEN
(25)	27	27	4	ROCK AND ROLL DREAMS COME BAT OUT OF HELL II: BACK INTO HELL	
26)	30	36	3	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN     COLUMBIA
27)	31	39	3		EAMIN' CHEETAH WHEELIES
(28)	NEV		1	* * * HOT SHOT HOOLIGAN'S HOLIDAY	
29	NEV		1	NOBODY'S HERO COUNTERPARTS	RUSH
30	24	17	12	HAIR OF THE DOG	GUNS N' ROSES
31	28	28	6	TODAY SIAMESE DREAM	SMASHING PUMPKINS
32	36	40	4	CANNONBALL LAST SPLASH	THE BREEDERS     4AD/ELEKTRA
33	22	16	12	TONES OF HOME BLIND MELON	BLIND MELON     CAPITOL
34	32	31	21	SOBER UNDERTOW	◆ TOOL 200
35)	40		2	BELIEVE	DIG     RADIOACTIVE
36)	NEW		1	HARD ACT TO FOLLOW BROTHER CANE	BROTHER CANE
37)	38		2	SPINNING AROUND OVER YOU "REALITY BITES" SOUNDTRACK	LENNY KRAVITZ
38	35	37	4	JUNIOR HUMAN WHEELS	JOHN MELLENCAMP
(39)	NEW		1	PRISON SEX UNDERTOW	TOOL     ZOO
(40)	NEW		1	TOO COLD IN THE WINTER BROTHER	CRY OF LOVE COLUMBIA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to

rd/BPI Co

se records which attain 600 detections for the first time. ◆ Videoclip availability. © 1994, Billboa

			ALI	BUM ROCK RECURRENT	TRACKS
1	1	1	19	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
2	4	4	10	NO RAIN BLIND MELON	BLIND MELON     CAPITOL
3	2	2	14	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
4	3	3	22	ARE YOU GONNA GO MY WAY	LENNY KRAVITZ     VIRGIN
5	9	6	14	HEY JEALOUSY NEW MISERABLE EXPERIENCE	<ul> <li>GIN BLOSSOMS ABM</li> </ul>
6	7		31	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES AMERICAN/REPRISE
7	6	5	17	GOT NO SHAME BROTHER CANE	BROTHER CANE     VIRGIN
8	5	8	16	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
9	8	7	26	LIVIN' ON THE EDGE	AEROSMITH     GEFFEN
10	-	-	36	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	GEORGE THOROGOOD EMI/ERG

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have drooped below the top 20.

### Radio

### **Station Tour Keeps Bobbitt In Spotlight**

LOS ANGELES—Stations nationwide are having a field day with celebrity victim **John Wayne Bobbitt**'s radio promotional tour to raise money for his legal and medical bills.

Some stations are handling Bobbitt's on-air appearances in a rather tasteless way, while others are being more conservative.

At WXKS-FM (Kiss 108) Boston, VP/marketing **Beverly Tilden** says that of all of the major events the station has done in the past, and in her long history in the business, she has never had so many reporters at an event as turned out for Bobbitt's visit to the station.

Bobbitt's appearance on the morning show, hosted by Matty Siegel, garnered the attention of every television affiliate and newspaper in town, including the wire services.

ing the wire services. "The next day we got calls from all over the country," says Tilden. "We've done our huge Kiss concerts that cost billions of dollars and [raise money] for charity and we don't get this much press."

Siegel played "Stump The Bobbitt"



Kicking off his national radio tour, John Wayne Bobbitt, right, meets Matty Siegel of Boston's WXKS-FM. Listeners called in to play "Stump The Bobbitt."

with his guest and let reporters ask questions about the slashing incident. Bobbitt also told his side of the story.

The night before Bobbitt's appearance, Kiss 108 sent a van around town handing out hot-dog halves. WXKS paid Bobbitt \$2,500 for his appearance on the show.

Other stations took it one step further. KSOL (Wild 107) San Francisco gave out Hormel Vienna Sausages with its press release, which bore the headline, "Penis Envy?" While Bobbitt was on the morning show with Mancow Muller, the station also was sponsoring a dancing hot dog, a Benihana of Tokyo chef cooking sausage, and a game of "pin the wiener on the Bobbitt." That night, KSOL had a party at a club where women tried to arouse Bobbitt on the dance floor for a \$1,000 prize.

The promotion got the station a nice spot on "Entertainment Tonight." However, morning show producer **Midge Ripoli** says it did not garner as much publicity as an earlier stunt in which Muller blocked traffic on a bridge while he got a haircut. Ripoli adds, though, that this is the most "positive" press the station has received. "It was the height of bad taste, but ... the listeners love it," she says. KSOL paid \$2,000 for Bobbitt's ap-

pearance. KSHE St. Louis handed out "mem-



by Carrie Borzillo

ber-mender kits" (aka sewing kits) as part of its promotion with Bobbitt at a topless bar where strippers entertained the guests. Anyone named Dick, Richard, or Johnson won a free breakfast. Again, all of the TV affiliates and papers were present in full force.

**Janet Fallon**, Bobbitt's publicist, says his reason for doing the radio tour is to have an opportunity to tell his side of the story, unedited.

"TV films hours of footage and edits it into short sound bites," says Fallon. "With radio, it's a wonderful way to get his unedited version out. And it's almost therapeutic for him."

While Fallon says she and Bobbitt don't mind the jokes, she does think some of the stations have gone over the line a bit. "I don't think that giving out chopped-up hot dogs is that bad. John's the first to laugh, but I didn't know that one station was having a stripper on the show," she says.

Bobbitt has stopped by 18 stations since Dec. 15, and 12 more are contracted, according to Fallon. While she wouldn't comment on how much money has been raised, she did add that she is also selling T-shirts that say "Love Hurts" and autographs of Bobbitt during the tour.

#### IDEA MILL: FALLING IN LOVE

What is it with the month of February and airplane promotions? KSEG (the Eagle) Sacramento, Ca-

(Continued on next page)

are electro	from a onically i Š	a nationa	I sample	of airplay supplied by Broadcast Data Systems' Radio urs a day, 7 days a week. Songs ranked by number of d TRACK TITLE	Track service, 30 modern rock stations
1	1	2 WKS	WKS. DN		
2	-			ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
3		1	10	★ ★ ★ NO. 1 LOSER MELLOW GOLD	★ ★ ★ 4 weeks at No. 1 ◆ BECK DGC/GEFFEN
	3	3	6	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	CRASH TEST DUMMIES     ARISTA
(4)	2	2	14	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS     DGC/GEFFEN
	5	8	5	GOD UNDER THE PINK	TORI AMOS ATLANTIC
5	10	21	3	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS
6	4	4	13	ALL APOLOGIES	NIRVANA     DGC/GEFFEN
$\bigcirc$	6	6	6	GET OFF THIS KEROSENE HAT	CRACKER     VIRGIN
8	7	5	9	BIG TIME SENSUALITY	BJORK     ELEKTRA
9	8	7	20	LAID	JAMES     MERCURY
10	9	10	10	LOCKED OUT TOGETHER ALONE	CROWDED HOUSE     CAPITOL
11	13	14	5	WATCH THE GIRL DESTROY ME POSSUM DIXON	POSSUM DIXON INTERSCOPE
12	12	12	10	CREEP	STONE TEMPLE PILOTS ATLANTIC
13	15	16	11	DISARM SIAMESE DREAM	SMASHING PUMPKINS
14	17	15	13	KITE FROM MONDAY TO SUNDAY	NICK HEYWARD EPIC
15	16	18	5	THE GREAT BIG NO COME ON FEEL	THE LEMONHEADS ATLANTIC
16	14	11	18	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS
17 1	19	17	25	CANNONBALL LAST SPLASH	THE BREEDERS     4AD/ELEKTRA
18	11	9	14	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
19 2	21	28	3	LEAVING LAS VEGAS TUESDAY NIGHT MUSIC CLUB	♦ SHERYL CROW
20 2	22	20	4	BELIEVE	DIG     RADIOACTIVE
21 2	20	19	18	TODAY SIAMESE DREAM	SMASHING PUMPKINS
<b>(22)</b> 2	23	22	5	LOVETOWN "PHILADELPHIA" SOUNDTRACK	PETER GABRIEL
23 2	26		2	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS
24 1	18	13	18	DAUGHTER VS.	PEARL JAM EPIC
25 M	NEW		1	RETURN TO INNOCENCE THE CROSS OF CHANGES	◆ ENIGMA VIRGIN
26 2	27	27	26	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES
27 2	29		2		N THE SLAUGHTERHOUSE
28 2	24	24	13	STAY (FARAWAY, SO CLOSE!) ZOOROPA	♦ U2 ISLAND/PLG
29 N	IEW		1	WE ARE THE BEAUTIFUL BLOOD MUSIC	CHAPTERHOUSE     DEDICATED/ARISTA
30 N	IEW		1	ELDERLY WOMAN BEHIND THE COL	

those records which attain 300 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Comm

BILLBOARD FEBRUARY 26, 1994

### Radio

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Hitsi

Week of February 6, 1994 () All That She Wents Ace of Base (2) Return To Innocence Enigma (2) Cry For You Jodeci (3) Now And Forever Richard Menn (3) What's My Name? (3) Annahas County Views 1000 (4) Annahas County 1000 (4) Annaha

Another Seeson Keryn Lettau
 Goody Goody Lizette Molendez
 Hero Merieh Carey
 Givin'h Up Incognito
 Kereydey Phil Colling

Dreamer Coldcut Again Jenet Jackson I'm In The Mood Ce Ce Peniston Across The View Dido

All For Love Bryan Adams. Rod Stewart & Sting
 Winter Song Dreams Come True
 The Power Of Love Caline Dion
 I Think Of You Bryan Powell

D So Natural Liza Stansfield
 O Love Connection Kizs Of Life
 O lease Forgive Me Bryan Adams
 O lean Se clearly Now
 O Can We Telk Tevin Campbell

Nothing' Bout Me Sting
 Choice Of Colors Manhettan Trensfer
 Aroir 20 Ans En 68 Patsy
 True Love Etton John & Kiki Dee

Without You Merieh Carey
 Hush Sweet Lover K.D. Lang
 Braethe Again Toni Braxton
 Locked Dut Crowed House
 Mever Should ve Let You (

Never Should've Let You Go
 Hi-Five

Mirris Manhattan Rhythm Club This i Swaar Richard Darbyshire What is Love Haddaway Jody Wattey More Night Manhattan Rhythm Spend The Night Manhattan Rhyth Manhattan Rhythm Manhattan Rhythm

Streets Of Philadelphie
 Winder Light Linda Ronste
 Streets Of Philadelphie
 Bruce Springsteen

(1) Still A Friend Of Mine Incognito

D So Netural Lise Stansfield

can be heard on

"Pioneer

**Tokio Hot** 

100"

every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM

in TOKYO

### **Users Can Expect To Pick Up The Tab For FCC Budget**

#### BY BILL HOLLAND

WASHINGTON, D.C.-While Congress has all spring and summer to ponder the fiscal '95 Clinton administration budget, arrive at a budget resolution, and then deal with appropriations bills, one thing is already clear from the administration's proposals: Broadcasters, cable, telco businesses, and other FCC customers will be expected to kick in \$95 million in user fees as a budget supplement, more than 55% of the proposed FCC budget of \$168 million.

The amount of "user pays" fees is up from last year's \$60 million figure that was part of the \$160.9 million FCC budget.

The administration also plans to pull in \$4.3 billion from non broadcast-spectrum auctions to new telecommunications services.

#### WATSON, WRIGHT, SCHEMENT TO FCC

Veteran public broadcaster Karen Watson has been named director of the FCC's office of public affairs.

Watson has served in public affairs, production, and news jobs at

#### **PROMOTIONS AND MARKETING**

lif., inducted people into the "Mile High Club" for those who have had sex on an airplane during a flight. Inductees were picked up in a limo on Valentine's Day and given flowers, champagne, marital aids, a porn film, and a ride to the airport, where they were taken up in a plane courtesy of Skydance Skydiving School.

peanuts into a container marked with the destination city.

WRMF West Palm Beach, Fla., is doing a "Shove Your Love" promo-tion, in which five couples will freefall from an airplane. Each couple will receive a Baskin Robbins ice cream cake, flowers, and a Swedish massage for couples. Before jumping, the couples go through a onehour ground-school class.

In other KSOL news, Mancow Day. After going through the applithen had it annulled the next day.

W.Va.'s public auction to benefit St. Jude Children's Research Hospital.

To solicit help for the 19 abused and neglected children found in the Chicago area, WGCI-AM-FM did a special live broadcast Feb. 5 in which it collected two semi-trailer trucks and two one-ton trucks full of clothes, food, blankets, shoes, toys, and other needed items. All of the items collected were sent to the Department of Children and Family Services Emergency Resource Center. In addition, more than \$7,000 was raised for the newly created WGCI Children's Fund.

PBS and National Public Radio, and also worked on Capitol Hill as a

press secretary. Joining the FCC as deputy gener-al counsel is Christopher J. Wright. He previously worked for the solicitor general's office, where he argued 26 cases before the Supreme Court. Wright also was a Supreme Court law clerk.

Also, Jorga Reina Schement has been named to serve in a new slot, director of the Information Policy Project. Schement is a new-telecommunications expert and author and an associate professor at Rutgers University. Schement will advise the commission on the fast-breaking information highway policy issues and legislation.

#### SUPERHIGHWAY BILLS GAIN SPEED

On Capitol Hill, Senate and House leaders are gearing up for action on a number of information highway bills. Sen. Ernest Hollings, D-S.C., has

scheduled a hearing in the Commerce Committee for Wednesday

(23) to hear testimony on his bill. Other legislators are planning to suggest amendments to the Hollings bill to make sure that broadcasters, public utilities, and other groups have equal entrance and protection, which may slow action

this spring. On the House side, Rep. Edward Markey, D-Mass., chairman of the House Telecommunications Subcommittee, held six mini-hearings on his information highway bill during the snow and ice storms that hit D.C. earlier this month, and is ex-



pected to hold a markup hearing Wednesday. That bill is co-sponsored by Rep. Jack Fields, D-Tex.

Also scheduled for markup, on Thursday (24), is another telecommunications policy bill sponsored by Reps. Jack Brooks, D-Tex., chairman of the Judiciary Committee, and John Dingell, D-Mich., chairman of the House Commerce Com-

House members also say they plan to offer entrance and protection amendments.

#### SECOND DAB SYMPOSIUM IN MARCH

Toronto will be the host city for the second International Symposium entitled "DAB. The Sound Of 2000," to be held March 14-17 at the Sheraton Centre Hotel and Towers.

While the title might be a bit exaggerated (or perhaps threatening) to those in radio, the sponsors point out that a world transmission standard for digital audio broadcasting will be selected later this year, and introduction by adherents is not far behind.

The symposium will include sessions, presentations, demonstra-tions, and a trade show of DAB products and services.

Sponsors of the symposium say more than 400 broadcasters are scheduled to attend.

Canada has led the way with government-approved tests of L-band DAB radio transmitters, scheduled to begin next month.

#### (Continued from preceding page)

WGAR Cleveland is giving away free Continental Airlines tickets to contestants who successfully tossed

Muller got married on Valentine's cations, had a short courtship with the lucky lady, married her, had a one-day honeymoon, got in a fight,

The rock'n'roll hunter Ted Nugent has donated a one-hour guitar lesson and a personally guided hunt to country WTCR Huntington,

Adult standards WPEN Philadelphia is teaming with Vintage magazine to host the first Ms. Pennsylvania Senior American Pageant for women over 60, aka the "Age Of Elegance." The winner will be sent to the national Ms. Senior America Pageant in Reno, Nev., May 16-22.

**PROMAX** is accepting entries for its 1994 PROMAX Gold Medallion Awards Competition. For information on mechanical requirements or for an entry form, call 213-465-3777.

Deadline is Feb. 26. QVC Network chairman/CEO Barry Diller will deliver the keynote address at the PROMAX & Broadcast Designers Assn. Conference and Exposition in New Orleans, June 8-11.

It looks like Boston-based Impact Target Marketing (Billboard, July 17, 1993) will get some competition in producing syndicated television campaigns for radio in its hometown. Guerrilla Productions, affiliated with Custom Productions Inc., is now in the process of creating spots and is focusing on mid-sized markets

**KUSF** San Francisco will have an on-air DJ reunion called "Echoes From The Past" Sunday (20).

#### PRO-MOTIONS

KDWB Minneapolis promotion director Paul Miraldi joins crosstown KEEY as marketing manager.

KGB-FM San Diego assistant promotion director Amy Stevens oins crosstown KKLQ as promotion director, replacing Liz Pokora.

WRMF promotions director Nancy Nicol is upped to head of promotions for sister stations WJNO and WRLX. WJNO promotion director Christie Lee Geltz becomes WRMF promotion manager.

#### RAP'S IMPACT, WOMEN'S ROLES KEY TOPICS AT 'POWER JAM' (Continued from page 77)

of the bank, just like she didn't want to be at the back of the bus. I found out legally that women have less of a market value.'

Giant Records president/black music Cassandra Mills revealed some advice given to her years ago by industry attorney Alan Grubman when she was trying to break into the business. According to Mills, Grubman told her, "If I could be one thing in this business, I'd be a good-looking female. In a business dominated by men, if you don't understand that men's inclination is to say yes to women, then you're not as smart as I thought you were.

At a panel called "Passing The Music Test," a Seattle-based retailer complained that "clean" radio edits of songs frequently result in returns at his store when customers realize that the version they have bought is not the same as what they've heard on the radio.

Added the retailer, "I would never be in this situation if radio didn't put me in this situation. PolyGram Label Group's David Linton responded that "the only thing we can be responsible for is alerting the public and retailers that there might be something different." He also suggested that retailers might take it upon themselves to alert customers to the potential differences.

The retailer went on to complain that records leaked to and played by radio are his "biggest enemy," because they bring people into his store for something he doesn't have available to sell to them yet. Moderater Roy Sampson of WCAU/WXYV Baltimore ended the discussion by noting that the whole topic is "a difficult question for radio, because our job is to make people listen to the station, not to sell records."

Despite severe snowstorms on the East Coast that kept many who had registered for the conference from actually attending, the meet attracted an estimated 700-800 attendees, slightly more than last year. (For additional coverage, see page 20.)



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### He Writes The Songs, But Don't Use His Name; McGee Switches His Pitch; Re-United Stations

**K**BIG LOS ANGELES dropped a television commercial using **Barry Manilow's** name Feb. 10, two days after the singer's attorneys filed suit against the station for using the trademarked name.

GM Kari Johnson-Winston says she was surprised by the suit, and added that the spot was meant to show the differences between KBIG and crosstown rival KOST by stating that KBIG plays Sting, Mariah Carey, and Rod Stewart while KOST plays Manilow and the Carpenters.

Meanwhile, KKBQ Houston just started airing TV spots featuring Craig McGee as its spokesman. For years McGee was the GM at crosstown KIKK-FM and appeared as *its* TV pitch man. He left KIKK last year when Group W took over.

In business news, Dick Clark and Nick Verbitsky have launched a new company with a familiar name—United Stations Radio Networks. The pair founded a network of the same name in 1981, and it eventually became Unistar Radio Networks. Clark and Verbitsky also have purchased syndicator DB Communications.

Clark becomes chairman of the new company, while Verbitsky becomes president/CEO. DB owners **David Kolin and Bill Quinn** become VPs and partners in the new entity, which is New York-based. Former Banner Radio president **Charlie Columbo** joins as executive VP.

Twelve principals of the Research Group have negotiated a buyout of the company from Unistar, of which it had been a part since 1989.

Overseas in Riga, Latvia, where car theft is a growing problem, radio SWH has launched an anti-theft bumper sticker promotion, according to a report in Billboard sister publication Music & Media. If a car sporting a station bumper sticker is stolen, the owner can call the station, which will give a description of the car and its license plate number over the air and ask listeners to keep an eve out for the hot vehicle.

Rick Dees' CD Media, which produces "Rick Dees' Weekly Top 40" and "Satellite Comedy Network," has merged its New York clearance operation with that of Radio Today Entertainment. CD Media is moving its N.Y. operations to Radio Today's headquarters.

CD Media VP Tom Shovan assumes the position of VP/marketing and program development for Radio Today. Ramona Rideout will continue as VP/affiliate relations and will now be in charge of station marketing for the two CD Media programs.

Premiere Radio Networks senior VP/sales Kraig Kitchin has been named executive VP/director of sales. Executive VP Tim Kelly adds director of programming duties. Steve Doctrow joins Premiere Marketing Promotions as senior VP. He was VP/GM of the Marden-Kane sales promotion agency.

Children's Broadcasting Corp. is

moving its Los Angeles advertising sales and affiliate marketing operations to Minneapolis. David Ridgeway, former GM of radio group VBI, joins CBC as executive VP to oversee its owned-and-operated stations and network advertising sales. CFO James Gilbertson adds executive VP stripes and will pick up affiliate relations and network development duties. Lance Riley, a former partner in Courey, Albers, Gilbert & Riley, joins as general counsel.



by Phyllis Stark with Eric Boehlert & Carrie Borzillo

As a result, the positions of Bill Barnett and Dick Marsh have been eliminated. Barnett was president of Children's Satellite Network, and Marsh was executive VP of the company's Children's Radio Group Inc.

#### **PROGRAMMING: JOHNSON TO B100**

Former KKLQ-FM San Diego PD Tracy Johnson joins crosstown KFMB-AM-FM as program and operations manager. Former KKLQ MD Tom Gjerdrum joins KFMB-FM (B100) as program manger. Former AM OM/PD Bill Stairs exits. Former B100 PD Gene Knight steps down, but retains his shift.

KBIG and crosstown KAJZ/ KBJZ (Jazz-FM) have entered into a joint sales agreement in which KBIG will represent Jazz-FM in local and national sales ... Gary Bruce is out as PD at WIOD Miami. No replacement has been named.

WCOL-FM Columbus, Ohio, flips from oldies to country. PD Michael Cruise remains, but will relinquish the morning shift. Midday host Fred Shaffer becomes off-air production director and is replaced on-air by Macon, Ga., radio vet Buckeye Bill Tanner. Afternoon jock Jason Roberts moves to nights and retains his APD duties. John Boy Crenshaw joins as MD/afternoon jock from WRQK Canton, Ohio. WCOL-AM remains N/T.

Matt Harris becomes PD at WAQZ Cincinnati. Harris arrives from local marketing agreement partner WEBN...KJFX Fresno, Calif., PD Mark Thomas joins crosstown KFSO as PD, replacing Mike Bushey, who is now VP/GM of sister KODS/KIZS Reno, Nev.

KRSP Salt Lake City flips from album rock to '70s-based oldies as "Arrow 103.5" ... KZEP-FM San Antonio acting PD Kris Winston is named PD. Recently named afternoon jock Bobby Duncan adds APD duties.

**KXTZ** Las Vegas flips from soft AC to top 40/rhythm ... CFDR Halifax, Nova Scotia, moves from top 40 to country.

top 40 to country. WOMX-AM Orlando, Fla., picks up Children's Satellite Network's "Radio AAHS" following its sale to New City Communications.

ABC Radio Networks adds the three-hour weekend call-in show, "Hightower Radio," hosted by populist **Jim Hightower**, beginning May 14. Hightower also has a twominute show with Ron Cutler Productions.

SupeRadio's John Garabedian, who hosts the net's "Open House Party," adds host duties for "Open House Weeknights," the late-night version of the show. "All Night Cafe," an overnight offering for top 40 stations, will be hosted by WMJX Boston swing shifter Gloria.

Former KMOJ Minneapolis PD Dorian Flowers is doing p.m. drive at KYEA Monroe, La., where he replaces Kelly Carson. Former KMOJ MD Walter Banks is now PD, and former P/T jock J.R. Maddox is now MD.

#### PEOPLE: HILL UPPED AT ABC

Stephen Hill is named executive producer for ABC/Satellite Music Networks' "The Tom Joyner Morning Show." He was PD of ABC/SMN's "Urban Gold." Former WJMH Greensboro, N.C., morning ND Pam Gibson joins "Urban Gold" for overnights.

David Starr exits as APD/MD KKDA-AM Dallas to become MD for SMN's "The Touch."

Marc Mitchell joins WKQI (Q95) Detroit for the vacant night slot. He previously hosted afternoons at crosstown WDFX ... Former KPWR (Power 106) Los Angeles midday host Brenda Ross joins Unistar Radio Networks' "Hot AC" format for nights, replacing Tonya Campos, now at KZLA Los Angeles.

XHTZ (Z90) San Diego's new morning man is Chris James, who calls his show "Chris James And The Morning Love Posse." He replaces Steve Douglas and Jamie White. James was CEO of Execu-Coach, Z90 owner Victor Diaz's bus company.

WPOC Baltimore morning news anchor Bill Vanko adds ND duties. Louise Rogers joins WPOC's on-air news staff. She previously worked in Oregon public radio. Morning sports anchor Ted Patterson becomes afternoon news anchor.

Former WAEB-FM Allentown, Pa., MD/night host Maria Devoe joins KKFR Phoenix for nights, replacing Kid Corona ... Bob Boze Bell is out as morning man at KSLX Phoenix. Bell's partner, Jeff Dean, remains.

KOOL-AM Phoenix acting morning man Don Crawford is named morning jock, replacing Danny Davis, now at crosstown

# newsline...

**BOB HAMILTON** is upped from OM/PD to VP/GM at KSFO/KYA San Francisco, replacing Bob Visotcky.

JOHN MADISON, senior VP/GM at WXKS-FM (Kiss 108) Boston, exits to become senior VP of sales and branch distribution at PolyGram Group Distribution in New York. He has not been replaced.

**BILL EDWARDS** has been promoted from station manager to GM at WALK Long Island, N.Y. Edwards began at the station as PD in 1985. Alan Beck, president of WALK's parent company, American Media, had been handling GM duties.

STATION SALES: KUKQ/KUPD Phoenix, from G&C Broadcasting to Sandusky Radio, owners of crosstown KDKB, for \$20 million (KDKB GM Chuck Artigue will oversee all three stations).

SALE CLOSINGS: KNCI Sacramento, Calif., from Nationwide Communications to EZ Communications, owners of crosstown KHTK/KRAK, for \$13 million; WCKT Fort Myers, Fla., from Sandab Communications to Radio Equity Partners (former WYNF Tampa, Fla., VP/GM Shawn Portmann assumes those duties at WCTK); WKRL-AM-FM Syracuse, N.Y. (formerly WNSS/WEZG), from Syracuse Broadcasting Group to the Radio Corporation, owners of crosstown WTKW, for \$1.3 million.

KPSN. Temporary afternoon jock Fritz moves to overnights, replacing George Fredricks, who exits.

New WBZZ (B94) Pittsburgh APD Clarke Ingram also will host afternoons, replacing Jeff Tyson. Ingram last was P/T at WHTZ (Z100) New York... Mark Lyons returns to WDSY Pittsburgh for afternoons, replacing Jack Christopher, now at Columbia Records. Lyons previously hosted middays at sister WXRB.

Joseph Ray is the new night jock at WKSI Greensboro, N.C., replacing Cadillac Jack, now at WLTI Detroit. Ray is a recent college grad ... Danny Austin from KPAT Sioux Falls, S.D., is the new overnight jock at KDWB Minneapolis, replacing Heidi Stern. Also, David Christian from crosstown KRXX is the new production director at KDWB, replacing Charley Stroud.

Cincinnati market veteran Bob Braun returns for mornings at WSAI, the station where he got his start in broadcasting at age 13. He has been in Los Angeles for the past decade ... Chuck Custer is upped from assignment editor/assistant ND to ND at WGY-AM-FM Albany, N.Y., replacing Greg Stec. who exits.

CIZZ Red Deer, Alberta, PD Rob Robson joins CFOX Vancouver, British Columbia, as MD, replacing Dave Gaudet, who exits. Stevie Ray Dunbar moves from afternoons to middays at CFOX, bumping Stormin' Norman to overnights. Also, Dana Willard joins CFOX as promotion director from that position at sister CKLG. Kelsa Kinsly is upped to CFOX's assistant promotion director.

KSKS Fresno, Calif., swing jock Robb Johnson joins crosstown KSXY for nights, replacing Michael Jay... Former KRQR San Francisco P/T jock Paul Pravettoni joins KRQC Monterey, Calif., for nights.

Former WXLA/WQHH Lansing, Mich., MD Cullen Dubose returns to radio as MD/promotion director of the stations. WQHH afternoon host Kym Sellers adds WXLA MD duties. WQHH PD Joe Goldbach had been handling MD duties at both stations.

Dick Reeves is retiring as a CBS News radio correspondent. He joined CBS in 1960... Former KUBE Seattle morning show producer John Machay joins WPLJ New York for similar duties.

Former WSRS Worcester, Mass., PD Jon Miosky joins WFLY (Fly 92) Albany, N.Y., for weekends. He most recently was working P/T at WBOS Boston... Former WHTZ (Z100) New York morning show producer/sports reporter "Coach" Mike Opelka joins the new Fox-TV network F/ X as a producer.

KOME San Jose, Calif., debuts a local music show, "Sound Culture," airing Sunday nights and hosted by King Raffi.

Van Jay Washington joins Raleigh, N.C.-based marketing research firm Wilkerson & Associates. He previously was with RCS

... Glenn Gutmacher joins the Boston-based agency Collegiate Advantage Advertising. He formerly was CEO of the National Assn. of College Broadcasters, and remains NACB's chairman.

#### THE JOB MARKET

KDGE Dallas PD Joel Folger is still accepting T&Rs for the open morning slot ... KPRS Kansas City, Mo., PD Sam Weaver is accepting T&Rs for mornings and all other shifts.

KMZQ Las Vegas is still looking for a morning co-host to replace Michael Moon. T&Rs to PD Jeff Cochran ... WFKS Daytona Beach, Fla., has a morning sidekick opening and several P/T positions available. T&Rs to PD Rich Stevens.

WFMS Indianapolis is looking for a business manager. Contact VP/GM Monte Maupin-Gerard ... Julia Mucci (212-874-1449), who hosted the program "Sitting In" on WFUV New York, exits and is looking for a new on-air or radio promotions opportunity.

#### MUSIC, FILM PROJECTS KEEP HENRY ROLLINS BUSY

(Continued from page 1)

enth full-length album by his 7-yearold Rollins Band, and is preparing for a '94 tour that will play 100-150 dates between May and December.

An album of Rollins Band jams, cut with jazz saxophonist Charles Gayle, could follow later this year; the group also has recorded a track for a forthcoming Atlantic Records tribute to Led Zeppelin.

That would be enough for most humans, but Rollins also helms two new record companies, a book company/ mail-order house, a video company, and a music publishing firm. He also is juggling work as a writer, spokenword performer, and actor. "I don't have a whole lot else to

"I don't have a whole lot else to do," Rollins says. "Don't have a girlfriend, don't have a wife, don't have an addiction to anything. I have a lot of ambition, I have a lot of fury, a lot of rage... It comes out, hopefully, in cool ways, like books, a lot of work."

cool ways, like books, a lot of work." "He's a workaholic," says Imago president Terry Ellis. "He's very unhappy if he's not working ... He's had some difficulties in his life, and he realizes the value of being alive, being healthy, and he doesn't allow one minute to go by without taking advantage of that good fortune."

For his most recent major undertaking, "Weight," Rollins and his band—guitarist Chris Haskett, drummer Sim Cain, producer/sound man Theo Van Rock, and new bassist Melvin Gibbs (formerly with Ronald Shannon Jackson's Decoding Society, Defunkt, and Eye & I)—eschewed using a regular studio and recorded at Echo Creek Ranch, a log cabin in Myers, Calif., used by such acts as Motley Crue for pre-production.

Imago did not encourage the procedure, according to Rollins.

Ellis says, "I've always said that he could make virtually any kind of record and it would be gold. If he made the right record, it would be platinumplus. I think he's made the right record."

According to SoundScan, Rollins Band's 1992 label debut, "The End Of Silence," has sold more than 200,000 units, while the Imago solo spokenword record, "The Boxed Life," has sold a remarkable 36,000 units.

The band, which lived and worked at the ranch for two months, recorded the 12-cut, funk-inflected "Weight," assorted B sides, and an album's worth of material with the Albert Ayler-like tenorist Gayle, whose own recordings Rollins has long admired. Writer Steve Hultje hooked Rollins up with the jazz musician.

Of the impulse behind the Gayle session, which Rollins would like to see Imago release later this year, he says, "I wanna be like Sun Ra—'It's Thursday, let's do an album! It's Saturday, let's do another one! Let's be like the Jazz Messengers. Let's crank. Let's push ourselves.' Rock'n' rollers are lazy."

The band also found time to record a cover of "Four Sticks" for the Zeppelin tribute album, a project still so hush-hush that an Atlantic spokesperson will not comment on its existence. But an informed source confirms that the album will be released this year; Rollins says 4 Non Blondes have already cut a version of "Misty Mountain Hop" for it.

"We covered 'Four Sticks' because it sounds like a lot of our songs," Rollins says. "I rewrote most of the lyrics, on account of I couldn't hear what Mr. Plant was singing. I got a few lines down, but that chorus part—'When the owls cry in the night'—I just wasn't gonna sing that, so I wrote the classic Rollins patheticsuicidal-rampage shit."

The singer plans an 18-month world tour with his band, which Rollins calls "the French Foreign Legion of rock."

Rollins has now turned his attention to his new label projects. The first, long in gestation, will be an eclectic reissue imprint, to be named Zero Zero pending title clearance, and distributed by Rick Rubin's American Recordings. Rollins says he informally pitched the idea for the label to Rubin nearly two years ago.

The label, with its releases cooperatively determined by Rollins and Rubin, will issue its first titles this year. These will include Devo's second Warner Bros. album, "Duty Now For The Future"; "Buy Contortions," the Ze album by James Chance's jazz/ punk unit, augmented by Chance's rare Flaming Demonics EP; a Gang Of Four album; "New Raceion" by Alan Vega of Suicide; and an album by avant-garde pianist Matthew Shipp. A second wave of releases this year might include albums by comedians Coyle & Sharp, Australian band Beasts Of Bourbon, and go-go act Trouble Funk.

A second Rollins-directed label, to be called Now Hear This, is also due this year; he says three majors have expressed interest in a P&D deal.

"I want this label to be a little stranger, and be able to put out weird audience tapes of obscure bands that never recorded," Rollins says. "Some of these CDs I want to put out are from hand-held Walkmen, but it's important."

Now Hear This's first releases, which will be issued in limited runs of 3,000-5,000 units, will include an album by Rollins Band guitarist Haskett's former Washington, D.C., band, the Enzymes; spoken-word albums by Rollins' friend and literary avatar Hubert Selby Jr., author of "Last Exit To Brooklyn," and Exene Cervenka of X; a spoken-word compilation; and a duet album by Haskett and Gayle.

Outside the record industry, Rol-

two founders of Tring, Mark Frey

and Philip Robinson. Publicity for the Texas case in the

U.K. preceded the stock market

placement of Tring on Feb. 17. A

Tring spokesman says the firm li-

censed the tracks from various

sources none of which were Carr's

companies. The share issue was over-

subscribed, although publicity sur-

rounding the Texas case and other lit-

igation added to Tring's costs. The

case could lead to withdrawal of com-

pilations from other companies

K-TEL, CHECKER WIN SUIT TO CONTROL DOMINION MASTERS

lins labors as editor of his own press, 2.13.61 (the handle is his birth date), which distributes its books via the like-named L.A. mail-order company and through such retail outlets as Tower, Waldenbooks, and B. Dalton.

The press' backlist includes seven titles by Rollins (the most recent, the almost painfully candid "Now Watch Him Die," was published last year) and books by Cervenka, San Francisco poet Don Bajema, Vietnam veteran-turned-author Bill Shields, rocker Nick Cave, and Rollins' late friend Joe Cole.

In 1994, 2.13.61 will issue books by Alan Vega (with photos by Ric Ocasek), Tricia Warden, and humorist Rob Overton, as well as a book of Cave tour photos and a volume of unexpurgated rock photos by veteran lensman Ross Halfin.

This September, 2.13.61 will release Rollins' 160,000-word, illustrated history of the trailblazing punk band Black Flag, for which he served as lead vocalist from 1981 to 1986. Rollins will record an audio book version of the Flag chronicle for Warner Books this year.

While his band's tour schedule will eat into his slate of "talking gigs" (solo spoken-word performances), Rollins, who has released six spokenword albums, plans to release a new "talking video," "Live In London," on Imago in late '94.

The 2.13.61 video line—which so far has released "God's Movie Volume 1," a compilation of interviews conducted by Cole before his murder in December 1991—will be called Now See This or Now Watch This.

Like the first "God's Movie" and Rollins' Imago spoken-word video "Talking From The Box," future video projects will be produced by director Modi Frank of Modivation Films as an in-house independent contractor. Modivation works out of Rollins' newly purchased five-bedroom L.A. house, which also houses the singer's spartan living quarters and 2.13.61's mail-order operation.

Rollins also has set up a music publishing company, Human Pitbull; its first act is English band Die Cheerleader, for whom Rollins and Van Rock are remixing a debut album.

Rollins says, "My mission is to get [Die Cheerleader] a good deal in America and see them realize their full potential."

As if all of this were not enough, Rollins is branching out into movie acting. His feature debut, the Charlie Sheen topliner "The Chase," premieres in early March; the same month, Rollins flies to Toronto to take a featured role in "Johnny Mnemonic," a science-fiction script by William Gibson directed by Robert Longo, with co-stars Keanu Reeves, Dolph Lundgren, and former Lolla-

In legal circles, the case is seen as a

small but significant victory against

In its judgment, the Texas court

ruled, Jan. 26, that an agreement be-

tween Billy Carr Productions and S.J.

Productions, owned by Stan Shul-

It also states that the defendants

named must stop selling or distribut-

ing the recordings and discontinue li-

censing or exploiting the rights or ti-

tle to the tracks, as well as pay

the problem of catalog piracy.

man, is unenforceable.

\$661,000 in damages.

palooza mate Ice-T.

He remains selective about his roles. "Since I'm not an aspiring actor ... I can afford to say no where a lot of actors say, 'Well, it's either playing

the weird stripper from Mars, or it's starvation." With all this work in the offing, the

last thing Rollins is thinking about is

a day off.

Relaxing, idyllic moments are not his style, he says. "I remember I took Selby through the Alps in '89... We stopped by this lake. The Alps reflected in the lake—it was beautiful. I said, "That's pretty great.' He went, 'Ah, *fuck it*, gimme a city any day.' I said, 'Right! Back in the car!'"

			p 40 Airpl				Broadcast Data Systems
Top	p 40 mitor	Airp red 2	14 hours a day, 7 days a week. Songs rainications, Inc.	1 30 to	p 41	0/rhy	thm stations are electronically
THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TOP 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	8	* * NO. 1 * * THE SIGN ACE OF BASE (ARISTA) 3 weeks at No. 1	θ	1	15	* * NO. 1 * * WHATTA MAN 2 weeks at No SALT-N-PEPA/EN VOGUE (NEXT PLATEAU
2	4	9	THE POWER OF LOVE CELINE DION (550 MUSIC)	2	3	10	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
3	6	5	WITHOUT YOU MARIAH CAREY (COLUMBIA)	3	2	19	SHOOP SALT-N-PEPA (NEXT PLATEAU)
4	3	15	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	4	4	17	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
5	2	14	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	5	6	20	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BRO
6	5	10	CHOOSE COLOR ME BADD (GIANT)	6	7	11	(LAY YOUR HEAD ON MY) PILLOW TONY! TON! TON! (WING/MERCURY)
Ð	7	5	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	D	8	6	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
8	9	13	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	8	5	13	CRY FOR YOU JODECI (UPTOWN/MCA)
9	11	11	AMAZING AEROSMITH (GEFFEN)	9	12	19	NEVER KEEPING SECRETS BABYFACE (EPIC)
10	10	18	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	10	10	8	GROOVE THANG ZHANE (MOTOWN)
11	8	18	HERO MARIAH CAREY (COLUMBIA)	11	9	13	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
12	16	4	STAY ETERNAL (EMI/ERG)	12	15	9	BUMP N' GRIND R. KELLY (JIVE)
13	12	15	BECAUSE THE NIGHT	13	14	24	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
14)	15	5	ROCK AND ROLL DREAMS MEAT LOAF (MCA)	14	11	18	HERO MARIAH CAREY (COLUMBIA)
(15)	21	5	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	15	13	7	STAY ETERNAL (EMI/ERG)
16	13	15	LINGER	16	16	13	U.N.I.T.Y.
	29	3	THE CRANBERRIES (ISLAND/PLG) SO MUCH IN LOVE	17	24	4	QUEEN LATIFAH (MOTOWN)
18	14	9	ALL-4-ONE (BLITZZ/ATLANTIC)	18	17	11	SNOOP DOGGY DOGG (DEATH ROW) CANTALOOP (FLIP FANTASIA)
19	17	9	HADDAWAY (ARISTA) QUEEN OF THE NIGHT	(19)	18	5	US3 (BLUE NOTE/CAPITOL) THE SIGN
20	24	6	WHITNEY HOUSTON (ARISTA) NOW AND FOREVER	20	23	8	ACE OF BASE (ARISTA) I'M IN THE MOOD
21	29	12	RICHARD MARX (CAPITOL)	21	21	4	CE CE PENISTON (A&M) WITHOUT YOU
22	19	22	SALT-N-PEPA (NEXT PLATEAU) ALL THAT SHE WANTS	22	21	24	MARIAH CAREY (COLUMBIA) HEY MR. D.J.
23	23	14	ACE OF BASE (ARISTA) DREAMS	-	-		ZHANE (FLAVOR UNIT/EPIC) SEVEN WHOLE DAYS
-	-	-	GABRIELLE (GOIDISCS/LONDON/PLG) 1 CAN SEE CLEARLY NOW	23)	31 19	9 18	TONI BRAXTON (LAFACE/ARISTA)
24	18	16	JIMMY CLIFF (CHAOS) CANTALOOP (FLIP FANTASIA)	-	-		2PAC (INTERSCOPE)
25	31	5	US3 (BLUE NOTE/CAPITOL)	25	26	16	COLLAGE (VIPER/METROPOLITAN)
26	26	16	MR. VAIN CULTURE BEAT (550 MUSIC)	26	20	10	TEVIN CAMPBELL (QWEST/WARNER BRC
27	27	22	AGAIN JANET JACKSON (VIRGIN)	27	32	2	LIGHTER SHADE OF BROWN (MERCURY)
28	22	11	MISS YOU IN A HEARTBEAT DEF LEPPARD (MERCURY)	28	30	5	U SEND ME SWINGIN' MINT CONDITION (PERSPECTIVE/A&M)
29	25	16	SAID I LOVED YOU BUT I LIED MICHAEL BOLTON (COLUMBIA)	29	25	23	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
30	30	9	WILL YOU BE THERE HEART (CAPITOL)	30	27	11	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAO)
31	35	3	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	31	29	17	SLOW & EASY ZAPP & ROGER (REPRISE)
32	28	25	WHAT IS LOVE HADDAWAY (ARISTA)	32	36	3	FEENIN' JODECI (UPTOWN/MCA)
33	32	5	EVERYDAY PHIL COLLINS (ATLANTIC)	33	28	9	CHOOSE COLOR ME BADD (GIANT)
34	34	17	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	34	37	5	LODI DODI SNOOP DOGGY DOGG (DEATH ROW)
35	33	6	HAVING A PARTY ROD STEWART (WARNER BROS.)	35	34	21	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
36	NE	wÞ	I'M IN THE MOOD CE CE PENISTON (A&M)	36	33	17	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
37	37	24	NO RAIN BLIND MELON (CAPITOL)	37	35	9	ALWAYS ON MY MIND SWV (RCA)
38	36	12	JESSIE JOSHUA KADISON (SBK/ERG)	38	38	3	IF THAT'S YOUR BOYFRIEND ME'SHELL NDEGEOCELLO (MAVERICK)
39	38	13	DAUGHTER PEARL JAM (EPIC)	39	NE	wÞ	FUNK DAT/WHY IS IT? SAGAT (MAXI)
			MR. JONES	40	-	wÞ	THE POWER OF LOVE

### Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers a increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

er's company and K-Tel. The tracks include a variety of '50s artists, including Checker, and were released originally under the Dominion imprint, which was acquired by K-Tel.

(Continued from page 13)

Many of the titles have been licensed to third parties for budget compilations, which are especially popular in Europe. Some of the tracks in question also

Some of the tracks in question also are being contested in the U.K., where K-Tel has filed legal action in the High Courts against Tring International, its subsidiary Long Island Music, and the

#### **NEWCOMERS PUSH ESTABLISHED ACTS FROM THE TOP**

(Continued from page 1)

rappers Salt-N-Pepa, who bowed in the mid-'80s, and rockers Tom Petty & the Heartbreakers, whose debut came in 1976.

• The abundance of new stars is not limited to one genre; new country, alternative rock, rap, and R&B acts are thriving.

• 19.5% (39) of the titles on The Billboard 200 are by artists who have appeared on the Heatseekers chart devoted to new artists' albums, while a number of new best-selling acts, including Snoop Doggy Dogg, Ace Of Base, Xscape, Shaquille O'Neal, and Domino, rose to prominence so quickly that they bypassed Heatseekers altogether.

• The last six artists to top The Billboard 200-Toni Braxton, John Michael Montgomery, Alice In Chains, Mariah Carey, Snoop Doggy Dogg, and Pearl Jam-all made their recording debuts in the '90s.

• The diversity of the top 10 also is reflected in the range of Heatseekers acts that have graduated to The Billboard 200, including twisted hard rockers White Zombie, female R&B trio SWV, the world beat-meetstechno sound of Deep Forest, country rockers Confederate Railroad, reggae veterans Inner Circle, the hiphop/jazz stylings of US3, the modern folk of Kristin Hersh, the pop punk of Green Day, the raw rock of Dig, and the Icelandic pop of Björk.

Various industry players point to a number of factors determining this phenomenon:

• Music video outlets like MTV and the Box have thrived by jumping on new acts and catapulting those artists to stardom.

• Retailers say they are receiving more support from labels to promote new acts, while SoundScan's point-ofsale technology, used to compile The Billboard 200, is providing a more accurate depiction of the best-sellers than previous chart methodologies.

• At radio. modern rock, a format based on new talent, is experiencing its greatest success ever (see story, page 6), while the country format, which also has been supportive of new artists, continues to thrive.

• The fragmentation of radio has led to a group of stars rising within each format, while top 40 radio's ongoing policy of adding records on a song-by-song basis, rather than making adds based on an act's past reputation, helps build new stars.

 Some also suggest a generational shift in popular music, as hard alternative rock and gangsta rap sell huge amounts primarily to consumers under 30, while generally alienating the 30-plus crowd.

John Robson, director of programming at the Box, says the network is based on exposing new acts, and notes that several successful new acts, including R. Kelly, Snoop Doggy Dogg, Braxton, and Jodeci, made their national video debuts on the Box.

MTV also has been incredibly influential with its "Buzz Bin" clips.

Says Robson, "From our perspective, we always believed in new artists, and we do all we can. Their success] is just kind of the reward. It's like, 'Hey, we weren't wrong for going with the new guy.' If you give the viewer a place to find them, they'll come here

Bob Bell, new-release buyer for the Torrance, Calif.-based Wherehouse Entertainment chain, attributes the new artist breakthroughs primarily to the success of the modern rock for-\_mat. "The marketplace is generally

open to alternative music right now," he says. "There are a lot of bands selling now that may not have been noticed in the past."

Bell also points out that so far in 1994, there hasn't been much superstar competition. "The lack of superstar releases can certainly create a better climate for new artists to show up on the charts.'

#### SHIFT OF SEASONS AND GENERATIONS

Barry Weiss, senior VP/GM of Jive Records. concurs. The label is enjoying the success of Kelly's second album, "12 Play," which stands at No. 5 on The Billboard 200 and has sold more than 842,000 units, according to SoundScan data.

Says Weiss, "Part of the reason [for the sales] is the market itself. A lot of the major artists kind of shot their loads over Christmas."

Yet Weiss adds that the success of new artists can't be attributed solely to a seasonal shift. "There is an increasing proliferation of street-edge music-rap and alternative-and the old rules don't apply as much. The industry isn't driven by the racks as much."

Weiss' statement is backed up by the fact that such best-sellers as Snoop Doggy Dogg's "DoggyStyle" and Nirvana's "In Utero" have not been stocked by mass merchants such as Wal-Mart and Kmart (Billboard, Oct. 9, 1993).

Another factor, says Weiss, is the music itself. "There's a lot of great music at the right time. A lot of it happens to be circumstantial. A lot of the older artists are dving off [as commercial sales forces], while a lot of new blood is coming through.

Steve Lucas-manager of Jodeci, whose "Diary Of A Mad Band' stands at No. 14 this week-points to a generational shift. "The kids are so open to new and changing ideas," he says. "They get tired of the old stuff and move on to something new, because there is so much new stuff out there to choose from.'

Randy Miller, director of purchas-ing for Spec's Music in Miami, says there are a number of factors behind the breakthroughs of new acts: "With Snoop, it was the video exposure and the fact that the street date kept moving back. There was so much anticipation. The label's set-up made the customers really aware."

Miller says Braxton (whose self-titled debut album has sold more than 2.1 million units, according to SoundScan) benefited from her inclusion on 1992's "Boomerang" soundtrack, while in the case of best-selling alternative acts such as Alice In Chains, Pearl Jam, and Nirvana, vinyl versions of their albums, released a week prior to the CD and cassette releases, helped spread the buzz (Billboard, Nov. 6, 1993).

"There's a better set-up on a lot of these releases, and consumers are more aware of the music," Miller says. He also cites more support from labels and distributors in newartist programs, such as "buy it and try it" and listening posts.

Steve Walker, senior VP of store operations, buying, and distribution for Philadelphia-based the Wall Inc., agrees. "The retailers are happier to take a risk when there is more support," he says. "They have been giving discount deals and better dating on some new releases, so we are much more inclined to take that risk."

Marc Benesch, head of promotion for Interscope-a label that has prided itself on its cutting-edge roster,

which includes Snoop Doggy Dogg, Dr. Dre. and alternative acts Helmet. 4 Non Blondes, Nine Inch Nails, and Primus-points to a revolution in marketing that augments the "evolution of musical tastes."

"In the old days you'd drop a record at radio and retail simultaneously, but now we build up an awareness through touring, radio, MTV, and the Benesch says. "We have all Box. these different avenues at our disposal, and then we release the album.'

According to some label representatives, one tool that has improved their marketing campaigns has been the use of Broadcast Data Systems information in compiling a number of Billboard's charts. BDS tracks the music broadcast on 584 monitored radio stations in the top 40, album rock, AC, urban, country, and modern rock formats. "Because there is so much greater accuracy in reporting [airplay], some records that might have taken longer to become hits are becoming hits much faster," says Geffen head of marketing Robert Smith. 'Because we can see very real signs

early we can put attention and muscle behind a project in a very exact way."

#### PREDECESSORS PAVED THE WAY

At radio, XTRA (91X) San Diego PD Mike Halloran says many alternative acts are succeeding because others were paving the way for their breakthroughs for more than a decade. "A lot of [the new bands] aren't as innovative as a band like U2 was at the beginning ... They don't have a brand-new guitar sound that's pissing everybody off. People in general are looking for something new, but it's not as offensive as the punk regime was back then.'

Yet Halloran isn't sure how many of the new stars will survive in coming years. "There are very few bands that [will] end up being played for a decade on our station."

At top 40 KIIS Los Angeles, PD Jeff Wyatt says the new breed of talent is not prefabricated, unlike some of the previous decade's new stars, such as Milli Vanilli. "These are real, performing acts. They're more like artists than Stacey Q or Timmy T.

They'll stick with us a bit more, and there is more for us to grab hold of."

Wyatt adds that passion for new music is at a high right now, while big stars aren't guaranteed hits anymore. "Madonna, Phil Collins, and Richard Marx aren't slam-dunks for voung-edged radio anymore. There's a sense that time has passed them by. They can still pop through, but now they have got to earn it."

Wyatt and several others credit the cyclical nature of the industry and pop culture for the influx of successful new acts.

Exposure for new artists is further augemented by word of mouth, clubs, fanzines, and the fast-rising network of on-line computer services (see story, page 1).

Says Interscope's Benesch, "It's a transition period, but it's a very active transition period. Otherwise, you wouldn't see as many acts selling the way they are."

Assistance in preparing this story was provided by Deborah Russell in Los Angeles.

sire," Ashley Cleveland (Reunion); "Crimson And Blue," Phil Keaggy (Myrrh); "Evolution," Geoff Moore & the Distance (ForeFront); "Highlands,"

White Heart (Star Song); "Wake-Up Call," Petra

Metal album of the year: "Dimensions," Be-liever (REX); "Fathom," Mortal (Intense); "Killed

Bever (REX); "Fathom," Mortal (Intense); "Killed By Cain," Killed By Cain (REX); "Learn," Deliv-erance (Intense); "Mindwarp," Brainchild (REX); "Tamplin," Ken Tamplin (Benson). Country album of the year: "Love Can Car-ry," Steve Gatlin (Cheyenne); "Real Love," Susie Luchsinger (Integrity); "Stranger," Andy Landis (Star Song); "The Gift," Jeff and Sheri Easter

(DaySpring).

#### CHAPMAN, DC TALK LEAD DOVE NOMINATIONS

(Continued from page 12)

Wayne Watson, Margaret Becker, the Gaither Vocal Band, and songwriter/producer Don Koch, with four nominations apiece.

On the label front, Word Inc. received 36 nominations. Coupled with its distributed labels, Word had a whopping 52 total nominations. Sparrow was in second place with 41 total nominations, including seven each for the Sparrow-distributed Integrity and Warner Alliance labels.

Also faring well was Benson with 29 total nominations, Star Song with 28-including nine for the Star Songdistributed Forefront label-Reunion Records with 16. REX with four, and HeartCrv and Tribute with three nominations each.

The major awards categories had their usual share of surprises. Male vocalist of the year nominees were Chapman, English, Watson, Bryan Duncan, and Larnelle Harris-but not Carman and Michael W. Smith, the two best-selling artists of '93. Female vocalist of the year nominations went to Becker, Susan Ashton, Babbie Mason, Cindy Morgan, and last year's winner, Twila Paris, But neither Sandi Patti nor Amy Grant. two artists who have dominated this category during the past decade, was nominated.

Interestingly, the nominees in the coveted artist of the year category— 4HIM, Chapman, DC Talk, English, and Smith—are all males.

As is often the case, the comparable Grammy nominations in contemporary Christian and gospel music bear little resemblance to the Dove lineup.

Dove Awards are voted on by the 3,000-plus member of the GMA.

The Silver Anniversary Dove Award telecast will be hosted by Amy Grant and broadcast on the Family Channel. Following is a list of major Dove Award nomi nations:

Songwriter of the year: Margaret Becker, Steven Curtis Chapman, Don Koch, Twila Paris, Wayne Watson.

New artist of the year: Keith Brown, Bob Car-

New artist of the year: Keith Brown, Bob Car-lisle, Ashley Cleveland, Susie Luchsinger, Point Of Grace, Pam Thum. Contemporary black gospel album of the year: "All Out," the Winans (Qwest); "Live," the Richard Smallwood Singers (Sparrow); "Live In Toronto," Hezekiah Walker & the Love Fellow-bin Courted Chein Generate Wark ship Crusade Choir (Benson); "Love's The Key," Billy and Sarah Gaines (Benson); "Start All Over," Helen Baylor (Word).

Traditional black gospel album of the year:

"Hold On," Greater Victory Temple Choir (Word); "If You Love Me," Edwin Hawkins (Fixit); "Kirk Franklin & The Family," Kirk Franklin & the Family (GospoCentric); "Lily In Franklin & the Family (GospoCentric); "Lily In The Valley," John P. Kee & the New Life Com-munity Choir (Tyscot); "Stand Still," Shirley Caesar (Word). Praise & worship album of the year: "King

Praise & worship album of the year: "King Of The Nations," Graham Kendrick (HeartCry); "Live... We Come Rejoicing," the Brooklyn Tab-ernacle Choir (Warner Alliance); "Lord Of All, Songs Of Carman," Carman (HeartCry); "Re-joice Africa," Lionel Petersen (Hosanna!); "Songs From The Loft." various artists (Reunion). Rock album of the year: "Bus Named De-

#### ASCAP'S DOMESTIC DISTRIBUTIONS DROP (Continued from page 12)

The total receipts for 1993 included a \$5.7 million settlement with ABC-TV, which went toward a special distribution to members in November 1993.

Operating costs-a key element in ASCAP's reorganization-declined slightly in 1993, based on domestic and foreign receipts, to 19.59% from 20% the year before. Salaries for ASCAP's New York headquarters. the district offices, and the membership offices amounted to \$33.9 million. As of Dec. 31, 1993, the society

had 814 employees, 488 of whom were in New York. Home office and branch office expenses amounted to \$41.7 million. According to previous reports from COO John LoFrumento, ASCAP is to pare these expenses through employee attrition.

At the Los Angeles meeting, LoFrumento said he expects distributions to continue increasing through 1994, as a direct result of higher licensing fees anticipated for the year. **IRV LICHTMAN** 

### **ASCAP Decries TV Fee Decision** Magistrate Ignored Earlier Agreements

NEW YORK-In the latest move in a long court battle with the television industry, ASCAP has filed objections to a magistrate's determination of fees paid by networkowned stations for the use of music for which the performing rights society holds rights.

TV stations and networks pay two kinds of fees to ASCAP: Under a blanket license, there is a single fee based on a station's gross revenues, unrelated to the amount of music used or to the programs on which it is used; under a per-program license, the fee is based on revenues generated from programs using ASCAP music. ASCAP is objecting to magistrate William Dolinger's determination of both fees.

ASCAP says it objects to Dolinger's blanket fee determination because he ignored previously agreed-upon fees as the starting point and began with fees paid in one particular year, 1972. On the per-program license, ASCAP says the magistrate ignored the language of a consent decree that set a ratio of per-program to blanket fees and imposed a new ratio.

ASCAP says these objections apply to network-owned stations only. A separate case, involving the magistrate's decisions regarding stations not owned by networks, has been appealed to the federal Court of Appeals. ASCAP attorney Richard Reimer says briefs will be filed in that case by April. DON JEFFREY

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<ul> <li> <ul> <li></li></ul></li></ul>	TOM PETTY & THE HEARTBREAKERS (MCA)	1	99	SD)		BRYAN ADAMS (A&M) PRYAN ADAMS (A&M)	61	9	L			
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1       12       CELINE CION (\$50 MUSIC)         1       3       10       ALLE DOWER OF LOVE         1       3 <t< td=""><td></td><td><math>\vdash</math></td><td>-</td><td></td><td></td><td>(AT215/AA3200 (LAFACE/ARISTA)</td><td>67</td><td>1</td><td>-</td></t<>		$\vdash$	-			(AT215/AA3200 (LAFACE/ARISTA)	67	1	-			
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- 10 NOW AND FOREVER (Chi Boy, ASCA) 10 NOW AND FOREVER (Chi Boy, ASCA) 20 ONE ON ONE (Two Tuft-Enuft, BMI/EMI Bla BMI) WBM 86 PLAYER'S BALL (Organized Noize, BMI) 86 PLAYER'S BALL (Organized Noize, BMI)
- 99' VSCVE/4WM' VSCVE) CEE
- 83 WEAES SHOULD'VE LET YOU GO (FROM SISTER ACT In and and cound, rocking rock 82
- **96**
- AcceP/Zomba, AcceP) CPP MMM MMM MMM (Polygram Int), AcceP/Zoor (unmba Two, AcceP/Dummies Productions, SOCAN) HL Productions, SOCAN) HL
- 81 , sloffing noegould) TABETRAFI A NI UOY 221M 52
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- La Garte, BMI/FMI Blackwood, BMI) WBM LUNGER (Island, BMI/Folygram Int'l, ASCAP) HL LOSER (Nohin' Fluxin, ASCAP/BMG, ASCAP) HL MARY LINE'S LAST DANCE (Gone Gator, ASCAP) HL //PP
- 41 FILE (EAEKABODA NEEDS SOMEBODA 10 FOAE) (V H (1M8, r/m) H (1M8, r/m) H (1M8, r/m) H (1M1, r/m) H (1M2, r/m) H (1M2, r/m) H (r/m) 31
- Paul, BMI/Warner-Tamertane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Rubb, BMI/ MRAZY (ATV, BMI/Penny Funk, BMI/Milkie Dog, BMI) 66 KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope 05
- MAN (IMA , YORAM JOHN DEEKE CHEEN (EMI BISCHWOOD' BMI/Tinde
- 52 JESSIE (Joshussongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL Dubu DEEPS CREEM (FMI Blackwood, BMI/Jinda - Z1 (IMB 'alow & dea) (Bap & More, BMI)
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- Werk of the second seco
- I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL UN DUTSTANDIM, (Shan, I wire ASCAP) (Shuralis **6**E
- MIGHT) (Warner-Tamehane, BMI)/Revolutionary Jazz Gain, BMI,UMON I GOT) SKILLZ (Word Lie, ASCAP/Vhorslis, ASCAP/Large Giant, ASCAP/VB, ASCAP/Vhorslis, Gaint, BELUNING YOU (Play The Music, ASCAP/Vhorslis, ACAP/Large Giant, ASCAP/VB, ASCAP/Vport ACAP/Large Giant, ASCAP/VB, ASCAP/VB, ASCAP/Vport ACAP/Large Giant, ASCAP/VB, ASCAP/Vport ACAP/Large Giant, ASCAP/VB, ASCAP/VB, ASCAP/Vport ACAP/Large Giant, ASCAP/VB, ASCAP/VB, ASCAP/Vport ACAP/Large Giant, ASCAP/VB, A
- (DOVAN, ASCAP) IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST 9/
- I CYN ZEE CTEVISTA NOM (LIJOW COOT BINNINGS) 96 BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chryselis, BMI) CPP/WBM
  - ASCAP/Warner-Tamenane, ASCAP/EMI Blackw HEA D'I' (LEOW WI AIDY FOCY) (Charisma, 89
  - HERO (Sony Songs, BMI/Rys, BMI/Rys, BMI/WB, HERO (Sony Songs, BMI/Rys, BMI/WB, ASCAP/Wailyworid, ASCAP) HL/WBM 09
    - (IMB , 560
- Pow etver T UP (Cereers-BMC, BMI/Rhythm, etver T UP (Cereers-BMC, BMI/Rhythm, BMI/Vermoth, BMI/RM 14 (rgin, ecorory ecoror (ekendu, BMI/RM 14 (rgin, ASCAP/Duranman, ASCAP) HL ASCAP/Duranman, ASCAP/Shown Branee, ASCAP/Freddie accover That A (finith Town, BSCAP/Freddie AscaP/Power (finith Town, BSCAP/Freddie BMI/N) Des, BMI) Des, BMI) **OE** 65 08
  - - 36 MBM
- Se CANGSTA LEAN (Rap & More, BMI) 55 CANGSTA LEAN (Rap & More, BMI) 13 GETTO JAM (No Dooze, ASCAP/Casts On The Prowi, ASCAP/Casts Jam, ASCAP/Chrysalis, ASCAP) 17 Quan, More 19 Mun.
- (INS FUNK DAT/WHY IS IT? (Estrogen, BMI/Sam Blak, **L9**
- WBM (JVDSV (mijac, BMI/Warner-Tamerlane, BMI) WBM FOUND OUT ABOUT YDU (WB, ASCAP/East Jesus, ASCAP, WBM 33
- PROMISE BUTT (PLEASE PLEASE PLEASE) (AM, BMI) EVERYDAY (Philip Collins, ASCAP) VH. B. Run, EVERYDAY (Philip Collins, ASCAP) VH. B. B. A. FAMILY METARY (FROM ADAMAS FAMILY VALUES) 16
- 25
- Vclivilies, ASCAP/Virgin, ASCAP/EMI, ASCAP) HL DREAMS (Ver, ASCAP/XMDTB, ASCAP) WBM DREAMS (Perfect/CP2, ASCAP/Zomba, BMI) CPP 28
- **13** It 3 A DEEPER LOVE (FROM SISTER ACT 2) (Cole, ASCAP S II (II)
  - CRY FOR YOU (EMI April, ASCAP/DeSwing Mob. CRY FOR YOU (EMI April, ASCAP/DeSwing Mob. 61 COME TO MY WINDOW (MLE, ASCAP/AImo, ASCAP)
  - 26 52 Loo, BMI/Warner-Tamehane, BMI) HL/WBM CHOOSE (Flyte Tyme, ASCAP/Me Good, ASCAP) WBM COME TO MY WILE ASCAP/ME Cood, ASCAP) ٦J
  - ZI
  - 5 BREATHE AGAIN (Ecal, BMI/Somy Songs, BMI) HL 15 BUMP N' GRIND (Zomba, BMI/Sony Songs, BMI) CPP 16 CANNONBALL (Period/Zomba, BMI) CPP
  - Clappell, SSCRP/WB, SSCRP) CPP/HL/WBM Chappell, SSCRP/WB, SSCRP) CPP/HL/WBM BREATHE SCRP/WB, Cost, BMI/Son, Sover BMI 66
    - BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP) 61
  - Te BECKNZE LHE MIGHT (Bruce Shukesteen, ASCAP) WRM (JVDSV
  - BECAUSE OF LOVE (Black los, BMI/Flyte Tyme, π
  - BABY I LOVE YOUR WAY (Almo, ASCAP/Nuages Artists Love Youry (Almo, AscaP)/Nuages

  - ALWARY ON IX MIND (Warner-Tamerlane, ASLARY ON IX MIND (Warner-Tamerlane, BMI/Intercope, ASCAP/Bam Jams, BMI/Minde ASCAP/Super Supa, ASCAP/Colgems-EMI, MBMARD TOUR (Somg, ASCAP/Istare, ASCAP/Super Supa, ASCAP/Supare ASCAP/Super Supa, ASCAP/Supare ASCAP/Super Supa, ASCAP/Supare ASCAP/Super Supa, ASCAP/Supare ASCAP/Super Supare ASCAP/Super Supa, ASCAP/Supare ASCAP/Super Supare ASCAP/Super Super Supare ASCAP/Super Super Supare ASCAP/Super Supare ASCAP/Super Supare ASCAP/Super Super Supare ASCAP/Super Super Super Super Supare ASCAP/Super Super Supe
  - ih (yang) hi 22 ALL THAT SHE WANTS (Megasongs, BMI/BMG,
  - MLL FOR LOVE (Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Song Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP
  - ASCAP) HL Se ALL ABOUT SOUL (Impulsive, ASCAP/EMI April,
  - ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP/Dinger & Ollie, BMI/Mark Spiro, BMI)
  - AGAIN (Black Ice, BMI/Fiyte Tyme, SSCAP) WBM AGAIN (Black Ice, BMI/Fiyte Tyme, SSCAP) WBM AND SEEN LOVE LIKE THAT (Eric Martin,
  - TITLE (Publisher Licensing Org.) Sheet Music Dist.
    - Z-A 001 TOH

(JACAP) VI TIME AND CHANCE (Britlesse, ASCAP/Me Gr (IMR 'AUOS/IMP 58

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- SWEET LULLABY (Celine, BMI/Uncle Dar's, SWEET LULLABY (Celine, BMI/Uncle Dar's, STREETS OF PHILADELPHIA (FROM PHILADELPHIA) (Bruce Springsteen, ASCAP) SWEET LILLARY (Caling, BAU (1974), 092's 15
- ASCAP/Zomba, BMI) CPP Ink, BMI/Cuttass, BMI/Tee Girl, BMI/Embassy, ZUWAA SEWC/BODY ROCK (Third & Lax, BMI/Etue ZUWAA SEWC/BODY ROCK (Third & Lax, BMI/Etue YOU DON'T LOVE ME TO IT (Gangsta Boogle, You's ASCAP/Full VOU DON'T LOVE ME DO IT (Gangsta Boogle, You's ASCAP/Full WBM

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- HI HI S THE SHOW (Megesongs, BMI/Saje, BMI) B SOWIND OF DM POLICE (Zomba, ASCAP/MCA, ASCAP) B SOWIND OF DM POLICE (Zomba, ASCAP/BDP, ASCAP/Soul Clap, ASCAP/TuTu, ASCAP/MCA, ASCAP) B SOWIND OF DM POLICE (Zomba, ASCAP/BDP, ASCAP/Soul Clap, ASCAP/TuTu, ASCAP/MCA, ASCAP) B SOWIND OF DM POLICE (Zomba, ASCAP) B SOWIND OF DM POLICE
  - BMI/Kalcalaka, BMI/Next Plateau, ASCAP/S.T.M., BMI) HL/WBM
  - SHOOP (Unichappell, BMI/Placid, BMI/Iza,
  - PRS/Mr. Botton's, BMI/Warner-Tamertane, BMI/Zomba, ASCAP) CPP/WBM SEX ME (PART5 1 & 11) (Zomba, BMI/R.Kelly, BMI) CPP
  - SAID I LOVED YOU...BUT I LIED (Warner Chappell, 0Z
  - (IM8 'ZITO YOURY LOVE (Johnny Orliz, BMI) 001
  - IN ROCK AND ROLL DREAMS COME THROUGH (MCA, ASCAPYHAPHUCKKIN G'S (Ruthless Attack, ASCAPYHAPHUCKKIN G'S (Ruthless Attack, ASCAPYHAPHUCKKIN G'S (Ruthless Attack, ASCAPYHAPHUCKKIN G'S (Ruthless Attack, ASCAPHUCK AND ROLL DREAMS COME THROUGH (MCA, ASCAPHUCK AND ASCAPHUCKAPHUCKANA AND (MCA, ASCA

- I LINE LOWER OF LOVE (EMI SONES MUSIKVARIAS, 440 (44054 'equioZ/44054
- UNDERSTANDING (FUH KABI, ASCAP/AIT CORTOL, 6

MI BWI) HE/MBW litty & Capone, ASCAP/Frank Nitty, SSCAP/Trabensha, ASCAP/Frank Witthington, SSCAP/Initianent, MARM

YOU DON'T HAVE TO WORRY (WB, ASCAP/Ness,

WITHOUT YOU/NEVER FORGET YOU (100% Apple,

ACAP/Next Plateau, ASCAP/Ining, BMI) WHOOMPY (THERE IT IS) (Alvert, BMI) WILL YOU BE THERE (IN THE MORNING) (Zomba, ACAPA

WHATTA MAN (Sons Of K-oss, ASCAP/Sandia,

WHAT'S MY NAME? (WB, ASCAP/MRR-KNIGht,

BMI/Music Corp. Of America, BMI) HL accord Proving Hits, ESCAP OFP WIAT MIGHT MARE BEEN (Square Wast, USAP OF A Standard Stan Standard Stand Standard Stand Standa

38 U.N.T.Y. (Queen Latitah, ASCAP/Four Knights,

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PLEAS	3 <b>3</b> 51	ORGIVE ME (Worksongs Limited,	18	91 ·	L 'NIA	TO GET OVER YOU (Benefit, BMI)
səjBuig	tiw 2	nt the greatest sales gains. © 1994, Billbo	48/P	moJ	inum	
35	s٦	CULTURE BEAT (550 INUSIC)	<b>S</b> Z	19	1	K1 (LOWIN BOA) SONCY SENC/BODA BOCK
	τ	I.M ONTSTANDING I.M ONTSTANDING	14	u	54	<b>BVDJ SI TAHW</b> (AT2IRA) YAWAQQAH
33	s	MINT CONDITION (PERSPECTIVE/A&M)	Ľ		1	AT215151A) YAWADDAH
34	91	SAID I LOVE YOU BUT I LIED MICHAEL BOLTON (COLUMBIA)	u	09	11	AWARD TOUR AWARD TOUR AWARD TOUR
68	9	TOM GETTY & THE HEARTBREAKERS (MCA)	u	21	81	COD BRESSED LEXAS
52	91	SPAC (INTERSCOPE)		<u>د</u>		DEF LEPPARD (MERCURY)
+		KEEP YA HEAD UP	0/ 69)		1	NEAL INCCOY (ATLANTIC)
+	21	VCVIN CVBBIEFTE (CODISCS/FONDON/LFCC)	—			(IXAM) TADA2 TI TUOBA TBUOUN
30	14	DEEVW2 BRALEVCE (EMC)	89	LS	S	FUNK DAT/WHY IS IT?
51	11	NEAEB KEELING SECKELS LONAL TONEL TONE! (WING/WEGCING)	<i>L</i> 9	15	91	BEAL MUTHAPHUCKKIN G'S DOUG STONE (EPIC)
33	s	WOLIFI (YM NO DABH RUOY YAL)	99	19	10	I NEVER KNEW LOVE
32	1	BECK (DGC/GELLEN) FOREK	59	SS	L	YOU DON'T HAVE TO WORRY YOU DON'T HAVE TO WORRY
54	91	THE CRANBERRIES (ISLAND/PLG)	19	89	09	DRICE (LINK/BEFFINVER) DYSSEA DRK2
55	14	U.N.L.T.Y. QUEEN LATIFAH (MOTOWN)	63	<b>S</b> 9	•	HEART (CAPITOL) HEART (CAPITOL)
1 91	61	CANGSTA LEAN DRS (CAPITOL)	29	<b>7</b> 9	1	BROOKS & DUNN (ARISTA)
81	s	SHARE (MOTOWN)	19	-	τ	ITTLE TEXAS (MARNER BROS.)
92	6	12 GAUGE (STREET LIFE/SCOTTI BROS.)	09	τs	3	FAMILY AFFAIR SHABBA RANKS (ATLAS/PLG)
+	61	TEVIN CAMPBELL (QWEST/WARNER BROS.)	65	ß	с З	ELERNAL (EMI/ERG)
+	-	CON ME TALK		05	ι ι	JIMMA CLIFF (CHAOS)
+	52	AMMAR (GIANT) AMMAN SHE WANTS	85			I CVN ZEE CREVBLY NOM SHVORITTE OMEVT (NVE)
ST	3	IL & VIT COOD WEBINH CREEK (COTOMBRV)	<i>L</i> S	917	61	(I KNOM I COL) 2KIFFS
-	11	RICHARD MARX (CAPITOL)	99	99	3	TRYIN' TO GET OVER YOU
50	S	NOW AND FOREVER	99	99	2	BECAUSE OF LOVE
53	L	VIT-1-ONE (BRITZZ/ATLANTIC)	œ	02	2	PLAYER'S BALL
6	15	100ECI (NELOWA/WCV) CEA EOS AON	3	69	2	A DEEPER LOVE (ATRIA FRANKLIN (ARISTA)
51	3	I SWEAR JOHN MICHAEL MONTGOMERY (ATLANTIC)	25	25	5	DVAZIG (WEBICVA/BEBBIZE)
14	3	WITHOUT YOU/NEVER FORGET YOU WARNH CAREY (COLUMBIA)	۲S	61	54	KS (LOWIN BON) COME BYBY COME
π	S	ROCK AND ROLL DREAMS COME	<b>0</b> 9	61	s	CE CE 6ENIZION (V\$W) I.W IN LHE WOOD
τ Οτ	01	US3 (BLUE NOTE/CAPITOL) US3 (BLUE NOTE/CAPITOL)	617	81	14	BECAUSE THE NIGHT 10,000 MANIACS (ELENTRA)
1 8	81	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	81	51	π	JOSHINA KADISON (SBK/ERG)
+	3	SNOOP DOGGY DOGG (DEATH ROW)	11	15	9T	COLOR ME BADD (GIANT)
61	2	BUME N. CUIND	97	[]	π	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
+	8	X2CAPE (50 SO DEF/COLUMBIA)	<b>()</b>	 89	5	
+		TAG TEAM (LIFE/BELLMARK)	<b>()</b>	89	5	CRASH TEST DUMMIES (ARISTA)
-	11	B. ADAMS/R. STEWART/STING (A&M) WHOOMP! (THERE IT IS)	_		$\vdash$	KAMA MAMA MAMA MAMA B. KELLY (DIVE)
1	13	VTT LOG TONE DOWIND (OUTBURST/RAL/CHADS)	13	37	81	SEX ME (DARTS I & II)
+	13	CE OF BASE (ARISTA)	15	11	1	CHOO2E TOE DILLIE (ELIC)
	9		17	**	π	TOHN DEEKE CKEEN YEHORMUH (CELLEN)
2	S	NAM ATTAHW	07	017	π	ONIZVWV
ιτ	15	CETINE DION (220 WINZIC) 3 MINING NO I LHE DOMES OF LOVE	36	38	1	LHE BREEDEUS (#VO\EFEKLEV) CVMNONBVIT
		** [ "ON **	38	<b>9</b> E	L	ALWAYS ON MY MINO BWV (RCA)
	WEEKS ON	<b>TITLE</b> TITLE (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE TITLE CLABEL/DISTRIBUTING LABEL)
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OR		EK E		<b>DOIRD</b> IG FEB. 26, 1994	JU.U					NOF		BY SoundScan
WEEK	WEEK	2 WKS AGO	WKS. O CHART	TITLE PRODUCER (SONGWRITER) LABEI	ARTIST		THIS WEEK	LAST WEEK	2 WKS AGO	WKS. OI CHART	TITLE PRODUCER (SONGWRITER)	
				* * * NO. 1 * * *		6	50	2	40	18	KEEP YA HEAD UP O D.J.DARYL (T.SHAKUR,D.ANDERSON,R.TROUTMAN)	♦ 21 (C) (M) (T) (X) INTERSCOPE 90
	1	1	14	THE POWER OF LOVE D.FDSTER (G MENDE,C.DERDUGE,J RUSH,M.S.APPLEGATE) 3 weeks at No. 1 3 weeks at No. 1	(C) (D) (V) 550 MUSIC 77230		51	53	55	6	U SEND ME SWINGIN' MINT CONDITION (K, LEWIS)	MINT CONDIT (C) PERSPECTIVE 7439
	3	5	9	THE SIGN POP, JDKER (JDKER)	<ul> <li>ACE OF BASE</li> <li>(C) (D) (M) (T) ARISTA 1-2653</li> </ul>	E	52	55	61	8	DUNKIE BUTT (PLEASE PLEASE PLEASE)	12 GA () STREET LIFE 75373/SCOTTI I
D	5	6	6	WHATTA MAN SALT-N-PEP. H.AZOR (H.AZDR) (C) (T) (X) NEX	A FEATURING EN VOGUE T PLATEAU/LONOON 857 390 PLG	E	53	47	46	12	MISS YOU IN A HEARTBEAT DEF LEPPARD (P.COLLEN)	DEF LEPP     (C) (V) MERCURY 85
	2	2	14	ALL FOR LOVE A  BRYAN ADA! C.THOMAS,B.ADAMS,D.NICHOLAS (B ADAMS,R J.LANGE,M.KAMEN)	MS/ROD STEWART/STING (C) (D) (V) A&M 0476	0					* * * GREATEST GAINER/AIRPL	
	4	3	20	BREATHE AGAIN   LA.REID, BABYFACE, D SIMMONS (BABYFACE) (C)	TONI BRAXTON     (M) (T) (X) LAFACE 2-4054 ARISTA	S)	54	65		2	STREETS OF PHILADELPHIA (FROM "PHILADELPHIA") B.SPRINGSTEEN,C.PLDTKIN (B.SPRINGSTEEN)	BRUCL SPRINGST (C) (X) COLUMBIA 7
D	7	12	5	WITHOUT YOU/NEVER FORGET YOU W.AFANASIEFF.M.CAREY (W.P. HAM.T.EVANS)	♦ MARIAH CAREY (C) (V) (X) COLUMBIA 77358	6	55	46	42	20	GANGSTA LEAN A C JACKSON (C.JACKSDN,E.J.TURNER,T.CARTER)	(C) (M) (T) CAPITDL 4
	6	4	19	HERO A W.AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	← MARIAH CAREY     (C) (V) (X) COLUMBIA 77224	D	56	57	51	17	ALL ABOUT SOUL D KORTCHMAR (B JOEL)	♦ BILLY . (C) (D) (V) COLUMBIA 7
	10	19	9	SO MUCH IN LOVE (S.ST CLAIR, T.D'BRIEN (JACKSON, STRAIGIS, WILLIAMS)	♦ ALL-4-ONE	5	57	54	58	8	ALWAYS ON MY MIND B.A.MORGAN (B.A.MORGAN,R.WILSON,D.SCOTT)	(C) (D) (T) RCA (
-	8	13	10	UNDERSTANDING	(C) BLITZZ 87271/ATLANTIC • XSCAPE	9	58	56	47	13	WHAT'S MY NAME?	SNOOP DOGGY D
	16	21	6	NOW AND FOREVER	(V) SO SO DEF 77335/COLUMBIA ♦ RICHARD MARK	10	59	60	53	12	GOODY GOODY	◆ LISETTE MELEN (C) (M) (T) FEVER/RAL 77157/C
	-	_		R.MARX (R.MARX) BECAUSE OF LOVE	(C) (V) CAPITOL 58005	2	60	75	95	3	YOU KNOW HOW WE DO IT	ICE C (C) (T) PRIORITY 5
	12	20	5	J JAM T LEWIS, J JACKSON (J JACKSON, J.HARRIS III, T.LEWIS)	JANET JACKSON (C) (T) VIRGIN 38422	5	61	59	59	14	I'LL BE LOVING YOU	COLL
-	14	22	14		V) (X) BLUE NOTE 44945/CAPITOL	10	<b>(62</b> )	67	68	5	ZUNGA ZENG/BODY ROCK	(M) (T) VIPER 102/METROPO
-	9	7	14		◆ DOMINO (X) OUTBURST/RAL 77298/CHAOS	$\mathcal{Q}$	63	64	57	18	K7,J GARDNER,F CUTLASS (K7,J GARDNER,F.MALAVE,H.J,LAWES,F,W.BURK) SLOW AND EASY	(C) (T) (X) TOMMY BO ZAPP & RO
1) 2	22	26	5	ROCK AND ROLL DREAMS COME THROUGH J.STEINMAN (J.STEINMAN)	<ul> <li>MEAT LOAF</li> <li>(C) (V) (X) MCA 54757</li> </ul>	n	64	69	74	4	R.TROUTMAN (R.TROUTMAN)	(C) (D) REPRISE 1
DC	34	56	4	BUMP N' GRIND R.KELLY (R KELLY)	◆ R, KELL (C) (T) (X) JIVE 422	31	65			-	B ENO (JAMES) A DEEPER LOVE (FROM "SISTER ACT 2")	(C) FONTANA 858 217/MER ♦ ARETHA FRANI
. 1	11	16	17	BECAUSE THE NIGHT P.FOX (SMITH,SPRINGSTEEN)	<ul> <li>10,000 MANIACS</li> <li>(C) (V) ELEKTRA 64595</li> </ul>	17	03	72	86	3	C+C MUSIC FACTORY (D COLE, R.CLIVILLES)	(C) (M) (T) (X) ARISTA 1
DC	32	54	5	GIN AND JUICE DR DRE (SNOOP DOGGY DOGG) (C) (M) (T) (X	◆ SNOOP DOGGY DOGG DEATH ROW 98318/INTERSCOPE	13	66)	NE		1	***HOT SHOT DEBUT*	♦ SPAAQUILLE OF N
	13	11	19	PLEASE FORGIVE ME R JLANGE, B ADAMS (ADAMS, LANGE)	<ul> <li>BRYAN ADAMS</li> <li>(C) (V) A&amp;M 0422</li> </ul>	14	67	5		•	E.SERMON (S.O'NEAL, E.SERMON, R. ROACHFORD, R. CALHOUN, A YARBROUGH, J. ELLIS FUNK DAT/WHY IS IT?	S,L SIMMONS) (C) (T) (X) JIVE 4 SA
	15	18	14	CRY FOR YOU ●	♦ JODECI	B	68	63	65	9	J.C. SLAMM (S.LENON)	(C) (M) (T) (X) MA
	18	9	17	D.SWING (D.SWING) SAID I LOVED YOUBUT I LIED ●	<ul> <li>(C) UPTOWN 54723/MCA</li> <li>◆ MICHAEL BOLTON</li> </ul>			81	-	2	R.GUTIERREZ (S.HAGUE, M. MCLAREN, L.PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ) STAY (FARAWAY, SO CLOSE!)	) (C) (T) MERCURY 85
+	-			RJLANGE,M BOLTON (M BOLTON,R J LANGE)	(C) (D) (V) COLUMBIA 77260 • TEVIN CAMPBELL	6	and the second second	71	66	11		(C) (V) (X) ISLAND 858 D7
-	19	14	20		(V) QWEST 18346/WARNER BROS.	$\bigcirc$	(70)	79	79	6	T.MCELROY, D.FOSTER (T.MCELROY, D.FOSTER, JAH)	<ul> <li>TO BE CONTINUE</li> <li>(C) (M) (T) EASTWEST 9</li> </ul>
2	20	10	24	D POP, JOKER/BUDDHA (JOKER BUDDHA, LINN, JENNY)	◆ ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614			68	62	18	TIME AND CHANCE D.J.POOH (M.JORDAN,COLOR ME BADD,M.DENARD)	COLOR ME B/ (C) (D) (M) (T) (V) (X) GIANT 1
	17	8	19	LINGER  SSTREET (N.HOGAN, D. O'RIORDAN)	THE CRANBERRIES     (C) (V) (X) ISLAND 862 800/PLG			62	60	18	SEX ME (PARTS I & II)  R.KELLY (R.KELLY)	◆ R. KE (C) (T) (X) JIVE 4
2	21	15	21	SHOOP  MSPARKS,CJAMES (SPARKS,JAMES,DENTON,ROBERTS,TURNER) (C) (T) (V) (X) NEX	◆ SALT-N-PEPA T PLATEAU/LONDON 857 314/PLG	20	73	66	63	9	YOU DON'T HAVE TO WORRY E.FERRELL (GREENE, FERRELL, KORNEGAY, WHITTINGTON, BROWN, WESLEY, BOBBITT	<ul> <li>MARY J. BI</li> <li>(C) (T) UPTOWN 547D1</li> </ul>
2	23	28	7	CHOOSE J.JAM,T.LEWIS (J HARRIS III,T.LEWIS,CDLOR ME BADD)	<ul> <li>COLOR ME BADD</li> <li>(C) (D) (V) (X) GIANT 1872D</li> </ul>		74	74	64	17	AWARD TOUR A TRIBE CALLED QUEST (J.DAVIS,A.MUHAMMAD,M.TAYLOR)	A TRIBE CALLED QU (C) (T) (X) JIVE 4
2	26	27	7	STAY N.LOWIS (M.STEVENS, B.KHOZOURI)	• ETERNAL (C) (M) (T) (X) EMI 58113/ERG	34	(75)	77	77	10	JOHN DEERE GREEN J.SLATE, B.MONTGOMERY (D LINDE)	JOE DI
2	24	24	13	AMAZING B.FAIRBAIRN (S.TYLER, R.SUPA)	◆ AEROSMITH	E	76	78	78	4	IF THAT'S YOUR BOYFRIEND (HE WASN'T LAST NIGHT) ◆ A.8ETTS (M.NDEGEOCELLO) (C) (D) (T) (V)	ME'SHELL NDEGEOCE
2	29	25	19	NEVER KEEPING SECRETS BABYFACE, L.A.REID, D.SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264	2	(1)	83	96	3	MOTHER R.RUBIN (G.DANZIG)	C) AMERICAN 18256/REF
2	27	17	19	AGAIN	JANET JACKSON	-	78	NEV	VÞ	1	BABY I LOVE YOUR WAY (FROM "REALITY BITES") R FAIR (P. FRAMPTON)	BIG MOUNT
2	25	35	7	JJAM,T LEWIS,JJACKSON (JJACKSON,J HARRIS III,T LEWIS) GROOVE THANG	(C) (V) VIRGIN 38404	29)	79	70	70	11	BETCHA'LL NEVER FIND S. HURLEY (C. SAVAGE, S. HURLEY)	<ul> <li>CHANTAY SAV (C) (T) I.D. 62652</li> </ul>
	-	-		NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS, BROWN) (LAY YOUR HEAD ON MY) PILLOW	(C) (D) (M) (T) MOTOWN 2228	P	80	89	- 1	2	GOD E ROSSE,T AMOS (T AMOS)	
-	33	37	/	TONYITONIITONEI IT CHRISTIAN,D.WIGGINS,R WIGGINS) WHOOMP! (THERE IT IS) <sup>3</sup>	(C) (V) WING 858 260/MERCURY	2	(81)	86	92	15	WHAT MIGHT HAVE BEEN	♦ LITTLE TE
+	28	29	40	TAG TEAM (TAG TEAM) (C)		B	82	80	72	6	J.STROUD,C DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS) DIRTY DAWG	(C) (V) WARNER BROS. 1 • NK
	30	30	15	FOUND OUT ABOUT YOU J HAMPTON,GIN BLOSSOMS (D. HOPKINS)	◆ GIN BLOSSOMS (C) (V) A&M 0418	6	83	76	67	20	D.WAHLBERG (D.WAHLBERG,L.THOMAS,J.R.JACKSON,J.KNIGHT,J.JOHNSON) NEVER SHOULD'VE LET YOU GO (FROM "SISTER ACT 2")	(C) (M) (T) (X) COLUMBIA 7 HI-F
1	43	44	10	R.RUBIN,T.PETTY,M.CAMP8ELL (T.PETTY)	& THE HEARTBREAKERS (C) (V) MCA 54732		84	82	71	19	JOE,K.MILLER (E.F.WHITE) (I KNOW I GOT) SKILLZ ●	(C) JIVE 4 SHAQUILLE O'N
3	37	38	5	EVERYDAY P COLLINS (P.COLLINS)	◆ PHIL COLLINS (C) (D) ATLANTIC 87300		(85)	NEV	-	1	DEF JEF,M.WELLS (J.FORTSON,S.O'NEAL,M.WELLS) SWEET LULLABY	(C) (T) (X) JIVE 4 ◆ DEEP FOR
3	31	23	17	1 CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS") P.HENTON (J.NASH)	◆ JIMMY CLIFF (C) CHAOS 77202	D	(86)	NEV		1	D.LACKSMAN (MOUQUET,SANCHEZ) PLAYER'S BALL	(C) (T) (V) (X) 550 MUSIC 7 OUTK
3	35	32	21	DREAMS R.FERMIE (GABRIELLE,T.LAWS) (C) (T	GABRIELLE		(Q7)	NEV	_	1		(M) (T) (X) LAFACE 2-40601AF
3	38	33	14	U.N.I.T.Y. K.GEE,MUFI (D.OWENS,J.SAMPLE)	QUEEN LATIFAH     (C) (D) (T) MOTOWN 2225		(22)	NEV		1	STEELY,CLEVIE (D.PENN) TRYIN' TO GET OVER YOU	(C) (T) (X) BIG BEAT 9 VINCE (
2 4	44	45	9	I'M IN THE MOOD SOULSHOCK,KARLIN (S.NIKOLAS, B.SIBLEY, SOULSHOCK, KARLIN, CUTFATHER)	<ul> <li>CE CE PENISTON</li> <li>(C) (M) (T) A&amp;M 0460</li> </ul>	M	00	. 1		1	SOUND OF DA POLICE	(C) (V) MCA 5
3	36	36	9	HAVING A PARTY PLEONARD (S.COOKE)	ROD STEWART		89 ( <b>90</b> )	91	90	4	SHOWBIZ (L.PARKER,R.LEMAY)	(C) (T) JIVE 4
1	39	39	10	WILL YOU BE THERE (IN THE MORNING)	(C) (V) WARNER BROS. 18424			92	-	2	MONEY IN THE GHETTO THE DANGEROUS CREW (T.SHAW)	(C) (T) JIVE 4
		34		J PURDELL,D BARON (R J LANGE)	(C) (V) CAPITOL 58041 • JOSHUA KADISON		(91)	NEV		1	AIN'T SEEN LOVE LIKE THAT K.ELSON (E.MARTIN, M.SPIRO, A.PESSIS)	♦ MR. (C) ATLANTIC 8
K	1		21	VAN HOOKE,R.ARGENT (J.KADISON)  LOSER	(C) S8K 50429/ERG		92)	NEV	V 🕨	1	COME TO MY WINDOW H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	MELISSA ETHERII     (C) (X) ISLAND 858 D28
-	51	52	5	BECK (BECK,K.STEPHENSON)	(X) DGC 21930*/GEFFEN		93	88	94	3	BIG TIME SENSUALITY N.HOOPER (B.GUDMUNDSDOTTIR, N.HOOPER)	◆ BJ( (M) (T) (X) ELEKTRA 66
4	48	49	13	CANNONBALL K.DEAL,M.FREEGARD (K.DEAL)	◆ THE BREEDERS (C) (X) 4AD 64566/ELEKTRA		94	84	-	2	FAMILY AFFAIR (FROM "ADDAMS FAMILY VALUES") S.REMI (S.STEWART)	SHABBA RAI     (C) ATLAS 855 232
4	40	31	17	MR. VAIN ● T.FENSLAU (S.LEVIS,N.KATZMANN,J.SUPREME)	◆ CULTURE BEAT (C) (T) (X) 550 MUSIC 77214		95)	NEV	VÞ	1	MY LOVE J.STROUD.C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	C) (V) WARNER BROS. 1
) 5				* * * GREATEST GAINER/SALE			96	95	87	9	J.STROUD (L.BOONE, W.ROBINSON)	DOUG ST( (C) (Y) EPIC 7
) 5	58	81	3	I SWEAR • JOHN S.HENDRICKS (F J.MYERS,G.BAKER)	C) (V) ATLANTIC 87288		97	85	80	16	REAL MUTHAPHUCKKIN G'S	€ EA2 (C) (T) RUTHLESS 5508/RELAT
4	15	41	10	HALLIGAN, HILD (D.D. HALLIGAN, JTORELLO)	HADDAWAY (C) (M) (T) (X) ARISTA 1-2646		98	90	82	14	GIVE IT UP THE GOOMEN (DJ ZKI,DOBRE)	THE GOODN
6	61	73	5		CRASH TEST DUMMIES		99	99	91	3	KRAZY	(M) (T) (X) FFRR BLACKO
				IT'S ALL GOOD HAMMER, THE WHOLE 9 (***********************************	(C) (D) ARISTA 1-2654	1.3	_				D.ALLEN (D ALLEN,M.DAILEY)	(C) KAPER 62665

Records with the greatest airplay and sales gains this week. Videoclip: - regular cassette maxi-single; regular cassette maxi-single; regular cassette maxi-single; regular cassette single availability. (D) CD single availability. (D) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability

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#### by Kevin McCabe

**H**OT COMPETITION: Celine Dion's "The Power Of Love" (550 Music) continues its strong run at the top of the chart, up 7% in overall points. Dion, who is currently on tour in the U.S., remains No. 1 on the Hot 100 Singles Sales chart as "Power" tops off at about 70,000 units this week. Its strongest challenger, "The Sign" by Ace Of Base (Arista), increases 11% in overall points and jumps 3-1 on the Hot 100 Airplay chart. "The Sign" ranks No. 1 at 33 top 40/mainstream outlets on the monitored radio panel. The two singles will fight it out for No. 1 next week, as overall points on "The Sign" are close enough to enable it to hit the top.

UP N' COMING: The greatest overall point-gainer on the Hot 100 is "Bump N' Grind" by **R. Kelly** (Jive). A 58% increase in sales vaults the single 19-8 on the sales chart and 34-15 on the big chart. "Bump" is top five in airplay at several top 40/rhythm-crossover stations, including WHYT Detroit, KUBE Seattle, and WHJX (Hot 101.5) Jacksonville, Fla. The second-greatest overall point-gainer is "So Much In Love" by **All-4-One** (Blitzz/Atlantic). It jumps 10-8 on the Hot 100, causing "Understanding" by **Xscape** (So So Def/Columbia) to slip back 8-9 despite gaining points. "So Much" is No. 1 in airplay at XHTZ (Z90) San Diego, No. 1 at KPRR (Power 102) El Paso, Texas, and No. 7 at WFLY (Fly 92) Albany, N.Y.

**C**OUNTRY CROSSOVERS: "I Swear" by John Michael Montgomery (Atlantic) wins the Greatest Gainer/Sales at No. 46. Its 32% sales increase fuels a big move on the sales chart, 21-14. This is a significant achievement, as there are no airplay points on this single. "My Love" by Little Texas (Warner Bros.) debuts at No. 95, entirely from sales. The group's other single, "What Might Have Been," is enjoying a second run on the Hot 100 and jumps 86-81 due to strong airplay at the top 40/adult outlets monitored for the chart. "What Might" ranks No. 2 in airplay at KISN Salt Lake City, No. 4 at WKDD Akron, Ohio, and No. 8 at WRQX Washington, D.C.

UICK CUTS: "Streets Of Philadelphia" by Bruce Springsteen (Columbia) wins the Greatest Gainer/Airplay at No. 54. All of its points are from airplay, as the commercial single just arrived in stores. "Streets" ranks No. 6 at WSTR (Star 94) Atlanta, No. 8 at WHYI (Y100) Miami, and No. 11 at KKFR (Power 92) Phoenix... Among the artists entering the Hot 100 this week: Grammy-nominated for best world music album, Deep Forest enters at No. 85 with "Sweet Lullaby" (550 Music). It peaked at No. 6 on Billboard's Club Play chart in May 1993. "Sweet" is No. 15 at modern rock outlet CIMX Detroit. "Player's Ball" by Atlanta-based duo Outkast (LaFace/Arista) bows at No. 86. The hardcore rap single enters entirely from sales. "You Don't Love Me (No, No, No)" by Jamaican songwriter Dawn Penn (Big Beat) debuts at No. 87. The reggae song is breaking at several top 40/rhythm-crossover stations, including No. 15 at WIOQ (Q102) Philadelphia and No. 20 at WQHT (Hot 97) New York.

#### DECCA, WARNER REACH 'TENORS' AGREEMENT

(Continued from page 12)

artist, discussions on the "Encore" project reached a stalemate.

The trump cards were Domingo and money. Domingo has made no secret of his disenchantment with Decca following the success of "The Three Tenors," which has sold 10 million audio units and 1 million video units worldwide, according to Decca. Each of the performers originally declined a royalty deal and opted for a flat payment of \$500,000 for the recording rights—at the time, a huge risk for Decca.

Subsequent sales proved the risk taken by Decca president Roland Kommerell was worthwhile. But Domingo has said in public, "I think that after such a success we made, Decca should have offered us more." He has flatly declared he will not record for Decca again.

This put great pressure on Decca to release Pavarotti under agreed conditions in order to allow the recording to go ahead. "Everyone agreed that it had to take place," admits Kommerell. The bidding rose

#### SESAC PUTS OUT WELCOME MAT

(Continued from page 13)

independent producer has become a major supplier to the record company and is like a satellite to the record company. Therefore, they have the power to have their own publishing companies now, and we decided that having an association with Phil Ramone could only be good for us."

For Benitez, SESAC has established a development fund. "We will provide cash for him to develop artists. We will help match him when he signs a songwriter. Anyone he believes in and signs and pays money to, we will pay money to. There's a large rotating fund he can use for both signing acts and recording. We're almost performing the role of a record company." Headquartered in Nashville for the

Headquartered in Nashville for the past several years, SESAC has not skyhigh: Current reports say Warner has committed \$11 million-\$15 million to own the rights.

But Decca wanted a piece of the action too, and with the promise of a second record, a compromise was reached. The scenario so far suggests that Warner will release the first recording—which will almost certainly be prerecorded in Monte Carlo-at the time of the concert. It is likely to come out on Atlantic Records in the U.S. because of the active involvement of Ahmet Ertugen in the negotiations. In the rest of the world, it will be released on Teldec, Warner Classics' German-based classical label. Warner clearly preferred to put its pop force behind the recording in its home territory: It has been calculated that it needs to sell upward of 6 million units to break even.

Decca will have an option on material from the live concert for release a year later. Sources say the label has also decided not to drop its first recording to mid-price as a spoiler, though it will re-promote "The Three

been eager to establish a Los Ange-

les office. However, Gershon ex-

plains, "We do want to strengthen

our relationship with the community

that produces television shows and

motion pictures and get more SESAC

music insinuated into that product." Toward that end, SESAC has just

hired Next Decade, a music supervis-

ing firm, to take SESAC music into

movies and TV. The company, accord-

ing to Gershon, was music supervisor

for all the "Teenage Mutant Ninja

Turtles" movies, "Gorky Park," "Fa-

tal Attraction," and other major films.

people similarly situated while we're

here," Gershon says, "to give them

inducements, retainers, and incen-

tives to place our catalog in motion

pictures. We'll help offset the budget

"We're having meetings with other

Tenors In Concert" at the time of the concert.

Finally, Decca also seems to have won a special agreement with Pavarotti for a highly secret new album, according to sources.

On July 16, the three tenors will be rejoined by the conductor Zubin Mehta—a key figure in the first concert—who is concerned about the concert getting out of hand. "I don't want to see it become a circus," he says.

Though observers question whether this second record—and the third—can ever break even, Peter Andry, VP, Warner Classics International is upbeat. "It is going to be great," he says. "The tenors know the stakes are high and they are going into it feeling fresh.

"Everyone is feeling very bullish, though in the end, who knows what will happen? My feeling is that it depends on quality—I still believe that if it is good it will work."

Nicolas Soames is editor of Gramophone's Classical News.

of producers to lower their music costs and, in effect, literally pay to get our music put into movies and television."

Gershon, Swid, and SESAC president Vincent Candilora also met with "heavy-hitter [entertainment] law firms" and large music publishers in L.A. to make their pitches.

Overall, Gershon stresses, "we are looking for established writers who may be unhappy, who may be going through a cold period, and who may have tax problems or matrimonial problems and are looking for cash advances, like in the old days, and guarantees."

In New York, SESAC has leased two rooms at the Hit Factory to give their songwriters a place to make demos at no cost to themselves.

#### WARNER MOVES UP 'FUGITIVE' STREET DATE (Continued from page 6)

seen the date change disrupt advertising plans, aren't complaining too loudly. "It's exciting to have such a hot title in stores while the Academy Award hype is happening," says Dean Wilson, senior buyer at Trans

BUBBLING UNDER HOT 100°

LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	8	ROCK MY WORLD BROOKS & DUNN (ARISTA)	14	18	4	LET'S MAKE LOVE AARON HALL (SILAS/MCA)
—	1	I LIKE TO MOVE IT REEL 2 REAL (STRICTLY RHYTHM)	15	10	2	C.R.E.A.M. WU-TANG CLAN (LOUD/RCA)
14	2	HEAVEN HELP/SPINNING LENNY KRAVITZ (VIRGIN)	16	_	1	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
8	3	SINCE I DON'T HAVE YOU GUNS N' ROSES (GEFFEN)	17	17	3	HIGHER AND HIGHER JIMMY CLIFF/SOULDA POP (INTERSCOPE)
-	1	JUST ANOTHER DAY QUEEN LATIFAH (MOTOWN)	18	19	9	I'D LIKE TO HAVE THAT ONE BACK GEORGE STRAIT (MCA)
-	1	AND OUR FEELINGS BABYFACE (EPIC)	19	-	1	RETURN TO INNOCENCE ENIGMA (VIRGIN)
20	2	NO DOUBT ABOUT IT NEAL MCCOY (ATLANTIC)	20	—	1	ELECTRIC RELAXATION A TRIBE CALLED QUEST (JIVE)
	1	YOU CANDLEBOX (MAVERICK/SIRE/WB)	21	4	5	SHOOT TO KILL MAD LION (WEEDED/NERVOUS)
-	1	MASS APPEAL GANG STARR (CHRYSALIS/ERG)	22	—	1	LULLABYE BILLY JOEL (COLUMBIA)
13	3	ON AND ON SHYHEIM (VIRGIN)	23	22	7	KITE NICK HEYWARD (EPIC)
-	1	OUIET TIME TO PLAY JOHNNY GILL (MOTOWN)	24	-	1	GOODBYE SAYS IT ALL BLACKHAWK (ARISTA)
-	1	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)	25	-	3	I REMEMBER YOU DENINE (METROPOLITAN)
-	1	WATCH THE GIRL DESTROY ME POSSUM DIXON (INTERSCOPE)				er lists the top 25 singles under No. 100 t yet charted.

#### **USED-CD SETTLEMENT** (Continued from page 6)

cording to a preliminary notice sent

out by IMRA. Eligible merchants will receive, in addition to their regular co-op ad allotments, additional co-op ad funds that may be used any time, up to one year after the settlement is approved by the U.S. District Court for Central California.

The four majors have supplied a list of retailers that were affected by the policies, and the court will send out an official notice to those retailers. If other retailers meet the qualifications, they should contact the IMRA, says Dan Small, an associate at Cohen, Milstein, Hausfeld & Toll, the Washington, D.C.-based law firm that represented the trade association.

Once the merchants have been notified, they can approve or object to the settlement. Objections will be presented at the May 23 hearing. World Music Corp.

The title will be competing directly with Walt Disney Home Video's "The Fox And The Hound," which shipped 6 million copies and is in stores March 2. The Warner title "The Secret Garden," which shipped 2 million-3 million, has been in stores a few weeks, and MCA/Universal Home Video's "We're Back," which is expected to ship 2-3 million, arrives in stores March 15.

Gary Ross, president of Musicland's Suncoast Motion Picture Co., says the chain will not increase its initial "Fugitive," orders. But reorders may happen sooner, as customers deplete copies during the two weeks before the Oscar show. "Initially we don't have to increase orders, but having it in stores early is definitely an advantage," says Ross. "Down the road, we may increase our buy."

Most industry executives say "The Fugitive" will be March's biggest title, and hyping it while it's still a winner is a wise move. "This way, they can sticker it 'Academy-award nominee,'" said one rackjobber. "That's not as effective if you don't win."

#### **ISLAND PICTURES BUYS INTO VIDEO JUKEBOX** (Continued from page 13)

Trading] before that we've gotten the minutiae out of the way. I don't see any roadblocks."

Island Trading is a wholly owned subsidiary of Bahamas-based Island International, which manages a number of interests identified with Island Records chairman/CEO Chris Blackwell. Island Trading and Island International are not related to Island Records and its music publishing companies, which are wholly owned subsidiaries of PolyGram N.V.

If the proposed deal closes, Black-

well will become a director of VJN after the company spins off its lowpower TV station properties into a wholly owned subsidiary.

Blackwell was not available for comment at press time.

VJN also announced its intention to offer rights to purchase 2 million shares of its common stock at \$2 per share on a pro rata basis to the holders of record of the company's common stock. StarNet/CEA II Partners owns approximately 63% of VJN's common stock. DEBORAH RUSSELL

THIS WEEK

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# THE Bibboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	PEAK POSITION
1)	7	10	31	★ ★ ★ NO. 1 ★ ★ ★ TONI BRAXTON▲ LAFACE 26007 ARISTA (9.98/15.98) 1 Week at No. 1 TONI BRAXTON	1
2	2	2	24	MARIAH CAREYA DOLUMBIA 53205* (10 98 EQ/16 98) 1 MUSIC BOX	1
3)	3	4	12	SNOOP DOGGY DOGG A * DEATH ROW/INTERSCOPE 92279"/AG (10 98/15.98) DOGGY STYLE	1
4	1	3	3	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
5	5	9	14	R. KELLY A JIVE 41527 (10.98/15.98) 12 PLAY	5
6)	6	7	18	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98) VERY NECESSARY	6
1)	10	15	9	COUNTING CROWS O DGC 24528/GEFFEN (1C 98 15.98)	7
8	9	5	13	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10,98/17,98) GREATEST HITS	5
9	4	1	3	ALICE IN CHAINS COLUMBIA 57628* (7.98 EQ/11 98) JAR OF FLIES	1
10)	14	16	14	CELINE DION      550 MUSIC 37 355 EPIC (10.98 EQ 15.98)     THE COLOUR OF MY LOVE	10
		-		***GREATEST GAINER***	1
11)	24	24	65	SOUNDTRACKA 19 ADISTA 18699+ (10 98/15 98) THE BODYGUARD	1
				***HOT SHOT DEBUT***	
12)	NE	NÞ	1	ENIGMA CHARISMA 39236/VIRGIN (10 98/16 98) THE CROSS OF CHANGES	12
13)	13	17	12	ACE OF BASE A APISTA 18740 (9 98/15 98) THE SIGN	13
4	8	6	8	JODECI UPTOWN 10915/MCA (10.98/15.98) DIARY OF A MAD BAND	3
5	11	11	13	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 53567 (10 98/16.98) THE ONE THING	3
6	16	12	22	MEAT LOAF ▲ MCA 10699 (10 98/15 98) 3 AT OUT OF HELL II: BACK INTO HELL	1
7	15	8	14	BRYAN ADAMS ▲ 38M 0157 (10 98/16.98) SO FAR SO GOOD	6
8	17	13	39	JANET JACKS A VAGIN 87825 (10 98/16 98) JANET.	1
9	18	19	6	SOUNDTRACK EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98) PHILADELPHIA	17
20	19	14	17	PEARL JAM A 171: 531 36* (10 98 EQ/16 98) VS.	_ 1
1	20	20	29	SMASHING PUMPKINS VIRGIN 88267 (9 98/15 98) SIAMESE DREAM	10
2	12		2	TORI AMOS ATLANTIC 82567/AG (10 98/15 98) UNDER THE PINK	12
3	23	22	43	AEROSMITH & GEFFEN 24455 (10 98/16 98) SGET A GRIP	1
4	22	21	18	VARIOUS ARTISTS COMMON THREAD: THE SONGS OF THE EAGLES	3
5)	29	28	60	STONE TEMPLE PILOTS ▲ 1 ATLANTIC 82418/AG (9 98/15 98) HS CORE	3
6)	41	45	65	KENNY (A ) ISTA 18546 (10 98/15 98) BREATHLESS	2
7	21	18	4	ZZ TOP RCA 66317 (10 98/16 98) ANTENNA	14
8	26	29	16	TEVIN CAMPBELL A DWEST 45388/WARNER BROS (10 98/16 98) I'M READY	18
9)	32	32	15	FRANK SINATRA A         (APITOL 89611 (11 98/17 98)         DUETS	2
0	25	23	16	10,000 MANIACS & E_EKTRA 61569 (10 98/15 98)	13
1	27	25	20	REBA MCENTIRE ▲ MCA 10906 (10 98/15 98)         GREATEST HITS VOLUME TWO	5
2	30	26	33	THE CRANBERRIES ▲ EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND 514156/PLG (10 98 EQ/15 98)	18
13)	34	30	44	GIN BLOSSOMS A A&M 54039 (9 98/13 98) HS NEW MISERABLE EXPERIENCE	30
4	33	31	27	BILLY JOEL A 3 COLUMBIA 53003 (10.98 EQ/16.98) RIVER OF DREAMS	1
5	28	27	10	ICE CUBE A PRIORITY 53876* (10 98/16 98)	5
6	36	35	34	SOUNDTRACK 4 2 EPIC SOUNOTRAX 53764/EPIC (10.98 EQ/16 98) SLEEPLESS IN SEATTLE	1
1)	44	43	38	ROD STEWART WARMER BROS 45289 (10 98/16 98) UNPLUGGED AND SEATED	2
8	31	33	18	XSCAPE ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15 98) HUMMIN' COMIN' AT 'CHA	17
9	37	39	8	US3 BLUE NOTE 80883/CAPITOL (9 98/15 98)	37
0	43	42	71	ALAN JACKSON A A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
1)	NE	N	1	RICHARD MARX CAPITOL 81232 (10.98/15.98) PAID VACATION	41
2	35	34	21	NIRVANA DGC 24607*/GEFFEN (10 98/16 98) IN UTERO	1
3	38	38	24	GARTH BROOKS A 1 LIBERTY 80857 (10 98/16 98) IN PIECES	1
4)	47	76	5	CRASH TEST DUMMIES ARISTA 16531 (9 98/15 98)	44
5)	NE	NÞ	1	ZHANE MOTOWN 6369 (9.98/13.98) PRONOUNCED JAH-NAY	45
6)	NE	NÞ	1	BEASTIE BOYS CAPITOL 89843 (7 98/11 98) SOME OLD BULLSHIT	46
7	39	41	10	DOMINO OUTBURST/CHAOS 57701 */COLUMBIA (9 98/15 98) DOMINO	00
8	40	36	24	THE BREEDERS   440 61508/ELEKTRA (7 98:11 98) LAST SPLASH	33
9	51	56	16	SHAQUILLE O'NEAL   JIVE 41529* (10 98/15 98) SHAQ DIESEL	25
0	45	46	36	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 Eq/15.98)	45
1	42	40	12	BEAVIS & BUTT-HEAD A THE REAVIS & BUTT-HEAD EXPEDIENCE	5
4	42	40	12	GEFFEN 24613 (10.98/16.98)	5
				* * * PACESETTER * * *	
2)	158		2	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98) BACK AT YOUR ASS FOR THE NINE-4	52
3	46	47	111	PEARL JAM A . granter (10 98 E0 16 99" HS	2

can	FOR WEEK ENDING SoundSo FEBRUARY 26, 1994	тм			
PEAK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	WKS. ON CHART	2 WKS AGO	LAST WEEK	THIS
1	VINCE GILL A 7 MCA 10630 (10 98/15 98) I STILL BELIEVE IN YOU	76	58	53	54
5	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS (7 98/11 98)	14	74	56	(55)
5	SOUNDTRACK virgin 88774 (10 98/15.98) THE PIANO	6	72	59	(56)
1	BABYFACE ▲ EPIC 53558 (10 98 EQ/16.98)         FOR THE COOL IN YOU	26	50	49	57
9	BROOKS & DUNN ▲ P ARISTA 18716 (10.98/15.98) HARD WORKIN' MAN	51	69	66	(58)
1	GUNS N' ROSES ▲ GEFFEN 24617* (10.98/16.98) THE SPAGHETTI INCIDENT?	12	44	50	59
6	DANZIG AMERICAN 45286/WARNER BROS (7 98/11 98) THRALL-DEMONSWEATLIVE	10	92	76	60
	EAZY-E ▲ RUTHLESS 5503* RELATIVITY (7.98/11.98) IT'S ON (DR. DRE 187UM) KILLA	17	51	48	61
6	LITTLE TEXAS • WARNER BROS 45276 (9 98/15 98) BIG TIME	39	78	73	62
i	BLIND MELON A CAPITOL 96585 (9.98 13.9% HS BLIND MELON	32	48	52	63
1	TOO SHORT • JIVE 41526* (10 98/15 98) GET IN WHERE YOU FIT IN	16	57	54	64
3	MARY-CHAPIN CARPENTER & COME ON COME ON COME ON	85	68	65	( 60
	GEORGE STRAIT ▲ MCA 10907 (10 98/15 98) EASY COME, EASY GO	20	53	57	66
	METALLICA METALLICA METALLICA	131	59	62	67
6	QUEEN LATIFAH MOTOWN 6370 (9 98/13 98) BLACK REIGN	13	75	64	68
6	CRACKER VIRGIN 39012 (9.98/13 98)	11	70	70	69
2	GEFFEN 24460 (9 98/13 98)	33	64	69	70
5	CLAY WALKER   GIANT 24511/WARNER BROS (9 98/15.98) HS  CLAY WALKER	26	60	67	71
2	ELTON JOHN A MCA 10926 (10 98/17 98) DUETS	12	52	55	72
7	COLLIN RAYE EPIC 53952 (9 98 EQ/15 98) EXTREMES	3	95	78	73
5	TOOL ● 200 11052 (9 98/15 98) HS UNDERTOW	33	<b>6</b> 5	6 <b>8</b>	74
9	BARNEY SBK 27115/ERG (9 98/15 98) BARNEY'S FAVORITES VOL. 1	24	54	58	75
1	PHIL COLLINS A ATLANTIC 82550/AG (10 98/16.98) BOTH SIDES	14	49	60	76
1	ERIC CLAPTON CORREPRISE 45024* MARNER BROS (10 98/15 98 C UNPLUGGED	77	93	92	$\underline{m}$
24	TONY! TONI! TONE! A WING 514933 MERCURY (10 98/15 98) SONS OF SOUL	34	77	63	78
8	A TRIBE CALLED QUEST   JIVE 41490* (10.98/) 5 98) MIDNIGHT MARAUDERS	14	61	72	79
_ 1	CYPRESS HILL ▲ RUFFHOUSE 53931 "COLUMBIA (10 98 EQ/15 98) BLACK SUNDAY	30	55	61	80
6	JOE DIFFIE   EPIC 53002 (10 98 EQ:15 98) HONKY TONK ATTITUDE	40	67	79	81
3	DR. DRE A DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) THE CHRONIC	61	86	82	82
25	DWIGHT YOAKAM A REPRISE 45241.WARNER BROS (9 98 15 98) THIS TIME	47	63	77	83
46	ORIGINAL LONDON CAST	08	88	100	24
85	DEEP FOREST 550 MUSIC 57840/EPIC (10 98 EQ/15 98) HS DEEP FOREST	10	89	87	(85)
8	SWV ▲ 2 RCA 66074 (9.98/13.98) HS IT'S ABOUT TIME	58	80	81	86
6	ENIGMA A DEPOSIT OF THE MAN AND A DEPOSIT OF THE AND AND AND A DEPOSIT OF THE AND AND A DEPOSIT	157	83	84	87
28	VARIOUS ARTISTS REPRISE 45438/WARNER BROS. (10.98/16.98) STONE FREE: A TRIBUTE TO JIMI HENDRIX	14	62	71	88
53	CONFEDERATE RAILROAD CONFEDERATE RAILROAD	65	85	85	89
4	WU-TANG CLAN LOUD 66336*/RCA (9.98/15/98) ENTER THE WU-TANG (36 CHAMBERS)	14	79	74	90
5	WYNONNA ▲ CURB 10822/MCA (10 98/15 98) TELL ME WHY	40	105	83	91
10	MELISSA ETHERIDGE • ISLAND 8486600PLG (10 98/15 98)         YES 1 AM	21	103	97	92
3	SADE A * EPIC 53178 (10.98 EQ/16.98)         LOVE DELUXE	67	90	93	93
14	CLINT BLACK A RCA 66239 (10 98/15 98) NO TIME TO KILL	31	81	89	94
6	UB40 ▲ VIRGIN 88229 (9 98 15 98) { PROMISES AND LIES	29	91	98	95
3	AARON NEVILLE A A&M 0086 (10 98/16 98)	43	71	90	96
9	JAMES MERCURY 514943 (9.98/13.98)	5	97	95	97
2	STING A A&M 0070 (10 98/16 98)	49	84	91	98
2		58	98	110	99)
1	ATLANTIC 82429 AG (2014) 98) S ENYA A SHEPHERO MOONS	117	104	88	100
3		3	37	75	101
-	NKOTB COLUMBIA 52969 (10 98 EQ/16 98)         FACE THE MUSIC           GEORGE STRAIT A MCA 10651 (10 98/15 98)         PURE COUNTRY (SOUNDTRACK)	74	94	101	101
- h	DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98) RETRO ACTIVE	19	73	86	102
6 9	TERU AUTIVE	2	1.5	115	(104)
9	BLACKHAWK ARISTA 18708 (9 0815 08) DI ACKHANAK	-	103	105	105
9	BLACKHAWK ARISTA 18708 (9.98)15.98)         BLACKHAWK           SOUNDTRACK MCA 10927 (10.98/16.98)         8 SECONDS	4			
9 10 10	SOUNDTRACK MCA 10927 (10 98/16 98) 8 SECONDS	4	66	80	106
9			66 135	<b>80</b> 103	106 107
9 10 10 6(	SOUNDTRACK MCA 10927 (10.98/16.98)         8 SECONDS           FREDDIE JACKSON RCA 66318 (9.98/15.98)         HERE IT IS	4	135		

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. 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. Biolocates past or present Heatseeker title. Page 1994, Billboard/BPI Communications, and SoundScan, Inc.



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B	ill	$\infty$	$\mathbf{x}$	rd 200 <i>continued</i> FOR WEEK	ENDI	NG FEE	RUA	RY 26	i, 199	)4	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTEICD)	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
110	104	96	30	TAG TEAM   LIFE 78: 00 BELLMARK (* 18 14 98) WHOOMP! (THERE IT IS)	39	156	149	145	52	2PAC • INTERSCOPE 92209/AG (9 98/15 98) STRICTLY 4 MY N.I.G.G.A.Z	24
111	99	82	32	U2 SLAND 518047* PLG (10 98/16 98)	1	157	53	204	101	GUNS N' ROSES A THIRD AND THE REAL OF THE USION IT	
112	94	87	13	COLOR ME BADD	56	158	143	119	19	"WEIRD AL" YANKOVIC  SCOTTI BROS 72392 (9 98/15 98) ALAPALOOZA	46
113	106	125	5	GIANT/REPRISE 21 WARNER BROS (10 98/15 98) TIVE AND CHANCE MINT CONDITION PERSPECTIVE 9005/MERCURY (9 98/13 98) FROM THE MINT FACTORY	106	159	177	162	41	INNER CIRCLE  BIG BEAT ATLANTIC 92261/AG (9 98/15 98)	64
114	100	100	17	RUSH ● ATLANTIC 82528 AG (10.98/16.98) COUNTERPARTS	2	160	141	134	16	JACKSON BROWNE ELEKTRA 61/15 (10.98) I'M ALIVE	40
115	102	108	16	ZAPP & ROGER REPRISE 45143 WARNER BROS (10 98 15 98) ALL THE GREATEST HITS	39	161	137	118	10	SOUNDTRACK HOLLYWOOD 61562 ELEKTRA (10.98/16.98) SISTER ACT 2: BACK IN THE HABIT	74
116	113	110	33	BARBRA STREISAND ▲ COLUMBIA 44189 (10 98 EQ/16 98) BACK TO BROADWAY	1	162	171	157	34	GLORIA ESTEFAN ● EPIC 5380? (10.98 EQ.15.98)	27
117	96	102	3	CE CE PENISTON A&M 0138 (10 98/15.98) THOUGHT 'YA KNEW	96	163	173	<b>HSPI</b>	195	VAN MORRISON A THE BEST OF VAN MORE	41
118	109	107	72	ALICE IN CHAINS A / COLUMBIA 52475 (10 98 EQ(15 98)	6	164	169	170	27	SOUNDTRACK   JIVE 41509 (10 98 15 98)  MENACE II SOCIETY	11
119	122	112	13	HEART CAPITOL 99627 (10.98/15.98) DESIRE WALKS ON	48	(165)	NE	NÞ	1	DAVID WILCOX ASM 0060 (9) 98 13 98) HS BIG HORIZON	165
120	121	12	100	GARTH BROOKS	3	166	194	194	67	CELINE DION ▲ EPIC 52473 (10 98 EQ/15 98) CELINE DION	34
121	111	99	34	MARK CHESNUTT   MCA 10851 (10 98/15 98)  ALMOST GOODBYE	43	167	151	131	15	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE . HONKY TONK ANGELS	42
(122)	NEV		1	BLACK SABBATH IRS 13222 (9 98/15.98) CROSS PURPOSES	122	-	105	189	[4]	MICHAEL BOLTON &	72
	-			***HEATSEEKER IMPACT***	<u> </u>			_		TIME, LOVE AND TENDEPMES	
123	161	167	5	FAITH HILL WARNER BROS 45387 (9 98 15 98) HS TAKE ME AS I AM	123	169	176	178	100		13
124	124	147	42	TOBY KEITH ● MERCURY 514421 (9 98 EQ 15 98 HS TOBY KEITH	99	170	167	-	2	VARIOUS ARTISTS HOLLYWOOD 61449/ELEKTRA (10.98/15.98) ALTERNATIVE NRG	167
125	134	141	116	BROOKS & DUNN ▲ 1 ARISTA 18658 (9 98/13.98) BRAND NEW MAN	10	171	NE		1	CONSCIOUS DAUGHTERS SCARFACE 53877 PRIORITY (9 194) 15 98 IS EAR TO THE STREET	171
126	119	113	18	SOUNDTRACK CHAOS 57553" COLUMBIA (10 98 EQ 16 98) COOL RUNNINGS	111	172	159	_	85		-
127	123	132	87	SPIN DOCTORS A CONTRACT POCKET FULL OF KRYPTONITE	3	173	163	143	23	JOHN MELLENCAMP A MERCURY 518088 (10 98 EQ/16 98) HUMAN WHEELS	7
128	NEV	VÞ	1	NEAL MCCOY ATLANTIC 82568/AG (10 98/15 98)	128	174	188		2	DIG RADIOACTIVE 10916 MCA 49 98 13 461 HS DIG	174
129	120	128	49	LENNY KRAVITZ A VIRGIN 86984 (9 98/15 98) ARE YOU GONNA GO MY WAY?	12	175	178	176	119		1
130	125	120	74	QUEEN A HOLLYW COD 51 ELEKTRA (10 98 16 98) GREATEST HITS	11	176	186	164	20	ATLANTIC 82531 AG (10 98/16 98)	39
131	126	115	66	SOUNDTRACK A WALT DISNEY 60846 (10 98 16 98) ALADDIN	6	177	150	148	13	MC REN RUTHLESS 5505 RELATIVITY (9 98 16 98) SHOCK OF THE HOUR	22
132	116	109	48	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9 98/13 98)	13	178	181	175	67	GLORIA ESTEFAN ▲ EPIC 53046 (10 98 EQ/16 98)	15
133	128		12	TONY BENNETT COLUMBIA 57424 (10 98 EQ:16 98) STEPPIN' OUT	128	179	165	174	17	SPICE 1 • JIVE 41513 (9 98 15 98) 187 HE WROTE	10
134	133	130	48	BIG HEAD TODD & THE MONSTERS	117	180	142		2	DIO REPRISE 45527/WARNER BROS (10 98/15/98) STRANGE HIGHWAYS	142
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#### **ON-LINE ARCHIVE OFFERS DIGITIZED MUSIC TO INTERNET USERS**

(Continued from page 1)

groups listed on Usenet, an Internet division that lists electronic bulletin boards, at least 60 are music discussion groups centering on specific genres or individual artists.

There are also "mailing lists," which users commonly learn about through Usenet groups. Among them are files like the Indie List, which contains record and concert reviews from 200-300 contributors worldwide.

Lord and Patterson's IUMA goes further, allowing Internet users with the necessary equipment to listen to and save a digitized track from each participating artist. The music can be accessed by anyone with a sound card—a device that is built into most Macintosh machines and can be purchased as an add-on to other PCsand software to decompress the digitized signal. The music can be transferred and stored on any recordable medium, such as audiotape or recordable CD. Text and graphics can be stored along with the audio on a computer disc.

#### ALTERNATIVE DISTRIBUTION

IUMA is "free" to the artists and labels placing music on the service, according to Lord and Patterson. The two view their enterprise as a means for up-and-coming acts to find an audience among the estimated 20 million worldwide users who access Internet. If the idea catches on, they believe IUMA can become a fullfledged alternative distribution system, offering entire albums at minimal cost to users.

But their plan is not without its hurdles, including the protection and payment of copyright holders. In attempting to sidestep the music establishment, Lord and Patterson have walked into a minefield of legal questions that are just now coming to the fore in the copyright community.

Furthermore, there are limitations to the Internet. The system is notoriously difficult to navigate, and because no one is actually in charge of the network, there appears to be no effort to make it more user-friendly.

And then there are the technical limitations. Lord and Patterson use compression technology to digitize up to five minutes of music for each act. Once compressed, it typically can take as long as 30 minutes to transmit a three-minute song over phone lines, depending on the connection and the user's equipment.

Still, they are optimistic. "Transfer rates for data over your telephone line are going to become faster and faster," Patterson says. "Soon you will be able to hit 'play' and have the music come right out.

IUMA claims to offer the highest quality of music available on the Internet. Other sites have on-line music, but the recording quality is poor (sub-AM radio quality), they say, and the featured music is commonly fragments of material pirated from the radio or CDs.

Lord claims that IUMA uses a compression ratio of 10:1; by comparison, MD is at 5:1 and DCC at 4:1. A higher compression ratio means more material can be stored in less space, but it can also mean loss of part of the information. Lord says his technique achieves FM-quality sound.

"We can see a day when we're compressing full albums and playing them back in real time," says Lord. "By 2000, anyone with a sound card should be able to listen to a complete on-line [music] library.

BILLBOARD FEBRUARY 26, 1994

So far, 16 acts are on the system. Some are associated with small labels, others are unsigned. The text file for each act can include a contact. number and information about how to purchase more material by the act. IUMA requests donations from the acts, but doesn't demand them. As for users, they typically pay a connection fee to a system carrier.

Lord says IUMA is his way of shrinking the music world down to size and combining his two great interests-music and computers.

'By the year 2000, we see the music industry really losing significance." he says.

"We could be the mouse that scared the elephants," he says. "Why buy Madonna's record when we have 50 competing Madonnas available for free?

But that day is years away, and without a means of collecting and distributing royalties, there probably won't be 50 competing Madonnas. IUMA claims it has some novel ideas that would ensure that on-line artists receive compensation.

"The artist could include a passage in the text file saying, 'If this were sold in stores, it would cost \$14, and I would get \$1. Just send me the \$1," Patterson says. "Or, they could get paid on commission. I don't think it's unreasonable to expect people to say, 'I like everything you've done so far, so here's \$10 toward your next effort.

"The only thing I could compare us to is Shareware. That's a software company which says, 'If you like it, pay us for use; if you don't, delete it,'" Patterson says. "People do send

#### **NAACP JOINS ANTI-GANGSTA FRAY** (Continued from page 6)

Joseph E. Madison, to support of rappers' free-speech rights.

Said Madison, a TPT News syndi-cated talk show host, "Our mothers, wives, sisters, nieces, aunts, grandmothers, cousins, and girlfriends are not 'bitches' or 'ho's.'

Writer and modern black music historian Nelson George said he was proud of the overall development of rap "as both an innovative recorded

and Indonesia, where the label-like

its competitors-is opening an affili-

ate. "We will also focus on the vast

market of mainland China, which will

eventually prove to be one of the

As far as Chinese repertoire is con-

cerned, industry observers note that BMG----in records and publishing----is

coming from behind. PolyGram and

Warner Music are acknowledged as

regionally dominant. Nevertheless, ac-

cording to Loiterton, "BMG has dem-

onstrated a willingness to break away

from traditional ways of doing busi-

ness in the region. It's essential for

the long-term growth of the industry

to provide more support and indepen-

Loiterton was recruited, industry

sources suggest, because while most

publishers in Asia have been only ad-

ministrators, he has been active in de-

velopment and creativity. He en-

larged MMA's library of titles and

pushed for projects like movie sound-

tracks, TV commercials, and other

dence to a publishing company.'

world's major music markets."

(Continued from page 5)

**BMG, EMI EXPAND ASIAN PUBLISHING** 

music and a vehicle for social change." George added, however, that while "the worst offenses of gangsta rap

... should be attacked by men and women of good conscience," to discuss "this subset of rap outside the framework of the forces that influence it [such as glorified violence in films and the easy availability of guns] is to rip this music out of context and endow its creators with a

forms of advertising. "Advertisers in

profound power that I don't believe they have.

Artists and label officials appearing at both the conference and the Capitol Hill hearing were briefed at RIAA Washington headquarters for the discussions and testimony.

Although not asked to testify. RIAA issued a statement saying it and member companies were "cooperating fully" in the Feb. 11 hearing.

artist, E.K. Cheng, a second-liner

For the first time, RIAA also revealed some recent market survey statistics concerning rap recordings. According to new analysis of a 1993

RIAA survey conducted by Chilton Research Services and provided to subcommittee members, rap recordings accounted for 7.8% of the U.S. music market dollar total of \$10 billion, or approximately \$780 million in 1993.

More than half the purchasers of rap music (56%) were under the age of 17, and nearly half of those minors were 10-14-year-olds in 1993, according to the RIAA survey.

In the three months before the House hearing, a number of specialinterest groups, including the National Political Congress of Black Women, the Southern Christian Leadership Conference, Jesse Jackson's National Rainbow Coalition, and a number of local and regional ministers and groups, have protested the lyrics in gangsta rap.

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THE MOUSE VS. THE ELEPHANT



Jeff Patterson, left, and Robert Lord say their computer service provides a new way to expose and distribute music. (Photo: Chris Davis)

in money." Shareware is the source of some of the compression software used by IUMA.

"We expect our service to work like a store full of free demo tapes, or a sampler CD," Patterson says. "People who like the single will contact the artist or buy the album.'

Michael B. Stone, an attorney who is providing free legal services to IUMA, expects the project to become a money-making venture for participating artists and IUMA's founders. "Some artists will embrace the In-

ternet ethic, but a far greater number will want some mechanism for getting paid for the work they do,"

Stone says. "I think there's a way to accommodate both types of artists. He envisions a system in which the artists post short recordings and reviews on-line for free, but set the cost of downloading entire songs or albums.

"Label people are very interested in this method of distribution." Stone says. "They're on the sidelines waiting to see how this sorts itself out."

Several major labels already are using on-line services to give consumers information on new releases, tour dates, and, in some cases, the opportunity to hear music. Since last fall. Warner Bros, has participated in discussion groups for a variety of its artists on the commercial on-line services America On-Line and Compu-Serve. Geffen and DGC have been on CompuServe since Oct. 25 with information, graphics, and 30-second music samples to promote their artists (Billboard, Nov. 13, 1993).

#### A LEGAL CHALLENGE

IUMA is open to all bands, but it is particularly enthusiastic about unsigned bands because they are less likely to pose a legal threat. IUMA accepts only copyrighted material, but that does not mean that IUMA's transmissions are authorized uses under copyright law.

The question of copyright in interactive technology already is being tested in the courts. Frank Music Corp., on behalf of itself and more than 140 music publisher members of the Harry Fox Agency, filed a class-ac-tion suit Nov. 29, 1993, in U.S. District Court in New York against Compu-Serve. The suit alleges that Compu-Serve's bulletin boards permit subscribers to upload and download music files without the consent of the copy-right owners (Billboard, Dec. 11, 1993). The suit is believed to be the first involving music and interactive technology

Although the compensation issue remains unresolved, some indie labels are enthusiastic about IUMA.

Clarence Dinn runs Fresh Records, small industrial dance label in Pennsylvania. When asked what IUMA exposure has done for UDM, the label's first on-line band, Dinn says, "You've picked up on it, and that tells me something." He says he plans to put the Lords Of Tekno and Talisman on-line soon. Dinn hopes these additions will attract a crowd for the label's new 'Fresh Connection" compilation.

"I think IUMA is great, but it's just another avenue for music promotion and advertising," Dinn says. "The difference here is the end-users judge the unscreened product.'

At least one indie-label operator sees problems with IUMA. Shalini Chatteriee, who runs San Franciscobased Mitochondria Records, says her band, Vinyl Devotion, has elicited more of a response from a review posted in two music groups than it has from being on IUMA. She thinks IUMA is too difficult to access to have a huge following.

"I'm a technical writer, and I admit I had to ask someone at work to help me find and listen to my own recording," she says.

(For readers familiar with Internet. Lord says this: "IUMA is reachable via gopher, the worldwide web, and FTP at this address: sunsite.unc.edu in the directory pub/electronic-publi-cations/IUMA.")

#### with moderate chart success, Lai the region have opened up to the power of music for selling products,' feels he is starting from zero. "It's says Loiterton. "Demand in the fu-ture will grow exponentially." He easier to start at the bottom, because all you need is one big album and adds that BMG will go after copyyou've reached your goal for the year," he says. "The way the promorights in all types of music, especially tion [game] is played here, one hit is not difficult." Asian. "It makes sense for a local publisher to do that. It needs a certain amount of aggressiveness Concurrently, sister division BMG

International is creating a new, Hong Kong-based label for domestic repertoire (in Asia, recording and publishing deals are frequently part of the same, all-in-one package). Marketing veteran Sandy Lai, who was at Warner Music for three years and at Sony Music before that, has been hired as general manager of RCA Domestic, under BMG Hong Kong GM Ed Chan. Lai has a two-year mandate to develop two new artists a year for the imprint, as well as joint ventures and record deals that will raise BMG's profile.

#### Although BMG has one Chinese



#### TOUR CIRCUIT AWAITS HOT SUMMER

(Continued from page 1)

Additionally, Pink Floyd, the Rolling Stones, and the Grateful Dead will be headlining stadium dates in North America.

Among the acts coming to amphitheaters are Metallica, Depeche Mode, Steely Dan, Phil Collins, Michael Bolton, Janet Jackson, Aerosmith, Jackson Browne, Bonnie Raitt, John Mellencamp, Pantera, and James Taylor.

Although no one will officially confirm the lineup, sources say that this year's Lollapalooza festival, which will start in early summer, will include Nirvana, Smashing Pumpkins, the Breeders, the Beastie Boys, George Clinton, A Tribe Called Quest, Nick Cave, and Verve.

"Overall, I think it'll be the busiest summer we've seen in years," says Mitch Slater, president of New Yorkbased promotion company Delsener/Slater Enterprises. "On the stadium side, these artists are strong enough to do multiple nights, as Pink Floyd has already proven." The latter has added dates in several cities after tickets to the first shows sold out within minutes. A third show in Philadelphia goes on sale Saturday (19).

Other artists touring between now and the fall, in a variety of venues, include ZZ Top, Stone Temple Pilots, UB40, Lenny Kravitz, Sting, Meat Loaf, Reba McEntire, Soundgarden, Pearl Jam, and Crosby, Stills & Nash. Although unconfirmed, also ex-

pected to tour are Tom Petty & the Heartbreakers, Harry Connick Jr., Yes, and the Spin Doctors.

Between the sheer number of acts and the improving economy, promoters say it could be a banner year.

"The signs are so upbeat right now," says Irv Zuckerman, head of St. Louis-based Contemporary Productions. "If we don't do well this summer, I'll have to come up with something other than the economy to blame it on."

"We may do in one year what we normally would do in 10 years, as far as large stadium shows and outdoor festivals go," says James Monaco of Toronto-based Concert Productions International, which is the national promoter for Pink Floyd's North American tour. In that estimation, he includes approximately a dozen dates slated for Another Roadside Attraction, an open-air, multi-act festival that will play across Canada. Acts for the tour have yet to be announced.

#### THEY'RE BACK

After the overwhelming success of her two New Year's shows in Las Vegas—which garnered more than 1 million ticket requests—Streisand is now planning her first tour in 27 years. According to sources, the U.S. outing, slotted for mid-March through early July, will include no more than 12 cities. Streisand is considering multiple dates at large arenas, including New York's Madison Square Garden, in each market.

"There have been hundreds of offers," says a source, "and literally every offer is a record breaker" in monetary terms. Although no ticket price has been announced, a source says it will be "substantial." Tickets for Streisand's Las Vegas shows ran as high as \$1,000.

With Streisand's plans no longer a mystery, attention is now focused on the Eagles, who have not toured since breaking up in 1982. According to one-time Eagles manager and current Giant Records owner Irving Azoff, the Eagles are "the closest [they've] ever come to reuniting." Azoff, who manages former Eagle Don Henley, says he is on "a factfinding mission to see what the viability of a tour is, and to see what the opportunities are. Then I'll go back to [the band], and we'll make a decision in the next month."

He coyly adds, "If we were using investment-banker terms, I'd be saying it's 'highly confident' that something may happen, whether it's one benefit show or a tour."

If the reunion occurs, the lineup is expected to include Henley, Glenn Frey, Joe Walsh, Don Felder, and Timothy B. Schmit.

Traffic, which last toured in 1975, also will hit the road this summer to support its new album, "Far From Home," coming from Virgin Records May 3. Manager Ron Weisner says that in addition to original band members Steve Winwood and Jim Capaldi, it is still being determined who will round out the group, and what size venues the act will play.

#### **CREATING A BUZZ**

Ben Liss, executive director of the North American Concert Promoters Assn., a McLean, Va.-based trade group, says that excitement over superstar tours creates a buzz for live entertainment in general. "Some people say if you have large acts coming through, they'll suck the discretionary income out of the market, but I think it heightens the overall interest. It's like if there's a superstar album coming out, [that creates a] general excitement, and consumers are much

LIMP/EMI BRINGS JOI TO THE WORLD (Continued from page 1)

Joi's "Sunshine & The Rain" is a unique union of two natural forces. Produced by sonic architect Dallas Austin, this first single from the album "The Pendulum Vibe" (due May 3 from Limp/EMI/ERG) pairs impulsive musicianship with sensuous, offthe-cuff mumblings.

Joi is the second artist on Austin's new Limp imprint.

A raw blend of street beats, bottom-heavy bass notes, eerie noise leakage, and rhythmic guitar spurts, the soundscape for "Sunshine" was lifted from a jam session featuring Austin on drums, Tommy Martin on guitar, Wolfe on bass, and Kolorado (from the rap group Shadz Of Lingo) on percussion. After listening to a tape of the session, Austin approached Joi, whom he had met in Tennessee one year earlier, to see if she was interested in collaborating.

The tracks that resulted from their summer 1993 sessions fell together by happenstance. Impressed by the material, Austin contacted Dave Gossett, A&R director at EMI. At the time, Austin was looking to fill the second spot in his two-artist production deal with EMI; Shadz Of Lingo had filled the first spot. "I kept the second one open for that special artist I wanted to break on an international level." says Austin.

With no bridge or clear demarcation between chorus and verse, "Sunshine & The Rain" flies in the face of conventional song structure. It circles around and around, but avoids redundancy.

The album, which was recorded in two weeks, attempts a similar trick, swinging among moods and attitudes. As Austin says, "Joi has versatility and depth, things that are missmore eager to buy other artists' works."

The vast majority of touring activity still takes place between May and October, to capitalize on the amphitheater season. However, after years of lamenting business lost to outdoor venues, some arena managers note that the pendulum is beginning to swing back in their favor.

The first quarter of 1994 seemed more robust than it has been in years for the arenas. Among the headliners who have been selling out such venues—many for multiple nights—are Billy Joel, Aerosmith, Janet Jackson, Rod Stewart, Garth Brooks, Neil Diamond, George Strait, Rush, Frank Sinatra, Alan Jackson, and a package featuring Sawyer Brown, Diamond Rio, and Clay Walker.

"I think we'll be up by three or four concerts this year," says Steve Camp, managing director of the Charlotte (N.C.) Coliseum Authority, which includes the 23,500-seat Charlotte Coliseum. "When you're talking about a show like Billy Joel, who grossed \$646,000 here, that can be very significant ... I wish the [indoor] business were back to where it was five or six years ago, when we were doing around 33 shows a year, but if we can just get back to 20, that would be great."

"There is more activity in arenas than in previous years," agrees Rich Rummer, regional VP of Spectacor Management Group, which operates several facilities across the country. "But I wouldn't call it a comeback. There are two problems with arenas: the lack of popular product big enough to fill an arena, and the competition from amphitheaters."

The strong economy, plus a generally healthy music business, are among the reasons given for the improving indoor business.

"Though it doesn't compare to the summer, we've had a decent first quarter, believe me," says Contemporary Productions' Zuckerman. The key, he says, is that for the first time in years, many acts are playing markets indoors in the winter, then hitting them again for summer amphitheater shows. Among the acts planning double plays this year are Aerosmith. Bolton and Jackson

"This is more dominant than it's been in the past," says Zuckerman. "But the key is, do you have something that keeps people interested. It's not just about the sheds. It's a question of have you been able to create music that makes people want to see you again seven months later."

#### A LITTLE RESPECT, PLEASE

For years, promoters have lodged a litany of complaints against agents and managers, accusing them of everything from a lack of loyalty to squeezing them for every last dime.

While there are still random complaints, promoters say that a fundamental shift has occurred in recent years in how business is done.

"What's changed the most is that you've got managers and agents who, for the most part, are interested in developing the careers instead of [going for the quick money]," says John Scher, president of PolyGram Diversified Entertainment, which includes concert promotion company Metropolitan Entertainment.

"The managers [of new acts] are trying not to make the mistakes of the headliners of the '80s. Where's Ratt? Where's Poison?" Scher says. "[These managers and agents] have seen that the building process that happened in the '70s created lasting careers. And that same lack of a building process in the '80s—trying to grab for the most money the soonest—has buried certain artists' careers."

Zuckerman cites another change. "Managers and agents are holding dates six to eight months in advance, instead of two," he says. "That makes the marketing and promotion of the shows much easier, and you get a realistic view of the season."

Because of the increased cooperation between agents, managers, and promoters—in addition to a great crop of developing talent—promoters say the future looks bright.

"I'm very excited about the music that has become really popular in the last three or four years—the Nirvanas, Pearl Jams, Red Hot Chili Peppers," says Zuckerman. "There are more acts breaking into the mainstream. In 1994, you'll see 10, rather than the two you might have seen in 1990. And there are hundreds of acts waiting in the wings."

Assistance in preparing this story was provided by Craig Rosen and Larry Flick.

ing in [much black pop] these days. Her songs aren't surface songs."

Among the tunes on "The Pendulum Vibe" is "Adoranus Te Christi," a chant-like classical composition performed a cappella; "Narcissa Cutie Pie," a cyberfunky jam about a strange sexual magnetism; "I Don't Mind," which explores obsession; "Freedom," a bouncy, gospel-like anthem of liberation; and "Memories," a track shaded by the shadow of Minnie Riperton.

The tunes were tracked using the combo that worked on "Sunshine." Austin also collaborated with Diamond D, who contributed hip-hop breakbeats to "Freedom," and a ninepiece band of older jazz musicians, Caget, that played springy '70s-inspired soul grooves.

Austin and executives at EMI readily admit that because "The Pendulum Vibe" is experimental, it will require special handling to reach its full potential.

Gary Beech, director of marketing at EMI, says the label's campaign will be a grass-roots one, carried out over a long period. "We'll start small and build mass and momentum as we move along," he says. "We're looking for sort of a controlled snowball effect."

The campaign kicked off last December, when fewer than 100 whitelabel cassette and vinyl copies of the single were shipped to key music industry tastemakers, including A-list DJs and a select group of individuals at radio, retail, marketing, and press.

About the same time, a promotional video by director Josh Taft (the visual sculpter behind clips by Pearl Jam, Stone Temple Pilots, and A Tribe Called Quest) was sent to BET and more than 30 local outlets. During the first week of January, BET started airing the clip on its "Video Vibrations" program. Last week, the Box followed suit. "There was no pressure on anybody to play it," Beech says. "We were just sort of like, 'If you like it or believe in it, put it on.' As momentum builds, we hope to break it into other regions."

On March 1, EMI will service the single to club DJs, college, alternative, and hip-hop jocks. The rap, R&B, and alternative departments at EMI will work the record, but special attention will be given to building a mainstream black base.

Glynice Coleman, ERG's senior VP of promotion, says "that will be our springboard into other areas."

To stir further interest in Joi, ERG will buy advertising in various trade and consumer magazines.

In May, Joi will go out on the road, performing with a live band.

"All of this will add fire to the pot when we approach [urban and alternative] radio for adds," says Coleman.

Subsequent to the album's release, EMI will drop "Memories," then "Freedom." "Each single will be a building block in exposing Joi to different audiences," Beech says.

A Tennessee native, Joi was born Joi Elaine Gilliam 23 years ago. She attended both public and private schools, which she says made her a more well-rounded individual. "I was able [to] go chill with the fellas in da hood, shoot some ball, or go to the theater and appreciate a ballet." She transferred this penchant for diversity into her music, which she began to concentrate on after high school.

For four years, after dropping out

of college, she "lived under desperate circumstances" with friends in Philadelphia, Detroit, Washington, D.C., Los Angeles, and Atlanta. She wrote lyrics throughout this time. "Really painful things inspire me," she says.

In an effort to meet people in the record business and get signed, she hung hard in nightclubs. In the summer of 1992, she met Austin in Nashville. Joi says she initially rebuffed Austin's interest in working with her. "All I knew about Dallas was he worked with ABC, TLC, and Boyz II Men. I'm not dissing the things they do; they just aren't my style of art at all. I'm real headstrong about my music, and I wanted the producer I work with to share my vision."

Unbeknownst to Joi, Austin had wanted to work more with live musicians. He had spied Joi's technique via a demo tape. And Kolorado, from Shadz, insisted that he work with Joi. After his jam session with Wolfe,

Martin, and Kolorado in June 1993, Austin finally called Joi.

The track they decided to work with caused Austin to think of sunshine and rain. And it made Joi conjure up visions of being trapped. After writing eight lines about "heeding a boost," she took them to the vocal booth. "I was trying to figure out how to sing them, so I kept singing them over and over, differently each time." Austin pitched his sentiments against Joi's and—voila—the song was born. "I was, like, 'Oh shit, we didn't mean to do that,'" recalls Joi.

Of the resulting album, she says, "I want everybody to see every part of the woman in me. Everybody's a little schizophrenic. They have a lot of characters inside of them. I just let all of mine show."

#### BOY HOWDY'S SUCCESS EXEMPLIFIES EP'S POTENTIAL FOR BREAKING NEW ACTS

(Continued from page 1)

new country acts.

The shortform album, "She'd Give Anything," was released Jan. 11 by Curb Records with a suggested list price of \$5.98 for the cassette and \$9.98 for the CD.

The sophomore effort by the Los Angeles-based quartet, "She'd Give Anything" debuted on the Top Country Albums chart Jan. 29 at No. 38 and climbed to No. 19 in the Feb. 19 issue, making Boy Howdy a Heatseekers Impact Artist. The album debuted the same week on The Billboard 200 at No. 196 and on the Heatseekers chart at No. 13. It currently resides at No. 107 on The Billboard 200 and No. 22 on the country chart.

The title track from the album was serviced to country radio Oct. 18, and rises to No. 4 on the current Hot Country Singles & Tracks chart.

Dennis Hannon, Curb's VP of marketing and sales, says part of Boy Heatseekers Impact designates an album that advances from the Heatseekers chart of developing artists into the top 100 of The Billboard 200, the top 25 of Top **R&B** Albums or Top Country Albums, or the top five of one of Billboard's other format charts.

Howdy's success can be attributed to the title's lower price and its shorter running time. (Curb is referring to the title as a "shortened album" rather than an EP).

Columbia's Mariah Carey and Alice In Chains, as well as Mercury's Ugly Kid Joe, have had success lately with the EP configuration, but Boy Howdy is the first country act in recent years to enjoy similar success. Says Hannon, "Our experience is

that on a developing artist, consum-

ers are actually interested in that one or two, or hopefully three, songs they hear on the radio. They don't buy a new artist, they buy the songs. Established artists, on the other hand, sell albums. So we figured we would give the consumer what they want at a price they could afford."

John Artale, purchasing manager for Fort Lauderdale, Fla.-based Blockbuster Music Group, likes the pricing and six-song strategy used for "She'd Give Anything." "We put it in our developing-artist program, and it's still in the top 10 in country here. It was No. 87 chainwide last week, which isn't bad. I'm looking forward to their next full-length album," he says.

Hannon says all of the major chains put the title in their developing-artist programs.

As another incentive, "She'd Give Anything" features "A Cowboy's Born With A Broken Heart." the first single off the act's debut album, "Welcome To Howdywood." The track was released in August 1992 and peaked at No. 12 on the Hot Country Singles & Tracks chart Sept.

18, 1993-more than one year later. "Welcome То date, To Howdywood" has sold 37,000 units;

"She'd Give Anything" is up to 42,000 units, according to SoundScan. KKBQ Houston PD Dene Hallam

says the pricing has a lot to do with the success of the latest release. "This concept proves that a budgetpriced album by a new act will encourage consumers to take a chance." says Hallam. "In Houston, sales have been consistently growing.

Boy Howdy's road to success has been a bumpy one. First, the group had to overcome the fact that it hails from Los Angeles, says singer/bassist Jeffrey Steele. "That was the biggest stumbling block-coming from L.A. No one takes it seriously as a country market," says Steele.

Steele says the band, whose sound mixes elements of country, bluegrass, and rock, had to travel to Nashville in early 1991 to be taken seriously. But even after Boy Howdy began building a buzz, country nightclub managers in L.A. insisted the band play mostly covers in its live sets. In retaliation, the band played

BETWEEN THE \_LE1

#### by Geoff Mayfield

IGH JUMP: Although the 21st American Music Awards turned out to be a coronation for diva Whitney Houston, it is another Arista-distributed artist, LaFace rookie Toni Braxton, who parlays a No. 1 album from the show's exposure. With a 28% sales gain over the previous week, Braxton becomes only the fourth artist-following Snoop Doggy Dogg, Billy Ray Cyrus, and Kris Kross-to take a debut album to The Billboard 200's top slot since the chart began using SoundScan data in May 1991. Perhaps even more impressive is Braxton's leap from the No. 7 slot, which yields the largest position jump by a No. 1 album in the SoundScan era. That distinction previously belonged to Nirvana, which bounced 6-1 on the Jan. 11, 1992 chart; R.E.M. and Paula Abdul each made 5-1 jumps.

PERFORMANCE PLUS: Although Braxton did win new artist trophies in both the R&B and adult contemporary categories, the key to her sales burst was no doubt her awards show delivery of "Another Sad Love Song. At music awards shows, winning isn't everything, but performing is. AMA showcase slots also yield bullets for Snoop (No. 3), Kenny G (41-26 on a 61% sales increase), Gin Blossoms (34-33), Rod Stewart (44-37 on a 29% gain), and Brooks & Dunn (66-58). Another performer, Michael Bolton, sees his new album experiencing a small sales gain of roughly 2.5%, but his older "Time, Love And Tenderness" realizes a 10% gain (192-168). Winning rockers Stone Temple Pilots, who did not play, also bullet (No. 25), but their album, aided by album rock action on "Creep," was already showing momentum last week.

UEEN OF THE BALL: A big post-AMA question in the minds of many industryites was, since "The Bodyguard" has already gone 10-times-platinum, how much oomph could Houston's soundtrack get from all the expo-sure she received on the show? The short answer is "lots." Just when you thought that maybe everyone who needed to own this record had already bought it, the awards show sparks a 74% sales gain, and whips the soundtrack ahead 13 places to No. 11. A similar phenomenon occurred in December, when the soundtrack posted a 31% increase the week after the Billboard Music Awards ... ABC's AMA show did not win its night, losing out to NBC's run of "Fried Green Tomatoes." But, as evidenced by all the impressive sales increases that came in its wake, the awards show's ratings were respectable. The special's 16 rating/24 share placed it at No. 16 among all shows aired from Feb. 7-13.

**U**N THE OTHER SIDE of the media coin, Salt-N-Pepa earn a bullet at No. 6 after a week of handsome TV exposure, but do not improve their chart position. Besides a presenters gig at the AMAs, the hot rap act hit "Saturday Night Live" Feb. 5, "Late Show With David Letterman" Feb. 11 (postponed two days by weather delays), and MTV's National Basketball Assn. All-Star Game special Feb. 13.

**UUPID BEATS THE WEATHERMAN: That New York City merchants** were petitioning the mayor to declare Feb. 14-19 Valentine's Week is an indication that most retailers in the East and Midwest suffered sales lags from Old Man Winter's vengeful blast Feb. 8. But pre-Valentine's Day gift shopping and the AMA spotlight gave music stores advantages over other retail sectors. Unit volume on The Billboard 200 stands 4% ahead of last week's chart . . . The chart-topping success of the new John Michael Montgomery album rekindles his debut set. A 15% sales gain moves it 110-99 on The Billboard 200, and 21-18 on Top Country Albums.

#### DANZIG SCORES WITH 5-YEAR-OLD 'MOTHER' (Continued from page 12)

The American promotion staff convinced programmers in Baltimore, Denver, Dallas, Seattle, and L.A. to test the record, while regional sales staffers pushed price and position campaigns at retail to complement radio activity in the strongest markets. As a result, says DiDia, "the song exploded."

That experience was borne out at modern rock KROQ Los Angeles, which added "Mother '93" in early January. The song ranks among the top five requests at the station.

'We put it on one night, and I stayed in the studio and answered the phones," says KROQ MD Darcy Sanders. "We literally got 30 calls in a row from people saying, 'I love it,' 'Play it again,' and 'Why did it take you so long?'"

KROQ recently began playing the track in afternoons, but Sanders says "Mother '93" generates the most calls in the evening hours.

As activity at radio intensified, national video airplay on the Box and MTV also exploded.

The Box added "Mother '93" more than 22 weeks ago and has championed the band for years, says director of programming John Robson. "The band has been our little se-

cret for a long time," says Robson, who notes that the 1990 video "She Rides" was the most successful Danzig clip until "Mother '93" came along. The Box will re-add "She Rides" within the week, he says.

In the past, such Danzig clips as last year's controversial "It's Coming Down," which was laced with images of bondage and S&M, were relegated to MTV's "Headbangers' Ball' program. However, "Mother '93" transcended the metal show, hitting regular rotation in November. A 1988 version of the clip was added to the series "Beavis And Butt-head." and 'everything kicked into hyperspace when the clip entered MTV's Buzz Bin rotation [in January]," says Mike Bone, who directs retail and marketing activities at the label. "At that point, all of our efforts

overlapped, and the whole campaign became very synergistic," Bone says. With radio and video in full swing, American approached the major retail chains with special offers to maximize sales and exposure on "Thrall." The label has discounted the EP to retail three times since October and expanded its regional retail campaigns to a national level, inciting movement on Danzig's complete American catalog.

In fact, the 1988 title "Danzig," featuring the original recording of "Mother," has benefited the most from the latest campaign, recently hitting No. 8 in its sixth week on Billboard's catalog albums chart. SoundScan figures indicate the title has sold some 43,000 units since Jan. 1.

"Thrall: Demonsweatlive" and "Danzig" are in the top 25 at National Record Mart, the 116-store chain based in Carnegie, Pa. "If you added sales together on both titles, it would be a top five item," says senior buyer Doug Smith.

NRM's January sales on "Thrall" doubled December's figures, while February sales will double January figures, Smith says. "Danzig" sales are increasing every week, and the chain moved more units on that title in February than it did in all of 1993, he says.

"It's monstrous," adds Lew Garrett, merchandising VP and head buyer at North Canton, Ohio-based Camelot Music. "Thrall" is a top 50 item at the 392-store chain. "Danzig has never done that well here before," Garrett says.

He credits radio and video play of "Mother" as the force driving sales. The special EP price of \$11.99 for CD and \$7.99 for cassette also helped. "It's given an upkick to everything in the catalog," Garrett says.

American hopes to keep the catalog of Danzig's three albums, the "Thrall" EP, and two longform videos moving via merchandising contests among sales staffers and a retail poster detailing Danzig's American output.

A Danzig feature is slated for Rolling Stone's March "college" issue, and the act will be featured on MTV's Jon Stewart Show.

Danzig, meanwhile, will return to the recording studio and plans to release a new album in June.

such rock songs as the Kinks' "You Really Got Me," the Beatles' "Love Me Do," Led Zeppelin's "Whole Lotta Love," and Steppenwolf's "Born To Be Wild."

"We did it just for kicks . . . then we got fired [from the clubs]," says Steele. "It was ironic, because once we got fired, people starting getting more interested in us and we got signed.

After the band was signed to Curb and began touring to support its debut album in 1992, drummer Hugh Wright was in a severe car accident that left him comatose for five months

Steele says, "We just hung in there, and things turned around.

Curb's promotional efforts for "She'd Give Anything" began in September with special album and video "screenings" in Nashville for media. retail, video, and radio people. "That created tremendous excitement for the act, and the next week CMT added the video into 'hot shot' rotation. The buzz started with video, then radio picked it up," Hannon says.

With drummer Wright back on his feet, Boy Howdy also went on a promotional tour of radio stations from August through October.

CMT added the clip for "She'd Give Anything" Oct. 20 and made it a "pick hit," the network's highest honor for a new act. It eventually went into heavy rotation and was the mostplayed clip on CMT for the week of Feb. 9-15.

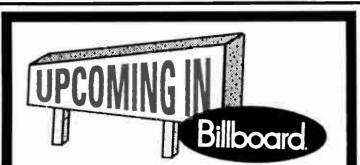
TNN added the clip Oct. 15 in medium rotation; currently it is in heavy rotation.

"We saw a stronger response than we normally see with a developing artist," says Hannon. KNIX Phoenix PD Brad West says

the appeal of "She'd Give Anything' is based on its "strong female point of view, given by a man. You don't normally see that. Our female listeners like that, and the male listeners just like Jeffrey's voice."

The marketing campaign also included a television spot, which uses the video for "She'd Give Anything." The spot ran on CMT, TNN, and other cable channels from Jan. 24 to mid-February.





A glance ahead at Billboard Specials

ITA/PRO-TAPE ISSUE DATE: MARCH 12 CLOSED

THE BILLIE AWARDS ISSUE DATE: MARCH 12 CLOSED

INDIE LABELS ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1

NARM SUPERSECTION ISSUE DATE: MARCH 26 AD CLOSE: MARCH 1

THE ECHO AWARDS ISSUE DATE: MARCH 26 AD CLOSE: MARCH 4

ROBERTSON TAYLOR TRIBUTE ISSUE DATE: APRIL 9 AD CLOSE: MARCH 15

> TEJANO ISSUE DATE: APRIL 16 AD CLOSE: MARCH 22

> VITAL REISSUES ISSUE DATE: APRIL 23 AD CLOSE: MARCH 29

GOSPEL MUSIC ASOCIATION 25TH ANNIV. ISSUE DATE: APRIL 30

AD CLOSE: APRIL 5

HAWAII/HARA AWARDS ISSUE DATE: APRIL 30 AD CLOSE: APRIL 5

> MUSIC PUBLISHING ISSUE DATE: MAY 7 AD CLOSE: APRIL 12

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS: • OVER 1/3 BUY PRODUCTS • OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS • OVER 1/2 MADE LONG-DISTANCE CALLS

# The Billboard Bulletin....

ITED BY IRV LICHTM

#### GOULD TO EXIT ASCAP PREXY POST

After eight years, Morton Gould is stepping down as president of ASCAP; the composer made the announcement to members of the performance rights society at its West Coast meeting Feb. 16. Bul-



Gould's announcement came as a surprise even to fellow board members. Gould, 80, is likely to be replaced—tradition calls for a writer to hold

letin hears that

the post—when the society's board votes in a new president, effective in April, at its monthly meeting in March or April. Elections for the post are held each year. Gould is likely to remain a board member, although he would be forced to leave the board next year if ASCAP's members approve a plan to keep board members from running for election if they are over age 75. Among the leading candidates for president is **Marilyn Bergman**, who, if elected, would become ASCAP's first female chief.

#### SPARROW/BMG PUB TIES END

The Sparrow Corp. has bought out BMG Music Publishing's half of a joint venture the firms had shared in the Christian music field. The venture was established a year before Thorn-EMI's purchase of Sparrow in 1993. In light of the move, Sparrow has beefed up its publishing operations, promoting Steve Rice from manager of A&R and publishing administration to VP with the same duties. BMG Music continues its own gospel division.

#### ROSE WEB PUT ON SALES BLOCK?

Rose Records, the Bellwood, Ill.based chain, is on the block, sources say. The 49-store chain recently announced it will close 11 outlets; execs were unavailable to comment... Trans World Music Corp. has agreed to acquire six stores from Elizabeth, N.J.based Alwik Music.

#### BMG SEEKS MIRAMAR

Bulletin hears that BMG Music is in discussions with Miramar to acquire an equity interest, if not outright ownership, of the Seattle-based video and music label. Should those talks fall through, it is also said, Miramar is discussing an exclusive national distribution agreement for its music label with Alliance Entertainment Corp. Currently, Miramar's music label is handled by five regional distributors, while its video product is distributed by BMG Video. Execs at the two firms had no comment or were unavailable.

ITALY: NO DISC RENTALS WITHOUT OK CD rental has been outlawed in Italy after the High Court of Appeal in the northern city of Turin declared it a criminal offense if permission is not sought by rights holders. The court was hearing a test case brought by Italy's authors rights' society SIAE against two renters. Italy has 200-plus rental shops.

#### WILLIAMS IS EMI LABEL RAP VP

EMI Records has promoted Lindsey Williams to VP of rap. Just as in his previous role as senior director of rap, he will oversee marketing and promotion of the label's roster, which includes Gang Starr, Vanilla Ice, and Arrested Development. He also will perform A&R duties for the acts he signs. In the past, he brought Arrested Development to the label. He may sign a female performer connected to Gang Starr.

#### THIELE ALT./POP IMPRINT FORMED

Bob Thiele, the veteran jazz/pop producer who operates jazz label Red Baron, is starting an alternative/pop logo, Red Dragon, with an April release of two albums: "Jambo! Africa" by New York heavy-metal group Talon, featuring Bobby Weiss (whose father, Songwriters Guild of America chief George David Weiss, produced the set); and the return of the "Old Philospher," Eddie Lawrence, on a new set called "The Jazzy Old Philosopher." Product comes via Sony, also the outlet for Red Baron. Thiele and the elder Weiss are the writers of "What A Wonderful World."

### The Wait Is Worth It For Toni Braxton

BEAT

by Fred Bronson

THE 31ST WEEK IS THE CHARM for Toni Braxton, whose debut album leaps from No. 7 to No. 1 on The Billboard 200. It's the first No. 1 album for L.A. Reid and Babyface's LaFace label, and it is the latest an album has gone to No. 1 since Mariah Carey's selftitled debut disc traveled to the top in its 36th chart week, March 2, 1991. Just as Braxton's move was aided by her appearance on the American Music Awards, Carey's jump was fueled by a double win at the 1991 Grammys. Before Carey, the album that took the lon-

Grammys. Before Carey, the album that took the longest to reach No. 1 was "Nick Of Time" by **Bonnie Raitt**. On April 7, 1990, that disc moved to the top of the chart in its 52nd week, five weeks after winning the Grammy for album of the year.

Braxton already has had two top 10 singles: "Another Sad Love Song" (No. 7), which she performed on the AMAs, and "Breathe Again" (No. 3), which she must be saving for a Grammy performance. That could halp exter

performance. That could help extend her stay at No. 1.

LET'S TALK ABOUT: Two artists who have had hits with "sex" in the title collect their biggest Hot 100 hits to date. **R. Kelly**, whose last single, "Sex Me (Parts I and II)," peaked at No. 20, makes a giant 19-point jump to No. 15 with the follow-up, "Bump N' Grind." Salt-N-Pepa, who peaked at No. 13 with "Let's Talk About Sex," reached a new peak last time out when "Shoop" went to No. 4. They've now gone that single one better as "Whatta Man," featuring **En Vogue**, climbs two notches to No. 3. Over on the Hot R&B Singles chart, R. Kelly advances to No. 1 with "Bump N' Grind." It's the third No. 1 R&B hit of Kelly's career: "Honey Love" and "Slow Dance (Hey Mr. D.J.)" by Kelly and **Public Announcement** also topped the



DEEPER AND DEEPER: In America, Aretha Franklin rises seven places to No. 65 on the Hot 100 with "A Deeper Love," from the "Sister Act 2" soundtrack. In the U.K., the same single slips from No. 5 to No. 6, but it's already Lady Soul's biggest solo hit of all time on the British chart. Her only U.K. single to chart higher was her duet with George Michael. Comparing Aretha's top 10 hits in the U.S. and the U.K., only four titles appear on both lists. The

titles appear on both lists. The American top 10: 1. "I Knew You Were Waiting (For Me)" with Michael; 2. "Respect"; 3. "Chain Of Fools"; 4. "Spanish Harlem"; 5. "Until You Come Back To Me (That's What I'm Gonna Do)"; 6. "Freeway Of Love"; 7. "Baby, I Love You"; 8. "(Sweet Sweet Baby) Since You've Been Gone"; 9. "Day Dreaming"; and 10. "Bridge Over Troubled Water."

The British top 10: 1. "I Knew You Were Waiting"; 2. "A Deeper Love"; 3. "I Say A Little Prayer"; 4. "Sisters Are Doin' It For Themselves" with **Eurythmics**; 5. "Respect"; 6. "Who's Zoomin' Who"; 7. "Don't Play That Song"; 8. "Spanish Harlem"; 9. "Think"; and 10. "Until You Come Back To Me."

**U**PPOSITE OF LINGER: "Linger" by the Cranberries is down to No. 23 this week, but for what seemed like weeks it hovered just outside of the top 10. Two weeks ago it finally cracked the upper echelon, peaking at No. 8. Darrell Roberts of Raleigh, N.C., observes that "Linger" is the first single to spend just one week in the top 10 since "Free Your Mind" by En Vogue had a solitary week—also at No. 8—some 16 months ago, in October 1992.

# The Road To Hell Is Paved With Platinum



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- No. 1 Album In 20 Countries
- The World's Fastest-Selling Album Since <u>Thriller</u>
- 2 Smash Singles And Videos: "I'd Do Anything For Love (But I Won't Do That)" And "Rock And Roll Dreams Come Through"
- Standing-Room-Only Worldwide Tour
- Madison Square Garden Sold Out In 90 Minutes
- **3 Grammy Award Nominations Plus Show Appearance**
- **Co-Host And Performer On American Music Awards**

Written and Produced By Junt steinm in With Meat Loaf Associate Producer And Recordin Engineer, steven Rinkoff Additional Arrangements And Associate Producer, Roy Bittan Direction, Left B ink Management

