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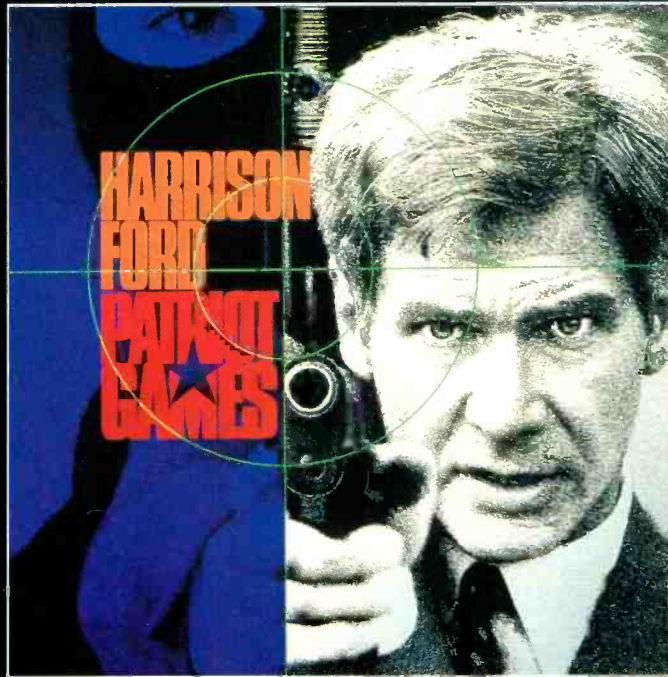
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 8, 1994

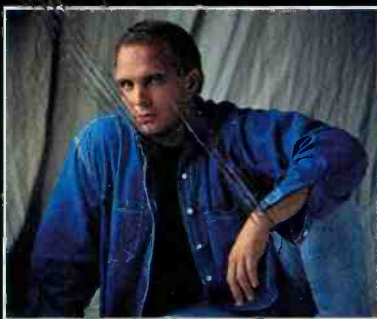
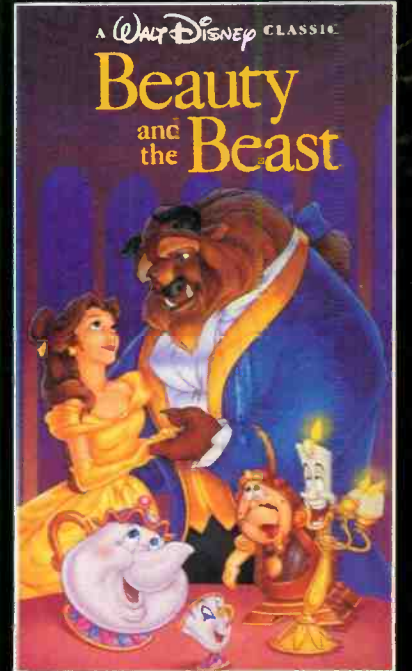
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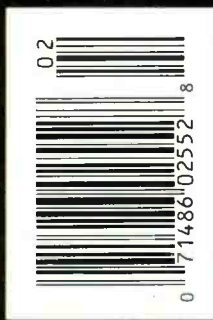
THE



YEAR



IN



VIDEO

“Yoga is gaining popularity because it feels good.”

—Newsweek

“Yoga...has slipped into the athletic mainstream..”

—Lear's

“Yoga...is a proven stress-relieving technique...and the exercises tone and strengthen your whole body.”

—Men's Health

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Jane Fonda, fitness video's pioneer and leader, has created an exciting new workout based on the ancient art of Yoga. Already recognized by top athletes as the secret ingredient in training for strength, flexibility and endurance, yoga is steadily grabbing the attention of fitness consumers nationwide.

Jane Fonda's Yoga Exercise Workout has the broad appeal you've come to expect from America's leading fitness superstar.

FEATURES

- 20-minute full body stretch and tone program
- Jane's personal 15-minute Yoga Sun Salutation progression
- 15-minute relaxation segment
- Perfect for all fitness levels

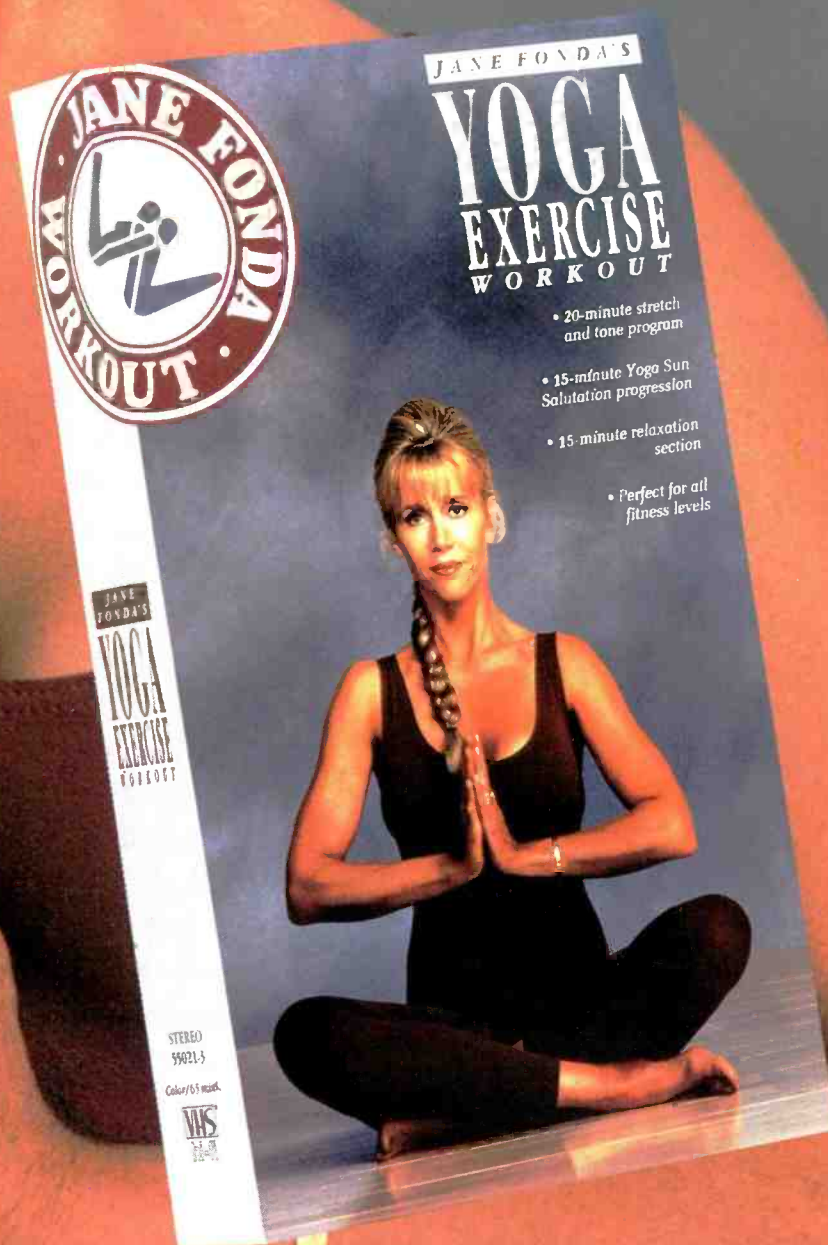
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NEWSPAPER



**RCA Thinks Global
With Its First
ZZ Top Release**

PAGE 14

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 8, 1994

Music, Vid Sales Spread Holiday Cheer

Diverse Range Of Hits Lifts Retailers' Spirits

BY ED CHRISTMAN
and EDWARD MORRIS

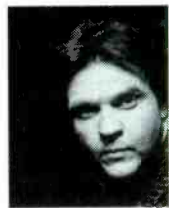
NEW YORK—Music merchants rode a wave of optimism into the holiday selling season and had their faith rewarded by strong Christmas sales.

Unlike the past four years, when uncertainty hovered over the music retail sector as it pulled into the crucial holiday selling season, music merchants this

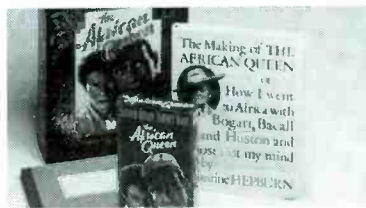


PETTY

year were upbeat and confident that the diverse range of hits would translate into a bountiful Christmas, which proved to be the case.



MEAT LOAF



AFRICAN QUEEN BOXED SET

Family Titles Lead Rise

BY SETH GOLDSTEIN

NEW YORK—Warner Home Video's "Free Willy" kept right on swimming—and selling—through the holiday season. But Disney's "Aladdin," despite high-flying numbers overall, didn't zoom out of sight as the trade had hoped.

The two titles were among several direct-to-sell-through releases that, along with Christmas perennials like LIVE Home Video's "Rudolph The Red-Nosed Reindeer" and CBS/Fox Video's "The African Queen," helped light the path to a modest increase in sales for the month over December 1992.

(Continued on page 116)

"I don't care what kind of music
(Continued on page 116)

P'Gram's Jacky Cheung Makes The Megastar Grade In Asia

BY MIKE LEVIN

HONG KONG—When PolyGram announces its 1993 financial results in a couple of months, label executives likely will cite the multi-platinum achievements of such artists as U2,

Germano Sees New 'Happiness' At 4AD

BY JIM BESSMAN

NEW YORK—In a highly unusual move, Lisa Germano, an artist with an acclaimed major-label debut album still alive in the marketplace, has been released and picked up by another major, which will re-launch that album



GERMANO

(Continued on page 111)

Sting, Bon Jovi, Elton John, and Jacky Cheung.

Jacky who? In 1993, this quiet Chinese balladeer, a former airline reservations clerk, joined the ranks of PolyGram's megastars with his Mandarin-language album "Kiss And Goodbye." Released on Polydor last March, it has since sold 3 million copies in Asia, setting a new sales peak for local artists and affirming the promise of the region's rapidly growing music markets.

Asian artists rarely entertain hopes of appearing on the best-seller lists of the multinational labels. Up to now, even the biggest stars are content to sell 400,000 copies, maybe 700,000 in a special case, and then get on with the next album, likely to be issued three or four months later.

(Continued on page 107)



CHEUNG

Portugal Sifts Among Varied Styles For Ideal Musical Export

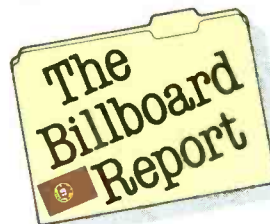
BY PHILIP SWEENEY

LISBON—What can Portugal offer to the international music market today? That question is put to Carlos Maria Trindade, former keyboard player with the rock group Herois do Mar and now A&R manager for PolyGram Portugal. "For export, we should rely on fado," he begins, referring to the traditional song style of Lisbon. Then there are the Portuguese-speaking artists of the nation's former African colonies, who have found a

small but growing following outside their base in Lisbon's immigrant communities. "And, of course," adds the A&R executive, there are "groups like Madredeus."

The five-piece Madredeus is the Portuguese musical phenomenon of the past three years, the country's first performers since the septuagenarian fado queen Amalia Rodriguez to achieve success abroad. The band's international touring has been limited to parts of Europe and Japan, but the inter-

(Continued on page 35)



Group Battles Gangsta Rap Women Barricade D.C. Wiz Store

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—The human chain that blocked the entrance to a Nobody Beats The Wiz store here Dec. 21 marked the start of the National Political Congress of Black Women's efforts to silence the voice

of gangsta rap, according to the D.C.-based organization.

"That was the first in a nationwide series of protests," Annette Williams, NPCBW director of communications, says of the incident that led to the arrest of five of the

(Continued on page 110)

1993's Heatseekers Took Varying Paths To Success

BY ERIC BOEHLERT

NEW YORK—The 1993 Billboard Heatseekers honor roll, made up of artists that topped the chart last year, represents an eclectic bunch of fresh favorites. Not only do the acts reflect the tastes of '93, but the different paths they took to the top also

help illustrate the various ways new players can break out from the pack, be it through MTV, radio, touring, or old-fashioned word of mouth.



HATFIELD



DEL

Twenty-four acts, supported by 21 different labels, climbed the Heatseekers heights to No. 1 last year (see

(Continued on page 110)

Station Drops Jackson, Draws Ire Of NAACP

BY PHYLLIS STARK

NEW YORK—KEZK St. Louis' headline-grabbing decision to drop Michael Jackson records from its playlist, in response to allegations of child molestation leveled against the



JACKSON

(Continued on page 105)

WINTER CES
BILLBOARD SPOTLIGHTS
THE CONSUMER
ELECTRONICS SHOW
BEGINS ON PAGE 45

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PETER GABRIEL "LOVETOWN"

INDIGO GIRLS "I DON'T WANNA TALK ABOUT IT"

PAULETTA WASHINGTON "IT'S IN YOUR EYES"

HOWARD SHORE "PRECEDENT"

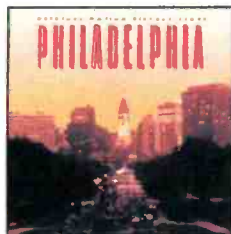
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NEIL YOUNG APPEARS COURTESY OF REPRIS RECORDS.

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Sarah McLachlan: Irony & 'Ecstasy'

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"Well, I'm 25 years old," laughs Canada-born singer/songwriter Sarah McLachlan, "so what the fuck would I know about life?"

Yet what's so marvelous about "Fumbling Towards Ecstasy," the much-praised McLachlan's fourth album (Arista/Nettwerk, due Feb. 15), is the fact that she can write candidly about the things she can't always follow but aches to fathom.

McLachlan figures that her new record's fluent sense of searching might have been drawn from a disquieting trip to war, poverty, and AIDS (via prostitution)-torn Cambodia and Thailand with the World Vision charity organization; or possibly from her recent exposure to "Letters To A Young Poet," German philosopher Rainer Maria Rilke's tracts on solitude and acceptance.

But when she admiringly mentions that her mother recently returned to school to gain a master's degree in English Literature—doing her thesis on "Clarissa," English novelist Samuel Richardson's epic work of fiction—Sarah's careful description of that book's title character tells much about the music Dorice McLachlan's emerging offspring creates: "All through her life she exerted her free will, and even though people did painful things to her, in the end she found ways to forgive them, because in her sheer determination she had kept her heart pure."

McLachlan began her career at 19, and acclaim for her debut album, "Touch" (1988), was immediate and sustained; local critics were hot to christen her as Canada's preeminent folk siren for the millennium. When American and British observers reinforced that high regard in 1992 following the studio sequel "Solace" and a live release, Sarah resolved to slow the pace of her widening reputation, lest it outdistance the seasoning of her talents.

"Fumbling Towards Ecstasy" opens with "Possession," a track inspired by a rapt fan whose misguided epistles to his heroine missed her true nature by a country mile.

"The ironic truth is that during the making of the first two albums, I was in a spiritually low place," says McLachlan—who adds that she's "not a particularly religious person. It just took me a long time to realize I should feel pride for what I do. That may show a big lack of confidence, but ultimately I was pleased I came to understand things on my own terms."

The question no mere fan could be informed enough to pose is explored in the octave-leaping monologues of other "Fumbling Towards Ecstasy" tracks like "Wait," "Plenty," "Ice," "Hold On," and especially "Elsewhere": "I believe/There is a distance I have wandered/To touch upon the years of reaching out and reaching in ... /I believe this is heaven to no one but me."

Those presuming from such song pensive-sounding excerpts and titles that McLachlan's work resides in a pat confessional mode will be surprised by the wit, literate grace, and unfussy intricacy of her material. As produced by Daniel Lanois protégé Pierre Marchand ("my friend and mentor," says McLachlan with undisguised gratitude), she establishes a consummate counterpoise of vocal fire and reportorial flow—each vibrant trill, insight, and instrumental touch too absorbing to remain in the realm of autobiography. No theme is worried, no image wasted.

"The things I saw and experienced in Southeast Asia made any troubles and problems I might have seem pretty trivial," she says. "These people have so little, yet they have a dignity and a kindness. I visited there after having been on the road in a cocoon for 14

months after 'Solace' was released, and it challenged me to be more responsive, discerning, and sensitive in my own life. For instance, 'Hold On,' on the 'Fumbling' album, came together in a matter of hours after I'd seen a documentary on the Arts & Entertainment channel, 'A Promise Kept,' about a woman whose fiancé was dying from AIDS. Since the album is already out in Canada, I've heard from people who just take the song as being about the loss of any intimate friend. I like that ambiguity, where listeners just perceive words of love as entities of faith."

Born January 28, 1968, in the Halifax, Nova Scotia, suburb of Bedford, Sarah was the third child of American marine biologist Jack McLachlan and wife Dorice, a fellow Yank who shelved her own academic aspirations to support the education and professional wayfaring of her husband. An often-lonesome Dorice McLachlan picked Sarah over her spouse and older sons as her prime confidant, acquainting her little girl with the isolation that regret places in the path of personal fulfillment.

Invested by her firmly nurturing parents with a toddler-to-teenager dose of classical training ("12 years of guitar, six years of piano, five years of voice"), and self-financed by years of dishwashing and counter work in Halifax establishments like the Club Flamingo and the Second Cup and Mother Tucker's restaurant chains, McLachlan was able to fuse her mother's depth of pathos and her father's detached analysis into a calm grasp of our culture's callous objectification of women.

"But it took me six years," she says, "to learn how not to edit myself, to remain open in my music so that I touched greater levels of darkness as well as some positive areas of escape."

The fruits of this unimpeded intuition are featured on "Good Enough," "Fear," and the title track, on which McLachlan both grievously delves and bids goodbye to the emotional stasis her mother unconsciously tried to bequeath her.

"To know oneself is to find freedom," she says. "As a child, I was never passionate about classical music, even though I put so much energy into it.

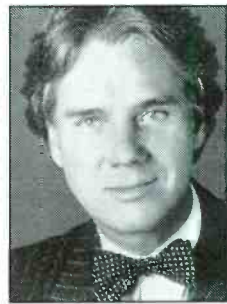
From the age of 4, I preferred to improvise on the stuff I was learning. And the moment I hit puberty, I got into popular music instead and wrote my first song, 'Out Of The Shadows,' in early 1987. Now, whether I'm making decisions about the things I want to sing or about the 13-member entourage that relies on me—actually, it's 24, because the Devlins will be opening for us [beginning Feb. 26 in Las Vegas]—I know I have to do it for the right reasons."

With the pure curiosity of youthful intellect, and a musical proficiency rare in the popular idiom, McLachlan is now able to probe such matters as if they were a still pool. "Living completely alone for the first time during the seven months I made the new album, I saw I could make myself happy, and that state gave me an incredible spiritual high," she says. "Since then, I'm in my first good relationship ever, and what he and I have doesn't fill some empty space. Love is meant to shine a light rather than fix a gap; that's the feeling I wanted to achieve."

McLachlan has made a record unlike any one will hear this year, oddly ancient in its serene earthiness, utterly fresh in its patient inquiry. In exploring why we break each other's spirits, she posits an empathy accessible to us all.

"It's what honest music has always given me," she says, "and what I wanted to give back."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

CLINT EASTWOOD, COUNTRY MUSIC FAN

For his new film, "A Perfect World," Clint Eastwood created a soundtrack featuring country classics from Johnny Cash, Don Gibson, and Bob Wills, as well as new covers by Chris Isaak. In an exclusive interview, Jim Bessman quizzes Eastwood on his passion for country and cajun music. **Page 27**

HUNDT TAKES HELM AT FCC

New FCC chairman Reed Hundt, whose influence will be felt throughout the radio industry in the coming years, talks with Billboard Washington correspondent Bill Holland about the information highway, indecency, and other key issues. **Page 102**

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Commentary

Translating Digital-Age Language

BY STEVEN RAPPAPORT

Interactive multimedia provides substantial opportunities for new sources of revenue to the music business. In three years of licensing songs and recorded performances for our software record label, I have learned much about the workings of the music and multimedia worlds. I would like to share 10 concepts of which people in both industries should be aware.

• People in the music and multimedia businesses don't always speak the same language. When a music publisher "clears" a song for a multimedia project, the multimedia developer may think the song is licensed. Multimedia developers refer to song publishers, record master owners, and others who own the rights to intellectual property as "content owners." When a multimedia developer asks a content owner to sign a non-disclosure agreement, it doesn't show a lack of trust in a particular person or company; it's a custom to protect trade secrets in the software business.

• The music and software industries have different licensing models. The music industry licenses rights like mechanicals, synchronization, print, and master recording. The software industry licenses rights like use of software, network, and site. Most multimedia developers (and sometimes their attorneys) are unfamiliar with the nuances and implications of licensing some music rights (e.g., synch) and not others. The way to be perfectly clear is to have the developer write a narrative description of what his or her product will do, and incorporate that description into the multimedia license.

• The primary terms of a multimedia license are advance and royalty, term, territory, and platform. The content owner can license content for one or more computer platforms (e.g., only Macintosh), reserving the rights to all other platforms. Unless the content administered is unique, however, licensing platform by platform is not much more beneficial than licensing for all platforms. This is due to the law of supply and demand; if there is a small, installed base of a given platform, licenses for it are worth less.

• Estimates for the total number of multimedia platforms in homes by the end of 1993 are more than 2 million MPC computers (which run the Windows operating system); just under 2 million Macintosh systems; 1 million Sega/CD players; more than 100,000 CD-I units; and 10,000-30,000 3DO players.

• The average cost of production of a multimedia CD-ROM is \$300,000 for one platform. Making the same title run on several platforms is much more expensive. And as consumers' expectations of production values increase, so will production costs. In 1994, the first CD-ROM with production costs in excess of \$1 million for one platform likely will be announced.

• Multimedia developers cannot pay the kinds of royalties content owners expect. This is because developers may

have to obtain literally thousands of licenses for one product. One CD-ROM can contain an incredible amount of information: 100,000 pages of text, several thousand pictures, more than an hour of full-screen, full-motion video, or any combination of them. A given product can contain parts of hundreds of songs, plus thousands of pictures and/



'The music industry has a financial stake in the success of multimedia'

Steven Rappaport is president/CEO of Interactive Records, San Francisco.

or video clips. Since interactive media has a low installed user base compared to other home electronic products, it will not yet support a substantial advance or royalty for each content item.

• Interactive multimedia offers consumers many new ways to experience music. Some titles allow users to decide the order in which hundreds of short musical passages will be played back; others allow users to remix songs or create their own videos. For some titles, the audio-only portion is playable on a standard audio CD player, but when used in a CD-I or CD-ROM unit, the titles offer enhanced features.

• Multimedia licenses should make provisions for bundling. Bundling is the computer business custom of selling thousands of titles in one transaction to an OEM (original equipment manufacturer), who then packages one or more of the titles for sale with multimedia hardware. The purpose of bundling is to make sure purchasers receive immediate software gratification when they get home. The OEM purchasing the bundle does so at a very deep discount (\$1 per CD-ROM is not unheard of), so content owners should expect a lower royalty percentage for each title that is bundled, but a larger one-time payment.

LETTERS

EDITORIAL IMPACT

Your editorial, "Culture, Violence, And The Cult Of The Unrepentant Rogue" (Billboard, Dec. 25) stands as a beacon of passion, eloquence, and humanity, a stirring departure from the "business as usual" ethos so prevalent today. Before the music business, there was music; before music there was the human spirit. Business should serve music as music serves the spirit; only then will we all truly prosper.

Randall Grass
Executive VP, A&R
Richard Nevins
President
Shanachie Entertainment Corp.
Newton, N.J.

• Multimedia licenses should soon provide for content use on interactive television. Negotiating multimedia rights for CD-ROM is already difficult, because multimedia is a new area and no one wants to make a mistake. It will be even more difficult in the era of 500-channel interactive television, a technology that will be in place in 1994 and will have substantial market penetration by 1996. Interactive television surely will generate substantial revenue for content owners, but there is no model as yet for an interactive television content license.

• There are several sources of good information about the growing interactive arena, including the following three: The San Francisco Multimedia Development Group (2601 Mariposa, San Francisco, Calif., 94110) is an organization of hundreds of multimedia developers, producers, and suppliers; Multimedia Developer Challenges & Strategies For Success is a \$129 report based on the research of 912 multimedia-involved firms from Gistics Executive Education Series, 700 Larkspur Landing Circle, Suite 199, Larkspur, Calif., 94939; and Michael Scott's Multimedia: Law and Practice (Prentice-Hall, 1993) is the new standard for understanding legal issues in multimedia.

• The music industry has a financial stake in the success of multimedia. As this new industry grows it will require more content to create compelling products. Some of this content will be new, as companies try to create franchises the way Sega has done with Sonic the Hedgehog. But much of the content will come from catalog songs and performances that record companies now administer or have recorded. If the music industry works with multimedia developers so they can create the software necessary to drive hardware sales, it ultimately will result in a revenue stream for all involved that exceeds anything envisioned a decade ago.

Just about everyone in both the music and multimedia businesses means well. Assume good faith; we're all trying to sort out new relationships in the Digital Age.

PRAISE FOR CLAPTON

Thank you, Billboard, for the superb 30th anniversary coverage on Eric Clapton (Billboard, Dec. 18). It's a keeper. Thank you, Timothy White, for yet another beautifully written piece. I consistently enjoy your intelligent take on music. The interview, and particularly the opening paragraphs, were so revealing and so very moving.

Inessa Brunins
DJ
KXYQ-FM
Portland, Ore.

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.

DOUBLE



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PLATINUM

CES To See Multimedia, MiniDisc Bows As Interactive Field Expands, Portables Shrink

■ BY MARILYN A. GILLEN

NEW YORK—Keeping score of the multiplying multimedia entrants? Better take a calculator to CES. And if you're following MiniDisc, a magnifying glass might be in order as the latest generation of ever-shrinking portable products get their U.S. bows from Sony and Sharp.

JVC and Sega are among the manufacturers at the Jan. 6-9 Consumer Electronics Show in Las Vegas that will add their own "multiplayers" to the burgeoning interactive marketplace. Samsung will be showing its version of the Compact Disc-Interactive player, joining existing Philips and Magnavox brands and an expect-

ed entry from Goldstar.

The 3DO platform will see a demonstration of a full-motion-video adaptor for the Panasonic player, which the company hopes to have available in the spring at a yet-to-be-set price. Other news on the 3DO front is expected at a Thursday (6) press conference featuring company founder Trip Hawkins; the firm has been in an SEC-imposed "quiet period" because of a recent stock offering. 3DO hardware licensee Sanyo showed a mock-up of a 3DO unit at the Summer CES, but is not expected to unveil a consumer product yet.

AT&T, another 3DO licensee, is focusing on the technology's network applications for the superhighway fu-

ture. Robert Kavner, executive VP and CEO of multimedia products and services at AT&T, will deliver the convention's keynote address Thursday.

Sega's multimedia entry—"the Sega Genesis CDX Multimedia CD-ROM Entertainment System"—plays Sega Genesis game cartridges and Sega CD games, but, at 1½ pounds, also looks and functions like a portable CD player. The unit is due in March at \$400.

JVC is introducing the X'EYE, a CD-ROM system already introduced in Japan under another name and capable of playing audio CDs, CD+Graphics Karaoke, CD-ROM software, electronic book titles (with an optional ROM cartridge), and Sega CD and Genesis cartridge games (the latter with the ROM addition). The unit, which JVC is positioning as a "total home entertainment system," will be available in April at a suggested retail price of \$500; bundled with the product will be a version of Compton's NewMedia's interactive encyclopedia created for the platform, as well as a CD+G kar-

(Continued on page 109)

Ex-Employee Says Tower Spied On Gay Managers

■ BY EILEEN FITZPATRICK

LOS ANGELES—A former security guard for Tower Records has filed a lawsuit claiming he was forced to resign from the retailer when he refused to spy on two gay managers.

In the lawsuit, filed Dec. 22 in San Francisco Superior Court, Husham (Eddie) Haroun claims Tower management instructed him to install an electronic listening device in the office of a manager working at one of Tower's San Francisco stores.

Haroun was told the purpose of the bug was to "listen in on the employee's telephone calls and office meetings, to establish that he was arranging personal homosexual liaisons on company time," according to the complaint.

The complaint also states that Haroun was told that "management intended to terminate or demote gay store managers because homosexuals do not fit the image of Tower Records."

Haroun, who is black, also claims racial discrimination based on repeated racist statements and epithets allegedly directed at him and his staff.

Ricardo C. Saria, Haroun's attorney, says that his client was asked to stake-out the manager's home, as well as the home of another manager

who worked at Tower's Castro/Market Street store.

Haroun worked at Tower from September 1989 to February 1993.

"We're not alleging that Tower management dislikes gays," says Saria, "but it only takes one supervisor to cause an action like ours."

When asked to install the bugging device, Haroun went over his supervisor's head to get guidance from Tower's headquarters in Sacramento, Calif., Saria says. Haroun was told to follow the instructions of his boss, Saria says.

Saria says part of his client's job was to monitor employees' activities in the event they were stealing from the retailer. But Saria says his client contends there was no cause to suspect the gay manager was involved in any criminal activity.

"[Haroun] didn't see any reason to bug the guy's office," says Saria. "The only reason was that he was told by management, 'We don't think these guys fit in.'"

Jamerson Allen, Tower's attorney, says his client had not seen the lawsuit. "I've only read about it in the press, and based on that, Tower denies all the allegations."

A court date has been set for May 20. Haroun is seeking unspecified financial damages.

Logo, Special Issue To Mark Billboard's 100th Birthday

NEW YORK—With this issue of Billboard, the publication officially commences its 100th year, and the special centennial logo designed by Billboard art director Jeff Nisbet will grace every issue between now and the end of 1994.

The year will be marked by a number of commemorative projects, activities, and surprises, culminating in an "extra" Nov. 1 issue that will chronicle the role Billboard has played in shaping the American century, as well as this country's part in showing the world how to entertain itself.

The issue will be perfect-bound and will feature its own unique look and art direction, as well as a range of specially commissioned pieces from Billboard editors and prominent outside observers. Epoch-by-epoch chart compendiums will be presented by Billboard associate publisher

Michael Ellis, with the help of Chart Beat columnist Fred Bronson and chart expert Joel Whitburn and his Record Research organization.



The historic issue will mark the first time Billboard's huge treasure trove of back pages will be extensively revisited, highlighting a wealth of graphics, historic ads and promotions, as well as the pathbreaking reporting of such legendary past staffers as Walter Winchell, James Albert Jackson, Paul Ackerman, and Jerry Wexler.

"No one has ever gone back into Billboard's mammoth archives to retrieve the remarkable social history secreted there," says the magazine's editor in chief, Timothy White. "It will be a rare treat."



Around The World With MCA. MCA International executives celebrate the opening of the new MCA International headquarters in London; the announcement of the opening of new MCA Records companies in Belgium, France, Holland, Italy, Spain, and Sweden; and the appointment of six executives to head the new companies. Shown in back, from left, are Mel Posner, director of international affairs, Geffen Records; AI Teller, chairman, MCA Music Entertainment Group; Larry Rosen, president, GRP Records; Gert Holmfred, managing director, MCA Scandinavia; Stuart Watson, senior VP, MCA Records International; Ed Rosenblatt, president, Geffen/DGC Records; Gerard Woog, managing director, MCA France; Kees van Weijen, managing director, MCA Benelux; Carlos Ituino, managing director, MCA Spain; Zach Horowitz, executive VP, MCA Music Entertainment Group; Nick Phillips, managing director, MCA U.K.; Hiroyuki Iwata, president, MCA/Victor; and Jorgen Larsen, president, MCA Music Entertainment International. In front, from left, are Koen van Bockstal, GM, MCA Music Entertainment Belgium; Heinz Canibol, managing director, MCA Music Entertainment GmbH; Piero La Falce, managing director, MCA Italy; and Richard Palmese, president, MCA Records.

Billboard Launches 'Enter*Active File'

NEW YORK—Billboard greets the New Year with a new section and a new editor for that section. The Enter*Active File debuts this week; overseeing the section is Marilyn A. Gillen, Billboard's first Enter*Active editor.



GILLEN

The Enter*Active File will report each week on developments in interactive media, video games, retail innovations, and related fields. The section (see page 72) was created to track news on the hardware and software fronts, as well as the rapidly developing events in commu-

nications technology that are leading to the so-called information superhighway.

The new section will include news and feature stories by Gillen, Billboard contributor Chris McGowan, and other expert writers. There also will be weekly product reviews and capsules on upcoming releases.

"In truth, no one yet knows all the avenues that advanced fiber optics and megabyte wavelengths will create for the music and home entertainment industries," says Billboard editor in chief Timothy White, "but it's the hottest story in the expanding realm of entertainment and information technologies. Both The Enter*Active File page and other feature coverage that radiates from

it will offer instructive forecasts for our industry as well as a tote board of practical ideas that have proven out. With the coordination of our excellent writer-reporter Marilyn Gillen, Billboard intends to follow all aspects of the saga as they unfold."

Gillen, who has been pro audio/technology editor of Billboard since January 1993, will relocate to Los Angeles from New York. In addition to editing the new section, Gillen will play a primary role in Billboard's coverage of the home video industry, along with home video editor Seth Goldstein and associate editor Eileen Fitzpatrick.

Gillen joined Billboard in February 1989 as a copy editor. She became senior copy editor in September 1990.

Vid Distributors Go To Court Over Alleged Proprietary Info

■ BY SETH GOLDSTEIN

NEW YORK—Video distributors, battling in the marketplace, are now battling in court.

In the weeks before Christmas, lawyers for four wholesalers went head to head over matters of employee confidentiality and alleged loss of business. Best Video, through its owner Blockbuster, went after Sight & Sound in Salt Lake City, while Baker & Taylor Video and Star Video were duking it out in Pittsburgh.

The Star altercation, involving three telemarketing reps who joined Star from B&T, is a pint-sized version of the Utah fight.

B&T claimed the defectors took proprietary information, and it won a preliminary injunction preventing the reps from soliciting sales from retailers that the reps once serviced. Star, which says the injunction will be suspended once it posts a bond, maintains that the state trial judge gave B&T only "limited relief." It is appealing the decision.

Blockbuster, which is selling Best to East Texas Distributors, failed to win an injunction against Sight & Sound. Arguing that Sight & Sound has pirated half of Best's Salt Lake City accounts, Blockbuster has sued the

(Continued on page 116)

Shanachie Entertainment Corp
37 E. CLINTON ST., NEWTON, NJ. 07860 (201) 579-7763



FAX: (201) 579-7083

December 20, 1993

att: Timothy White
Editor-In-Chief
BILLBOARD MAGAZINE
1515 Broadway, 39th Fl.
New York, NY 10036

Dear Tim:

Your "Culture, Violence...Rogue" commentary in the year-end Billboard stands as a beacon of passion, eloquence and humanity, a stirring departure from the "business-as-usual" ethos so prevalent today. Before the music business, there was music; before music there was the human spirit. Business should serve music as music serves the spirit; only then will we truly prosper.

With gratitude,

SHANACHIE ENTERTAINMENT

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Artists & Music

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'Changes' In Works For Enigma New Virgin Set Alters Act's Stylistic Spin

■ BY ELLIE WEINERT

MUNICH—Three years after a strange mix of Gregorian chants and European New Beat made Enigma a household name, the mastermind behind the project, Michael Cretu, has completed a new album, "The Cross Of Changes."

The album was released here in mid-December by Virgin. Releases are scheduled for late January or early February in the U.K. and U.S., with worldwide orders totalling 1.4 million units, according to Virgin.

Recording under the name Curly M.C., Rumanian-born Cretu, (whose last name means "curly"), wrote the music and most of the lyrics on this new album, which is being released under the name Enigma.

"In some respects, this album is a continuation because it includes eth-

nic vocals combined with elements of rock and classical music," says Cretu. "However, the stylistic approach is completely different."

In 1992, the Enigma debut album "MCMXC A.D." sold 7 million copies worldwide, making it the most successful German production abroad to date. The album hit No. 1 in several territories across Europe, including the U.K. It went to No. 3 in Germany, and it peaked at No. 6 with a run of 150 weeks on The Billboard 200. The single, "Sadness—Part 1" with its Gregorian chants underlaid with dance beats, also held the top spot in all European charts, including the U.K., and peaked at No. 5 on Billboard's Hot 100.

The archaic-sounding vocals on "Return To Innocence," the first single from "The Cross Of Changes," are not sung in any particular lan-

guage but represent a sequence of vowels; the vocals on one of the album's tracks, "Age Of Loneliness," are of Asiatic origin.

"The album title, 'The Cross Of Changes,' symbolizes a turning point in my life and in my way of thinking," says Cretu. "I myself am changing, and I must decide which way to go. The single 'Return To Innocence' expresses the belief that we are not born with bad attitudes, but are the product of our surroundings so that at some point in life it becomes necessary to look within and find your true self again."

Jim Sampson, music coordinator for Bavarian Radio Station (BR 3) in
(Continued on page 107)

Country Stars' Newest Score Is Super Bowl Halftime Show

NASHVILLE—Country music will occupy the central entertainment spot at the 28th annual Super Bowl Jan. 30 at Atlanta's Georgia Dome. Overall, though, the music permeating the event will be an eclectic mixture that also includes pop, rock, and R&B.

Initially, the National Football League was negotiating with Garth Brooks for the halftime show, but an NFL spokesman says that the budget requirements of Brooks' event producer, Bud Schaetzle, were too high. The league would not disclose its entertainment budget for the event.

In place of the Brooks performance, there will be a "Rockin' Coun-

try Sunday" halftime show featuring Wynonna, Travis Tritt, Tanya Tucker, and Clint Black. Supporting the country cast will be 2,000 volunteer performers from the Atlanta area.

Gladys Knight will host the pregame show, which has the theme of "Great Georgia Music Makers." Performers in this segment will include Knight, Charlie Daniels, Kris Kross, the Georgia Satellites, and the Morehouse College Marching Band.

Natalie Cole will sing the national anthem.

Dennis Despie and Deanna Sterr of Select Productions will produce the halftime show, while Bob Best of Best Productions will handle the pregame segment. EDWARD MORRIS

Jodeci, NKOTB Step To Plate In January

■ BY LARRY FLICK

NEW YORK—Jodeci, Tori Amos, and New Kids On The Block are the leading acts ringing in 1994 with new albums in January.

Other key releases this month will be delivered by Lisa Lisa, Lisette Melendez, the Ramones, and Miki Howard. Also, top-selling acts like Bruce Springsteen, U2, Neil Young, and Reba McEntire contribute fresh material to soundtracks from the films "Philadelphia," "Faraway, So Close," "In The Name Of The Father," and "8 Seconds."

On Tuesday (4), urban/pop group Jodeci offers "Diary Of A Mad Band," its second collection on Up-town/MCA. Produced by the act with Andre Harrell and Steve Lucas, the new jack/funk-slanted album is preceded by the single "Cry For You," which already is sprinting toward the top of Billboard's Hot 100 and Hot



JODECI



THE RAMONES

R&B Singles charts. Look for Jodeci to hit the concert trail later this season.

Billboard Heatseekers graduate Tori Amos follows her 1992 critically lauded opus, "Little Earthquakes," with "Under The Pink." Slated to arrive at retail Jan. 18, the Atlantic release was produced by the singer/songwriter with Eric Rosse and will be launched with a live, interactive satellite showcase that will link the label's branches in the U.S. and U.K. to an Amos performance from her home in London. The first emphasis

track, "God," goes to alternative, AC, and pop formats Jan. 11.

It has been more than three years since Columbia teen idols New Kids On The Block filled top 40 radio airwaves. Now known as NKOTB, the act ends its recording silence Jan. 25 with "Face The Music." Sporting a tougher, hip-hop-oriented sound, the album includes compositions by Teddy Riley and Nice & Smooth, who also appear on the first single, "Dirty Dawg." Group member Donnie Wahlberg also produced four tracks. An extensive promotional tour is about to commence.

Latin/pop divas Lisette Melendez and Lisa Lisa are poised to return with new albums after extended breaks. Melendez issues "True To Life" on Chaos/Fever/RAL Jan. 11, while Lisa Lisa takes her solo bow with "LL-77" on Pendulum/ERG Jan. 25. Both albums show the singers
(Continued on page 116)

Spain Cracks Down On 'Bakalao' Revelers' Lifestyle

■ BY HOWELL LLEWELLYN

MADRID—Spanish authorities are cracking down on the latest dance music craze sweeping the country, following the grim deaths of 15 youths in three car crashes within hours of each other on one weekend in November. All the accidents happened in the early hours of a Sunday on journeys to or from dance havens.

Although the music itself has been criticized by the local press for its part in the deaths, the clamp-down is focusing on drugs and reckless driving rather than the music.

Called "bakalao," "maquina" (machine), or simply techno, it is, according to bakalao producer Quique Tejada of Barcelona's Blanco Y Negro indie, "harder and more monotonous than Britain's rave music or other forms found in Italy and Germany."

Bakalao is a studio-based, producer-driven music, which uses session men and industrial sounds. The lyrics, such as they are, are banal. A recent hit by Chimo Bayo was "Asi Me Gusta A Mi," or "That's How I Like It," and the sole line, repeated endlessly, is "Extra si, extra no, I eat
(Continued on page 111)



Box Tops. The members of Maverick act Candlebox sport their Billboard Popular Uprisings T-shirts, which honor the band's recent run at No. 1 on the Heatseekers chart. Shown, from left, are Candlebox members Peter Klett, Bardi Martin, Kevin Martin, and Scott Mercado.

Sony Exec Recalls Tense Negotiation Of Michael Contract

■ BY CHRIS WHITE

LONDON—George Michael's commercial solicitor, Tony Russell, became "over-agitated and upset" at a New York negotiating meeting and told Sony representatives that they did not have a contract with the artist, according to testimony from Sony Music International executive Tom Tyrrell.

During the ninth week of Michael's High Court restraint-of-trade case against the label, Tyrrell testified that the negotiations were tense and that Russell lectured him "like a nasty professor" when Michael's U.S. attorney, Alan Grubman, was out of the room.

After meeting privately with Grubman
(Continued on page 109)

Seeking Efficiency, Busby Shakes Up Motown Staff

■ BY J.R. REYNOLDS

LOS ANGELES—Spurred by a number of factors, including its legal battle with onetime distributor MCA and its sale to PolyGram, Motown Records has restructured its senior executive staff in an effort to "speed up the decision-making process," says Motown president/CEO Jheryl Busby.

In the move, former senior VP of sales and distribution Oscar Fields is promoted to executive VP/GM; Steve McKeever is moved to executive VP of talent and creative affairs from the post of senior VP of A&R/GM; and Lisa Chamberlain is elevated from CFO to executive VP of finance. In these newly created

positions, all will report directly to Busby.

The restructuring follows the departure of COO Harry Anger. The change also follows former Tabu Records chief Clarence Avant's official arrival at Motown as chairman; that move was part of PolyGram's July 1, 1993, acquisition of Motown (Billboard, Aug. 14). Avant also is a board member for PolyGram Holdings Inc.

Busby touts the reorganization as a move that will increase Motown's efficiency at both the business and creative levels. "Before, we had a straight-line chain of management, with basically only the COO reporting to me," he explains.
(Continued on page 26)

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Labels Defy Odds With Early-Winter Releases Retailers Applaud Prospect Of New Product In January

BY CRAIG ROSEN

LOS ANGELES—With titles by Mariah Carey, Snoop Doggy Dogg, Pearl Jam, Michael Bolton, and Frank Sinatra creating a logjam at the top of The Billboard 200 in the midst of the competitive holiday season, a late December or early January release date could be perceived as a risky move. Yet a few labels are betting that early winter may be the right time to launch new projects.

MCA Records, for example, decided to work right up to Christmas week with the Dec. 21 releases of Father's "Sex Is Law," Ralph Tresvant's "It's Goin' Down," and Jodeci's "Diary Of A Mad Band."

MCA's gamble appears to have

paid off, at least for Jodeci, as its album enters The Billboard 200 at No. 27 and the Billboard Top R&B albums chart at No. 2. Father and Tresvant failed to crack the Billboard 200, but Tresvant entered the R&B chart at 35 and Father entered that chart at 81.

On Tuesday (4), MCA-distributed imprint Radioactive will unleash the Ramones' "Acid Eaters," a collection of '60s covers by the veteran punk band.

In addition, Epic Soundtrax and Capitol are betting that the "Philadelphia" soundtrack and Crowded House's "Together Alone" will ring in the new year with their respective Jan. 4 and Jan. 11 release dates.

Retailers applaud the late Decem-

ber-early-January release strategy. "In January we need some new product," says Bob Bell, new release buyer for the 365-store, Torrance, Calif.-based Warehouse Entertainment. "Further into January we need something to generate some traffic, but the week right after Christmas is usually incredibly strong."

MCA senior VP of marketing Randy Miller acknowledges that MCA's Dec. 21 slate of releases "goes against conventional wisdom." He adds, "In the last few years we have done extremely well with releases just prior to or after Christmas."

Miller points to the label's 1991 year-end launch of the "Juice" soundtrack and Live's "Mental Jewelry."

(Continued on page 109)



Winans Wonderland. Capitol recording duo BeBe & CeCe Winans celebrate platinum sales of their album "Different Lifestyles" and the release of their new album, "First Christmas," at a holiday party. Shown, from left, are Capitol's David Simone; Joe Moscheo, the duo's manager; Capitol's John Fagot, Gary Gersh, and Lou Mann; CeCe Winans; Santa Claus; BeBe Winans; and Capitol's Bruce Kirkland, Ralph Simon, and Barbara Lewis.

Judge's Ruling Hinders Feds' Case Vs. Isgro

BY CHRIS MORRIS

LOS ANGELES—A federal judge's ban on testimony by a key witness could torpedo prosecutors' efforts to convict former independent promotion power Joe Isgro in his second payola-related trial.

Isgro and his co-defendants, former Columbia Records promotion VP Ray Anderson and Isgro associate Jeffrey Monka, are scheduled to be tried Jan. 18 in U.S. District Court here, although the government may ask that the trial date be moved back to accommodate witnesses.

In September 1990, Judge James M. Ideman abruptly ended the first trial of the landmark record industry case by dismissing the entire 57-count indictment

(Continued on page 110)

'The Bodyguard' Is Tops In Big Year For RIAA Certs

LOS ANGELES—The Arista soundtrack album for the Whitney Houston vehicle "The Bodyguard" was the big winner in 1993 certifications from the Recording Industry Assn. of America.

Surveying certification awards through Dec. 17, the RIAA reported that the '93 total of 521 certified gold, platinum, and multi-platinum albums outstripped the previous high of 509 certifications set in 1992.

"The Bodyguard," released in November 1992, was certified for sales of 10 million in '93, tying the level hit by the 1987 soundtrack for "Dirty Dancing" and only 1 million units shy of the 11 million units racked up by the all-time soundtrack champ, the 1977 release "Saturday Night Fever."

"The Bodyguard" also contained the year's biggest single, Houston's remake of Dolly Parton's "I Will Always Love You." Certified quadruple platinum, it was only the second single to reach that sales level, tying the mark set by USA For Africa's "We Are The World" in 1985.

Wreckx'n'Effect's "Rump Shaker" notched double-platinum sales in the

singles category.

Trailing Houston in the album column by a good distance, but showing plenty of sales clout, were two quintuple-platinum releases: saxophonist Kenny G's "Breathless" (Arista), the top-selling new release by a male solo artist, and Janet Jackson's "janet.," the best-selling album by a female solo artist. Two singles from the

Jackson album, "Again" and "That's The Way Love Goes," were certified as million-sellers.

Eric Clapton's multi-Grammy Award winner "Unplugged" (Duck/Reprise) topped sales of 4 million for the guitar star (who also achieved gold or platinum status in '93 with albums by Blind Faith and Cream, as well as his 1977 solo work "Slow-

hand").

Mariah Carey continued her all-platinum ways in '93 with "Music Box" (Columbia), which was certified for sales of 4 million and spawned two platinum singles, "Dreamlover" and "Hero."

Artists logging triple-platinum albums included country stars Garth Brooks (with "In Pieces" on Liberty) and Alan Jackson (with "A Lot About Livin' [And A Little 'Bout Love]" on Arista); rapper Dr. Dre (with "The Chronic" on Death Row/Interscope); and pop maestro Billy Joel (with "River Of Dreams" on Columbia).

The soundtrack for the 1992 animated hit "Aladdin" became Walt Disney Records' biggest soundtrack album ever, with sales of 3 million.

A total of 45 debut artists hit gold or better during the year; Toni Braxton's self-titled LaFace/Arista debut took the honors as the year's biggest-selling debut, with sales of 2 million. Other bowing artists making sales splashes included alternative acts Blind Melon, the Cranberries, the Proclaimers, Radiohead, and the Sundays; reggae performers Inner Circle

(Continued on page 117)

'70s Hits Pass 14 Million In Sales

'Rumours,' Eagles' Titles Top Dec. Certs

BY CHRIS MORRIS

LOS ANGELES—Some of the biggest albums in history got even bigger in December, with certifications from the Recording Industry Assn. of America.

Fleetwood Mac's 1977 smash "Rumours" (Warner Bros.) and the Eagles' 1977 collection "Their Greatest Hits 1971-1975" (Elektra), certified for sales of 14 million units each, remained in a dead heat as the No. 2 albums of all time. Michael Jackson's

1982 smash "Thriller" is still the biggest blockbuster, with sales certified at 22 million.

Def Leppard's 1987 Mercury album "Hysteria" moved to the 11 million sales plateau, pulling neck-and-neck with Led Zeppelin's untitled fourth album, Boston's debut, and the "Saturday Night Fever" soundtrack. Only six albums in history have exceeded that mark—the Jacksons, Fleetwood Mac, and Eagles titles, plus Pink Floyd's "Dark Side Of

(Continued on page 117)

EXECUTIVE TURNTABLE

BILLBOARD. Maureen P. Ryan is promoted to marketing and publicity coordinator for Billboard in New York. She was assistant to the associate publisher and director of marketing.

RECORD COMPANIES. Arif Mardin is promoted to senior VP at Atlantic Records in New York. He was VP and producer for the label.

Mark Brown is named senior director of A&R at Liberty Records in Nashville. He was director of creative services for Warner/Chappell.

RCA Records in New York promotes Lou Simon to senior director of A&R and Andy Smedira to manager of financial analysis and reporting. They were, respectively, director of market analysis/planning and financial analyst.

Eamon Sherlock is promoted to senior director of international for MCA Records International in Los Angeles. He was director of interna-



RYAN



MARDIN



BROWN



SIMON



SHERLOCK



CARUSO



MORGAN



CONSEIL

tional.

A&M Records appoints Lorraine Caruso national director of alternative promotion in New York and Laura Morgan director of alternative press in Los Angeles. They were, respectively, music director for WNEW New York and West Coast publicist for A&M.

Rykodisc appoints Jerry Leibowitz international marketing manager in Ardmore, Pa. and Jerry Johnson assistant international sales manager in Minneapolis. They were, respectively, director of artist development

and publicity for First Warning Records and sales assistant at Rykodisc.

Alexis Aubrey is appointed marketing manager for Island Independent Labels in New York. She was New York regional account service representative for PGD.

Cary Vance is appointed national CHR promotion manager for Profile Records in New York. He was East Coast director for Hitmakers magazine.

Rob Kasino is promoted to the A&R staff at American Recordings in Burbank, Calif. He was executive

assistant to the GM.

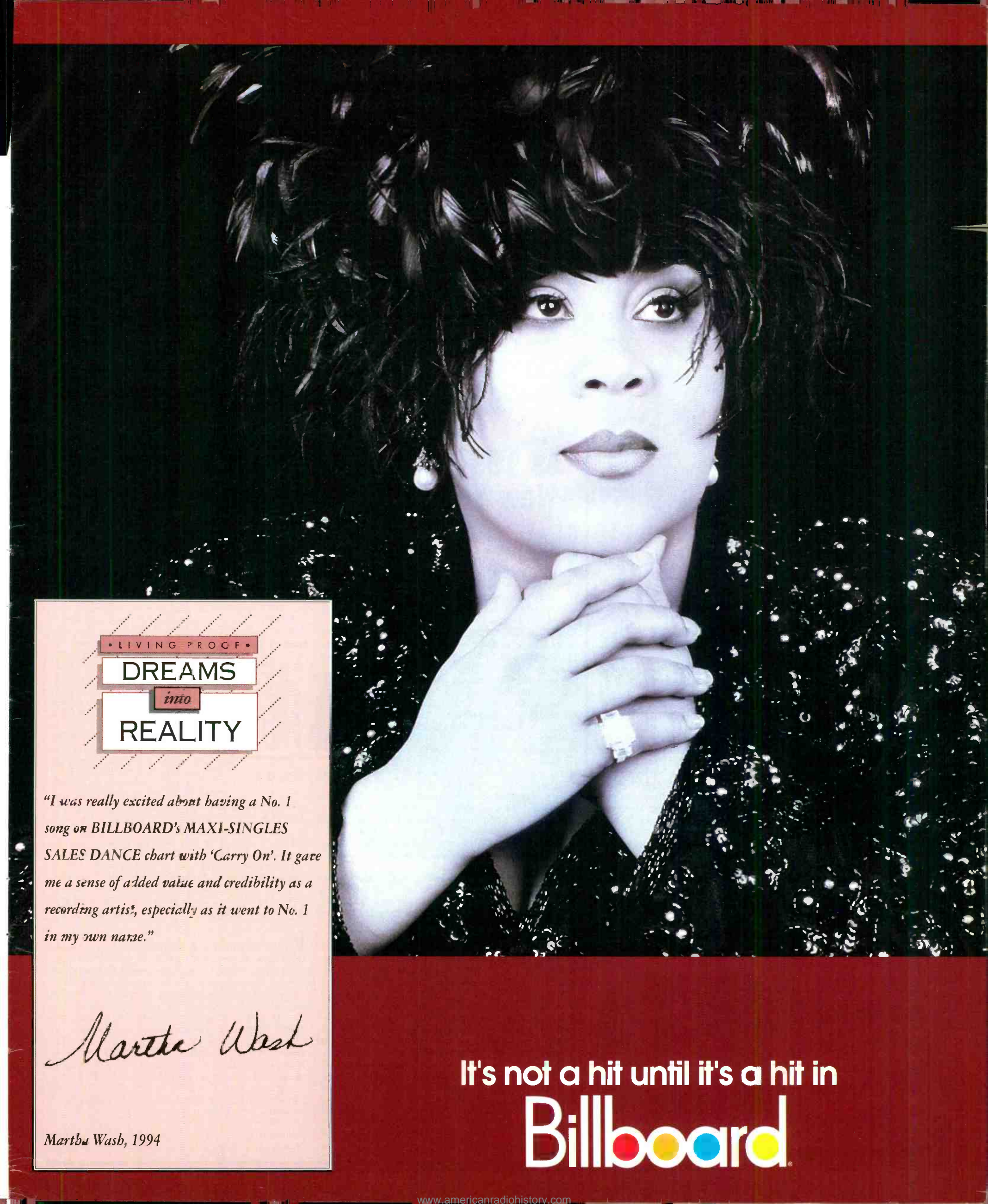
WEA Corp.'s Los Angeles branch promotes Debra Saroyan to sales manager, Jeanine Merget to field sales manager, and George Valdiviez to merchandising manager. They were, respectively, field sales manager, merchandising manager, and sales rep.

PUBLISHING. Patrick Conseil is promoted to director of international creative services at Warner/Chappell in New York. He was international consultant for the company.

Aja Kimura is appointed associate director of writer-publisher relations for BMI in Los Angeles. She was assistant to the senior director of writer-publisher relations.

Drew Dixon is named creative manager, East Coast for Zomba Music Publishing in New York. She was creative manager at Empire Management/Empire International Music.

RELATED FIELDS. Manager/agent Charlie Hewitt joins Entourage Talent Associates in New York. He was a manager and agent at ITG.



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"I was really excited about having a No. 1 song on BILLBOARD's MAXI-SINGLES SALES DANCE chart with 'Carry On'. It gave me a sense of added value and credibility as a recording artist, especially as it went to No. 1 in my own name."

Martha Wash

Martha Wash, 1994

It's not a hit until it's a hit in

Billboard

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

With "Because The Night," which reached No. 13 in 1978, subversive rocker Patti Smith teamed up to write with Bruce Springsteen and managed to crack the top 40. Now, the since-disbanded 10,000 Maniacs have scored with their "Unplugged" version of the same song 15 years later.

Edited By Peter Cronin

BECAUSE THE NIGHT
Published by Bruce Springsteen
(ASCAP)

"I was 13 when 'Because The Night' was popular," says 10,000 Maniacs vocalist Natalie Merchant. "It definitely sounded like it was written by someone who was coming from a very different place than a lot of the music we were hearing on American top 40 at the time, which was like Peter Frampton, the Eagles, and Captain & Tennille. It was intriguing. I was too young to have my own money to buy Patti Smith records, but my stepsister went out and bought the 45, and we listened to it a lot. It was kind of intimidating because it was so otherworldly, like it was a different culture. Musically, 'Because The Night' sounds a lot like a rock anthem. It's a ballad through the verses, but in the chorus it's an anthem, very Springsteen-esque. But 'love is a banquet on which we feed' sounds like a Patti line. 10,000 Maniacs has been able to maintain its alternative status, but at the same time we have never done anything that was so outrageous that it couldn't be accepted by the mainstream. The main thing that set us apart was the lyrical content. ['Because The Night'] unconsciously achieves the same kind of blending of the esoteric and the more mainstream."



MERCHANT

ARTIST DEVELOPMENTS

UP TO SPEED

Sloth-pop hit the charts several times last year, in the form of bands like the Lemonheads and Dinosaur Jr. But it's hard to imagine the sound of one band slacking rendered more compellingly than on "Speed Is Dreaming," the major-label bow from Connecticut-based guitar terrorists St. Johnny, due for a Jan. 18 release on DGC.

Although the quartet officially formed nearly four years ago in Hartford, the members took more than a year to self-release a first EP (in an edition of 400), and nearly another year to put out a second on the Chicago-based Ajax label.

While St. Johnny eschewed live shows ("no one would've come to them anyway," insists frontman Bill Whitten), those discs generated enough interest to prompt Caroline to combine them for the band's first

(Continued on next page)



ST. JOHNNY: Bill Whitten, Jim Elliott, Tom Leonard, and Wayne Letitia. (Leonard has since been replaced by Jim Roberto.)

'Star Dust' Memories; A Big-League Agreement

WEALTHY WITH WORDS: Lyricists may pass on, but because the great ones rarely passed up an opportunity to work with great melodists, they set in motion songs that go on and on.

Mitchell Parish, who died last year at the age of 93, could have been the world's greatest one-hit wonder if he had written only "Star Dust." That he accomplished much more of note was reason to memorialize him in a musical tribute mounted Dec. 4 by the Sheet Music Society and hosted by the music and performing arts unit of B'nai B'rith in New York.

The evening at the Sutton Place Synagogue included performances of his songs and remembrances of the colorful individual, who went back to college at age 50 and graduated *summa cum laude* from New York University. The event also included a tape of Parish reciting his "Star Dust" lyric, which fills the ear with strong, lush imagery of the landscape where romance flourishes or is recalled. Also of interest was footage from a 1956 segment of the television show "To Tell The Truth," in which Parish and two others challenged a panel to choose the real Mitchell Parish. Now that's nostalgia hunting!

With writer Gerald ("All Of Me") Marks as host—assisted by Bob Lippert, president of the New York Sheet Music Society—the program offered ample evidence of Parish's creativity, including performances of "Sophisticated Lady," "Stars Fell On Alabama," "Hands Across The Table," "Take Me In Your Arms," "One Morning In May," "Don't Be That Way," and, perhaps to suggest that even high talent hits low points, a legitimate failure (with music by Sammy Fain) called "Wealthy, Smealthy As Long As You're Healthy."

Other performers included Michele Bautier, Dolly Dawn, Barbara Lea, Jim Lowe, Chuck Prentiss, Bertram Ross, Ed Shanaphy (who also runs Sheet Music Magazine), Daryl Sherman, Arthur Siegel, Diana Templeton, and John Wallowitch.

On hand strictly for sentimental and humorous Parish tales were Stanley Adams, Edward Cramer, Stanley Mills, Ervin Drake, Jack O'Brien, and Lou Levy.

DEALS: Jay Warner, president of Burbank-based National League Music (ASCAP) and its BMI affiliate, American League Music, will exclusively represent the worldwide publishing interests of Full Moon Films and Moonstone Records, including Terror Tunes Music (ASCAP) and Talex Publishing

(BMI). The agreement currently involves 20 films released in the last three years, including "Puppet Master II," and its sequel, "Puppet Master III," as well as "Bad Channels" and "The Pit And The Pendulum." With Full Moon intending to produce at least five films a year, Warner, who signed the deal with Full Moon Entertainment VP of music Pat Siciliano, says the deal is consistent with his continued growth in the areas of film and TV music... Judy Baldwin, partnered with U.K.-based Peter



by Irv Lichtman

Stretton in three publishing companies—Barking Green (PRS), P.J. Lady-Hawke (ASCAP), and Deganawidah (BMI)—has made several

administration deals. P.J. Lady-Hawke administers Eternity Music of the U.S. and Canada; Deganawidah administers Into The Light Music for U.S. and Canada; and Barking Green Music is now representing the publishing interests outside North America for both Eternity and Into The Light. Both catalogs are owned by writer Roger Kellaway, who has written such songs as "I Have A Feeling I've Been Here Before," "Love Of My Life," and works that include cello quartets and several TV and film themes. Baldwin, based in New York, notes that the company represents a number of other writers, including jazzist Jay Leonhart... Jody Gerson, EMI Music Publishing VP/GM of creative operations on the West Coast, has signed a deal with En Vogue writer/producers Denzel Foster and Thomas McElroy. They've worked on the act's hit albums, "Born To Sing" and "Funky Divas."

Bob Cutarella, whose music publishing stints include an association with Chappell Music, has opened The Robert Cutarella Entertainment Group in New York. He tells Words & Music that his writer/producers are busy working on projects for Capitol, EMI, Sony, and Warner Bros., among others. Gary Haase is working with Chaka Khan on her next Warner Bros. album, while Bruce Fisher, Gene Sicard, and Paul Punzone are producing Nayobe. Rock Wilk is working with Lisa Fischer, Ken Cummings is completing tracks with Sweet Sensation, and Tony Terry and Eddie Arroyo are producing Selena, Arlene Burton, and Debbie Cole.

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

1. Stone Temple Pilots, Core
2. The Very Best Of Bob Dylan
3. Red Hot Chili Peppers, Blood Sugar Sex Magik
4. 10,000 Maniacs, Our Time In Eden
5. Tori Amos, Little Earthquakes.

CAN THOMPSON'S NEW SET MIRROR HIS CRITICAL SUCCESS?

(Continued from page 14)

long-term," says Buie. "We've already got a plan that takes us through September, and that's just two focus tracks."

The label will start with a prerelease promotional tour of radio stations, concentrating on the burgeoning adult-alternative format, which Buie says has doubled to 80 stations since Thompson's previous release, 1991's "Rumor And Sigh." Capitol will also target commercial alternative, album-rock, and college outlets.

Upon release of the album and its first emphasis cut, the uptempo rocker "I Can't Wake Up," Thompson will embark on an eight-week U.S. tour.

Then, in mid-1994, the label will pull the trump card in "operation break Richard Thompson": a tribute album featuring performances of Thompson songs by such first-rate talents as R.E.M., David Byrne, Bonnie Raitt (who also covers a Thompson song on her upcoming album), Los Lobos, Dinosaur Jr., Syd Straw, and John Doe. That album is being supervised by Capitol VP of A&R Tim Devine.

Buie adds that the recent Hannibal/Rykodisc Thompson retrospective, "Watching The Dark," has further increased awareness of the artist in anticipation of "Mirror Blue."

The new album would have been released earlier had Capitol not restructured following the appointment of ex-Geffen A&R man Gary Gersh to the presidency of the label last Spring.

"The record was originally sched-

uled to come out last May," says Buie, "and when Gary came in, he [said] 'I want to hold this record because I want it to be done right'... Gary really knows Richard's career and has no desire to lose Richard. He wants to make sure we cover all of our bases."

Thompson is equally confident of the new Capitol administration's support. He says, "I've gotten good support from the new regime. I have a real affection for the Capitol label. It was started by a musician, and it's got the best building."

Thompson adds that the decision to hold back the record was difficult but ultimately in his best interest.

"It was frustrating," he says. "Part of the payoff of making a record is the fact that you release it, and then you can say it's done. Until you've done that, there's something that's not quite purged. But it was well worth waiting until the promotion department got back to promoting, the marketing department got back to marketing, and so forth."

For this album, Thompson once again worked with producer Mitchell Froom, whom Thomson says brought a sense of adventure to the project.

"There's not a lot of orthodox instrumentation. I'm playing a lot of acoustic guitar plugged in through an amp," says Thompson. "We recorded it in a small room, with a very dry sound, all of which was kind of different."

"Mirror Blue" is also the first Thompson record on which the notion

of a conventional drum set was effectively abandoned. Instead, Froom, drummer Pete Thomas and engineer Tehad Blake spent hours assembling custom drum kits for each track, according to Thompson.

The result is a richly diverse album that reflects Thompson's many influences: a Scottish-flavored folk side that shines brightest on two lovely ballads: "King Of Bohemia" and "Beeswing" (which Thompson describes as "folky with a small 'F'" and traditional with a small 'T. '); a satirical side, evident on songs like "Fast Food," and tunes like "The Way It Shows," which Thompson self-effacingly describes as "a standard, post-Dylan, post-Costello love song: 10% affection, 90% putdown."

The latter category might also include the second single, "Easy There, Steady Now," a traditional folk/dance tune with "dark and psychotic" lyrics, according to Thompson.

"I don't know why I write songs like that," he says. Then, after a brief pause, he quips: "Just dance away your psychosis."

Perhaps one explanation for the emotional turbulence in Thompson's lyrics lies in the title of the album, which comes from a phrase in the Alfred Lord Tennyson poem "The Lady Of Shallot."

"In the poem," says Thompson, "the Lady can only look at reality in reflection. If she looks directly at it, she dies. I like the idea of music being a mirror."

ARTIST DEVELOPMENTS*(Continued from preceding page)*

widely available release, "High As A Kite," which sold about 5,000 copies when issued this past summer.

DGC's plan for exposing St. Johnny would seem to be just as low-key as the band's. Local video shows will be the target of a low-budget video (for an as-yet-undetermined emphasis track), and a pressing of several thousand vinyl copies of "Speed Is Dreaming" is designed for mom-and-pop shops where LP demand is still high. The label's biggest hope is to see Whitten, drummer Wayne Letitia, bassist Jim Elliot, and recently added guitarist Jim Roberto (a replacement for Tom Leonard, who appears on "Speed Is Dreaming") hit the road with some regularity. A recent 25-show tour with Mazzy Star was the first time St. Johnny has "strung together more than two shows in a row," according to Whitten.

"When a band hasn't [built a name through touring], we have to look at the longer range," says Geffen alternative sales manager Ray Farrell. "You can't invest all your efforts into the first 12 weeks of a record's life. It may be less reliable, but we want to be able to spend a year on this. If one thing has been proven with this kind of band, it's that throwing money around to make it seem as if there's a buzz doesn't work."

The band's "loser anthems" (as Whitten calls them) may remind some of Sonic Youth, thanks to the oddball tunings employed on songs like "Down The Drain" and "I Give Up" (the two prime contenders for first single). But Whitten downplays the Sonic Youth connection—though it was that band's Thurston Moore who first brought St. Johnny to DGC's attention—insisting that those who emphasize it are looking for "a way to dis us more than anything, because people imply that's the whole story. It's an easy way to write us off with one sentence."

For his part, Whitten describes the album as "pretty straightforward hard rock-pop" with tongue at least partially in cheek. Pressed further, he'll venture that his band (and kindred spirits like Mercury Rev, for which it has opened several European shows) are "smart sort-of-young people making visceral music that's interesting to them."

"I've always thought we were pretty great and pretty special," he concludes. "That's why being on any sort of label seems so far-fetched to me."

DAVID SPRAGUE

FOR THE RECORD

In the Dec. 25 issue, Mariah Carey's album, "Music Box," was left off a list of albums spending time at No. 1 on The Billboard 200. "Music Box" hit the top spot for the week of Dec. 25, displacing Snoop Doggy Dogg's "Doggystyle" album, which spent two weeks at No. 1.

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ZZ TOP: STILL BAD, NOW WORLDWIDE

(Continued from page 14)

'Whoa, that might be fun,' because these people don't know about ZZ Top.

"We gotta go over there and act like a rock'n'roll band and get out the guns and sling 'em around and prove ourselves again."

While "Antenna" is being released after the end of the traditional Christmas selling season, initial response to the album may be tied to programs initiated by RCA during that period.

In December, the label sent a four-track CD of snippets from selected cuts on "Antenna" to retail accounts. Goodman says, "We went out there and very aggressively put this CD in outposts and listening posts in all the major accounts to take advantage of all the Christmas traffic."

The company also created special "Antenna" gift certificates for sale at Christmastime; the certificates, redeemable on the release date, allowed consumers to reserve copies of the album as seasonal gifts.

RCA also concocted a "coming soon" campaign with miniposters and window pieces advertising the release date.

Noting that RCA sales VP Ron Howie traveled to all nine BMG branches and major retail accounts in November to make presentations about "Antenna," Goodman says MusiCland, Camelot, Trans World, and Sound Warehouse are among the webs participating in one or more of the prerelease programs.

Other retailers see different factors weighing heavily on the project's success. "I think the key will be the video, as it usually is with ZZ Top," says Doug Smith, senior buyer for Carnegie, Pa.-based National Record Mart, adding that some of the chain's outlets feature in-store video play.

"The greatest hits album did very well for us, and that was based off of the 'Viva Las Vegas' clip. ['Afterburner'] didn't seem to get as much video play," Smith says.

Julien Temple is directing the video for the first single, "Pincushion," which ships to radio Jan. 10.

Regarding advertising plans, Goodman says, "We're doing some 'coming soon' print campaigns in a lot of the real hardcore motor and car and cycle enthusiast magazines, magazines like Easyrider. ZZ has built a tremendous visibility with Harley-Davidson over the last couple of years."

TV advertising kicks off with teaser spots the week before the street date, followed by buys on "Saturday Night Live," MTV, and even cable sports shows.

Goodman says, "With it being a BDS world right now, obviously our focus for this record is going to be at AOR, but we're going to look very broadly at radio with this record."

RCA is hoping radio and consumers respond to the stripped-down sound of "Antenna," which largely eschews the electronics-laden approach of ZZ Top's past three studio albums.

Beard says, "We started this record with the notion that for the last three records we had not done a 6/8 blues like we always used to do in the '70s... That was always a highlight for us, this one track that was an homage to the blues roots. So [the procondom blues] 'Cover Your Rig' was one of the first songs we did on this, and that brought us back to this place that we used to be when we were a guitar band."

"So we sat down after that and wrote the rest of the material without any synth accompaniment in mind. We ended up using a little on a couple of

songs, but the songs weren't written specifically with synth in mind, the way a song like 'Legs' was."

Beard says one thing that won't be simpler is the band's stage presentation, which in the past has featured laser displays, elaborate sets, and even livestock.

The drummer says, "It's our contention that it costs a lot of money to go to a rock'n'roll show these days, and as a fan, I think, if I'm gonna pay big money to go see a big group in a big venue, I want a big show."

ZZ Top is contemplating a world tour that would kick off in Europe at the beginning of April, then hit the U.S. in mid- to late summer. Then the band will trek the Far East in late summer, returning to the States for dates during the '94 Christmas season.

Then, Goodman says, "The goal is to have them back in the studio as early as we can in '95, and just keep on rockin'."



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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEIL DIAMOND	Great Western Forum Inglewood, Calif.	Dec. 16-19, 21	\$2,462,488 \$28	87,946 90,240	Avalon Attractions MCA Concerts
NEIL DIAMOND	Chicago Stadium Chicago	Dec. 3-5	\$1,496,796 \$28	53,457 60,000	MCA Concerts
DEPECHE MODE THE THE	Great Western Forum Inglewood, Calif.	Nov. 20-21, 23-24, 26	\$1,475,748 \$27.50/\$22.50	70,756 five sellouts	Avalon Attractions
NEIL DIAMOND	San Jose Arena San Jose, Calif.	Dec. 11-13	\$1,460,228 \$28	52,151 53,397	Avalon Attractions Bill Graham Presents
GRATEFUL DEAD	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 17-19	\$1,096,620 \$24.50	44,760 three sellouts	Bill Graham Presents
NEIL DIAMOND	Madison Square Garden New York	Nov. 29-30	\$886,984 \$28	37,487 40,000	Delsener/Slater Enterprises
NEIL DIAMOND	Nassau Veterans Memorial Coliseum Unondale, N.Y.	Nov. 23-24	\$841,792 \$28	30,064 two sellouts	Delsener/Slater Enterprises
NEIL DIAMOND	Ervin J. Nutter Center Dayton, Ohio	Nov. 26-27	\$637,840 \$28	22,780 26,000	MCA Concerts
HOLIDAY SPECTACULAR: FRANKIE LYMON & THE TEENAGERS, JAY BLACK AND THE AMERICANS, MARTHA REEVES & THE VANDELLAS, LITTLE ANTHONY & THE IMPERIALS	Madison Square Garden New York	Dec. 3	\$553,301 \$65/\$55/ \$35/\$25	14,642 20,000	Howard Silver
MARIAH CAREY	Madison Square Garden New York	Dec. 10	\$473,727 \$37.50/\$28.50	15,050 15,627	Delsener/Slater Enterprises

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Crazed. Shelby Lynne wrapped up 1993 opening Kenny Rogers' tour, a mostly Eastern swing that took her 18-piece band to New York, Philadelphia, Detroit, Chicago, and other markets. Love song "Tell Me I'm Crazy" runs on The Nashville Network, Country Music Television, and VH-1, and is boosting her "Temptation" album.



On To The Next. Over The Rhine's "Patience" was released on an independent label before I.R.S. picked up the album in May. During the fourth quarter, the Cincinnati quartet traveled in the warm-up slot on the Squeeze tour. Over The Rhine soon will start recording its second album, tentatively scheduled to hit stores in June.



Valentine's Day. Album alternative stations and adult alternative stations, like WBOS Boston and KCLC St. Louis, started airing Marc Jordan's "Back Street Boy," from the Canadian vet's "Reckless Valentine" album, which encouraged Sin-Drome to release the song as a radio-only single early this month. He plays Boston next month.

ONCE MORE, WITH FEELING: Hundreds and hundreds of albums are released each year, but in any given week an average of roughly a dozen titles will debut on The Billboard 200. That means releasing a best seller is a long-odds proposition. These odds also mean that some great music falls through the cracks each year.

For the third straight year, Popular Uprisings ushers in the New Year with a music lover's primer on some of the worthwhile recordings that, for whatever reason, did not do great numbers. Several of these are hard to categorize, which makes it hard for the songs to find radio homes.

Following the same guideline used the last two years, this list is confined to artists who, at the end of 1993, had not yet appeared on The Billboard 200. In fact, some of these artists have never appeared on *any* Billboard chart.

OVERLOOKED IN '93: Remember that this list is entirely subjective, reflecting one columnist's opinion.

1. **Shelby Lynne**, "Temptation" (Morgan Creek/Mercury). A modern-day homage to Western swing that parks neatly between **Bob Wills'** horses and **Lyle Lovett's** Mazda truck.
2. **US 3**, "Hand On The Torch" (Blue Note/Capitol). Best proof to date that a jazz/rap marriage can work.
3. **Inclined**, "Bright New Day" (Chaos/Columbia). With its feet in the '70s, rock trio builds a fresh '90s sound.
4. **Sheryl Crow**, "Tuesday Night Music Club" (A&M). Yeah, she reminds me of **Rickie Lee Jones** (and a couple of others, too), but the similarities don't make Crow's music any less compelling.
5. **Marc Jordan**, "Reckless Valentine" (Sin-Drome). An earnest voice wrapped in smooth, sometimes haunting, music.
6. **Over The Rhine**, "Patience" (I.R.S.). **Karin Bergquist's** vocals demand your attention, a demand justified by thoughtful music and lyrics.
7. **The Story**, "Angel In The House" (Green Linnet/Elektra). On its second album, this harmonious duo builds on the handsome

promise hinted by its first.

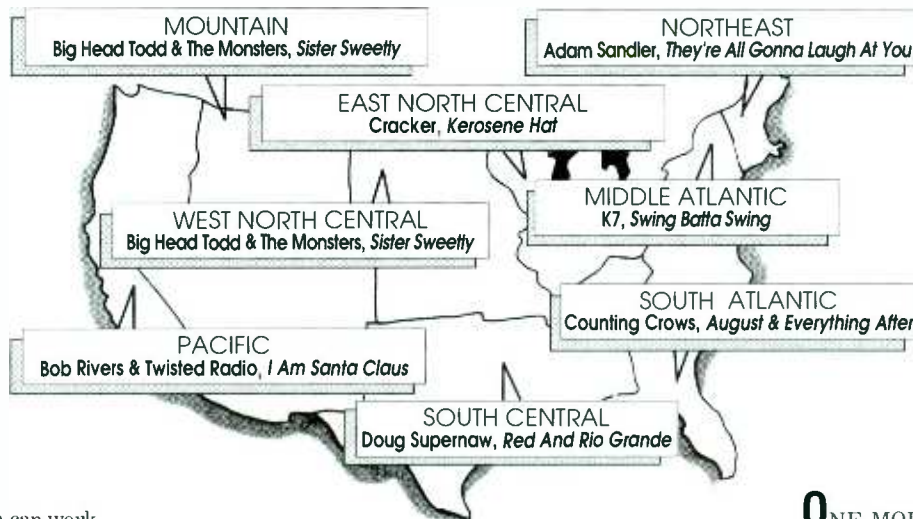
8. **Masters Of Reality**, "Sunrise On The Sufferbus" (Chrysalis/ERG). Band's already-mastered Cream-like blend was further flavored this time by **Ginger Baker's** presence.

9. **Ashley Cleveland**, "Bus Named Desire" (Reunion/RCA). Pre-

ferred her first album, but her smart songs and husband **Kenny Greenberg's** hot guitar still make this ride worthwhile.

10. **Bonfiglio**, "Through The Raindrops" (High Harmony). A man with a unique job description, classical harmonica player, enters the world of instrumental pop.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
SOUTH ATLANTIC	EAST NORTH CENTRAL
1. Counting Crows, August & Everything After	1. Cracker, Kerosene Hat
2. Doug Supernaw, Red And Rio Grande	2. Counting Crows, August & Everything After
3. Crash Test Dummies, God Shuffled His Feet	3. Bob Rivers/Twisted Radio, I Am Santa...
4. US3, Hand On The Torch	4. Big Head Todd/Monsters, Sister Sweetly
5. Haddaway, Haddaway	5. Adam Sandler, They're All Gonna Laugh
6. Cracker, Kerosene Hat	6. Kathie Lee Gifford, It's Christmas Time
7. Kathie Lee Gifford, It's Christmas Time	7. Doug Supernaw, Red And Rio Grande
8. Bob Rivers/Twisted Radio, I Am Santa...	8. Mary-Kate/Ashley Olsen, I Am The Cute...
9. Candlebox, Candlebox	9. US3, Hand On The Torch
10. Big Head Todd/Monsters, Sister Sweetly	10. Faith Hill, Take Me As I Am

HONORABLE MENTIONS: In addition to the above, Popular Uprisings also recommends Geffen's **Eleanor McEvoy**, whose self-titled debut establishes her as a promising voice in the seemingly endless procession of talented Irish invaders, and the new **Joe Henry** album on Mammoth, "Kindness Of The World." Henry's previous album, "Short Man's Room," made this column's "Overlooked In '92" list, and this one, with support from the **Jayhawks** and **Victoria Williams**, also shows off his songwriting chops.

We'll also direct the spotlight to two acts who have dented The Billboard 200: Elektra guitar slinger **Danny Gatton**, whose "Crusin' Deuces" is a fun romp, and London/PLG's **Hothouse Flowers**, whose "Songs From The Rain," to use the band's lyrics, is a "thing of beauty."

ONE MORE for the road: Since we use The Billboard 200 as a dividing line for each year's "Overlooked" class, this columnist usually resists his passion for mainstream jazz when he compiles these lists. But a jazz pianist who *has* appeared on The Billboard 200 twice in his career needs to be mentioned here because, after a long absence, **Horace Silver's** return to the major-label camp was a significant event, and because the music on his Columbia debut, "It's Got To Be Funky"—a sweet remembrance of his '70s album "Silver 'N Brass"—is just too damned appealing to ignore. Check it out, even if you think you don't like jazz.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	5	BOB RIVERS & TWISTED RADIO ATLANTIC 82548/AG (10.98/15.98)	I AM SANTA CLAUS
2	6	11	COUNTING CROWS GEFEN 24528 (10.98/15.98)	AUGUST & EVERYTHING AFTER
3	7	44	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
4	3	31	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
5	8	6	US3 BLUE NOTE 30883*/CAPITOL (9.98/15.98)	HAND ON THE TORCH
6	4	10	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
7	2	8	KATHIE LEE GIFFORD WARNER BROS. 45346 (10.98/15.98)	IT'S CHRISTMAS TIME
8	9	18	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT
9	10	22	CANDLEBOX MAVERICK/SIRE 45313/WARNER BROS. (7.98/11.98)	CANDLEBOX
10	5	11	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
11	11	5	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
12	16	7	K7 TOMMY BOY 1071 (10.98/15.98)	SWING BATTA SWING
13	13	9	CRASH TEST DUMMIES ARISTA 18727 (9.98/15.98)	GOD SHUFFLED HIS FEET
14	14	7	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM
15	12	13	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
16	15	15	DEAD CAN DANCE 4.A.D. 45384/WARNER BROS. (9.98/15.98)	INTO THE LABYRINTH
17	20	19	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
18	18	28	DEEP FOREST 550 MUSIC 57840 (9.98 EQ/15.98)	DEEP FOREST
19	17	15	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
20	22	12	JAMES MERCURY 514943 (9.98 EQ/13.98)	LAID

21	19	10	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 9 (9.98/15.98)	NOT FOR KIDS ONLY
22	24	23	URGE OVERKILL	GEFFEN 24529* (9.98/13.98)	SATURATION
23	27	21	JULIANA HATFIELD THREE	MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE
24	21	5	DEL THE FUNKYHOMOSAPIEN	ELEKTRA 61529* (10.98/15.98)	NO NEED FOR ALARM
25	26	11	BLACK MOON	WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
26	23	6	JEFF FOXWORTHY	WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
27	31	13	THE CONNELLS	TVT 2590 (10.98/15.98)	RING
28	28	3	TOTAL DEVASTATION	PGA 18734/ARISTA (9.98/15.98)	LAGALIZE IT!
29	25	4	SCOTT & TODD	FOUNDATION 28037/ERG (7.98/11.98)	SCAM AMERICA COMEDY ALBUM VOL. 2
30	33	6	CULTURE BEAT	550 MUSIC 57591/EPIC (9.98 EQ/15.98)	SERENITY
31	29	21	BROTHER CANE	VIRGIN 87797 (9.98/13.98)	BROTHER CANE
32	34	3	LIZ PHAIR	MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
33	32	25	ROBIN S.	BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE
34	30	14	SHELBY LYNNE	MORGAN CREEK 20018/MERCURY (9.98/13.98)	TEMPTATION
35	38	6	THE AFGHAN WHIGS	ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
36	—	1	FATHER	UPTOWN 10937*/MCA (10.98/15.98)	SEX IS LAW
37	35	9	SHAWN CAMP	REPRISE 45450/WARNER BROS. (9.98/15.98)	SHAWN CAMP
38	37	4	GABRIELLE	GODISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
39	39	11	COMING OF AGE	ZOO 11064 (9.98/15.98)	COMING OF AGE
40	—	5	THE SAMPLES	W.A.R.? 60005 (10.98/16.98)	THE LAST DRAG

Industry Vet Bell Marks A Whoomp!-ing Good Year

BY DAVID NATHAN

LOS ANGELES—The start-up of an independent record label is one of music's most challenging undertakings, and being a veteran executive in the business doesn't guarantee that such an endeavor will be profitable. But in one of the industry's success stories of 1993, Al Bell's Bellmark Records racked up its best year yet.

The independent label's achievements last year are due in part to sales of more than 2 million copies (according to SoundScan) of Tag Team's single "Whoomp! (There It Is)" on Bellmark's Life label. Also contributing to the strong showing was the million-plus sales performance (according to SoundScan) of Duice's late-'92 single "Dazzey Duks" on the TMR imprint, also distributed by Bellmark.

The indie's emergence as a potent force in rap and R&B is due partly to the industry experience of Bell, a former president of Motown Records and chairman of the board and CEO of the legendary Stax label.

"The biggest challenge has been adjusting to the growing pains we've experienced over the last few months," says Bell. "I know that the real danger

for an independent label is over-expanding."

Bellmark employs more than 20 staffers, many of whom were hired in the last four to five months, according to Bell. "That's up from seven people," he says, adding that, "A number of the new additions began as interns through the Y.E.S. To Jobs program."

Bell's career in the business dates back to early work as a disc jockey in Little Rock, Ark., (his home state), Memphis, and Washington D.C. From there, he made the transition to the record side as national director of sales and promotion at Stax. Working a roster that included Otis Redding, Sam & Dave, Isaac Hayes, the Staple Singers, Booker T. & the MG's, Johnnie Taylor, Rufus Thomas, and Carla Thomas eventually led to Bell's elevation into the label's upper management.

Following the company's bankruptcy, Bell formed his own label, ICA, and worked as a consultant before joining Motown in the late '80s at founder Berry Gordy's behest.

Bell created Bellmark in October 1989 with a twofold purpose: "To market God-inspired music in all areas, from gospel to jazz, R&B, and rap, and as an outlet for entrepreneurs—pro-

ducers or label owners—without the wherewithal or resources to get into the business."

In addition to signing artists and producers directly to Bellmark's Life Records, the company has manufacturing, marketing, and distribution arrangements with a half-dozen labels, including TMR Records, Street Noise, Song, King Goody, Cool Dude, and Featherstone.



BELL

Initially distributed through CEMA, Bellmark was slow getting off the ground, concentrating its efforts on gospel releases and occasional R&B projects. A switch to independent distribution in October 1992, combined with Bell's business instincts and music savvy, resulted in a change of fortunes for the label.

"I grew up at Stax, and understand

independent distribution and what it takes to have it be viable and have it work for you," says Bell, who credits "a very cooperative indie network and smaller retail outlets [as taking] the lead in breaking cutting-edge music."

The label's first project after changing its distribution situation was Duice's "Dazzey Duks." That single's pop and R&B success was followed by Bell's subsequent signing of Tag Team in the spring of 1993. The two-man act's "Whoomp!" single topped the Hot R&B Hot Singles chart and peaked at No. 2 on the Hot 100, where it has logged more than 30 weeks. "Whoomp! (There It Is)," the group's debut album, was released in July and is nearing gold, says Bell, who reports that it is being released internationally on a territory-by-territory basis.

Looking to 1994, Bell says the label will work at "developing our catalog, diversifying the artists we sign, and pushing our gospel product to the max." He says he is closing in on deals

with "well-known R&B/soul artists" and "substantial" manufacturing/marketing and distribution pacts with established producers.

Since gospel acts including the Rance Allen Group, the Lamora Park Young Adult Choir, Dottie Jones, Huriyah Boynton, and Thad Bosley provided the initial catalog for Bellmark, the executive is committed "to positioning [Bellmark] as a leader in the gospel field." New albums from all these acts are planned, as is a new set from L.J. Reynolds, former lead singer with one-time Stax act the Dramatics.

Continuing the label's emphasis on what he terms, "positive, fun, entertaining party music," Bell says current single releases include Detroit group Joe B. & the Bad Brothers' "Party Off The Hook" and female act Kat's "Do You Wanna Go Party." New York-based live band Kracked Ribz will have its first Bellmark release, "125th Street," Jan. 24.

As Eric Gable Plays Up Youthful Energy, Epic Plays Off Fan Base

BY J.R. REYNOLDS

LOS ANGELES—How is it that a 25-year-old recording artist could have more success reaching older listeners than those in his own demographic? That was the problem Epic recording artist Eric Gable had with his first two sets, the 1989 debut "Caught In The Act" and his 1991 follow-up, "Can't Wait To Get You Home."



GABLE

However, the power has been turned up for "Process Of Elimination," Gable's third album, set to drop Jan. 11, in an attempt to gain the attention of younger listeners. At the same time, Gable is hoping he has retained enough of the elements that attracted his older fans. "Even though my new album has a more youthful energy to it, my main focus is not to lose my current audience," he says.

The album's title track was released Nov. 19 as the first single, and debuted on the Hot R&B Singles chart Dec. 11, where it is steadily working its way upward. "Process Of Elimination" strikes a delicate balance between Gable's own familiar vocals and a not quite hip-hop sound produced to tickle the ears of younger fans.

Gable says much of the strength of his latest project comes as a re-

sult of his greater contributions behind the scenes. "This album has so much attitude," he says. "I had a lot of input on this project, so there's more of me on it. In fact, the most challenging thing about doing this project was finding the right songs. We wanted a younger vibe, but we also wanted to keep that same smoothness fans have come to expect from me."

Hank Caldwell, senior VP of black music for Epic, says he's pleased with the attempt to increase Gable's younger fan base.

"Because Eric has such a mature sound to his vocals, many people don't realize he's only 25," says Caldwell. "Most true balladeers fall into the older demos. But we wanted Eric to not only grab the upper audiences but to get his share of younger listeners, too."

In order to do that, Gable's producers, Christian Warren (who wrote and produced the title track), Maurice Wilchur, the Force MDs, and Norma Jean Wright, crafted a set that Caldwell says is tailored to the young vocalist's untapped ability to draw younger demos.

Marketing-wise, Caldwell says the label is doing its part. "The video accompanying the first single is very youth-oriented—full of energy. Plus, we're sending Eric on a promotion tour designed to reach out to young people. This album may be youth-oriented, but it's not to the point that it turns off his adult

(Continued on page 37)

MoJAZZ Show To Open House Of Blues; New (And Not-So-New) Soundtracks

MOJAZZ-MA-TAZZ IN THE CRESCENT CITY: New Orleans will be the place Jan. 20-21, when Motown's jazz label, MoJAZZ, kicks off the Jan. 28 grand opening of one of two new House Of Blues nightclub/restaurants with what's billed as a two-day musical spectacular. The televised "MoJAZZlive" will feature performances by artists from the MoJAZZ Records roster, including Eric Reed, Wayne Johnson, Terra Sul, Norman Connors, Norman Brown, J. Spencer, Frank McComb, and Foley.

Masterminding the new club is House Of Blues CEO Isaac Tigrett, co-founder of the worldwide Hard Rock Cafe chain. The first House Of Blues is located at Harvard Square in Cambridge, Mass.; the New Orleans club will be located in the French Quarter and will feature dining as well as nightly blues in the venue's "Blues Basement." The other new House Of Blues is scheduled to open March 18 in Los Angeles (Billboard, Dec. 25).

SOUNDTRACK SENSATIONS: Does everyone have their special commemorative edition of "The Bodyguard"? One of the most popular movie soundtracks ever, the special edition features remixes of Whitney Houston's "Queen Of The Night" and the Chaka Khan cover "I'm Every Woman." But the real treat is the one-of-a-kind, four-color, CD-booklet-sized 1994 autographed calendar that's included (gasp!), along with a special CD box and "dazzling" picture on the disc... Finally got to screen "Sister Act 2: Back In The Habit." A predictable flick, but director Bill Duke managed to keep my attention, as did the music. One of the film's highlights is Lauryn Hill, who plays the defiant music student. Hill's got a natural screen presence and superior vocal talent. Hill's also a member of the RuffHouse/Columbia act Fugees, whose debut album, "Blunted On Reality," is scheduled to drop Jan. 25. Also featured in the film is Polydor vocalist Tanya Blount, whose "Natural Thing" album is scheduled for a March release. Also on the "Sister Act 2" soundtrack are Aretha

Franklin, Hi-Five, and new girl group Nuttin' Nice, as well as tracks by Hill, Blount, Valeria Andrews, Ryan Hill, and Whoopi Goldberg... Look for a new Wesley Snipes movie in February. It's titled "Sugar Hill," and the story casts the Hollywood heart-throb in the role of a reluctant drug dealer. Don't look for the same "Hollywood" dope slinger you loved to hate in "New Jack City" (even though "Sugar Hill" screenwriter Barry Michael Cooper



by J. R. Reynolds

also co-penned "NJC"). The tone of this film is more down to earth, with some meaningful social introspection. The soundtrack is slated for release Feb. 15 via Fox Records. Some of the artists performing on the set include the Terence Blanchard Quintet, Chaka Khan, After 7, Snoman, DBC, and Simple E.

BOOK CORNER: "Perseverance: African American Voices Of Triumph" (Time Life Custom Publishing) is a must read for everyone. Part of a three-book set, "Perseverance" offers unique insight into the trials and achievements of African-Americans, beginning with a look at the years in northwestern Africa prior to the arrival of the first European slave ships. Insightful and thought-provoking, the book erects a platform for developing a greater historical awareness of the African-American experience—from the rise and fall of the powerful Songhai empire in Africa through the post-civil rights era in America.

The other two books in the set, yet to be released, are "Leadership" and "Creative Fire" (where the music history kicks in). These books are an excellent way to help develop a greater sense of cultural self beyond the urban street life many of us feel solely defines black culture... Another jewel hot off the presses is "We Who Believe In Freedom: Sweet Honey In The Rock... Still On The Journey" (Anchor Books), a testimonial of sorts for Sweet Honey, the a cappella, social activist recording group with 10 albums to its credit. The book was written by the group's leader, Dr. Bernice Johnson Reagon, who also is a curator at the National Museum of American History.

Billboard® TOP R&B ALBUMS™

FOR WEEK ENDING JAN. 8, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	2	5	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279* (10.98/15.98)	DOGGY STYLE	1	
				*** HOT SHOT DEBUT ***			
2	NEW		1	JOCELI UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	2	
3	4	3	24	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1	
4	3	4	17	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1	
5	2	1	4	ICE CUBE PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	1	
				*** GREATEST GAINER ***			
6	6	7	12	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	6	
7	5	5	7	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	3	
8	7	6	9	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	3	
9	8	8	32	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1	
10	10	10	11	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3	
11	12	14	11	SALT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	11	
12	9	9	19	BABYFACE ● EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2	
13	14	19	58	SOUNDTRACK ▲ L ¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
14	13	11	7	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1	
15	11	12	11	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1	
16	16	17	27	TONY! TONY! TONY! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3	
17	19	26	58	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
18	15	13	9	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1	
19	21	21	18	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3	
20	18	15	3	DOMINO OUTBURST/RAL 57701*/CHAOS (9.98 EQ/15.98)	DOMINO	15	
21	20	20	9	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10	
22	26	35	5	LAFACE ARTISTS LAFACE 2-6011/ARISTA (9.98/15.98)	A LAFACE FAMILY CHRISTMAS	22	
23	24	23	6	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	18	
24	30	32	61	SWV ▲ RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2	
25	17	22	5	BEBE & CECE WINANS CAPITOL 89757 (10.98/15.98)	FIRST CHRISTMAS	17	
26	31	25	8	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6	
27	25	24	9	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9	
28	22	18	6	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6	
29	34	36	54	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1	
30	32	34	60	SADE ▲ EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2	
31	28	30	45	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4	
32	33	28	7	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9	
33	35	37	23	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1	
34	29	27	6	COLOR ME BADD GIANT 24524/REPRIS (10.98/15.98)	TIME AND CHANGE	20	
35	NEW		1	RALPH TRESVANT MCA 10889 (10.98/15.98)	IT'S GOIN' DOWN	35	
36	23	16	7	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1	
37	37	38	14	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	10	
38	36	31	38	INTRO ● ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11	
39	27	29	3	MARY J. BLIGE UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	27	
				*** PACESETTER ***			
40	45	51	21	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2	
41	40	41	30	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3	
42	39	43	77	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17	
43	38	33	14	SPICE 1 ● JIVE 41513 (9.98/15.98)	187 HE WROTE	1	
44	43	44	19	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15	
45	46	48	3	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT CHA	45	
46	41	63	3	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	41	
47	49	59	15	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6	

48	47	39	20	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
49	44	46	29	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
50	52	55	4	US3 BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	50
51	51	49	17	SOUNDTRACK ● MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
52	53	56	9	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23
53	42	40	7	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
54	63	76	9	SOUNDS OF BLACKNESS PERSPECTIVE 9000*/A&M (9.98/13.98)	THE NIGHT BEFORE CHRISTMAS... A MUSICAL FANTASY	19
55	48	45	13	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
56	62	67	23	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOOM! (THERE IT IS)	28
57	60	66	15	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
58	66	69	78	NATALIE COLE ▲ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
59	61	61	34	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	41
60	58	47	11	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
61	54	52	13	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
62	59	60	107	MICHAEL JACKSON ▲ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
63	55	62	15	EARTH, WIND & FIRE REPRIS 45274 (10.98/15.98)	MILLENNIUM	8
64	75	71	14	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
65	64	58	12	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
66	74	90	121	BOYZ II MEN ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	1
67	56	42	10	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
68	65	65	12	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	53
69	69	72	15	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
70	67	54	13	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
71	57	57	14	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
72	78	81	7	K7 TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTAS SWING	72
73	82	78	21	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
74	70	74	39	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDADUCUP	8
75	76	68	13	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
76	77	79	58	JADE ● GIANT/REPRIS 24466/WARNER BROS. (9.98/15.98) HS	JADE TO THE MAX	19
77	50	53	19	JOE MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
78	79	73	58	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98) HS	LOSE CONTROL	1
79	68	50	5	DEL THE FUNKYHOMOSAPIEN ELEKTRA 61529* (10.98/15.98) HS	NO NEED FOR ALARM	27
80	71	64	11	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	39
81	NEW		1	FATHER UPTOWN 10937*/MCA (10.98/15.98) HS	SEX IS LAW	81
82	NEW		1	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	82
83	72	75	15	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
84	80	83	28	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
85	87	86	21	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
86	73	70	7	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
87	83	77	38	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS	13
88	84	84	43	MARIAH CAREY ▲ COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP	16
89	90	93	53	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
90	81	80	19	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	41
91	91	85	21	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98) HS	VOICE OF JAMAICA	29
92	96	100	83	EN VOGUE ▲ EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
93	93	89	14	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
94	89	87	18	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
95	86	92	22	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
96	92	96	22	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
97	99	97	35	H-TOWN ▲ LUKE 126* (9.98/16.98) HS	FEVER FOR DA FLAVOR	1
98	88	—	3	DIANA ROSS MOTOWN 6357 (39.98/49.98)	FOREVER DIANA	88
99	85	88	5	BOBBY BROWN MCA 10974* (9.98/15.98)	REMIXES N THE KEY OF B	72
100	98	—	16	BOB MARLEY ▲ TUFF GONG/ISLAND 12280*/PLG (37.98 EQ/47.98)	SONGS OF FREEDOM	24

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	CAN WE TALK	TEVIN CAMPBELL (QWEST) 7 weeks at No. 1
2	2	18	NEVER KEEPING SECRETS	BABYFACE (EPIC)
3	5	12	SEVEN WHOLE DAYS	TONI BRAXTON (LAFACE/ARISTA)
4	3	7	CRY FOR YOU	JODECI (UPTOWN/MCA)
5	4	16	SHOOP	SALT-N-PEPA (NEXT PLATEAU)
6	7	9	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
7	6	20	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
8	12	5	LET IT SNOW	BOYZ II MEN (MOTOWN)
9	8	17	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
10	15	12	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONI! TONE! (WING/MERCURY)
11	9	14	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
12	21	7	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
13	14	21	COME INSIDE	INTRO (ATLANTIC)
14	10	14	GANGSTA LEAN	DRS (CAPITOL)
15	16	13	HERO	MARIAH CAREY (COLUMBIA)
16	18	27	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
17	11	9	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
18	13	11	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
19	22	12	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
20	17	11	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
21	20	24	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
22	23	10	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
23	26	6	I SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
24	19	12	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
25	45	2	I'M IN THE MOOD	CECE PENISTON (A&M)
26	24	12	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
27	27	9	THE MORNING AFTER	MAZE/FRANKIE BEVERLY (WARNER BROS.)
28	25	25	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
29	28	22	DREAMLOVER	MARIAH CAREY (COLUMBIA)
30	29	12	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
31	46	4	BUMP N' GRIND	R. KELLY (JIVE)
32	30	29	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
33	31	8	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
34	32	11	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)
35	33	11	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA)
36	41	33	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
37	34	11	SEX ME	R. KELLY (JIVE)

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

HOT R&B RECURRENT AIRPLAY

1	3	4	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WARNER BROS.)
2	1	5	I'M IN LUV	JOE (MERCURY)
3	2	10	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
4	4	10	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
5	6	22	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
6	5	4	LAID BACK GIRL	MAZE FEATURING FRANKIE BEVERLY (WB)
7	8	26	DON'T WALK AWAY	JADE (GIANT/REPRISE)
8	14	10	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
9	13	20	I'M SO INTO YOU	SWV (RCA)
10	9	3	FOR THE COOL IN YOU	BABYFACE (EPIC)
11	12	4	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
12	10	13	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
13	11	7	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
14	7	4	LOSE CONTROL	SILK (K&A/ELEKTRA)
15	18	14	WEAK	SWV (RCA)
16	17	11	LET ME BE THE ONE	INTRO (ATLANTIC)
17	15	10	LATELY	JODECI (UPTOWN/MCA)
18	25	11	ONE WOMAN	JADE (GIANT/REPRISE)
19	19	39	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
20	20	7	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
21	—	31	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
22	21	6	IT'S FOR YOU	SHANICE (MOTOWN)
23	—	26	KISS OF LIFE	SADE (EPIC)
24	23	10	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
25	22	7	RUFF NECK	MC LYTE (FIRST PRIORITY/ATLANTIC)

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

R&B SINGLES A-Z

66	69	Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP) WBM
41	AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoyce, BMI)	
21	AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
59	ALL NIGHT (Music Corp. Of America, BMI/Bright Light, BMI)	
26	ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL	
43	ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL	
30	AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
65	BABY I'M BACK (Sula, BMI/Kinsman, BMI/Kharana, BMI)	
68	BELIEVE THAT (Trycep, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI)	
36	BETCHA'LL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)	
61	BOOM SHAK A-TACK (Chizled Out, BMI/Mudslide, BMI)	
74	BORN IN THE GHETTO (Euparis, ASCAP/Sony Tunes, ASCAP/Warner-Tamerlane, BMI/Nuff Loot, BMI/Nomad-Noman, BMI/EMI April, ASCAP/B-Boy, ASCAP) WBM	
7	BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL	
75	BROOKLYN BOUNCE (Saja, BMI/Troutman, BMI/Dad, BMI/Okedoke, BMI)	
63	CANTALOO (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI)	
1	CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
42	COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
64	COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)	
19	COME INSIDE (Velle Int'l, ASCAP/Frabenasha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL	
71	COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM	
2	CRY FOR YOU (EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	
86	DO YOU STILL LOVE ME (WB, ASCAP/Heritage Hill, ASCAP/Will Down, ASCAP) WBM	
34	DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) WBM	
51	DUNKIE BUTT (AMI, BMI)	
39	FAMILY AFFAIR (FROM ADDAMS FAMILY VALUES) (Mijac, BMI/Warner-Tamerlane, BMI) WBM	
52	FOREPLAY (Drop Science, ASCAP)	
44	FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Ceasers To The Addict, ASCAP/Sewer Stang, BMI/EMI Blackwood, BMI) WBM	
3	GANGSTA LEAN (Rap & More, BMI)	
6	GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP)	
67	HERE COME THE LORDS (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM	
5	HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM	
25	HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)	
85	HUMP WIT IT (Pottsburg, BMI/Koke, Moke & Noke, BMI)	
97	I AIN'T GOIN' OUT LIKE THAT (BMG, ASCAP/Cypress Funky, ASCAP/MCA, ASCAP/Soul Assassins, ASCAP/T-Ray, BMI)	
98	I CAN SEE CLEARLY NOW (FROM COOL RUNNINGS) (Dovan, ASCAP)	
45	IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
99	I-GHT (ALRIGHT) (Entertaining, ASCAP/Enterprising Scroggins Girls, BMI)	
31	(I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP) CPP/WBM	
82	I'M A PLAYER (Zomba, BMI/Bridgeport, BMI/Rubber Band, BMI) CPP	
35	I'M IN THE MOOD (EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadda, ASCAP) HL	
77	I'M LOOKING FOR THE ONE (TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP) CPP	
62	I'M REAL (So So Def, ASCAP/EMI April, ASCAP) WBM	
12	JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM	
50	KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, BMI) WBM	
13	KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM	
17	LET IT SNOW (Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI) CPP/HL	
87	LET ME RIDE (Sony Tunes, ASCAP) HL	
79	LET'S MAKE LOVE (MCA, ASCAP/Ensign, ASCAP/Lane Brane, BMI)	
47	LONG WAY FROM HOME (Kear, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM	
18	LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM	
48	LOVE TONIGHT (CCW, ASCAP/Rogli, ASCAP/EMI Blackwood, BMI)	
28	MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP)	
81	MARTIAL LAW (HEY MAN...SMELL MY FINGER) (Warner-Tamerlane, BMI/Exoskelate, BMI/Aujourd'hui, BMI/Yrrek, ASCAP) WBM	
76	METHOD MAN (Wu-Tang, BMI)	
23	THE MORNING AFTER (Amazement, BMI)	
4	NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL	
38	NEVER LET ME GO (Duchess, BMI)	
15	NEVER SHOULD'VE LET YOU GO (FROM SISTER ACT 2) (Zomba, ASCAP/AMW, ASCAP) CPP	
72	NOTHING COMPARES 2 U (Controversy, ASCAP/WB, ASCAP) WBM	
49	THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP)	
53	PROCESS OF ELIMINATION (Louis St., BMI/Truteazin' Type Nite, ASCAP/WB, ASCAP) WBM	
57	REALLY DOE (Gangsta Boogie, ASCAP/WB, ASCAP/Lawhouse, ASCAP) WBM	

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	13	GANGSTA LEAN	DRS (CAPITOL) 10 weeks at No. 1
2	3	4	WHAT'S MY NAME	SNOOP DOGGY DOGG (DEATH ROW)
3	2	5	CRY FOR YOU	JODECI (UPTOWN/MCA)
4	6	13	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
5	5	7	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)
6	4	10	HERO	MARIAH CAREY (COLUMBIA)
7	9	9	KEEP YA HEAD UP	2PAC (INTERSCOPE/ATLANTIC)
8	8	12	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
9	13	34	WHOMP! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
10	7	11	SEX ME	R. KELLY (JIVE)
11	11	9	TIME AND CHANCE	COLOR ME BADD (GIANT/REPRISE)
12	10	18	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
13	16	7	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)
14	14	10	NEVER KEEPING SECRETS	BABYFACE (EPIC)
15	12	10	AGAIN	JANET JACKSON (VIRGIN)
16	—	1	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)
17	17	12	(I KNOW I GOT) SKILLZ	SHAI/QUEEN L'ATIFAH (JIVE)
18	15	14	SHOOP	SALT-N-PEPA (NEXT PLATEAU/PLG)
19	26	5	LET IT SNOW	BOYZ II MEN (MOTOWN)
20	18	9	REAL MUTHAPHUCKKIN G'S	EAZY-E (RUTHLESS/RELATIVITY)
21	19	12	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
22	23	10	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
23	24	8	DUNKIE BUTT	12 GAUGE (SCOTTI BROS.)
24	21	18	COME BABY COME	K7 (TOMMY BOY)
25	22	13	LOOKING FOR MR. DO RIGHT	JADE (GIANT/REPRISE)
26	20	17	COME INSIDE	INTRO (ATLANTIC)
27	27	10	SLOW AND EASY	ZAPP & ROGER (REPRISE)
28	25	5	REALLY DOE	ICE CUBE (PRIORITY)
29	28	15	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
30	30	8	MAKE LOVE EASY	FREDDIE JACKSON (RCA)
31	31	4	YOU DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
32	29	9	FREAKIT	DAS EFX (EASTWEST)
33	37	11	I'M REAL	KRIS KROSS (RUFFHOUSE/COLUMBIA)
34	34	20	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
35	32	7	COME CLEAN	JERU THE DAMAJA (LONDON/PLG)
36	35	10	69	FATHER (UPTOWN/MCA)
37	33	13	FOREPLAY	RAAB (RIP-IT/ILC)
38	36	7	SAME OL' SHIT	MC REN (RUTHLESS/RELATIVITY)
39	38	11	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
40	41	29	I GET AROUND	2PAC (INTERSCOPE/ATLANTIC)
41	48	4	CANTALOO (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
42	39	6	HERE COME THE LORDS	LORDS OF UNDERGROUND (PENDULUM)
43	74	2	YOU'RE ALWAYS ON MY MIND	SWV (RCA)
44	40	9	THE MORNING AFTER	MAZE FEATURING FRANKIE BEVERLY (WB)
45	42	8	BOOM SHAK A-TACK	BORN JAMERICANS (DELICIOUS VINYL)
46	52	24	METHOD MAN	WU-TANG CLAN (LOUD/RCA)
47	51	20	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
48	44	29	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
49	49	2	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
50	55	15	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
51	46	21	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
52	57	19	INDO SMOKE	MISTA GRIMM (EPIC SOUNDTRAX/EPIC)
53	43	22	DREAMLOVER	MARIAH CAREY (COLUMBIA)
54	50	6	I'M LOOKING FOR THE ONE	JAZZY JEFF/FRESH PRINCE (JIVE)
55	58	6	HUMP WIT IT	95 SOUTH (WRAP/ICHIHAN)
56	45	3	SOUND OF DA POLICE	KRS-ONE (JIVE)
57	56	3	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
58	53	15	COMING HOME TO LOVE	COMING OF AGE (ZOO)
59	66	39	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHAN)
60	65	24	RIGHT HERE/DOWNTOWN	SWV (RCA)
61	72	2	I SEND ME SWINGIN'	MINT CONDITION (PERSPECTIVE)
62	62	31	LATELY	JODECI (UPTOWN/MCA)
63	59	6	LONG WAY FROM HOME	JOHNNY GILL (MOTOWN)
64	—	2	COUNTY LINE	COOLIO (TOMMY BOY)
65	63	3	AFTER THE LOVE	BRIAN MCKNIGHT (MERCURY)
66	—	12	I'M A PLAYER	TOO SHORT (JIVE)
67	54	15	93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)
68	—	54	DAZZY DUKS	DUICE (TMR/BELLMARK)
69	—	1	I AIN'T GOIN' OUT LIKE THAT	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
70	—	1	ADDAMS FAMILY (WHOMP)	TAG TEAM (ATLAS/PLG)
71	70	9	BROOKLYN BOUNCE	DADDY-O (BROOKTOWN/ISLAND/PLG)
72	75	18	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
73	69	8	NOW I FEEL YA	SCARFACE (RAP-A-LOT/PRIORITY)
74	—	11	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (PGA/ARISTA)
75	61	24	IF	JANET JACKSON (VIRGIN)

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

40	REAL MUTHAPHUCKKIN G'S (Ruthless Attack, ASCAP/Hard 2 Oppose, ASCAP) HL
27	RIGHT HERE (HUMAN NATURE) / DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playfull, BMI/GG Loves Music, BMI) WBM
56	RUNAWAY LOVE (Two Tuff-Enuff, BMI)
78	SAME OL' SHIT (MC Ren, ASCAP/Ruthless Attack, ASCAP/Night Stawka, ASCAP)
16	SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI) HL/PPP
9	SHOOP (Unichappell, BMI/Placid, BMI/Next Plateau, ASCAP/S.T.M., BMI) WBM
83	SKIP TO MY LI (Amplified Isvanni, BMI/Warner-Tamerlane, BMI) WBM
24	SLOW AND EASY (Troutman, BMI/Saja, BMI)
58	SO HIGH (Second Generation Rooney Tunes, BMI/MCA, BMI/Jackie-O, ASCAP)
46	SOMETHING IN YOUR EYES (Sony Songs, BMI/Ecaf, BMI)
54	SPEND THE NIGHT (Little Reata, BMI/Chunky Monkey, BMI/McSpadden, BMI)
70	STAY IN MY CORNER (C

U.K.'s deConstruction Label Builds A Roster With Klass

KICKIN' WITH KLASS: After more than a year of extolling the artistic virtues of **M-People**, truly one of the most satisfying dance bands we have heard in eons, it is our pleasure to report that the deConstruction U.K. act has struck a U.S. deal with Epic Records. Although the paperwork is still in progress, the label has commissioned new mixes of the single "Movin' On Up." You can expect to see the "Elegant Slumming" album in stores around March.

M-People, however, is not the only noteworthy act on the deCon-



K-KLASS

struction roster. The label, in conjunction with Parlophone Records, is also now making considerable noise with **K-Klass**, a quintet led by producer/DJ **Paul Roberts**. Its full-length debut, "Universal," hit stores overseas right before the Christmas holiday and is starting to rack up sales to match its prerelease buzz.

Musically, the set gingerly jumps back and forth between disco/house and trance/rave styles, with complex instrumentals tempered by vocal jams that derive a bit of pop gloss from the lovely **Bobbi Depasois**. Besides the current U.K. hit "Let Me Show You How," "Universal" also includes earlier hits "Don't Stop" and "Rhythm Is A Mystery," giving an interesting view of the band's development from acidic dubmeisters à la **808 State** to its more accessible sound and image. The threads holding the tracks together are an astute sense of melody and an uplifting rhythmic subtext.

This should not imply to its longtime underground cult fans that **K-Klass** is softening. Rather, this album balances club-intensive fare like "1-2-3" with "Share Our Love," a hit-bound gem that is ripe for the kind of urbanized remixes that radio currently requires.

Although it has taken a proverbial minute or two to get "Universal" together (a while back, the band actually recorded tracks for an album that never saw the light of day), all of the pieces appear to be falling nicely into place. Like **M-People**, **K-Klass** has grown into a tight live unit, which may very well become its strongest selling point. The band does not have a deal in the States just yet, but strong word of mouth on "Universal" should get the ball rolling shortly.

THE SINGLE LIFE: Intriguing newcomer **Daphne** swirls around



by Larry Flick

with ethereal abandon on "When You Love Someone" (Maxi, New York), a sweet deep-houser produced by **Peter Daou** and **Danny Tenaglia**. Beyond the angelic vocal and the song's memorable melody, we're struck by the careful balance between Daou's sharp, jazz-smart musicianship and Tenaglia's haunting, spine-crawling grooves. At its core, this is way smarter than your average club track; it taps into your brain as well as your booty.

After much bidding, **Chaos Records** has snagged the red-hot "Joy" by **Staxx Of Joy**. Already a staple among import hounds, this smokin' anthem is cast in a mold similar to **Culture Beat**'s "Mr. Vain," wrapping a brain-embedding hook around a rapid, percolating beat-base. An appetizing double-pack of remixes by such Euro stars as **Diss-Cuss**, **Stonebridge**, and **Development Corp.** arms this project with enough muscle to conquer both clubland and radio easily. Icing on the cake is **Carol Leeming**'s spirited vocal appearance on several mixes.

The legendary **Giorgio Moroder** will remind many why he is still the inspiration for young turks around the world with his work on the **Elton John/RuPaul** duet "Don't Go Breaking My Heart" (MCA). A vast improvement over the somewhat anemic album version, the remix is an unabashed hi-NRG celebration, with just enough faux-rave intensity to make it relevant to pop spinners. A peak-hour blaster that will force you to drag out that old tambourine and disco whistle. *Work!*

Billboard. Dance HOT Breakouts

FOR WEEK ENDING JAN. 2, 1994

CLUB PLAY

1. I WANT TO THANK YOU LATRECE AREA 10
2. GIVE MYSELF TO YOU THE DAOU TRIBAL AMERICA
3. PLEASE (YOU GOT THAT...) INXS ATLANTIC IMPORT
4. AS I AM SOUND OF ONE ONE
5. A DEEPER LOVE ARETHA FRANKLIN ARISTA

MAXI-SINGLES SALES

1. WHATTA MAN SALT-N-PEPA NEXT PLATEAU/LONDON
2. A-TOWN DROP A-TOWN PLAYA'S LIFE
3. BOOF BAF FUGEES RUFFHOUSE
4. OICHE CHIUN (SILENT NIGHT) ENYA REPRISE
5. HERO MARIAH CAREY COLUMBIA

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

DISC'N'THAT: England's independent **Infonet Records** has been a steady, reliable source of cutting-edge ambient and rave music for more than a year now. Its rep remains intact with the release of "Reload: A Collection Of Short Stories." A genius conceptual piece, this is an anthology of insinuating, rhythmic instrumentals that are intended to complement a series of short fiction writings, which are included in the CD booklet. Very moody, brain-expanding stuff that you can enjoy as a whole, or in separate portions on the dancefloor. A thoroughly refreshing and intelligent project for the thoughtful club denizen.

The New York production circuit gets a little more crowded each day, making it increasingly tough to suss out the quality from the quantity. **Jason Nevins**, however, rises from the crowd with "Red/Green" (After Dark/Freeze), a fun excursion into deep-house—with occasional R&B and tribal elements tossed in for good measure. "Love In My Heart," "Let Your Mind Be Free," and "Everyone In The House" are solid peak-hour anthems that are getting props from a number of tastemaking DJs.

'CAUSE YA NEED TO KNOW: Chicago-based producer **Eric "E-Smoove" Miller** is knee-deep in preparations for his debut album as the leader of a full-fledged act, **New Soul**. Three tracks are already in the bag, and the overall sound of the project blends his signature house grooves with **Soul II Soul**-ish R&B. Newcomer **Charlene Hines** will vocally front the act, which will begin courting major labels soon. Miller is also keeping busy by starting an indie label, **Focus**, to complement his production company of the same name. Its first release is "Inside Out" by **Shay Jones**. The one-time member of **Steve "Silk" Hurley**'s I.D. Productions stable is also spinning at the Clubhouse in Chicago every Friday. Busy dude... To complement its campaign behind **CeCe Peniston**'s fab "I'm In The Mood," A&M Records' U.K. dance department is issuing remixes of "Searchin'," another cut (and possible Stateside single) for the upcoming "Thought 'Ya Knew" album. Although we urge U.S. jocks to support the domestic release, we cannot resist bringing these oh-so-tasty remixes by **Jamie Principle** and **Hurley** to your attention... Lovely diva-in-training **Kathy Brown** returns shortly with "Turn Me Out" on **Cutting Traxx** (New York). **Benji Candelario** kicks a couple of remixes of **Dave Shaw**'s original rendering... **Boy George** also is about to twirl back onto the dancefloor with a special 12-inch pressing of his current single, "Everything I Own" (SBK/ERG), with dark, trance-induced reconstructions of "Generations Of Love" and the **Culture Club** classic "Miss Me Blind" by **Ramp**. If the label really wants to give folks a thrill, it will un-

leash **Evolution**'s delightful retro interpretation of "Love Hurts," from **La G's** greatest hits package... Speaking of the **EMI** label group, it will launch a cute li'l compilation series, aptly titled "Brilliant," early next month. Overseen by the savvy **Vinnie Vero**, the first edition includes mouth-watering morsels like "Trippin' On Your Love" by **Kenny Thomas**, "Down That Road" by **Shara Nelson**, and the sorely underrated "This I Swear" by **Richard Darbyshire**... **The Shamen**'s U.K. label, **Little Indian**, is now offering "Different Drum," a two-record collection of alternate takes and remixes from last year's "Boss Drum" album. **Epic Records**, the band's Stateside home, does not plan to release the project here, opting instead to wait for a set of new material, due this spring... Buoyed by the international respect paid to "I'll Be There For You" by **House Of Virginism**, **Stockholm's ClubVision Records** will accelerate its pace this year with a line-up of singles that includes "Change It" by long-absent acid-house act **the Creeps**, and "What Did I Do" by Swedish/Indian duo **Peterson & Crane**. Later this year, look for a new album from **Clubland**, whose 1992 fave "Love Strains" will be re-issued next month with remixes by **David Morales** and **Stonebridge**... Club music will have a larger presence than ever at **MIDEM** this year. Besides the slew of U.S. indie-label heads who will try to secure or strengthen international licensing deals at the event in Paris Jan. 30-Feb. 3, a slew of acts will be showcased. Confirmed are **Secret Life**, **Digital Orgasm**, **Laurent Garnier**, **Inner City**, and **Captain Hollywood**... Prepare to gag on "Face The Music," the upcoming album by **New Kids On The Block** (Columbia). Catchy pop/hip-hop rhythms and solid singing are plentiful, starting with the first single, "Dirty Dawg," which features sturdy mixes by **Gre Nice** and **Liggett & Barbosa**. You've been warned.

PARTING GLANCES: Veteran A&R executive **Bobby Ghossen** died Dec. 20 in New York of complications resulting from a long battle against AIDS. He was 36 years old. Within the industry, Ghossen will be remembered for his stints as VP



Beautiful Rhythms. Veteran belter **Barbara Tucker**, right, recently celebrated the premiere of her new **Strictly Rhythm** single, "Beautiful People," with the label's president, **Mark Finkelstein**, at New York's **Sound Factory Bar**. The bash party was co-hosted by **Strictly Rhythm** with the **Underground Network**, and featured several other acts from the label's roster. Look for **Tucker's** record to be released early next month.

of the now-defunct **Cardiac Records**, and earlier as a director of **A&R** for the **Island Independent Labels**. He brought an astute and unique ear to both gigs, fighting to prove the depth and commercial range of dance music.

Those of us who knew him personally will have memories of a relentlessly charming person with a contagious laugh and a clear vision of the important issues of life. He embraced dance music because he believed in it as an artform, but he also understood that, at the end of the day, it was mostly supposed to be the catalyst for revelry and good fun. He wasted little time indulging in industry politics and its resulting side effects. We will miss his good-humored, easy-going style, as well as the energy he put into being a friend.

A memorial service for **Ghossen** is planned for later this month in New York. In lieu of flowers, friends should make donations to the **Cabrini Hospice**, where he lived his final weeks, in care of the **Cabrini Medical Center**, 227 East 19th St., New York, N.Y. 10003.

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	2	10	SHOW ME WARNER BROS. 41207	ULTRA NATE 1 week at No. 1
2	3	3	8	YOUR LOVE KEEPS WORKING ON ME MCA 54785	JODY WATLEY
3	5	5	8	LOVE CHANGES VIRGIN 38413	MK FEATURING ALANA
4	9	9	7	I LOVE MUSIC EPIC 77285	ROZALLA
5	11	11	7	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
6	10	10	7	I'M BEAUTIFUL DAMMIT! A&M 0411	UNCANNY ALLIANCE
7	13	13	6	QUEEN OF THE NIGHT ARISTA PROMO	WHITNEY HOUSTON
8	16	16	8	THINGS CAN ONLY GET BETTER SIRE/GIANT 24508/WARNER BROS.	D:REAM
9	14	14	7	I LIKE TO MOVE IT STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
10	8	8	9	LEMON ISLAND 862 957/PLG	U2
11	1	1	10	TRADICION EPIC 77192	GLORIA ESTEFAN
12	7	7	10	GO WEST EMI 58084/ERG	PET SHOP BOYS
13	4	4	9	VIOLENTLY HAPPY ELEKTRA 66244	BJORK
14	24	24	5	RILLY GROOVY CONTINUUM 12315	BEAUTIFUL PEOPLE FEATURING JIMI HENDRIX
15	6	6	10	WHAT IS LOVE EASTWEST 95981/AG	EN VOGUE
16	25	25	4	JOY CHAMPION IMPORT	STAXX FEATURING CAROL LEEMING
17	21	21	9	BETCHA'LL NEVER FIND RCA 62651	CHANTAY SAVAGE
18	12	12	8	CONGA TE SIRE 41038/WARNER BROS.	DOUBLEPLUSGOOD
19	18	18	13	MR. VAIN 550 MUSIC 77214/EPIC	CULTURE BEAT
20	15	15	12	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
21	26	26	5	ALL I WANT IMAGO 25033	CAPTAIN HOLLYWOOD PROJECT
22	19	19	11	L'ESPERANZA WARNER BROS. 41054	SVEN VATH
23	23	23	9	U KNOCK ME ANGEL EYES 5412	WARNING
24	27	27	5	WHITE LOVE FFRR 120 003	ONE DOVE
25	20	20	10	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	THRILL KILL KULT
26	32	32	4	I CAN'T STOP CAROLINE 2528	MELLOW MELLOW
27	22	22	13	FIESTA FATAL ATLANTIC 85721/AG	B-TRIBE
28	31	31	5	DON'T GO AMERICAN 41040/WARNER BROS.	AWESOME 3
29	30	30	5	LOVE, PEACE & HAPPINESS FFRR 120 000	SOUL SOLUTION
30	34	34	4	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) ARISTA 1-2648	HADDAWAY
*** Power Pick ***					
31	46	46	3	JUST KEEP ME MOVING SIRE 41197/WARNER BROS.	K.D. LANG
32	38	38	4	BOOM ZYX 7117	SATIN & SCARLETT
33	43	43	3	SELFISH QWEST 41155/WARNER BROS.	THE OTHER TWO
34	29	29	6	I WILL BE FREE SOLID PLEASURE IMPORT	BABY JUNE
35	39	39	3	THAT'S WHAT I THINK EPIC 77234	CYNDI LAUPER
*** Hot Shot Debut ***					
36	NEW		1	SHINE ON ZYX 7056	HUGH K.
37	NEW		1	BEEN A LONG TIME COLUMBIA 77303	THE FOG
38	17	17	14	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE B.Y.C. W/ PAPA SAN
39	28	28	8	THE KEY, THE SECRET PULSE 8 12445/RADIKAL	URBAN COOKIE COLLECTIVE
40	NEW		1	AWARD TOUR JIVE 42186	A TRIBE CALLED QUEST
41	42	42	3	ALL OF ME NOTT-US 0006	TY BRUNSON FEATURING CHANELLE
42	41	41	4	HOUSE OF LOVE LONDON 869 903/PLG	EAST 17
43	NEW		1	BIG TIME SENSUALITY ELEKTRA 66244	BJORK
44	NEW		1	WHEN YOU TOUCH ME CUTTING 292	MASTERS AT WORK FEATURING INDIA
45	44	44	4	GOODY GOODY FEVER/CHAOS 77157/COLUMBIA	LISETTE MELENDEZ
46	47	47	3	WHAT'S MY NAME? DEATH ROW PROMO/INTERSCOPE	SNOOP DOGGY DOGG
47	NEW		1	LIFE'S A BEAT IMAGO 25039	PLAN B
48	37	37	6	GROOVE YOUR MIND COLUMBIA 77182	FREEDOM WILLIAMS
49	36	36	5	69 UPTOWN 54751/MCA	FATHER
50	40	40	11	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	7	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	DOMINO 5 weeks at No. 1
*** Hot Shot Debut ***					
2	NEW		1	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	QUEEN LATIFAH
3	2	3	7	WHY IS IT? (FUK DAT) (M) (T) MAXI 2014	SAGAT
4	4	4	18	GIVE IT UP (M) (T) (X) FFRR 350 039	THE GOODMEN
5	9	—	2	I'M IN THE MOOD (T) A&M 0461	CECE PENISTON
6	8	5	12	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	CULTURE BEAT
7	3	—	2	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE) (M) (T) (X) ARISTA 1-2648	HADDAWAY
8	5	2	14	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	SALT-N-PEPA
9	13	22	10	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	MAD LION
10	16	15	7	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	LORDS OF THE UNDERGROUND
11	7	32	3	TIME AND CHANCE (M) (T) (X) GIANT 41147/WARNER BROS.	COLOR ME BADD
12	14	9	5	BREATHE AGAIN (M) (T) (X) LAFACE 2-4056/ARISTA	TONI BRAXTON
13	10	11	10	AWARD TOUR (T) (X) JIVE 42186	A TRIBE CALLED QUEST
14	15	6	6	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	2PAC
15	11	7	3	BEEN A LONG TIME (M) (T) COLUMBIA 77303	THE FOG
16	12	8	10	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA
17	6	12	3	SOUND OF DA POLICE (M) (T) JIVE 42191	KRS-ONE
18	21	24	5	I LOVE MUSIC (FROM "CARLITO'S WAY") (T) (X) EPIC 77285	ROZALLA
19	23	—	2	BIG TIME SENSUALITY (T) ELEKTRA 66244	BJORK
20	32	29	10	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	BORN JAMERICANS
*** Power Pick ***					
21	42	16	3	RUNAWAY LOVE (M) (T) (X) EXIT 198	JOHNNY O
22	41	45	3	JUST KEEP ME MOVING (T) (X) SIRE 41197/WARNER BROS.	K.D. LANG
23	35	38	6	I-IIGHT (ALRIGHT) (M) (T) GEE STREET INDEPENDENT 440 583/ISLAND	DOUG E. FRESH
24	33	23	13	GANGSTA LEAN (M) (T) CAPITOL 58045	DRS
25	28	28	6	ALL I WANT (T) (X) IMAGO 25033	CAPTAIN HOLLYWOOD PROJECT
26	22	13	18	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
27	39	48	3	GIVE MYSELF TO YOU (T) (X) TRIBAL AMERICA 58085/I.R.S.	THE DAOU
28	20	10	27	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	HADDAWAY
29	27	33	14	HOW MANY EMCEE'S (MUST GET DISSSED) (M) (T) WRECK 20064/NERVOUS	BLACK MOON
30	43	19	15	DREAMS (T) GO!DISCS/LONDON 857 141/PLG	GABRIELLE
31	25	17	9	FREAKIT (M) (T) (X) EASTWEST 95984/AG	DAS EFX
32	45	34	19	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
33	17	14	15	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	ACE OF BASE
34	19	41	4	YOU DON'T HAVE TO WORRY (T) UPTOWN 547D2/MCA	MARY J. BLIGE
35	NEW		1	PERE COCHON (I LIKE IT) (T) TRIBAL AMERICA 58027	PASCAL'S BONGO MASSIVE I
36	38	39	3	YOUR LOVE KEEPS WORKING ON ME (T) MCA 54785	JODY WATLEY
37	31	40	8	LEMON (T) ISLAND 862 957/PLG	U2
38	24	44	6	GOODY GOODY (M) (T) FEVER/CHAOS 77157/COLUMBIA	LISETTE MELENDEZ
39	26	27	27	WHOMP! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
40	18	18	20	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	ZHANE
41	RE-ENTRY		19	PLASTIC DREAMS (T) (X) EPIC 74992	JAYDEE
42	47	—	2	SOUND BOY KILLING (M) (T) (X) VP 5280	MEGA BANTON
43	RE-ENTRY		15	93 'TIL INFINITY (T) JIVE 42158	SOULS OF MISCHIEF
44	RE-ENTRY		8	COUNTY LINE (M) (T) (X) TOMMY BOY 577	COOLIO
45	RE-ENTRY		3	SUME SIGH SAY (T) FREEZE 50049	HOUSE OF GYPSIES
46	34	—	5	BETCHA'LL NEVER FIND (T) RCA 62651	CHANTAY SAVAGE
47	NEW		1	BOMB (C) (T) INTERSCOPE 92236/AG	AKINYELE
48	44	31	8	GO WEST (T) (X) EMI 58084/ERG	PET SHOP BOYS
49	36	20	10	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPOLITAN	COLLAGE
50	30	25	3	REALLY DOE (T) PRIORITY 53843	ICE CUBE

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

BUSBY SHAKES UP SENIOR MOTOWN STAFF

(Continued from page 10)

"Now I have three senior executives reporting to me—each with his or her own specialty. This will speed up the decision-making process and in turn, create opportunities for being increasingly competitive."

In his new position, 28-year industry veteran Fields oversees the day-to-day operation of the company, as well as all marketing areas, including communications and publicity, pop promotion, urban promotion, sales, distribution, product management, creative services, and catalog development departments.

In his new role, McKeever oversees all creative decisions for A&R, visual services, music publishing, and all distributed labels, including Biv 10 and Mad Sounds, as well as MoJazz, which he created.

Chamberlain's broadened responsibilities include management of financial administration, with expanded management roles in the business affairs and legal affairs departments.

"Each of these executives will help streamline our management process by each focusing on their particular specialties, while funneling to me the

specific information I need to maintain a strategic overview," says Busby.

While most of the information Busby receives on Motown's operation and management is from Fields, McKeever, and Chamberlain, the international and special projects departments will continue to report directly to his office.

Says Busby, "I kept [those two] departments reporting directly to me since those arenas are changing so rapidly. With this new system in place, Motown remains more flexible and can move more quickly."

As Motown prepares to penetrate film, television, and other media, such as interactive technology, Busby says he is confident the new management alignment will increase company productivity.

"A company our size should maintain core [revenue] numbers of somewhere between \$80 million-\$250 million," he says. "We're expecting to see bottom line results within three years."

Motown declined to comment on its 1993 revenues.

"We've got two fine strategic plan-

ners in Harvard graduates Eddie Brown and Eric Dandridge," boasts Busby. "They will work closely with myself and with Clarence to guide this company to the next level."

"It's amazing what a lawsuit does to a company that you don't see right away," Busby says, referring to the lawsuit Motown filed against former distributor MCA (Billboard, May 25, 1991). "It was a very awakening experience, but one which has allowed us to make changes and move into directions that will make us even stronger."

Eastwood's Country Passion Finds 'Perfect' Outlet

BY JIM BESSMAN

NASHVILLE—At a time when country music prior to Randy Travis seems to have been relegated to the dustbin, the soundtrack for Clint Eastwood's new movie, "A Perfect World," is a welcome anomaly.

Staying true to the film's November 1963 Texas setting, the Reprise Records soundtrack includes eight classic country tunes from the era, along with a pair of period covers by Chris Isaak, a Perry Como pop hit ("Catch A Falling Star"), and two Cajun-inflected instrumentals composed by Eastwood and produced by his longtime musical collaborator, Lennie Niehaus.

The music is so well incorporated into the plot and script that Johnny

Cash's "I Guess Things Happen That Way" provides a line for actor Kevin Costner. Meanwhile, the focus on rarely programmed catalog hits by Cash and such other country legends as Bob Wills, Don Gibson, Marty Robbins, George Hamilton IV, and Hank Locklin already is generating press attention, thanks in large part to an unusually extensive press kit.

The big hook, of course, is actor/director Eastwood, whose appreciation for music in film goes back at least as far as his 1971 directorial debut with "Play Misty For Me," in which he played a late-night DJ at a jazz station.

Jazz has been key to other Eastwood films, too, among them his Charlie Parker bio "Bird." But country and western music are equally prominent

in his work. It started with "Cowboy Favorites," an album he made for Cameo while starring as Rowdy Yates on "Rawhide," the early-'60s TV series. He later paid tribute to his character with the single "Rowdy."

With Merle Haggard, Eastwood recorded the 1980 No. 1 country hit "Bar Room Buddies," a song from the "Bronco Billy" soundtrack. That same year, Eastwood charted with another country duet, "Beers To You," this one with Ray Charles from the "Any Which Way You Can" soundtrack.

In 1984, T.G. Sheppard and Eastwood scored with "Make My Day," based on Eastwood's tag line from "Sudden Impact."

Eastwood even played a depression-era country singer in "Honkytonk

Man" (1982), which featured performances from such greats as Marty Robbins and Merle Travis. And for a period beginning in the late '70s, he and Snuff Garrett ran Warner Bros.' Viva imprint, which released Eastwood's country soundtracks as well as albums by Porter Wagoner, David Frizzell, and Shelly West.

"I'm a big jazz freak," says Eastwood, "but I've always loved country music, from Jimmie Rodgers to early Hank Williams to Merle Haggard and Randy Travis." Eastwood joined Travis on his duet album, "Heroes And Friends" (1990), on the track "Smokin' The Hive."

"I suggested a few tunes from [the 'Perfect World'] era," Eastwood adds, "and Warner Bros. gave us a list of hits from the period. I loved Marty Robbins' 'Don't Worry' and Don Gibson's 'Sea Of Heartbreak,' which I used before in 'Heartbreak Ridge' and is a great song that is always fun to revisit. In movies, if you don't have source music that's authentic—or feels that way to the audience—it can sound out of kilter. Chris Isaak's songs were recorded

recently, but he's a great singer who fits right in with the era. His version of 'The Little White Cloud That Cried' kind of dates me, because I remember Johnnie Ray doing it when I was a kid."

Isaak's cover of "Dark Moon," which was a hit for both Bonnie Guitar and Gale Storm in 1957, is the soundtrack's first single. Eastwood's own contributions to the soundtrack include "Big Fran's Baby," which appears twice in the film and is named for actress Frances Fisher, his longtime companion. It is a Cajun waltz relating to the background of the Costner character.

Returning to the New Orleans music scene he had used on his "Tightrope" soundtrack, Eastwood assembled a Cajun band, which included a saxophone and, of all things, a bagpipe.

"Cajun music is very soulful, you know," Eastwood says, "and bagpipes have that mournful sound, which I'm always a sucker for. I remember hearing them at a funeral once, and I thought I was really well composed. But they played the bagpipes, and I came unglued! Cajun bands usually

(Continued on page 29)

Dick Clark Lines Up All-Star 'Country Jam'

The Devil And Charlie Daniels; CMA Employee Moves

THE YEAR AHEAD: Christmas is barely over, but the New Year is already abuzz with activity. Here are a few of the notices that came across our desk in the fortnight since we last communed:

Dick Clark Productions will tape an NBC-TV special Jan. 5-6 at the Roy Acuff Theater at Opryland. Titled "Hot Country Jam '94," it will feature performances by **Lorrie Morgan**, **Doug Stone**, and **Marty Stuart**, who will host the show jointly, and by **Brooks & Dunn**, **Confederate Railroad**, **Linda Davis**, **Billy Dean**, **Vince Gill**, **Faith Hill**, **George Jones**, **Tracy Lawrence**, **Reba McEntire**, **Sawyer Brown**, and **Doug Supernaw** . . . The Americana Television Network will launch its around-the-clock schedule of entertainment and lifestyle programming Jan. 15. WTCI-TV Denver will provide the network with its uplink services. The National Academy Of Cable Programming has nominated Americana's "Reno's Old Time Music Festival" for best music series . . . The 1994 Country Music Assn. awards show will air Oct. 5 on CBS-TV. It again will run three hours.

MAKING THE ROUNDS: Former CMT director of operations **Bob Baker** is the new GM for Giant Records . . . MCA Records has moved to its new Nashville offices at 60 Music Square, East . . . **Travis Tritt** has a

role in the upcoming **Woody Harrelson/Kiefer Sutherland** movie, "The Cowboy Way." He's also been asked to write the film's theme song . . . **Jamboree In The Hills** is still lining up talent for its July 14-17 outdoor extravaganza near St. Clairsville, Ohio. Signed so far are **Vince Gill**, **Lee Roy Parnell**, **Brooks & Dunn**, **Carlene Carter**, **the Oak Ridge Boys**, **Sammy Kershaw**, **Brother Phelps**, **John Anderson**, **Toby Keith**, **Patty Loveless**, **Gary Morris**, **Suzy Bogguss**, **Billy Dean**, and **Tritt**. Four-day tickets to the event are \$70 each and can be purchased through the Capitol Music Hall in Wheeling, W.Va. . . . **Doug Stone** has temporarily suspended issuing new memberships to his fan club because of "several problems in [the club's] administration." A letter to members says the club will reopen to additional members "in about a year" . . . The Greater Ozark chapter of the American Red Cross has presented certificates of appreciation to **Andy Williams**, **Shoji Tabuchi**, **Tony Orlando**, **Jim Stafford**, **Steve Presley**, and **Gene Dove**. The Branson, Mo.-based entertainers were honored for their relief efforts on behalf of victims of last year's Midwest floods . . . At Ron Huntsman Entertainment Marketing, **Vivian Huntsman** has been promoted from director to VP of operations . . . New names have been added to the International Bluegrass Music Mu-

seum's fund drive: **Pete Kuykendall**, editor of Bluegrass Unlimited, will chair the division charged with raising \$250,000 within the bluegrass music community. Bluegrass patriarch **Ralph Stanley** has been named honorary chairman of the overall campaign. The museum is located in Owensboro, Ky.

BETWEEN THE DEVIL & BIG CD DEPT.: Although **Charlie Daniels** performs in the video for "The Devil Comes Back To Georgia"—**Mark O'Connor's** tribute to Daniels' 1979 hit—the veteran southern rocker objected to the clip's depiction of cloven hoofs, and Warner Bros. obligingly took them out. Sparrow Records will release Daniels' Christian music album "The Door" March 14.

THE COUNTRY MUSIC ASSN. has hired and promoted several staff members: **Teresa George**, the organization's public relations director, moves up to executive editor of Close Up, CMA's monthly magazine. **Janet Williams** is the publication's new editor and is CMA's publications manager. **Mandy Wilson** goes from public relations assistant to media relations coordinator. **Gina Smith** is promoted from public relations support assistant to full assistant. In the association's marketing/membership department, **Lara Risser** becomes senior membership assistant and **Wendy Chester** marketing services assistant. **Patti Burgart** has been upped to program coordinator for the special projects department, and **Rainey Sims** is tapped to be administrative services assistant there.

NEED ADVICE? **Martha Moore** and **Jeff Goodwin** have formed Goodwin Moore & Associates, a Nashville-based entertainment direction company. The firm represents actor **Sonny Shroyer** and actor/musician **Randall "Randy" Franks** . . . Also opening its doors for business is Nashville Music Consultants, headed by Grammy-winning producer **Larry Butler**. The company will offer career guidance for new talent . . . **Jerry Fox**, a former member of the group **Bandana**, has formed the Fox Management Group to specialize in artist management and career direction.

MARK YOUR CALENDAR: EMI staff songwriter **Bernie Nelson** will conduct a series of songwriting classes at the Nashville offices of the Songwriters Guild Of America, Jan. 25-27. The fee is \$45 for SGA members and \$100 for non-members.



by Edward Morris

Topics Set For Sessions At Country Radio Seminar

NASHVILLE—Planners of the Country Radio Seminar—which will be held at the Opryland Hotel here—have organized a variety of panel discussions and roundtable sessions for the March 2-5 event.

Although the program is still being developed, the following panels have been set:

"State Of The Industry," an overall examination of country music radio; "Guess Who's Coming To Your Market: Relationships That Count," a look at the connection between radio and recording artists; and "Radio Stations In The Video Business," a discussion on the set-up, programming, and cross-promotion involved in operating video-based television programs.

Also, "Choosing Your Position," niche formats for country stations; "The Charts: Billboard, R&R, And Gavin On The Hot Seat," a discussion among the trade magazines' chart managers, radio programmers, and label reps; "Dealing With Duopolies: What Happens When Your Competitor Becomes Your Brother," in which broadcasters discuss duopoly experiences and advise on what to seek and avoid in such arrangements; and "Inside The Music Business: From Nashville's Studios To Your Studio," an explanation of how the music is made and promoted at radio.

Also, "Non-Spot Revenue: The Sales And Programming Partnership," a demonstration of the economic benefits of interactive phones, station publications, database marketing, and other innovations; "Air Talent Critiques: How To Get The Best Results," techniques for air-check sessions and tips for coaching the air staff; and "Women In The Workplace: Yesterday, Today And Tomorrow," an assessment of the status of women in ra-

dio today and a look at the opportunities open to them.

Also, "Small Markets," a three-hour workshop on inexpensive ideas for positioning, programming, and promotional solutions for tight budgets; "Production Workshop," three one-hour segments that cover maximizing on-air audio, improving station copywriting, and production tools and techniques; "Leadership And Vision For Sales Management," a discussion of the differences between management and leadership, ways to attract and keep high-level performers, and ways to develop and lead effective sales teams; "Air Personalities: The Greatest Bits Of The Last 25 Years," in which top air personalities recall their successes; and "WCRS Live!," the seminar's closing panel, which looks at the future of country radio and spotlights some new and legendary artists.

In addition to these formal panels, there will be small-group discussions on these topics: "Hang On To Your Pocketbook, Here Comes The FCC"; "Promotion Nuts And Bolts"; "Research: A Look At The State, Availability, And Impact Of Research On Country Stations Today"; "Everything You Wanted To Know About Being A General Manager But Didn't Know Who To Ask"; "Financial Planning Questions And Answers"; "Value Added: How To Manage The Demand"; "Jocks In A Box"; "Programming Nuts And Bolts"; "The Business Of Humor, The Craft Of Comedy"; and "Sales Compensation Plans."

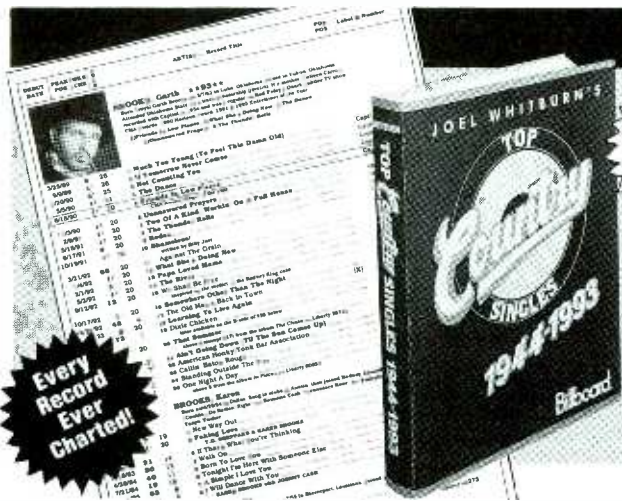
As announced earlier, the Seminar's New Faces Show will feature performances by Brother Phelps, Joy White, Tim McGraw, John Berry, Clay Walker, Toby Keith, Faith Hill, the Gibson Miller Band, Lari White, and Doug Supernaw.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	6	13	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
2	5	7	12	I NEVER KNEW LOVE J.STROUD (L.BOONE,W.ROBINSON)	◆ DOUG STONE (C) (V) EPIC 77228
3	7	10	11	LIVE UNTIL I DIE J.STROUD (C.WALKER)	◆ CLAY WALKER (C) (V) GIANT 18332
4	2	3	17	FAST AS YOU P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
5	4	5	13	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
6	8	8	11	IS IT OVER YET T.BROWN (B.KIRSCH)	WYNONNA (V) CURB 54754/MCA
7	9	11	14	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH (C) (V) RCA 62636
8	3	1	15	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNAW (V) BNA 62638
9	12	13	8	STATE OF MIND J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 62700
10	6	2	13	THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
11	13	16	4	I SWEAR S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
12	14	14	9	JOHN DEERE GREEN J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE (C) (V) EPIC 77235
13	10	9	12	SOMEBODY NEW J.SCAIFE,J.COTTON (A.HARVEY,M.CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
14	15	18	10	SHE'D GIVE ANYTHING C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB PROMO SINGLE
15	17	17	9	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH (C) (V) MERCURY 862 262
16	16	19	8	YOU WILL E.GORDY,JR. (P.ROSE,M.A.KENNEDY,R.SHARP)	◆ PATTY LOVELESS (C) (V) EPIC 77271
17	18	20	12	THE CALL OF THE WILD S.HENDRICKS (A.TIPPIN,B.BROCK,M.P.HEENEY)	◆ AARON TIPPIN (C) (V) RCA 62657
18	21	25	9	WE JUST DISAGREE J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
19	11	4	14	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
20	20	26	6	I'D LIKE TO HAVE THAT ONE BACK T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	GEORGE STRAIT (C) (V) MCA 54767
21	24	37	5	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2636
22	23	35	6	HEY CINDERELLA J.BOWEN,S.BOGGUS (S.BOGGUS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS (V) LIBERTY 17641
23	28	38	5	I JUST WANTED YOU TO KNOW M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT (C) (V) MCA 54768
24	25	32	9	HIGH TECH REDNECK B.CANNON,N.WILSON (B.HILL,Z.TURNER)	◆ GEORGE JONES (V) MCA 54749
25	29	33	9	DRIVIN' AND CRYIN' S.HENDRICKS (R.GILES,S.BLAKE)	◆ STEVE WARINER (V) ARISTA 1-2609
26	35	44	5	I'VE GOT IT MADE J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON (V) BNA 62709
27	37	47	5	THAT'S MY STORY P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE (C) (D) (V) EPIC 53952
28	38	50	4	T.L.C. A.S.A.P. J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.MYERS)	ALABAMA (V) RCA 62712
29	44	51	4	HE THINKS HE'LL KEEP HER J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
30	39	48	4	THEY ASKED ABOUT YOU T.BROWN,R.MCENTIRE (K.NASH,B.NASH,F.WELLER)	REBA MCENTIRE (V) MCA 54769
31	36	43	7	SAWMILL ROAD M.POWELL,T.DUBOIS (S.HOGIN,J.MCBRIDE,D.TRUMAN)	DIAMOND RIO (V) ARISTA 12610
32	30	27	19	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
33	41	40	9	WERE YOU REALLY LIVIN' R.L.PHELPS,D.PHELPS (R.L.PHELPS,D.PHELPS)	◆ BROTHER PHELPS (C) (V) ASYLUM 64598
34	46	46	8	GOODBYE SAYS IT ALL M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK (C) (V) ARISTA 1-2568
35	34	29	18	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA (C) (V) RCA 62636
36	27	15	19	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	◆ SAMMY KERSHAW (V) MERCURY 862 600
37	26	24	14	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
38	47	45	7	NO MORE CRYIN' J.LEO (T.MCBRIDE,J.LEO)	◆ MCBRIDE & THE RIDE (V) MCA 54761

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	33	23	18	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	GARTH BROOKS (V) LIBERTY 17639
40	43	39	11	WHY DON'T THAT TELEPHONE RING K.STEGALL (C.QUILLEN,R.HELLARD)	◆ TRACY BYRD (C) (V) MCA 54735
41	51	56	4	NO DOUBT ABOUT IT B.BECKETT (J.S.SHERILL,S.SESKIN)	NEAL MCCOY (C) (V) ATLANTIC 87287
42	40	31	19	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 12602
43	32	30	11	WORTH EVERY MILE G.BROWN (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
44	31	21	19	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87313
45	45	28	17	MERCURY BLUES K.STEGALL (G.GEDDINS,K.C.DOUGLAS)	◆ ALAN JACKSON (V) ARISTA 1-2607
46	22	22	16	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BERRY)	◆ JOHN BERRY (V) LIBERTY 17518
47	50	54	5	SHE NEVER CRIED B.BECKETT (D.MAYO,F.WELLER,D.RAE)	CONFEDERATE RAILROAD (C) (V) ATLANTIC x
48	49	42	20	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRICTH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
49	52	52	8	CONFESSIN' MY LOVE M.WRIGHT (S.CAMP,J.S.SHERILL)	◆ SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
50	53	53	7	IF IT WASN'T FOR HER I WOULDN'T HAVE YOU J.STROUD,J.CARLTON (J.L.WALLACE,T.SKINNER)	◆ DARON NORWOOD (C) (V) GIANT 18386
51	60	66	3	ANGELS AMONG US J.LEO,L.M.LEE,ALABAMA (B.HOBBS,D.GOODMAN)	ALABAMA (C) (V) RCA 62643
52	56	63	4	HAVE YOURSELF A MERRY LITTLE CHRISTMAS T.BROWN (H.MARTIN,R.BLANE)	VINCE GILL MCA ALBUM CUT
53	58	64	4	HONKY TONK CHRISTMAS K.STEGALL (K.WILLIAMS,Z.TURNER,B.BROCK)	ALAN JACKSON (V) ARISTA 12611
54	54	49	11	I CAN'T TELL YOU WHY T.BROWN (T.SCHMIT,D.HENLEY,G.FREY)	VINCE GILL GIANT ALBUM CUT
55	64	67	3	ALL I WANT FOR CHRISTMAS IS YOU J.STROUD (STONE,POWERS)	◆ VINCE VANCE & THE VALIANTS WALDOXY PROMO SINGLE/CDX
56	55	58	20	I FELL IN THE WATER J.STROUD,J.ANDERSON (J.SALLIEY,J.STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
57	62	65	5	SHE LOVES TO HEAR ME ROCK K.STEGALL (Z.TURNER,T.NICHOLS)	◆ TURNER NICHOLS (V) BNA 62708
58	57	57	20	DO YOU KNOW WHERE YOUR MAN IS P.WORLEY,E.SEAY (C.CHASE,D.GIBSON,R.SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
59	63	60	11	TAKE IT EASY J.STROUD (J.BROWNE,G.FREY)	TRAVIS TRITT GIANT ALBUM CUT
60	65	59	11	DESPERADO J.STROUD (D.HENLEY,G.FREY)	CLINT BLACK GIANT ALBUM CUT
61	NEW	1	1	LET'S MAKE A BABY KING T.BROWN (J.WINCHESTER)	WYNONNA CURB ALBUM CUT/MCA
62	68	72	3	THE DEVIL COMES BACK TO GEORGIA M.O'CONNOR,G.BROWN,J.E.NORMAN (C.DANIELS)	◆ MARK O'CONNOR (V) WARNER BROS. 18342
63	NEW	1	1	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 54706
64	NEW	1	1	MY FAVORITE THINGS R.LANDIS (R.ROGERS,D.HAMMERSTEIN)	LORRIE MORGAN BNA ALBUM CUT
65	66	71	3	FOR YOUR LOVE J.BOWEN,J.CRUTCHFIELD (J.ELY)	◆ CHRIS LEDOUX (V) LIBERTY 79014
66	69	70	4	WHATEVER IT TAKES B.BECKETT (R.CHESEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) CAPRICORN 18323
67	61	55	17	SOMETHING'S GONNA CHANGE HER MIND D.COOK (M.COLLIE,D.COOK)	MARK COLLIE (V) MCA 54720
68	72	—	2	GOOD GIRLS GO TO HEAVEN C.BROOKS,J.BOWEN (R.FAGEN,K.WILLIAMS)	◆ CHARLIE FLOYD (C) (V) LIBERTY 79017
69	73	—	4	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES,G.BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
70	67	62	17	JUST ENOUGH ROPE S.BUCKINGHAM (K.STALEY,S.DEAN)	◆ RICK TREVING (C) (V) COLUMBIA 77159
71	NEW	1	1	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
72	NEW	1	1	LIFE #9 P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
73	70	68	11	TEQUILA SUNRISE K.STEGALL (D.HENLEY,G.FREY)	ALAN JACKSON GIANT ALBUM CUT
74	71	74	3	WIND IN THE WIRE S.GIBSON (D.WILKIE,S.MACDOUGALL)	◆ RANDY TRAVIS (V) WARNER BROS. 18274
75	75	—	2	WHAT A CRYING SHAME D.COOK (R.MALO,KOSTAS)	THE MAVERICKS (C) MCA 54748

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.



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COUNTRY CORNER



by Lynn Shults

HOLDING AT NO. 1 for the second consecutive week is "Wild One" by **Faith Hill**. The track was produced by **Scott Hendricks** and written by **P. Bunch, J. Kyle, and W. Rambeaux**. Hill becomes the first female to have her debut release reach the top of Billboard's Hot Country Singles & Tracks chart since **Trisha Yearwood's** "She's In Love With The Boy" hit No. 1. The launch of Hill's career was text-book perfect. The Warner Bros. artist benefited from one of 1993's more elaborate preselling campaigns. Hill is managed by **Gary Borman**, who, as **Dwight Yoakam's** manager, has proven his astuteness at understanding the marketing techniques required for today's hot new country artists. The game plan Borman conceived with the Warner Bros. marketing and promotion team included extensive visuals of Hill (such as print ads), culminating in a year-end calendar. Hill has been kept off the showcase circuit, concentrating instead on one-on-one promotion stops at radio, other media outlets, retail and rack accounts, and within the WEA system. All of this has made Hill a familiar face in a short period.

THE MOST ACTIVE TRACKS on the singles chart reflect the nature of radio programming during the Christmas holidays. The titles are a mix of seasonal titles, current tracks, and new releases. As the BDS detection system makes no distinctions other than the amount of actual airplay obtained on the 129 monitored country stations, here are the 10 most-active titles, seasonal and all: "Angels Among Us" (60-51) by **Alabama**; "Honky Tonk Christmas" (58-53) by **Alan Jackson**; "Have Yourself A Merry Little Christmas" (56-52) by **Vince Gill**; "My Favorite Things" (debut-64) by **Lorrie Morgan**; "Tryin' To Get Over You" (debut-63) by **Vince Gill**; "All I Want For Christmas Is You" (64-55) by **Vince Vance & the Valiants with Lisa Layne**; "Let's Make A Baby King" (debut-61) by **Wynonna**; "I Just Wanted You To Know" (28-23) by **Mark Chesnutt**; "No Doubt About It" (51-41) by **Neal McCoy**; and "He Thinks He'll Keep Her" (44-29) by **Mary-Chapin Carpenter**.

COUNTRY ALBUM SALES were strong in 1993. A look at the year-end results proved to be more upbeat than most predicted. What continues to surprise is how many country artists rank in Billboard's Top Pop Artist year-end category, wherein both charted albums and singles are counted. As country artists receive virtually no pop airplay, it is significant that **Garth Brooks** continues to top this category solely on album sales. Further, six of the top 20 pop artists are country. Joining Brooks in this elite group are **Billy Ray Cyrus** (No. 5); **Reba McEntire** (10); **Brooks & Dunn** (11); **George Strait** (12); and **Alan Jackson** (17).

WHAT'S IN STORE FOR '94? The **Garth Brooks** European tour is opening quite a few eyes. Those who have always believed there was a European market for country artists may see their dreams come true as Brooks takes his high-energy, hi-tech road show into places heretofore thought closed. It's true that in the past such artists as **Johnny Cash, Jerry Lee Lewis, Don Williams, Slim Whitman**, and others have been successful in Europe. But Brooks' tour is different. For one, there is CMT Europe. Although still in its infancy, its future growth, combined with Brooks' projected successes, is sure to open doors through which many will follow.

EASTWOOD'S COUNTRY PASSION FINDS 'PERFECT' OUTLET

(Continued from page 27)

have a washboard, accordion, fiddle, and, sometimes, a sax. I thought bagpipes would make it interesting, and overdubbed them on the track."

The theme is so evocative that it is used beneath the movie's TV ads.

Eastwood credits Warner Bros. not only for its input in song selection, but for getting the album out on time. He says, "I've done this before—where the record company and the picture company never stay in synch, and the album sometimes comes out four months after the movie's out. But Lenny Waronker [Warner/Reprise president, who also is credited as an executive producer, along with Steven Baker, Gregg Geller, and Michael Ostin] and the guys were very hip."

So was Warner Bros.' press department, which obtained and issued vintage promo stills of all the soundtrack artists and principal actors to go with the comprehensive background text.

The press kit also has the transcript of a Q&A session with Niehaus.

"Because of Chris, we got our pop publicity staffs on both coasts involved, and also courted the country press," says Warner Bros. senior VP and director of media relations Bob Merlis. Assisting in the press push was Creative Media Services, a Nashville-based independent public relations agency.

"We felt it was really worthwhile to highlight the older songs," Merlis adds, "because a lot of media people weren't around then and don't know about the existence of this music. So we saw it as an educational process, but one giving us great flexibility in keying on four categories of coverage: artists, soundtracks, Chris Isaak, and country music. Granted, this is no longer well-known material, but it's very worthy, and the record is tremendously marketable."

Obviously, Isaak is the major hook, and Warner Bros. senior VP Vic Faraci

is ecstatic that the "Dark Moon" video has been added to the VH-1 playlist.

"We're utilizing him to try and get some visibility at country radio," says Faraci, who acknowledges that getting play for any of the older songs is unlikely. But he notes that the label's Nashville division has enlisted indie promotion help and hopes to land the Isaak track on adult alternative and pop stations.

At retail, Faraci adds, the album is being positioned in both soundtrack and country compilation sections.

"Rock'n'roll oldies have been on soundtracks at least since 'American Graffiti,'" Merlis notes, "but older country hits haven't been exposed. 'A Perfect World' is a great way to introduce people to the richness of America's country-pop heritage. It's a great album to listen to all the way through, and Clint and Kevin provide a great way to get people into it."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
55 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP)	Walker, BMI/O-Tex, BMI) HL
32 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	8 I DON'T CALL HIM DADDY (Englishtown, ASCAP)
39 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM	56 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
51 ANGELS AMONG US (Beckaroo, BMI/Goodman Walker, BMI)	50 IF IT WASN'T FOR HER I WOULDN'T HAVE YOU (Songs Of PolyGram, BMI) HL
5 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM	23 I JUST WANTED YOU TO KNOW (Warner-Tamerlane, ASCAP/Patrick Joseph, BMI/Sony Cross Keys, ASCAP/Miss Dot, ASCAP) HL/WBM
17 THE CALL OF THE WILD (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP	71 I'M HOLDING MY OWN (Pooke Bear, ASCAP/Bug, ASCAP)
49 CONFESSIN' MY LOVE (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) HL/WBM	2 I NEVER KNEW LOVE (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robyns, BMI) HL
60 OESPERADO (Cass County, ASCAP/Red Cloud, ASCAP) WBM	6 IS IT OVER YET (Nocturnal Eclipse, BMI) HL
62 THE DEVIL COMES BACK TO GEORGIA (Cabin Fever, BMI) WBM	11 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP)
48 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM	26 I'VE GOT IT MADE (Irving, BMI/Hardscratch, BMI)
58 OO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL	7 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI) HL
20 ORVIN' AND CRYIN' (Great Cumberland, BMI/Diamond Struck, BMI/Patenick, BMI/United Entertainment, BMI)	12 JOHN DEERE GREEN (EMI Blackwood, BMI/Linde Manor, BMI) WBM
4 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	70 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI) CPP
65 FOR YOUR LOVE (Sony, BMI/Eiffel Tower, BMI) HL	46 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
34 GOODBYE SAYS IT ALL (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP) HL	61 LET'S MAKE A BABY KING (Musique Chanteclair, ASCAP/Bug, ASCAP)
68 GODD GIRLS GO TO HEAVEN (Of Music, ASCAP/Sony Cross Keys, ASCAP)	72 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI)
52 HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Leo Feist, ASCAP)	15 A LITTLE LESS TALK AND A LOT MORE ACTION (Shedhouse, ASCAP/Polygram ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
29 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getzarejob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) HL	3 LIVE UNTIL I DIE (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)
22 HEY CINDERELLA (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Maria Belle, BMI/August Wind, BMI/Longitude, BMI) HL/WBM	45 MERCURY BLUES (B-Flat, BMI/Tradition, BMI/Bug, BMI)
24 HIGH TECH REDNECK (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL	64 MY FAVORITE THINGS (Williamson, ASCAP)
53 HONKY TONK CHRISTMAS (Sony Cross Keys, ASCAP/Coburn, BMI/Acuff-Rose, BMI) HL	44 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
54 I CAN'T TELL YOU WHY (Ueddran, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM	41 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL
20 I'D LIKE TO HAVE THAT ONE BACK (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie	38 NO MORE CRYIN' (Songs Of PolyGram, BMI/Songs Of McRide, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) WBM/HL
	36 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM
	35 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
	21 ROCK MY WORLD (LITTLE COUNTRY GIRL) (Sneaky Moon, BMI/August Wind, BMI/Longitude, BMI/Steve O'Brien, BMI) WBM
	31 SAWMILL ROAD (Sony Tree, BMI/Sony Cross Keys
	ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI) HL
	14 SHE'D GIVE ANYTHING (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP) WBM
	57 SHE LOVES TO HEAR ME ROCK (Coburn, BMI)
	47 SHE NEVER CRIED (Tom Collins, BMI/Young World, BMI/Songs Of PolyGram, BMI) HL
	42 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL
	13 SOMEBODY NEW (Ensign, BMI/Famous, ASCAP) HL/CPP
	37 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foresadow, BMI)
	67 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
	10 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
	19 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himowitz's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
	69 STANDING OUTSIDE THE FIRE (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
	9 STATE OF MIND (Red Barzo, BMI)
	59 TAKE IT EASY (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
	73 TEQUILA SUNRISE (Cass County, ASCAP/Red Cloud, ASCAP) WBM
	27 THAT'S MY STORY (Songs Of PolyGram, BMI/Lee Roy Parnell, BMI/Millhouse, BMI/Ashwords, BMI) HL
	30 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/So Hot, BMI/Young World, BMI)
	2 T.L.C. A.S.A.P. (Zomba, ASCAP/Omre Stars, ASCAP/Josh-Nick, ASCAP) HL
	63 TRYIN' TO GET OVER YOU (Benefit, BMI)
	18 WE JUST DISAGREE (EMI Blackwood, BMI/Bruiser, BMI) HL
	33 WERE YOU REALLY LIVIN' (Gum Island Enterprises, BMI)
	75 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)
	66 WHATEVER IT TAKES (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) HL
	40 WHY DON'T THAT TELEPHONE RING (BMG Songs, ASCAP/Careers-BMG, BMI) HL
	1 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsng, BMI) WBM/HL
	74 WIND IN THE WIRE (Ghost Writers In Disguise, ASCAP/TDW, ASCAP/Trouble Cief, BMI/DCW, BMI)
	43 WORTH EVERY MILE (Sony Tree, BMI/Post Oak, BMI) HL
	16 YOU WILL (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM

HOT COUNTRY RECURRENTS

Rank	Weeks on Chart	Title	Artist
1	1	GOD BLESSED TEXAS	J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)
2	1	MY BABY LOVES ME	P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)
3	1	EASY COME, EASY GO	T. BROWN, G. STRAIT (A. BARKER, D. DILLON)
4	2	ONE MORE LAST CHANCE	T. BROWN (V. GILL, G. NICHOLSON)
5	2	WHAT'S IT TO YOU	J. STROUD (C. WRIGHT, R. E. ORRALL)
6	1	ON THE ROAD	S. HENDRICKS (B. MCDILL)
7	7	CHATTAHOOCHEE	K. STEGALL (A. JACKSON, J. MCBRIDE)
8	2	NO TIME TO KILL	J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)
9	3	THAT WAS A RIVER	G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)
10	8	HOLDIN' HEAVEN	T. BROWN (B. KENNER, T. MCHUGH)
11	5	HALF ENOUGH	R. LANDIS (W. WALDMAN, R. NIELSON)
12	10	AIN'T GOING DOWN (TIL THE SUN COMES UP)	A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)
13	8	HE AIN'T WORTH MISSING	N. LARKIN, H. SHEDD (T. KEITH)
14	12	PROP ME UP BESIDE THE JUKEBOX (IF I DIE)	J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K.K. PHILLIPS, H. PERDEW)
15	11	JUST LIKE THE WEATHER	J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)
16	14	CAN'T BREAK IT TO MY HEART	J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)
17	15	EVERY LITTLE THING	H. EPSTEIN (C. CARTER, A. ANDERSON)
18	17	A THOUSAND MILES FROM NOWHERE	P. ANDERSON (D. YOAKAM)
19	13	THANK GOD FOR YOU	M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)
20	16	WHY DIDN'T I THINK OF THAT	D. JOHNSON (B. MCDILL, P. HARRISON)
21	19	IT SURE IS MONDAY	M. WRIGHT (D. LINDE)
22	18	SHOULD'VE BEEN A COWBOY	N. LARKIN, H. SHEDD (T. KEITH)
23	24	WE'LL BURN THAT BRIDGE	D. COOK, S. HENDRICKS (R. DUNN, D. COOK)
24	22	MONEY IN THE BANK	J. STROUD, J. ANDERSON (J. JARRARD, B. DAPIERO, M. SANDERS)
25	21	BLAME IT ON YOUR HEART	E. GORDY, JR. (H. HOWARD, KOSTAS)

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	11	VARIOUS ARTISTS GIANT 24531 (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
				★★★ GREATEST GAINER ★★★		
2	2	2	17	GARTH BROOKS ▲ ³ LIBERTY 90857 (10.98/16.98)	IN PIECES	1
3	3	3	13	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
4	4	5	64	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
5	5	4	15	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	3
6	6	6	13	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
7	7	8	9	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
8	10	9	40	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
9	9	11	33	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
10	11	10	69	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
11	12	15	44	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
12	14	17	24	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
13	13	13	21	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	13
14	8	7	11	ALAN JACKSON ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	7
15	17	20	172	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
16	18	16	27	MARK CHESNUTT ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
17	20	19	67	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
18	19	18	33	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
19	21	23	59	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
20	15	12	8	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
21	16	14	27	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
22	24	21	87	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
23	22	22	10	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
24	23	25	36	JOE DIFFIE ● EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
25	25	24	42	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
26	29	27	124	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
27	27	30	78	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
28	26	29	11	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
29	30	31	6	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	29
30	28	26	84	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
31	33	34	243	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
32	34	35	120	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
33	32	32	20	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
34	35	36	20	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
35	37	37	36	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98) HS	TOBY KEITH	17
36	36	33	70	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
37	40	41	30	DOUG SUPERNAW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	39	40	54	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
39	44	45	66	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
40	42	38	4	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	38
41	38	39	64	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
42	43	43	137	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
43	31	28	8	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	26
44	41	42	42	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
45	46	47	91	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
46	47	49	14	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
47	45	44	8	ASLEEP AT THE WHEEL LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
48	48	48	71	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
49	50	51	146	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
50	52	50	98	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
51	49	46	9	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	46
52	53	52	7	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	52
53	51	53	4	KATHY MATTEA MERCURY 518059 (9.98/13.98)	GOOD NEWS	51
54	54	56	189	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
55	56	58	27	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
56	55	61	69	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
57	58	60	129	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
				★★★ PACESETTER ★★★		
58	66	69	61	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
59	59	62	72	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
60	61	59	36	TANYA TUCKER ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
61	64	71	18	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
62	57	55	13	EMMYLOU HARRIS ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
63	63	65	140	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
64	60	57	65	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
65	68	68	19	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
66	65	63	36	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
67	62	54	15	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	50
68	67	66	57	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
69	RE-ENTRY		46	RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
70	RE-ENTRY		4	ANNE MURRAY SBK 27012/ERG (10.98/15.98)	CROONIN	66
71	RE-ENTRY		148	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
72	75	—	20	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
73	74	74	112	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
74	69	67	39	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
75	RE-ENTRY		129	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2

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

Billboard® Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  FOR WEEK ENDING JANUARY 8, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	GARTH BROOKS ▲ ² LIBERTY 98742 (9.98/15.98)	BEYOND THE SEASON	10
2	7	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	138
3	2	THE JUDDS ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	22
4	4	ANNE MURRAY ▲ ² LIBERTY 16232	CHRISTMAS WISHES	21
5	3	KENNY ROGERS & DOLLY PARTON ▲ ² RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	21
6	5	GEORGE STRAIT ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	20
7	6	ALABAMA ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	20
8	10	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	136
9	13	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	21
10	15	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	138
11	8	REBA MCENTIRE ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	16
12	17	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	138
13	18	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	137

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	21	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	13
15	12	RANDY TRAVIS ● WARNER BROS. 25972 (9.98/14.98)	AN OLD TIME CHRISTMAS	17
16	19	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	136
17	9	DOLLY PARTON COLUMBIA 46796/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	18
18	23	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	136
19	25	ALABAMA RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	2
20	20	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	123
21	14	TRAVIS TRITT WARNER BROS. x (10.98/15.98)	A TRAVIS TRITT CHRISTMAS: LOVING TIME OF...	5
22	24	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	2
23	—	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	5
24	11	RICKY VAN SHELTON COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	16
25	16	KENNY ROGERS REPRIS 25973*/WARNER BROS. (9.98/13.98)	CHRISTMAS IN AMERICA	15

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

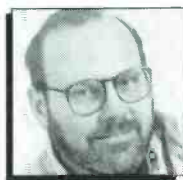
Gloria Reigns As Club Play Dance Diva; N.Y. Hosts Brazil's 4th Ballroom Blitz

ESTEFAN TOPS DANCE Chart: In case you had not noticed, Gloria Estefan's "Tradición" (Epic) topped Billboard's Club Play chart in the Dec. 25 issue. The tribal-house floorshaker, taken from Estefan's near-platinum "Mi Tierra," was her first No. 1 dance single and was her second top 10 dance hit from the Spanish-language "Mi Tierra" set.

The chart success of Estefan's club smash comes at an appropriate time, because Billboard's upcoming Dance Music Summit 1994—set for Jan. 19-21 in San Francisco—will feature a discussion group called "Latinos In Dance Music." Producer/artist **Tony Moran** will serve as "facilitator" of the session, dedicated to discussing the role of Latinos in the dance music scene.

By the way, RMM artist **India** is due to release her next 12-inch, "Love And Happiness," in January on Strictly Rhythm. RMM label mate **Tito Puente**—whose "Ran Kan Kan" reached the top 10 on the Club Play chart in 1992—guest stars on India's tribal house cut.

THE BALLROOM SETS Brazilian Sked: For the fourth consecutive year, New York's cozy Ballroom is hosting



by John Lannert

"Brazilian Season," an appetizing slate of some of Brazil's finest divas. Set to appear in the coming months are **Angelo Rô Rô** (Jan. 18-29), **Leila Pinheiro** (Feb. 1-12), **Zizi Possi** (Feb. 15-26), **Nana Caymmi** (March 1-5), and **Margareth Menezes** (March 8-19).

Rounding out the schedule is hugely popular sertaneja duo **Chitãozinho & Xororó**, booked to perform March 22-27.

MEXICO-NOTAS: Gloria Trevi's cheekily titled new album, "Más Turbada Que Nunca," is due out on BMG Jan. 18... Unlike their Anglo counterparts, Latino acts such as **Maldita Vecindad**, **Alejandro Sanz**, and **Cristian** have not drawn large crowds in Mexico City lately. The sole exception is **Rocío Dúrcal**, who performed Dec. 12 before a full house at the 10,000-

seat Auditorio Nacional... In the next two months, several Mexican rock acts are planning to head into the studio, including **Caifanes**, **La Lupita**, **Santa Sabina**, and **Maldita Vecindad**. BMG-distributed **Culebra** has released **Cuca's** "Cuca 2," produced by **Robin Black** (Black Sabbath, Jethro Tull).

MR. OMNIPRESENT: If it seemed like SBK/EMI Latin artist **Jon Secada** has become a permanent fixture on Billboard's charts, well—he has.

Indeed, for the past 91 weeks Secada has appeared on one Billboard chart or another, including the Hot 100, Hot Latin Tracks, the Billboard Latin 50, The Billboard 200, and Hot Adult Contemporary.

This week Secada continues his unparalleled bilingual chart performance by showing up on the Billboard Latin 50, The Billboard 200, and the AC chart, the latter of which helped him win the No. 1 AC artist kudo Dec. 8 at the Billboard Music Awards. With Spanish- and English-language records due out next spring, the Miami-based Grammy winner probably will extend his (by then) two-year run into 1995.

(Continued on next page)

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
1	1	27	GLORIA ESTEFAN	EPIC 53807/SONY	27 weeks at No. 1 MI TIERRA
2	2	7	GIPSY KINGS	ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
3	3	27	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
4	4	9	JERRY RIVERA	SONY TROPICAL 81150/SONY	CARA DE NINO
5	5	27	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
6	9	27	LUIS MIGUEL	WEA LATINA 92993	ARIES
7	8	4	BRONCO	FONOVISA 6015	PURA SANGRE
8	6	27	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
9	10	18	LOS BUKIS	FONOVISA 6002	INALCANZABLE
10	11	27	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
11	7	6	MAZZ	EMI LATIN 27738	QUE ESPERABAS?
12	14	27	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
13	15	27	GIPSY KINGS	ELEKTRA 61390	LIVE!
14	12	18	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
15	13	27	SELENA	EMI LATIN 42770	LIVE!
★ ★ ★ PACESETTER ★ ★ ★					
16	20	12	VICENTE FERNANDEZ	SONY DISCOS 81070/SONY	LASTIMA QUE SEAS AJENA
17	17	27	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
18	18	27	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
19	16	27	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
20	21	27	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
21	25	7	WILLY CHIRINO	SONY TROPICAL 81147/SONY	SOUTH BEACH
22	19	27	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
23	26	6	ANA GABRIEL	SONY LATIN 81152/SONY	LUNA
24	22	27	LINDA RONSTADT	ELEKTRA 61383	FRENESI
25	34	27	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
26	23	27	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
27	29	27	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
28	28	12	FAMA	SONY DISCOS 81134/SONY	EN GRANDE
29	33	27	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
30	27	27	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
31	31	27	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
32	36	25	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE
33	44	2	VARIOUS ARTISTS	GLOBO 81158/SONY	SALSA EN GRANDE VOL.3
34	32	27	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
35	38	27	BANDA MACHOS	FONOVISA 9069	CON SANGRE DE INDI
36	30	4	VARIOUS ARTISTS	EMI LATIN 27718	PARRANDA NAVIDENA
37	24	27	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
38	41	17	JULIO IGLESIAS	SONY LATIN 39570/SONY	IN CONCERT
39	40	27	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
40	NEW		VARIOUS ARTISTS	GLOBO 81157/SONY	MERENGUISIMO
41	35	3	RICK TREVINO	SONY DISCOS 81105/SONY	DOS MUNDOS
42	45	27	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
43	37	10	MARC ANTHONY	SOHO SOUNDS 80958/SONY	OTRA NOTA
44	NEW		OLGA TANON	WEA LATINA 93307	MUJER DE FUEGO
45	46	11	GILBERTO SANTA ROSA	SONY TROPICAL 81103/SONY	NACE AQUI
46	39	8	GARY HOBBS	EMI LATIN 27412	TE VAS A ACORDAR
47	42	27	BANDA MACHOS	FONOVISA 6161	CASIMIRA
48	43	5	ABBA	POLYGRAM LATINO 519 955/PGD	ORO
49	RE-ENTRY		LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO
50	50	14	JULIO IGLESIAS	SONY LATIN 80763/SONY	CALOR

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIPSY KINGS ELEKTRA LOVE & LIBERTE	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 BRONCO FONOVISA PURA SANGRE
2 GIPSY KINGS ELEKTRA GIPSY KINGS	2 JERRY RIVERA SONY CARA DE NINO	2 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
3 LUIS MIGUEL WEA LATINA ROMANCE	3 SOUNDTRACK ELEKTRA THE MAMBO KINGS	3 MAZZ EMI LATIN QUE ESPERABAS?
4 LUIS MIGUEL WEA LATINA ARIES	4 WILLY CHIRINO SONY SOUTH BEACH	4 EMILIO NAVAIRA EMI LATIN SOUTHERN EXPOSURE
5 LOS BUKIS FONOVISA INALCANZABLE	5 LINDA RONSTADT ELEKTRA FRENESI	5 SELENA EMI LATIN LIVE!
6 MANA WEA LATINA DONDE JUGARAN	6 JUAN LUIS GUERRA BMG AREITO	6 VICENTE FERNANDEZ SONY LASTIMA QUE SEAS AJENA
7 GIPSY KINGS ELEKTRA LIVE	7 JUAN LUIS GUERRA BMG BACHATA ROSA	7 LINDA RONSTADT ELEKTRA MAS CANCIONES
8 GIPSY KINGS ELEKTRA MOSAIQUE	8 VARIOS ARTISTAS SONY SALSA EN	8 SELENA EMI LATIN ENTRE A MI MUNDO
9 JULIO IGLESIAS SONY JULIO	9 JERRY RIVERA SONY CUENTA CONMIGO	9 FAMA SONY DISCOS/SONY EN GRANDE
10 GIPSY KINGS ELEKTRA ESTE MUNDO	10 VARIOS ARTISTAS EMI LATIN PARRANDA NAVIDENA	10 LA MAFIA SONY DISCOS/SONY AHORA Y SIEMPRE
11 JON SECADA SBK/EMI LATIN OTRO DIA MAS SIN VERTE	11 VARIOS ARTISTAS SONY MERENGUISIMO	11 BANDA MACHOS FONOVISA CON SANGRE DE INDI
12 ANA GABRIEL SONY LUNA	12 MARC ANTHONY SOHO/SONY OTRA NOTA	12 CULTURAS MANNY/WEA CULTURE SHOCK
13 GIPSY KINGS ELEKTRA ALLEGRIA	13 OLGA TANON WEA LATINA MUJER DE FUEGO	13 RICK TREVINO SONY DOS MUNDOS
14 JULIO IGLESIAS SONY MOMENTS	14 GILBERTO SANTA ROSA NACE AQUI	14 GARY HOBBS EMI LATIN TE VAS A ACORDAR
15 GLORIA ESTEFAN SONY EXITOS DE	15 JOHNNY VENTURA SDI/SONY JOHNNY	15 BANDA MACHOS FONOVISA CASIMIRA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1994, Billboard/BPI Communications and SoundScan, Inc.



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LATIN NOTAS

(Continued from preceding page)

BRASILEIRA-NOTAS: James Taylor and former Yes vocalist Jon Anderson joined Milton Nascimento Dec. 19 for Nascimento's televised Christmas program "Natal Sem Fome" (Christmas Without Hunger) ... Sony Brasil superstar Daniela Mercury has finished producing "Adota Eu" (Sony), the first solo record by Os Meninos do Pelô, Mercury's talented kid trio that often stole her show with its grown-up talent on percussion instruments. Among the famed guests appearing on the trio's children's album are Caetano Veloso, Chico Buarque de Hollanda, and Elba Ramalho ... Gilberto Gil is scheduled to tape "Acústico," an MTV-type "Unplugged" special for MTV Brasil that will be released by Warner in March. Gil is due to record his next studio album in August. He also is expected to take his "Tropicália 2" show on the international road this year.

ARGENTINA ROUNDUP: Buenos Aires production crew **Oid Mortales** is set to remix Jamaican rapper **Yellowman's** next single, "Strong On Strong" ... Hot EMI artist **Patricia Sosa**, whose latest album, "Luz De Mi Vida," has surpassed 200,000 in sales, sold out three dates Nov. 26-28 at the 3,200-seat Gran Rex Theater in Buenos Aires ... **Fabiana Cantilo's** latest Warner album, "Golpes Al Vacío," went gold (30,000 units sold) upon shipment. Produced by **Carlos Alomar**, "Golpes" contains songs penned by Cantilo, **Gustavo Cerati**, and **Celeste Carballo** ... "Let's Save Vi-



Mana For The Masses—WEA Latina pop/rock quintet Mana gather backstage after the band's sold-out show Nov. 14 at the Universal Amphitheatre in Los Angeles. Shown here from left are band member Fher; Sergio Rozenblat, VP/GM Wea Latina; band members Ivan and Alex; Salvador Urduña, director Latin Entertainment, Madison Square Garden; band members Juan and Vampiro.

nyl" is the slogan adopted by Dee Jay Club, a newly formed record pool in Buenos Aires that is working closely with an array of local and international record companies in promoting dance music. Among the participating labels are BMG, RKO, ToCo Intl., de-Construction, Byte, ARS, Propio, Deweys Group, Scorpio, and Novamute. Some 15,000 12-inch singles have been distributed to pool members so far. The pool also recently sponsored its first annual Dee Jay Hall Of Fame Awards, honoring **Alejandro Pont Lezica**, **Rafael Sarmiento**, **José de Tarot**, **Oscar Calderón**, and **Juan Marcelo Bravo** ... Córdoba Show Productions, a Córdoba-based concert promoter that has

presented **Duran Duran**, **Peter Gabriel**, and **Bon Jovi** at the Chateau Carreras Stadium, celebrated its first anniversary in November.

MISCELLANEA: Another addition to the Viña del Mar songfest in February is PolyGram Chile's **Pablo Herrera**. The label adds that **Tears For Fears** may not appear, after all, at Viña ... Fonovisa grupo **Mandingo** and pop vocal outfit **Timbiriche** are expected to team up on a new telenovela, scheduled to begin filming next week. The as-yet-unnamed soap is expected to debut March 18 on Mexico's "El Canal De Las Estrellas" network ... **Mario Bauzá's Afro-Cuban Jazz Orchestra**, now maestroed by longtime band member **Rudy Calzado**, is due to kick off a nine-city tour Feb. 11 in Easton, Pa. The band's last album with Bauzá, "944 Columbus," is slated for release this spring ... New York-based management firm CRG Latino has inked salsa stalwarts **Ray Barretto**, **Johnny Pacheco**, **Alaberto Santiago**, and **Yomo Toro** for representation.

CHART NOTES: **The Barrio Boyzz's** "Cerca De Ti" (EMI Latin) likely will hold the No. 1 position on Hot Latin Tracks for one more week, followed by a good old-fashioned free-for-all for the top spot. Why? Because a scant 108 points separate **Las Triplets' No. 3** entry, "Algo Más Que Amor" (EMI Latin), from Yuri's "Detras De Mi Ventana" (Sony Latin), currently bulleted at No. 8.

Other tracks showing top 10 potential are "Suave" (14-11), the third track from **Luis Miguel's** latest WEA Latina album, "Aries"; "Desaires" (20-14), the leadoff title single from **Rocío Dúrcal's** lovely, just-released Ariola album; "Cálido O Frío" (24-15), the biggest hit by Sony Latin's **Franco de Vita's** in a couple of years; and "Tu Ingratitud" (33-21), the third top 10 candidate from **Los Bukis' best-selling** album "Inalcanzable" (Fonovisa).

CHART LEFTOVERS: For the third time in five years, there were 15 No. 1 songs in 1993, with **La Mafia's** "Me Estoy Enamorando" holding the top rung longer (nine weeks) on Hot Latin Tracks than any other chart-topper. And at 24 weeks, "Me Estoy Enamorando" (Sony Latin) also ended up logging more time on Hot Latin Tracks than any other tune in 1993.

Five acts—**Ricardo Montaner**, **Los Fantasma Del Caribe**, **Gloria Estefan**, **Jon Secada**, and **Luis Miguel**—notched two No. 1 tracks apiece. Another six artists scored their inaugural chart-topping singles, including **La Mafia**, **Juan Luis Guerra Y 4.40**, **Cristian**, **Los Fantasma Del Caribe**, **José Y Durval**, and the **Barrio Boyzz**.

Speaking of new acts, 26 artists made their Hot Latin Tracks bows in 1993, with Fonovisa (6) and Rodven (5) leading in number of acts debuting on the chart. Two of the newcomers—**Los Fantasma Del Caribe** and **José Y Durval**—scaled Hot Latin Tracks on their first attempts.

One last item: The data comprising the 1993 year-end results which appeared in the Dec. 25 issue were measured from Dec. 5, 1992, to Nov. 27, 1993.

Hot Latin Tracks™

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

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

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Artists & Music



by Lisa Collins

STARTING ALL OVER: "It's risky, it's R&B, it's funky, it's contemporary, and it's relevant." That's contemporary gospel queen **Helen Baylor** sizing up her music. "My roots are straight-out R&B," she notes. "That's what's in me, so that's what comes out."

And thus far, it's sheer music to the ears of Word Records executives, who already have scored two solid hits with her first two albums, "Highly Recommended" and "Look A Little Closer." Baylor has even higher hopes for 1994. She sees it as a new start—complete with new music, new producers, a new commitment to her record label, and a renewed commitment of additional support from them. Not that there was cause for anything less, what with the record-breaking sales of her 1989 debut, "Highly Recommended," and its follow-up. Still, Baylor has pressed for more.

"I felt that if they had given me just a little more thrust and emphasis on marketing and getting me into places where I needed to be, that we could do even better. Now they're doing a great job, and it's really working out very well."

"Very well" translates into a top 10 slot for her latest project, "Start All Over," released in October. Still, she says she's never satisfied. "I am, however, learning to be content where I am," says the 40-year old singer, who gets consistent airplay in the contemporary Christian

marketplace as well. "I've got a real good support team at work."

Baylor's musical appeal is genuine. "It's a relevant word for this generation, set to music," she says. "I talk about things that our youth deal with daily. I'm afraid to laugh and I'm very vulnerable, but I talk about the word. Besides that, it's compatible with what they're hearing on secular television, so it's not dated."

Admittedly, Baylor's gospel evolution is a work-in-progress. "I've grown up quite a bit with these three records," she says. "On this latest album, there's a song called 'Already Motivated.' It was written by **Rose Stone** (Sly Stone's little sister), and it's saying what I would have said if I could have written it, but the beat is gut-down and in the pocket. Maybe even a little risky. So I'm getting more comfortable and taking chances, but if you know Helen personally, you know I wouldn't do anything to cause a reproach on the name of the Lord."

Baylor is preparing for a live video concert, to be taped Feb. 4. "This will be my first pull-out-all-the-stops video," she says, "and it will be at my home church [Pastor Fred Price's renowned Faith Dome]. It's a dream come true."

IN OTHER NEWS: Reports are that former Word executive **James Bullard** can add **O'Landa Draper & the Associates** to the list of artists he has recruited to Inter-sound Records in his new post as director of their newly-staffed gospel division.

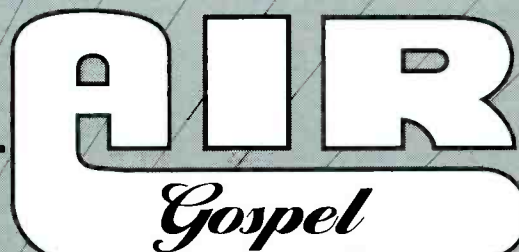
PROMISES, PROMISES: **Andre Crouch's** as-yet-untitled project has been set for release March 8 on Qwest Records . . . Also slated for March is production on the latest reunion effort from the **Hawkins** family.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	25	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW 5 weeks at No. 1	KIRK FRANKLIN & FAMILY
2	2	29	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
3	3	9	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	9	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
5	5	27	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
6	10	7	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
7	6	15	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
8	9	27	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
9	7	31	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
10	8	33	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
11	11	21	WITNESS CGI 0102	STANDARD
12	16	7	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
13	23	3	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
14	14	15	JOHN P. KEE/VIP MASS CHOIR TYSCOT 8800/STARSONG	LILLY IN THE VALLEY
15	15	7	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
16	12	37	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
17	13	17	RICHARD SMALLWOOD SPARROW 1352	LIVE
18	21	9	THE ORIGINAL SOUL STIRRERS THISIT 777	SING
19	24	15	THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
20	18	21	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER . . .
21	22	5	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
22	26	11	REV. CHARLES NICKS SOUND OF GOSPEL 209	THE UNFORGETTABLE YEARS
23	NEW		BEBE & CECE WINANS CAPITOL 89757	FIRST CHRISTMAS
24	17	53	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
25	20	17	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
26	27	61	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
27	28	7	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
28	33	5	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
29	NEW		SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
30	19	23	O'LANDA DRAPER & THE ASSOCIATES CHOIR WORD 53597/EPIC	ALL THE BASES
31	40	5	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
32	37	11	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
33	32	7	DOTTIE JONES BELLMARK 77005	ON MY OWN
34	36	25	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
35	29	39	BISHOP JEFF BANKS AND THE RIVAL SAVOY 7108/MALACO	HE'S ALL OVER ME
36	25	31	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
37	31	27	DOUGLAS MILLER CGI 0091	VICTORY
38	30	19	TYRONE BLOK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
39	35	13	PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1602/MALACO	STRONG HOLDS
40	39	23	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS

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

New Releases From...



▲AIR 10196

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▼AIR 10197



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by Bob Darden

THERE WERE FEW more pleasant surprises in 1993 than the release of Sixpence None The Richer's "The Fatherless And The Widow" for R.E.X. Populi. With a sound somewhere between a speeded-up Cowboy Junkies and a slowed-down Sundays, the Pence struck an immediate chord with critics and alternative record buyers alike.

Oh, yeah—and with mainstream record labels, too. "The Fatherless And The Widow" is reputed to be one of the reasons indie giant Relativity inked a distribution deal with R.E.X.

Now, here's the amazing thing: Not only is "Fatherless" the band's first release, but the act's two principals, Leigh Bingham and Matt Slocum, were still teen-agers when they recorded the project!

Slocum is currently attending the University of Texas, but Bingham is still in high school in Texas. The two met en route to a church youth group retreat. On the bus, Slocum asked Bingham to sing the first religious-oriented song he'd ever written.

"At the time, my whole influence was country music," Bingham says. "I really didn't start listening to alternative music until the past year. I had, however, been singing in a local honky-tonk since age 12—but only on senior citizens' non-alcoholic nights."

"Matt gave a copy of our first tape to Dave Bunker, who conducts seminars on how to make a professional-sounding tape. He heard it and really liked it, and presented it to someone he knew at R.E.X. Records."

"They liked us, and put us in contact with Armand John Petri, who is from New York, and [R.E.X. executive pro-

ducer] Gavin Morkel, who is from Chicago. We recorded 'The Fatherless And The Widow' at The Sonic Temple in Elgin, Ill." It was as easy as that. Petri, of course, has helmed recent projects by 10,000 Maniacs and the Goo Goo Dolls—and even he was struck by the duo's wholly original sound.

"As you can imagine, I was kind of nervous," Bingham says with a laugh. "I was 16 when we started recording the album and actually turned 17 while we were in Chicago. But Armand put me right at ease."

The New Braunfels, Texas, high school student currently travels to Dallas with Slocum once or twice a month to rehearse with their band, which includes drummer Bill Baker.

"Hopefully this is something I can continue to pursue," Bingham says. "From the beginning, I've felt that this is something that God wanted me to do. I'm going to keep on praying, of course, but right now it still feels right. I love what I'm doing and definitely want to go where I'm being directed."

At the hoary old age of 20, Matt Slocum is the "grand old man" of Sixpence, but his musical and writing talents are those of someone far older. He's only been playing guitar five years, and has only been writing for the past two or three.

"I've discovered classical music here at the University of Texas," Slocum says. "I'm now majoring in cello at UT, learning more about music in depth as I go along."

"I've always enjoyed listening to the Sundays, XTC, the Cocteau Twins, and Innocence Mission. I never really got into the Beatles when I was younger, but I do now. But mostly, lately I've been listening to bands with female vocalists."

Actually, Slocum is not a novice in performing. His Austin-based group Love Coma is a popular cover band, performing songs by the Church, Mission UK, and others.

"But as Sixpence, we signed the record deal without playing a show," he says, almost apologetically. "We've played some since around the country, but we're still a young, young, growing band. I guess you'd say we really haven't paid our dues yet."



by Jeff Levenson

A NUMBER of Caribbean islands have turned to jazz as a means of bolstering their sagging economies. Tourism, we all know, is big business down there, actuated by the travel industry's overkill imagery of that "Kokomo" thing ("... we'll get there fast and then we'll take it slow..."). The hype of the tropics, however, sometimes belies the actual geography being touted. (Aruba, for instance, has been blown dry by trade winds; the coastline is beautiful, to be sure, but the island is less a verdant paradise than a cactus-rich desert.)

As might be expected, island tourism gets a shot in the arm each time travelers add jazz to their daily itineraries of (maybe) white sands and (hope so) blue waters. In recent years, both Aruba and St. Lucia have enjoyed good runs with jazz festivals. Martinique is attempting to do the same.

This French island has been presenting music happenings annually, mini-fests dedicated to guitar acts one year and jazz artists the next. Its 10-day, just-completed jazz event showcased a modest number of high-octane draws representing the entire schedule: Max Roach, Rachelle Ferrell, Arturo Sandoval, Gonzalo Rubalcaba, and the islands-sponsored West Indies Jazz Band. That's five acts (along with supporting hotel-lounge diversions) stretched over 10 days—an equation that will never be seen as pushing the definitional envelope regarding the term "festival."

The more serious problem facing the music folks in Martinique, though, is the obvious lack of cooperation among related industries designed to promote and support tour-

ism. Hotels charge usurious telephone rates (calls off the island ring in at \$6 a minute—and public phones are just not within reach), and cabs have their meters hot-wired to the tune of \$5 a mile.

Add to the mix an obvious official indifference regarding the festival's success or failure, and you have State-sanctioned blasé where you could have gainful tropical heat. Martinique has the plushness, verdancy, and waters one hopes for in a romantic escape (not to mention on a world-class golf course); that's a requisite setting for fashioning a winning tropical jazz fest. The only thing left is, Martinique's got to want it as much as its sister islands in the Caribbean.

MORE FRENCH-CUT CULTURE: From out of France comes word that the Dreyfus label is making serious inroads into the jazz category. New releases by the Mingus Big Band ("Nostalgia In Times Square"), Steve Grossman ("Do It"), and Roy Haynes ("When It's Haynes It Roars") suggest that owner Francis Dreyfus is serious about assembling a solid roster of artists. Upcoming? Titles from the estates of Art Pepper and Bill Evans.

CHUTZPAH WITH A PAYOFF: Wynton Marsalis, who spent a good portion of the holidays writing letters to editors as resolute as they were literate, showed his courageous side Christmas week by subbing for an ailing Clark Terry in the Jon Hendricks superband at the Blue Note in New York. Why courageous? Hendricks and daughter Michelle like to scat, bebop style, over papa Jon's up-tempo rouser "Everybody's Boppin'." Negotiating the tune is like skateboarding down the Pacific Coast Highway. They invited Wynton to join in—to lay down his horn, that is, and trade licks in a three-way joyride. Did he do it? Did he carry high the Marsalis name in the service of jazz scat? Let's just say that Wynton met the challenge, apparently immune to embarrassment of any kind. His lip sounded fine, his scat perfectly respectable. Which proves that when the music's in ya, it'll come out every which way.

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	11	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993 7 weeks at No. 1
2	3	13	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
3	2	7	PETRA DAYSRING 4238/WORD	WAKE-UP CALL
4	4	11	CARMAN SPARROW 1387	THE STANDARD
5	7	27	AMY GRANT MYRRH 6962/WORD	HOME FOR CHRISTMAS
6	8	13	VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
7	5	57	D.C. TALK ● FOREFRONT 3002/STARSONG	FREE AT LAST
8	10	7	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
9	6	11	4 HIM BENSON 2187	SEASON OF LOVE
10	11	11	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
11	9	11	WHITE HEART STARSONG 8277	HIGHLANDS
12	14	13	STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE
13	12	5	BEBE & CECE WINANS SPARROW 1340	FIRST CHRISTMAS
14	15	35	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
15	13	9	WAYNE WATSON DAYSRING 4239/WORD	A BEAUTIFUL PLACE
16	16	7	GLAD BENSON 2227	ACAPELLA HYMNS
17	25	3	KATHIE LEE GIFFORD WARNER ALLIANCE 4155/SPARROW	CHRISTMAS CAROLS
18	18	9	BRUCE CARROLL WORD 9381	WALK ON
19	17	11	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
20	21	31	SANDI PATTI WORD 9361	LEVOYAGE
21	RE-ENTRY		AMY GRANT MYRRH 5057/WORD	A CHRISTMAS ALBUM
22	RE-ENTRY		HOSANNA! MUSIC INTEGRITY 808/SPARROW	IN EXCELSIS DEO
23	20	141	D.C. TALK ● FOREFRONT 2682*/STARSONG	NU THANG
24	29	17	TWILA PARIS STARSONG 8128*	IT'S THE THOUGHT
25	22	41	CARMAN SPARROW 1339	ABSOLUTE BEST
26	23	69	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
27	24	11	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
28	RE-ENTRY		HANDEL SPARROW 2011	THE MESSIAH
29	19	11	CHRISTAFARI FRONTLINE 9440	REGGAE WORSHIP
30	28	77	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
31	30	61	NEWSBOYS STARSONG 8251	NOT ASHAMED
32	40	17	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
33	31	3	PHIL DRISCOLL WORD 9416	HEAVEN AND NATURE SWING
34	38	91	RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEART
35	RE-ENTRY		MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
36	39	19	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
37	34	77	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
38	36	33	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
39	35	15	ANGIE & DEBBIE FRONTLINE 9470	ANGIE & DEBBIE
40	33	31	MARGARET BECKER SPARROW 1343	SOUL

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PORTUGAL SEEKS A MUSICAL EXPORT

(Continued from page 3)

national sales of its second album, "Existir"—its only one to be released outside Portugal—are already at 160,000 units, double the domestic sales figure, according to its record company, EMI. With a distinctive visual presentation and a musical style far removed from its rock roots, the band continues to be a strong concert draw at home in a market depressed by recession and reduced entertainment spending. The group's success has spawned other musical projects by its members.

To understand the rise of Madredeus, however, it is worth considering the context and history from which the band emerged. Until the mid-'70s, commercial popular music in Portugal consisted primarily of three genres: fado, which had been promoted as a national music during the long dictatorship of Premier Antonio de Oliveira Salazar; national song, a post-war blend of light, orchestrated music with shades of fado; and local covers of Anglo-American pop.

Portuguese rock stumbled into existence over two decades, dogged by the censorship of the old regime. One veteran artist is Jose Cid, founder of Os Babies, a band viewed as the country's first rock group. Cid subsequently founded the '60s favorite Quarteto IIII, whose "El Rei Dom Sebastiao" album on EMI pioneered Portuguese history as a lyrical theme. Cid has had 28 songs banned.

Madredeus would later embrace the idea of evoking Portuguese images in its music.

When the Salazar regime was overthrown by the 1974 Officers Coup, it was the music of political singer/songwriters that initially filled the newly liberated airwaves, and it was another half-dozen years before Portuguese rock came of age. A turning point was the great success in 1980 of the debut album by rhythm and blues singer Rui Veloso, which established Portuguese-language rock as a serious commercial force.

It was another decade before large-scale stadium rock arrived on the scene, with the Rolling Stones leading the way in 1990 in Lisbon. The top Lisbon group GNR (an abbreviation of Grupo Novo Rock, but also a reference to the paramilitary police force) is in the vanguard of local acts, with its sold-out concert earlier this year at Oporto's Antas Stadium.

For the most part, Portuguese rock acts of the last decade have been heavily derivative of Anglo-American models. These rock acts usually achieve sales of 5,000, with two or three selling 50,000-80,000 copies of an album worldwide in a given year. But certain bands have attempted to establish a distinctly Portuguese



CESARIA EVORA

identity. Two of the most important acts, capable of selling between 10,000-20,000 units per album at home, featured musicians who subsequently went on to form Madredeus: Setima Legiao incorporates Iberian-Celtic instruments of northern Portugal, such as bagpipes and harps, into a somber rock setting. The now-defunct Herois do Mar displayed a Portuguese character through the use in performance of visual imagery associated with the old dictatorship and imperial past.

Although many of the great fado names of the past have disappeared, replaced by dwindling numbers of new singers and songwriters in the genre, the fado market continues. While various permutations like folk/rock/fado and fado-kitsch have arisen, they have not served to rejuvenate the style.

Rodriguez, now in her 70s, is still working on a reduced scale, recording a new album with eminent jazz pianist Antonio Pinho Vargas. Carlos do Carmo, a singer whose left-wing stance helped re-establish the post-revolutionary credibility of fado in the '70s, is also still respected.

For most of her career, Rodriguez performed more frequently abroad than at home. Her large numbers of

recordings have sold substantial but unquantifiable numbers, according to EMI, her record company.

Young fado artists such as Nuno da Camara Pereira and Antonio Pinto Basto represent the "charm school" branch of fado, which features romantic ballads in the manner of Julio Iglesias and his successors. Other practitioners include Paulo Braganza, a young Angola-born artist signed to PolyGram, and Jorge Fernando, a prolific songwriter, producer, and former guitarist for Rodriguez, who combines fado, popular ballad, and a Brazilian feel in his work. Revitalized fado-kitsch, fado-rock, and other hybrids have appeared.

The good-time folk/rock/fado of the young group Sitiados, an equivalent of France's Les Negresses Vertes or the U.K.'s Pogues, remains extremely popular. The band's first album sold 20,000 units in 1992, while the group's latest, "E Agora?" has moved 11,000 units since its release in October 1993. BMG is planning a compilation album for the Latin market for Early '94. "The group is clearly exportable," says BMG MD Toze Brito. "They have the vital ingredient, a distinctive sound." Sitiados leader Joao Aguardela is in increasing demand as a songwriter.

A number of interesting instrumental experiments occur in which fado, folk, jazz, and progressive rock overlap. Artists who have explored this combination include Rao Kyao, whose 10-year-old album "Fado Bailado" on PolyGram, which combines saxophone with Portuguese and Spanish guitar, is a strong-selling classic domestically, with sales of 100,000. Kyao's latest work sets Indian bamboo flute to the bass and percussion of the Spanish flamenco-rock group Ketama.

A key concept and quality in fado is *saudade*, a feeling of intense nostalgia and hope amid loss, conveyed musically through plaintive minor-key melodies and lyrics of loss and homesickness, much associated with the seafaring, emigrant aspect of Portuguese life.

This quality was transmitted to much of the hybrid music of Portugal's former African colonies, giving their music a distinctive sound. The mornas of the Cape Verdean artist Cesaria Evora, the most prominent international representative of Portuguese speaking Africa, are clearly modified fados, for instance. Evora's Portuguese breakthrough came about only after a French record company embraced her music and lent support (see story, this page), however, and Portugal is some distance behind France in the extent to which its African artists have crossed over to a broader audience.

Among the most successful new interpretations of *saudade* is that of Madredeus, which has sought to render this feeling in a manner both simple and modern, and to evoke via sound and poetry the essence of Portugal, its landscapes, and its emotions.

Madredeus was founded by Pedro Ayres Magalhaes of Herois do Mar and Rodrigo Leao of Setima Legiao. Bored with rock, musically adventurous, shrewd, and intelligent, they put together an ensemble of cello, acoustic guitar, accordion, keyboards, and the grave, crystalline voice of an inexperienced young singer, Teresa Salgado, whom Magalhaes had discovered singing fado vadio—"tramp" fado—or amateur barroom stuff.

Madredeus debuted in July 1987 at a concert in a converted church in the shabby Lisbon suburb whose name the group adopted. The venue choice was inspired; concert space for popular music is a major problem in Portugal, restricted for many decades to town halls or fairgrounds. At the same time, the novel religious setting rendered even more intriguing the group's sound, best described as an amalgam of fado, classical string quartets, Parisian chanson, and a strong hint of the melodramatic harmonium and vocal solo albums of the late Nico, of the Velvet Underground.

Initial cult and media acclaim led to commercial success for Madredeus with intense live performances and

three hit albums: "Os Dias da Madredeus" in 1987, "Existir" in 1990, and "Lisboa" in 1992, each on EMI. The releases each sold more than 80,000 units in Portugal, according to the record company. Within the last two years, Madredeus has expanded its following beyond Portugal with tours of France, the Benelux territories, and Japan. They also have sold 15,000 units in Greece, according to EMI, where their song "O Pastor" has been adopted for a whiskey ad on Greek television. Madredeus' success in Greece, in fact, illustrates the creative strength of lyricist Magalhaes; his universalized, vowel-rich songs speak directly to Greek audiences, helped by an overlap of vocabulary in the two languages.

Pleased as they are with Madredeus' success, EMI remains circumspect about the future. "Certainly Ma-



AMALIA RODRIGUEZ

dreus are our most exportable band," says Rui Ferreira, EMI marketing director, "and they're creating interest in Portuguese music generally, but my feeling is, let's go slowly."

A classically trained guitarist with an appetite for innovation, Magalhaes took a break from Madredeus in the summer of 1993 to play with two other groups, both highly successful and highly conceptual. Delfins, a six-man rock outfit, wears monk habits on stage and, on its new triple album on BMG, sing of the mystical past of the royal hilltown of Sintra. A second group, Resistencia, features five guitars, seven voices in harmony, and an acoustic-based repertoire of Portuguese hits from the '80s and the songs of Jose Afonso, considered the father of the country's modern popular music. Resistencia's first two albums sold 90,000 and 40,000 units, respectively, and their latest, released by BMG at the beginning of December, shipped 20,000 units initially, according to the record company.

Madredeus has spawned other musical projects. Co-founder Leao formed Vox Ensemble, whose debut album last spring succeeded in putting Latin lyrics in the Portuguese top 20. Vox Ensemble features five musicians on violins, cello, oboe, flute, and synthesizer, and three singers including Teresa Salgueiro. While the atmospheric, medieval-sounding music of Vox Ensemble has a certain feel in common with Madredeus, it lacks the Portuguese identity and is arguably closer to the work of Michael Nyman, Phillip Glass, or John Zorn.

Whether the uncompromising music of groups like Madredeus and Vox Ensemble will retain long-term popularity in Portugal is debatable. That the world their sound evokes is sufficiently novel and atmospheric to attract international fans seems likely.

Mornas Mixes Portuguese, African Sounds

BY EMMANUEL LEGRAND

PARIS—The musical style of mornas is a specialty from the Cape Verde Islands, a former Portuguese colony in the Atlantic Ocean, close to the African coast.

History and geography explain everything about mornas; these sad, acoustic songs mix Portuguese fados and African rhythms. Some say the origin of the word comes from the verb "to mourn," and dates back to the 17th century, when the English were trading salt in these islands.

The queen of mornas is Cesaria Evora, who has risen to fame in France with two albums, "Mar Azul" and "Miss Perfumado," released by the independent Celluloid Records label. A 52-year-old woman whose face bears all the signs of the toughness of life, Evora has a voice that is pure and delicate, full of soul. The French press has compared her to Billie Holiday, Edith Piaf, and Bessie Smith.

Even before Sony licensed her repertoire in Portugal, France had adopted Evora. "Miss Perfumado" has sold 120,000 copies in France,

making it the market's best-selling world music album in recent history, according to Celluloid.

Now RCA in France has signed a deal with Evora's producer, Jose da Silva, and Celluloid, opening up the international market to the singer. The agreement includes her past releases and a forthcoming album scheduled for late 1994. "Miss Perfumado" will be released in January in Germany, Benelux, Spain, Scandinavia, and Brazil.

"Her career will continue to be managed from France," says Francois Post, promotion director of Celluloid, who played a major role in signing and developing Evora's career in France.

Post, exposed to her music about three years ago while visiting the Cape Verde Islands, says, "I instantly found her wonderful and her music excellent. She was playing this acoustic music for the local public. It was genuine, authentic music. The only thing she was missing was the proper production. I told her that I will do anything possible so that she could find a wider public."

Post personally delivered "Mar

Azul" to key media people while working in parallel with retailer FNAC. A December 1991 showcase at the Paris club New Morning was filled "without intensive promotion," says Post. "We had very strong support from a few people like Veronique Mortaigne at Le Monde and the programmers of public stations France Inter and FIP. It's word of mouth that made her a success."

"Miss Perfumado" benefited from the fan base Evora established in France with her debut album, says Post.

To enhance Celluloid's distribution, managing director Gilbert Castro struck a deal with another independent, Arcade, which has better access to France's hypermarkets. "It helped boost sales," says Post. "With the next album, we'll go one step further, thanks to the BMG distribution. She really deserves it."

Evora played at key festivals in 1993 such as Printemps de Bourges and Francofolies de la Rochelle, and embarked on a 30-date concert tour including a performance at the Olympia in Paris.



TERESA SALGUEIRO

Music Video

ARTISTS & MUSIC

Austrian Vid Pioneers Still Hungry Film Makers Innovative With Queen, Zappa

BY DEBORAH RUSSELL

LOS ANGELES—"Luck" could be defined as what occurs when preparation meets opportunity.

For 10 years, Austrian film makers Rudi Dolezal and Hannes Rossacher have made it their business to be prepared for the opportunities that have come their way, and a scan of the milestones achieved by their DoRo Productions in that short time would indicate that this team is blessed with a fair amount of *very* good luck.

DoRo's visuals have complemented the music of such superstars as Queen, Michael Jackson, David Bowie, the Rolling Stones, Miles Davis, and Frank Zappa, to name just a few. Vienna-based DoRo holds the distinction of capturing Zappa's final days in the recording studio, Freddie Mercury's farewell moments on film, and Davis' last concert at Montreux, Switzerland.

"The chance of two Austrian guys doing this is one against a million," says Dolezal, whose credits also include videos for Nina Hagen, Falco, and the Scorpions. "There are so many jewels that DoRo has been allowed to film."

One of those jewels emerged in 1978, when Dolezal and Rossacher—"two long-haired hippie guys" working for Austrian state TV—interviewed Zappa for the first time.

"He was our hero and became like the godfather of DoRo for us," says Dolezal, who was spanked on camera by a Zappa bodyguard and nicknamed Rudi Cadillac for questioning Zappa's taste in fancy cars. "Rock'n'roll film making was born in our heads [as a result of meeting him]."

The relationship progressed through 1993, when Zappa phoned Vienna and requested that Dolezal and Rossacher join him in Los Angeles to capture the recording of his orchestral tribute to avant-garde composer Edgard Varese. There were hints that Zappa was very ill, says Dolezal, "but there was so much joy in him while he was working."

For 10 days in July, a DoRo crew lensed the explanations, rehearsals, and performances related to the recording. "It's the complete documenta-

tion of the work of a genius," says Dolezal, who hopes to produce a full-length video companion to the audio release.

For Dolezal, the project is rewarding but bittersweet, much like DoRo's work during the final months of Mercury's life. The video "These Are The Days Of Our Lives" literally includes the artist's very last seconds on tape. One poignant moment includes a sequence during which Mercury actually appears to say goodbye to life, says Dolezal.

"He was completely aware of his situation, and we were not aware," says Dolezal. "He was so strong, even until the very end. Whenever the music came on, he was always the performer."

Mercury's artistic influence continues to affect Dolezal. "He was very, very visual and is the kind of creative partner I have not experienced since," he says.

DoRo's relationship with Queen was born of chance, when the band was recording an album in Munich and needed a local crew to shoot an in-studio clip.

"At the time we met Queen, the English video scene seemed to be drying up," says Dolezal. "We brought a continental European touch to things. We came from a different film making culture, and had different pictures in our eyes."

DoRo's coincidental collaboration with Mercury and Queen generated some 20 clips, including the innovative "Innuendo," plus "Slightly Mad" and

"The Show Must Go On," as well as the longform projects "Classic Queen," "Magic Years," and the "Freddie Mercury Tribute" concert, among others. A new documentary is in production now.

Working with Queen over the years afforded DoRo the rare opportunity to launch big-budget productions on a grand scale, says Dolezal. The experience prepared the team to shoot and edit such elaborate television projects as Michael Jackson's 1992 live world premiere of the "Dangerous" tour, which reached 23 countries by satellite.

Yet another milestone for DoRo was the filming of Miles Davis' final concert in Montreux in 1991. That job led to DoRo's production of a theatrical release, set for May, that will document the past three years of the Swiss jazz festival.

As DoRo enters its second decade of production, the "Torpedo Twins," as Mercury nicknamed them, face a new slate of challenges. Dolezal and Rossacher are now helping nurture the European music video scene as early initiators of the new German video channel, Viva. And Dolezal says he and Rossacher are even considering opening an office in the U.S.

"There is so much we don't know," says Dolezal. "This would provide another challenge and keep us hungry. We're not desperate to go to the States. We'd just like to play our symphony on the biggest piano there is."

PRODUCTION NOTES

LOS ANGELES

• Capitol's Frank Sinatra/Bono duet "I've Got You Under My Skin" was directed by **Kevin Godley** and produced by **Iain Brown**.

• **One World Productions'** Richard Murray directed Geffen's My Little Funhouse in "Raintown." **Anghel Decca** directed photography; **Daniel Zirelli** produced.

NEW YORK

• **Portfolio Artists Network** director **Marcus Nispel** is the eye behind Toni Braxton's latest LaFace outing, "Seven Whole Days." **Joe Yacou** directed photography; **Anouk F. Nora** executive-produced.

• **Chelsea Pictures'** John Lindauer directed Squeeze's new A&M video "Loving You Tonight" with producers **John Oetjen**, **Chris Wagoner**, and **Keith Milton**. **Teo Maniali** directed photography.

OTHER CITIES

• Dennis Robbins' new Giant video "Mona Lisa" is a **Scene Three Inc.** production shot on location in Las Cruces, N.M. **Marc Ball** directed the shoot, **Anghel Decca** directed photography, and **Anne Grace** produced.

• Oakland rap duo the Conscious Daughters recently wrapped production on their debut Scarface Records video "Fonky Expedition." **Shooting Star Pictures** director **Michael Martin** shot the Northern California-based clip with producer **Jonathan Heuer**.

• **Picture Vision's** Sara Nichols directed Evangeline's Margaritaville Records video "I'm Still Lovin' You." **Ed Stephenson** directed photography on the Purchase, N.Y.-based production; **Tom Forrest** produced.

Cultural Collective Meets For MIDEM Vid Screening

AN AMERICAN IN PARIS: It's a dirty job, but someone—namely yours truly—had to fly to Paris in December to screen videos submitted for competition in MIDEM'S 3rd International Visual Music Awards. The awards will be presented Jan. 31 in Cannes.

The Eye was one of 24 pre-jury members, representing such nations as the U.S., the Czech Republic, Austria, France, the Netherlands, and Switzerland. In the course of four days, the jury screened some 300 entries, ranging from theatrical releases and documentaries to shortform clips, magazines, filmed concerts, and video compilations in a wide variety of musical categories.

When the Eye was not probing the minds of producers and programmers from Moscow, Dublin, and Barcelona, it was watching films detailing the history of the bossa nova, the mambo, or the Chicago blues. We took a video tour of Belfast, Zagreb, and West Berlin, and were turned on to the imposing artistry of Japanese drummers **Kodo**, the hard-rocking mania of European rock act **Mano Negra**, and the inspired humor of Czech flutist **Jiri Stivin**.

After much animated, multi-lingual discourse, the jury was required to pare the mountain of submissions to a handful of nominees in some 12 categories.

BACK AT THE RANCH: TNN rolls into 1994 with an eye toward the college crowd, as it plans its first Spring Break special at Texas' South Padre Island in March. Performers including **Billy Ray Cyrus**, **Sawyer Brown**, and **Aaron Tippin**, along with various sports personalities, will be found "working the beach" in search of young country fans.

"Much of the country music boom is accentuated within the youth [demographic]," says **Brian Hughes**, manager of development and external production at TNN, "so what better way to take it to the youth than through the colleges? This kind of programming draws them in and gives them more than just a little dose of country music."

But don't expect to see a whole lot of flesh on TNN's tropical shores, says Hughes. "We'll include the games kids engage in, from wall climbing to jet ski racing," he notes. "But you're not likely to see any bikini contests."

ON LINE: MTV and CompuServe Inc. have created a forum through which a slice of the music network's viewers can communicate with each other and the MTV

staff via an interactive, on-line research panel. The "Plug Into MTV" service launched in December, and all departments within the network have access to the data.

REEL NEWS: **Anne Grace** is now senior producer at Nashville-based Scene Three . . . Director **Katie Goodman** has joined New York-based Riveria Films . . . Director **Jim Swaffield** is now being represented by bicoastal Chelsea Pictures . . . Directors **Jesse Vaughan** and **Alex Halpern** have joined the roster at L.A.-based F.M. Rocks . . . **Dennis Israel** has been promoted to senior VP at North Miami's Caribbean Satellite Network . . . Former Hard Rock Cafe doorman **John Sencio** is MTV's newest VJ . . . And **Mark Klein**, formerly of Relativity Records, recently joined the video promotion team at Epic.

DRIVE ME CRAZY: **Gary Legon** and **Marcy Gensic** are directing and producing an all-star video rendition of the Lennon-McCartney classic "Drive My Car" to benefit the nonprofit Recording Artists Against Drunk Driving organization. The clip premieres on the Feb. 7 broadcast of

the American Music Awards. No news yet on the all-star cast.

PLANET PLAUDITS: Planet Pictures director **Neil Pollock** is the eye behind the new opening, bumpers, and closing sequences for MTV's "120 Minutes" program . . . Meanwhile, Planet's **Matti Leshem** is in production on an educational video for the Scott Newman Center. The piece is produced in conjunction with the Neighborhoods In Action program to help parents deal with the issues their kids face regarding drugs, gangs, sex, etc. . . . And finally, congratulations to Planet's **Steven Goldmann**, who recently was named CMT's director of the year.

TOTAL EXPOSURE: January episodes of the Playboy Channel's uncensored video show "Playboy's Hot Rocks" will feature a pair of clips that inspired the most dramatic reaction during the "Mock Programming Session" at Billboard's 15th Annual Music Video Conference Nov. 5. Playboy TV subscribers are among the few who'll get to see **Kenny G's** vanilla-smooth "Sentimental," which features a naked nymph prancing through the grass, as well as the hardcore **Onyx** video "Da Nex Niguz," which includes a scene of a woman wiping her mouth after simulated oral sex.

THE EYE



by Deborah Russell



Heroic Venture. Hero Films director Paul Rachman, standing at left, recently reeled "Itz Da Joint" for Profile rappers Joint Ventures. Standing with Rachman on the Boston set are the group's Ty, Marc T, Eddie Elliott, and King D., and Hero producer Lawrence Novitch. Sitting, from left, are Joint Ventures' Wiz Dog and Chuck V.

Classical KEEPING SCORE™



by Is Horowitz

FAST-FOOD RADIO: It was a blunt reminder. Classical music remains a minority art form. Passionately supported by dedicated adherents, it continues to resist entrepreneurial attempts to win over the mainstream.

When WNCN-FM New York abandoned classical music for rock with indecent haste at midnight Dec. 17, partisans had to confront that unhappy fact once again.

The station had been neutering programming standards for some years in search of a larger public and greater revenues. It did indeed attract more listeners, and provided a model for other nervous commercial classical stations: mostly cheerful music, short selections, and breezy chatter. "Fast food" radio, some called it.

This was not a formula that appealed to many core listeners. But WNCN was still there to be sampled. It did provide an option.

By all accounts, WNCN's programming policies helped the station turn a profit. But the big bucks remained tantalizingly beyond reach.

Word is that further concessions to listeners with short attention spans were planned. Surveys indicated a decided preference for very familiar and undemanding music. And it's said that new programming guides would rotate an even more restricted playlist.

But then the bullet was bitten. Why tinker around the edges just to win a somewhat larger share of a small market? Money, after all, is the name of the game.

So WNCN-FM gave up the ghost. And WAXQ-FM, "New York's Pure Rock" station was born. It should only surprise the truly innocent.

GOING ON RECORD: The closing weeks of the year saw **Richard Stoltzman** recording the Brahms and Weber Clarinet Quintets with the **Tokyo Quartet** for BMG Classics. **Max Wilcox** produced. It was Stoltzman's second go-

round with the Brahms on RCA Victor Red Seal. Years ago, his collaborator was the **Cleveland Quartet**.

That same time frame found the Tokyo Quartet recording the Bartok Quartet No. 4, with **Joanna Nickrenz** as producer, as the label continued to document the ensemble's readings of 19th- and 20th-century repertoire. This month the quartet records two early Schubert Quartets (D.74 & D.103), along with the Janacek Quartet No. 1. Also on the ensemble's recording slate early this year is the Debussy String Quartet—to be coupled, as might be expected, with the Ravel. The latter is already in the can.

Red Seal sessions inked in for the first two months of the year include a taping by **Kyoko Takazawa** and the Bamberg Symphony under **Claus Peter Flor** of the two Mendelssohn Violin Concertos, a co-production with Bavarian Radio. The same orchestra and conductor also will add yet another version of "Die erste Walpurgisnacht" to the clutch of recent releases of the Mendelssohn cantata.

Other co-productions during the period will find **Dmitri Kitayenko** helming the Frankfurt Radio Symphony in Scriabin's Symphony No. 3, **Roberto Abbado** conducting the Berlin Radio Symphony in a set of Verdi overtures, and the same orchestra, with **Marek Janowski** on the podium, in a recording of Weber's "Der Freischutz." Soloists in the latter include **Sharon Sweet**, **Ruth Ziesak**, and **Peter Seiffert**.

On its own, Red Seal will feature mezzo **Nathalie Stutzman** in a set of Bach cantatas, to be recorded with the Hanover Band under **Roy Goodman**. **Andrew Keener** will produce. Keener also will be in charge when **Yuri Bashmet** undertakes the Walton Viola Concerto with **Andre Previn** and the London Symphony Orchestra. And **Ofra Harnoy** will continue her survey of the Vivaldi cello concertos with the Toronto Chamber Orchestra, led by **Paul Robinson**. **Jacob Harnoy** will be session producer.

THE RAP COLUMN

(Continued from page 24)

about where the art form came from. Over the years, many of these scholars had the masses convinced that rap grew out of a gang structure and that its original audience consisted of black, male thugs. Not so, says **Kool Herc**, generally regarded as hip-hop's first DJ in the '70s.

In a recent interview with New York Newsday, the turntable operator said, "Most of [the crowds] were high-school kids, not gangsters. And they weren't just black. They were white and Puerto Rican, too. There was also lots of women, unlike today's rap shows. When the gangs started showing up to parties, they nearly killed hip-hop. And they might have done it if it weren't for the influence [Afrika] Bambaataa had over them."

HUMP WIT' IT: **Charlie Stetler**, the man who discovered the **Fat Boys** and now manages WQHT New York morning men **Ed Lover** and **Doctor Dre**, is back representing a recording act. **Rica** is her name, and she's a white

dancehall stylist who stands tall. She's a Swedish/British woman raised in the Rastafarian culture. A few weeks ago, she was in Jamaica recording tracks. While there, she thrilled several live audiences with her skills... Seminal rap crew the **Treacherous 3** has reformed and signed to **Wrap/Ichiban**. Group members **Kool Moe Dee**, **L.A. Sunshine**, **Special K**, and **DJ Easylee** will release an album titled "Old School Flava" in March. Guest performers on the set will be **Doug E. Fresh**, **Big Daddy Kane**, **Chuck D.**, **Melle Mel**, **Rakim**, **Heavy D.**, **Raheem** (from the **Furious Five**), and **Tito** (the **Fearless Four**)... Next Level Productions, the company that's the union of **Rodney Shaw**, **Darryl Pitman**, **Rafiq**, and **Devine Campbell**, has made tracks with **Freedom Williams** and **Ckaka Demus & Pliers**. They'll be giving listen-

ers more in '94. They're completing cuts for a number of artists, including **Flatliners** on **Def Jam**, **Big Ken** on **Polydor**, and **M.O.P.** on **Select... MC Serch** is no longer recording for **Def Jam**. He has been named senior VP of marketing at **Wild Pitch** in New York... In her Dec. 10 **Hot Copy** column, the ever irreverent **Linda Stasi** of the **New York Daily News** wrote, "We don't know what's going on at the **Amsterdam News**, but we'd venture to say fact-checking ain't exactly one of those things." She was referring to an article in which **Abiola Sinclair** confused gangsta rapper/producer **Dr. Dre** with **Ed Lover's** partner. But **Stasi** had better check up on what her own shop is doing. With a Dec. 20 story on the year in music, the **Daily News** ran a photo of **Doctor Dre** when it clearly meant to use a shot of **Dr. Dre**.

EPIC'S ERIC GABLE PLAYS UP YOUTHFUL ENERGY

(Continued from page 20)

contemporary fans."

Gable hit the top of the **Hot R&B Singles** chart Sept. 16, 1989, with "Remember (The First Time)" and hopes to repeat that success with "Process Of Elimination."

Gable put the pen to the paper himself on this album and co-wrote "I'm Not The One." There is also a saucy

track on the project, "I'll Be Around," where Gable's sensuous vocals are complemented by newcomer **Jana O'Hara** in a rousing duet.

Gable's conservative approach to his recording career to this point has been calculated. "I see things finally coming to full circle for me on this album," he says.

Brit Publisher Gets Its Mojo Workin' With New Monthly

BY ERIC BOEHLERT

GET IT WORKIN': In England, where the music press is notorious for the fickle way it crowns and then, just as quickly, dethrones new music contenders, a recent entry into the mix—the monthly **Mojo**—is trying to carve out a niche for itself as a more thoughtful read for slightly older rock hounds.

Published by **Emap Metro**, one of England's largest magazine players, **Mojo** is headed by editor **Paul Du Noyer**. He last oversaw **Emap's Q** magazine, which, along with rival **Vox**, is one of the country's leading music monthlies.

Mojo was born out of a desire to step back from the constant rush of releases and the barrage of new music commentary. **Du Noyer** says, "Q is a mainstream commercial magazine that covers everything on the musical spectrum," and consequently "spreads itself relatively thin." "We wanted to select fewer topics and cover them in depth and in more detail—like devoting 18 pages to **Captain Beefheart**." Early sales figures suggest **Mojo's** circulation will be in the neighborhood of 50,000, respectable by U.K. standards.

The November debut issue offered a lengthy piece chronicling the week back in May 1966 when **Bob Dylan** and the **Beatles** crossed paths in London. Also featured were looks at **Van Morrison** and **Steely Dan**. Is **Mojo** a classic rock mag? Not necessarily. That same issue spotlighted **Mary-Chapin Carpenter**, the **Lemonheads**, and the techno scene anchored by **Unity Records** in London. (Noticeably absent from the debut issue were black artists; the editor says that problem has been addressed.) **Du Noyer**, who puts

the average reader's age at about 33, says, "We're introducing older readers to new music, and sharing old stories with the young."

Since its debut, **Mojo's** editorial mix has gotten more diverse, with **k.d. lang** gracing one cover and **Suede**, perhaps the most-documented English act of 1992, even getting a look-see.

In some ways, by assigning a bevy of features, **Mojo** is going for a more American approach. Comparing American and English music writing, **Du Noyer** says U.K. writers excel "at creating excitement" about new music, but it's done "at the expense of trashing everything that's gone before it." The American approach, he says, is "more sober, more detached. We at **Mojo** are great admirers of American music journalism." Choosing one U.S. magazine, **Du Noyer** says **Mojo** most resembles **Musician**. The handsome **Mojo**, though, is less technical than its trans-Atlantic brother.

As for the early reaction to the launch, **Richard Engler**, marketing manager for **EastWest Records** in London, which purchased ad pages in **Mojo's** debut issue, praises the magazine's in-depth coverage of an eclectic array of artists. But he warns, "The problem with 12-page pieces is that if you're not interested [in the artist], you just skip the whole thing."

BRANSON BEWARE: "Country Music Spotlight," an hourlong concert show featuring **Merle Haggard**, **George Jones**, and **Tracy Byrd** and filmed at the **Caroline Opry** in up-and-coming country destination **Myrtle Beach, S.C.**, will air Jan. 5, 6, and 8 on the **Family Channel**.

IN PRINT

ELEVATOR MUSIC: A SURREAL HISTORY OF MUZAK, EASY-LISTENING, AND OTHER MOODSONG
By **Joseph Lanza**
(St. Martin's Press, \$22)

Music can occasionally provoke reactions as savage as those beasts it is rumored to soothe. Take **Muzak**.

Please?

Not so fast, says **Joseph Lanza**, who champions the much-maligned "elevator music" in a fun, fact-filled book that time-trips across a landscape littered with the likes of "furniture music," environmental programming, mood albums, easy-listening radio, and space-age sounds. In other words, all make and manner of background music.

Just how and why this phenomenon arose and evolved is detailed in a series of chapters that lay the groundwork for **Lanza's** overarching argument that such music serves a very real, indeed indispensable, purpose in modern society. Although today's citizens likely need no longer be soothed of fears about entering elevators, they still are bombarded with noises, clutter, and stresses that can be neutralized with

some carefully planned sounds seeping from unseen sources.

If that last sentence sounds sinister, well, some have argued the whole notion is. From its earliest incarnations up to the current supermarket serenade, canned music has had its detractors, whose arguments range from mind-control to simple invasion of personal space. Fears of subliminal messages proved unfounded, but, as **Lanza** relates in fascinating detail, there is a clear method to the music, which can be manipulated to relax, stimulate worker productivity, lull shoppers to linger in aisles, stir passions, or spark creativity. Whether or not that's a bad thing is open to debate.

What's not debatable, **Lanza** says, is the quality of the music itself. Whatever you think of its aims, the musicianship has always been on the mark, he says. Included here are brief bios of some of the genre's pioneers and practitioners, as well as a look inside the recording studios, where cutting-edge techniques were tested and perfected.

Take **Muzak**? If nothing else, "Elevator Music" is certain to make you take a fresh look. **MARILYN A. GILLEN**

TO OUR READERS

Due to early production deadlines, the Video Monitor will not appear in this issue. It will return next week.



Spot The Difference. Gloria Estefan was Spain's most popular artist this year, with close to 500,000 units sold there. She also warmed the hearts of fans in Great Britain, where she is immortalized in wax at Madame Tussaud's Rock Circus gallery in London. Estefan, left, is seen here schmoozing with her double.

Demand Grows For Irish Rights Body Brit Society Seen As Inhibiting Independence

■ BY KEN STEWART

DUBLIN—The demand for an autonomous performing rights body for Ireland (Billboard, July 24, 1993) is becoming stronger and has been intensified by a controversial letter from the U.K.'s Performing Right Society.

Writing to all members of the Irish Music Rights Organization (IMRO), the PRS-owned Irish collection agency, PRS chairman Wayne Bickerton is seen by many to be suggesting a somewhat ambivalent approach to Irish independence.

On the one hand, Bickerton acknowledges that "it was always foreseen that at a certain stage," the case

for such a society for Ireland should be considered. He says the PRS is beginning the necessary consultation process, and that the first step involves amending the constitution of IMRO—which has been the licensing and collecting arm of PRS since 1989—to allow an interim, elected IMRO board of directors to be set up. But on the other hand, he says PRS requires "that members representing more than two-thirds of the eligible vote of members resident in Ireland should commit themselves to joining the new society."

This stipulation is widely regarded here as both unfair and condescendingly colonial in attitude, particularly because the present PRS general council was elected by only 20% of eligible PRS voters.

According to one Irish PRS member who declined to be named, "The general view is that the PRS letter is completely prejudicial to the development of IMRO."

No reference was made in the PRS letter to the losses of Irish PRS mem-

bers through double foreign exchange transactions, or to the Irish Competition Authority's ruling that PRS is anti-competitive in its relationship with its Irish members.

Since IMRO took over the licensing function from PRS in 1989, there has been a considerable increase in royalties collected, from 2.83 million Irish pounds (\$3.98 million) in 1989 to 5.80 million pounds (\$8.18 million) in 1992 and a projected 6.87 million pounds (\$9.68 million) in 1993.

A financial viability study undertaken jointly by PRS and IMRO found that the establishment of IMRO as a membership society is viable and that the effect on membership should be "financially neutral."

However, a document addressed to Irish PRS members by the Irish Assn. of Songwriters & Composers (IASC) asserts that an independent IMRO would save an estimated \$155,000 a year in the administration and distribution of Irish members' royalties, as well as providing 12 new jobs and a more efficient service.

French Radio Required To Meet Repertoire Quotas

■ BY PHILIPPE CROCC and EMMANUEL LEGRAND

PARIS—Quota regulations for French radio will become law in two years time, a parliamentary vote declared on Dec. 22.

The French music industry sees the move as a last-ditch victory in its fight to protect and promote national repertoire. The law involves the passing of an amendment to the new communications bill providing for national radio stations to include a minimum of 40% French-language productions in music programming by Jan. 1, 1996.

France will become the first European country to introduce mandatory quotas; Canada has had Canadian content rules since the late '80s. Ireland also is mulling over the idea.

The compulsory quota amendment was introduced Dec. 6 in the Chamber of Deputies by Michel Pelchat, UDF member for Essonne, and received a majority vote in both chambers.

The quota clause in the new bill follows the joint letter sent Dec. 1 to Alain Carignon, the communications minister, by Gilles Paire, president of French record industry association SNEP; Jean-Loup Tournier, president of French authors' society SACEM; and Alain Parrot of the French artists' union SFA. It also follows a meeting at the site of the new Virgin Megastore by the Louvre attended by minister Carignon and representatives of SNEP, SACEM, and SFA, radio stations NRJ, RTL, Europe, and Sky Rock, and a group of French artists including Charles Aznavour, Alain Suchon, Maxine le Forestier, Michel Delpech, Francis Cabrel, and Gilbert Mon-

tagne.

Commented SACEM's Tournier after the vote, "If the French chanson can get even one-tenth of the help given to the French cinema, then that will already be a considerable advance."

But Max Guazzini, program director of private FM station NRJ, describes the amendment as absurd. He comments, "The radio stations can fulfill the quota simply by programming French songs during the night when the audiences are minimal. Furthermore, local and regional stations are excluded from the quota—they can program 100% foreign repertoire if they so wish."

And Fun FM president Benoit Sillard calls the amendment "xenophobic and protectionist." He adds, "If this becomes law, it will be the end of all music stations whose audiences have been built by programming international repertoire."

Henri de Bodinat, president of Sony Music France, says that getting to the stage of quotas was "regrettable," but "the future of French musical production" was at stake. "All the industry backs the move. Over 45% of our sales comes from national product; there was a need to protect local repertoire. But having quotas creates a new responsibility for record companies. It is obvious that we must deliver enough product to fill these new windows."

De Bodinat fears that as a vicious effect, the quotas could "hinder the development of upcoming international acts" if radio stations choose to focus on major international stars to counter the need to play more upcoming local acts.

Ricordi: Remaking Retail? Chain Gets Into Lifestyle Concept

■ BY MARK DEZZANI

MILAN—"It's more than just a revamp, it's a revolution in Italian record retailing," says Steve Jones, operations director at Ricordi, Italy's only major domestic record retailer.

The 20-store Ricordi chain, which also owns the country's largest indie label and a publisher, has remade three key outlets at Monza, Brescia, and Palermo in what Jones calls the "international lifestyle concept." The chain's 94 product categories have been integrated into eight thematic departments: classical, Italian, international, jazz, cinema, children, books, and instruments.

"Relevant cassettes, CDs, videos, books, and sheet music are displayed together," he says. Along with being able to buy the T-shirt and the soundtrack, plus the video of a film, customers will also be able to find the original book—all in the same rack.

"Ricordi's new image is client-motivated, enabling them to shop for most of their leisure needs at one stop," explains Jones. "The three experimental stores have a much brighter image, including new furniture and modern racking, bringing Ricordi into line with major international chains."

Jones joined Ricordi earlier this year from Virgin Retail Europe, where he was involved in setting up stores and troubleshooting.

Virgin's arrival in Milan in 1991 came in the form of a Megastore next to the cathedral, the city's main attraction. While spartan by

Virgin's standards, it made Ricordi's flagship store a few hundred yards away appear dull by comparison. Ricordi has responded to that challenge and also to a more difficult market.

Ricordi's new strategy of expanded product range and thematic displays is working, if one can judge from the first results of

'Ricordi's new image is client-motivated'

its Palermo store, which reported CD and video sales of twice last year's takings in the two months after its relaunch.

Says Jones, "Increased product range is obviously expanding the market, as a client who comes in to buy a CD might now buy a video or book as well; the children's department is doing especially well. Increased space also means more outlets for independent and specialist product."

Apart from changing Italy's notoriously staid record retailing tradition, changes in the country's antiquated and inefficient distribution system are being spearheaded by Ricordi's retail director, Matteo Rignano. Jones says, "Stock control, ordering, and distribution is now completely computerized with direct ordering from record companies and other suppliers ensuring constant product availability, better efficiency and, as a result, higher sales and profits."

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Upbeat Responses To Music Down Under Wizards Tour Wins Praise

■ BY GLENN A. BAKER

SYDNEY—The Australian record industry's "Wizards Of Oz" concert tour of Japan in November has produced tangible results for the artists involved, as well as reinforced the effectiveness of the promotional roadshow concept.

Organized by Export Music Australia, the showcase dates featured Rick Price, Margaret Urlich, and Yothu Yindi. The triple bill played Nov. 23-28 at Club Quattro venues in Tokyo (twice), Nagoya, Osaka, and Fukuoka.

The tour's major sponsors and supporters have offered repeat endorsements for a 1994 "Wizards" vehicle. The Wave and HMV retail chains, which tied in to the '93 event by turning their shops over for two weeks of in-store promotion of Australian music, have promised four weeks this year.

The promoter, Kyoto Tokyo—which recently presented Madonna, Paul McCartney, and Michael Jackson in Japan—has asked to present the next "Wizards" edition. The Parco company, which owns the Club Quattro venues, has indicated a willingness to contribute significantly to the cost of mounting the '94 tour.

EMA managing director Brian Peacock says he is satisfied with the progress made and by the support received from the artists' labels in Japan, Epic/Sony (Urlich, Price) and Pony Canyon (Yothu Yindi).

"We've had invitations at all levels, from retail up, to make this an annual event," says Peacock. "Our professionalism, particularly on the part of the Australian technical crew, greatly impressed the Japanese, who, in some areas, really didn't know what to expect from us. The fact that our government, through Austrade and the Tokyo Embassy, was so involved and obviously supportive, made a very strong impression."

Audience reaction at all five shows was loud and energetic, with shouting, dancing, and sing-alongs, which surprised many Japanese observers. Each date was opened by the funky Margaret Urlich band, setting an effervescent tone for the night.

After the Nagoya date, where Yothu Yindi played two encores before a tumultuous audience, the Aboriginal rock/dance outfit was approached to perform at the prestigious MEA Festival in August. Introduced to the Japanese through 1993 TV commercials for Australian airline Qantas.

(Continued on next page)

Oz Hands Out Music Awards

■ BY KATHERINE TULICH

SYDNEY—The latest edition of the Australian Music Awards has been packaged by MCM Networking as a TV show for overseas distribution, aided by the international flavor of the 1993 event. It was held Nov. 27 at Dreamworld, an amusement park in Queensland.

Among the acts who took part as presenters and performers were Terence Trent D'Arby, Fresh Prince, Kim Wilde, and Sonia Dada. "The international talent helps to broaden the show and make it more appealing," says Tony McGinn, MCM managing director. "It is also very pertinent to look not only at the success of Australian music, but also to view the effect international music has in this marketplace."

The awards are the only publicly voted music honors held in Australia. Votes are cast through various music and lifestyle magazines, and the show is televised live nationally on the TEN network. The full program also was broadcast to New Zealand on TV 3.

Acts who received international-category awards included 4 Non Blondes, U2, Madonna, and Michael Jackson. In the Australian music categories, the winners included INXS (top live act), Baby Animals (group), Diesel (male artist, best video), and Wendy Matthews (female artist), while Melbourne-based dance act Peter Andrew took two prizes, including best newcomer.

Rick Price was awarded song of the year for his version of "Walk Away Renee." He also picked up honors for album of the year with "Heaven Knows."

Chart longevity accolades went to Britain's East 17 for their hit, "Everybody In The House Of Love," and domestic performer Peter Andre for "Gimme Little Sign."

A special Crystal Trophy for contributions to the Australian music industry went to Joe Camilleri. In the '70s, he fronted Jo Jo Zep and, more recently, the Black Sorrows. An indigenous award went to Aboriginal musician Bart Willoughby as an innovator of popular Aboriginal music.

Scot Singer Finds Texas To Be Home, Musically

YOU CAN TRACE a long musical path across many decades from the folk melodies of Scotland to the American country music of Appalachia, through the blues of the Mississippi Delta, back to the British Isles and the blues-rooted rock of the '60s. And one of the many places that path has led, coming full circle now, is **Sharleen Spiteri's** warm kitchen in Glasgow, Scotland, on a winter day. Spiteri is lead singer and guitarist with **Texas**, the Scottish band whose country and blues-influenced rock'n'roll does justice to that sweeping musical tradition with beauty, earthiness, and soul. "Rick's Road," the band's third album, is set for release on Mercury

RECORDS: **Hammer** has signed with BMG International for all markets outside the U.S. and Canada, where the rap-pop star has struck a deal with Giant Records. "The signing of Hammer to BMG adds a strong new dimension to our global roster of creative artists," says Rudi Gassner, president/CEO of BMG International. "Hammer already has carved an impressive fan base in the international marketplace." Hammer's next album, "Funky Headhunter," is set for February release... Brazilian guitarist **Heitor**, who has been playing with **Simply Red** since 1989, has signed to EastWest Records U.K., which staged a year-end showcase for the

musician's spirited and jazzy, Latin-edged compositions. A self-titled debut album is set for February release after a short U.K. tour... The recent deal between Venezuela superstar **Ricardo Montaner** and EMI Music International (Billboard, Dec. 11) was signed in London, where Montaner, manager **Carlos Mameri**, and EMI managing directors from Chili, Venezuela, Mexico, and Argentina flew in to meet with EMI Music

International CEO/president **David Stockley**.



by Thom Duffy

Records late this winter. It was written largely during the past year or so while the band was on tour. But songwriting by Spiteri and bassist **Johnny McElhone** was finished last winter in the singer's kitchen "whilst casting vast amounts of food and drinking vast amounts of tea and wine," she says with a laugh. It's no wonder then that "Rick's Road" showcases the talents of Texas with more warmth and intimacy than ever, highlighted by Spiteri's sweet, soulful vocals and **Ally McElaine's** lead and slide guitar.

Texas takes its name from **Ry Cooder's** soundtrack for the **Wim Wender** film "Paris, Texas." With its 1989 debut album "Southside," the band toured the U.S. for the first time and went on to sell some 1.6 million units worldwide, according to Mercury. A followup, "Mother's Heaven," was less successful and, by Spiteri's account, a darker album overall.

"But we found the confidence on this new record that we definitely didn't have before," Spiteri says, recalling European tours that found the band playing to the largest audiences of its career. To record "Rick's Road," the band crossed the Atlantic and teamed up with producer **Paul Fox** (10,000 Maniacs, the Wallflowers) at Bearsville Studio in New York state. "You know who has been there before," says Spiteri, "from the Band to R.E.M., and that you really can make great records here."

Texas has done just that, with songwriting and performances—on songs such as "Fade Away," "You Owe It All To Me," and the gorgeous ballad "So In Love With You"—that point the way to a U.S. breakthrough for the band.

"We came to terms with the fact that we're never going to be press darlings in Britain," says Spiteri. "We don't want to be fashionable, we just want to write good songs and get them down."

A MEMPHIS THING: The third annual Crossroads music showcase and industry convention will be staged on and around Beale Street in Memphis April 14-16 and, for the first time, is accepting showcase applications from European acts. The deadline is Jan. 31 and those interested should send a two-song cassette, photo, bio, and \$15 registration fee to Crossroads '94, European Office, Muirhead Management, 202 Fulham Road, London SW10 9PJ.

BORDER CROSSINGS: Australia's third annual Big Day Out festival, set for Jan. 21-30 in Melbourne, Sydney, Adelaide, and Perth, this year features **Soundgarden**, the **Smashing Pumpkins**, **Teenage Fanclub**, and the **Ramones**... Second helping: In the wake of his recent U.K. performances, **Meat Loaf** is already set to return to Britain for arena shows in Birmingham and Sheffield in March, part of a world tour that has been tentatively scheduled into 1995.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

Vlad To Oversee Italian Rights Society

■ BY MARK DEZZANI

MILAN, Italy—Roman Vlad has been reinstated as commissioner for Italian author's rights society SIAE. Last August, legal and administrative specialist Carlo Gessa was appointed provisional commissioner by the Italian government to implement a Supreme Court ruling calling for more democratic voting rights for all SIAE members. Until now, only 1,500 full-fledged members of more than five years' standing had been eligible to participate in the SIAE's administrative and policy decision-making process.

SIAE spokesman Sapo Matteucci says, "Gessa was called in to draw up a new statute for the SIAE, as he is a specialist in those matters. He was appointed by the government, as the SIAE is a public corporation; however, we are financially autonomous from the state. Under the new statute, SIAE's 50,000 associate members will be granted a partial voting representation at the body's assembly. The exact proportion is still being decided." Adds Mat-

teucci, "Roughly half the associate members do not make a regular living from writing, which will be taken into account when the percentage is considered."

Vlad was SIAE president from 1987 until July 1993 and is president of CISAC, the international rights organizations' confederation. He has been appointed provisional governmental administrator to oversee and speed up the completion of SIAE's constitutional changes.

Awards On Line For Int'l Dance Artists

LONDON—The International Dance Aid Awards (IDA) is to hold its first award ceremony, rewarding all categories of performers from the dance industry, Jan. 19 at the Labatt's Apollo, Hammersmith.

The IDA was formed in 1993 through three established industry organizations—The Disco Mix Club (DMC), The Dance Aid Trust, and London's young music station, KISS 100. The IDA committee includes chairman Ray Cooper, Virgin managing director; committee coordi-

nator Lindsay Wesker, KISS 100 head of music; Eddie Fitzgerald from Dance Aid Trust; and Charlie Chester, Dick O'Dell, Richard Russell, and Tony Prince from DMC. The event is widely acknowledged as a convergence of U.K. and U.S. talent. The categories for the awards will include dance act of the year, best male dance artist, best female dance artist, best newcomer, tune of the year, and dance album of the year.

JULIE BOODHOO

Sub-Pub Pacts Bring Indies Into Mainstream Hit & Run, Warner/Chappell Deal Brings Mutual Benefits

■ BY NIGEL HUNTER

LONDON—The sub-publishing pact between Hit & Run Music (Publishing) and Warner/Chappell Music (Billboard, Oct. 16) exemplifies the fact that independent publishers and the multinational conglomerates can and do cooperate to mutual advantage.

Any impression that the independents are marginalized by giants and struggle on the periphery, doing sub-publishing deals only with their counterparts around the world before succumbing to a large acquisition check from a major, is far from reality.

Hit & Run's writing and performing assets include Phil Collins, Genesis, Mike & the Mechanics, Right Said Fred, Tony Banks, Marie Claire D'Ubaldo, Keziah Jones, and, in the Charisma Music catalog, Julian Lennon and Marillion.

"It was a difficult decision to make," says Jon Crawley, MD of Hit & Run Music (Publishing) and Charisma Music. "EMI inherited us after buying Virgin, the takeover was streamlined, and we had no complaints. A number of companies wanted to represent us, and we were very impressed by both Martin Bandier of EMI Music Publishing and Les Bider of Warner/Chappell. The negotiations went right to the wire, but in the end we thought Warner/Chappell had slightly more to offer."

As Crawley points out, Hit & Run is not big enough to open its own chain of international offices, though he

does intend eventually to add one or two offices in key territories to the four-person branch that already exists in New York. The company is seeking a person on the West Coast to complement its Nashville representative.

"Regarding the West Coast, Warner/Chappell has a big film music division in California," says Crawley, "and that's an area we want to expand and progress for our writers. Our gross in Germany is higher than anywhere else, and that suggests it might make sense to have a presence there."

Unlike the old Virgin pact, which excluded North America, Australasia, and the U.K., the new liaison covers the world except for the U.K.

Dave Massey, Hit & Run's creative and international manager, has already undertaken a lightning tour of W/C's European branches in the wake of the agreement. He is circulating showreels and DATs of Hit & Run material to familiarize the W/C recipients with his offerings and to start the process of targeting the songs to appropriate acts internationally.

"With the increased possibilities for co-writing, there are some really meaty cuts to be had," says Massey.

Robin Godfrey-Cass, U.K. MD and senior VP, international A&R at Warner/Chappell, is elated by the pact with Hit & Run.

"Les Bider and I always had the company on our list of things to do when it became available again," he says, "and we've negotiated a very good deal. It's exactly what we look

for—viable and prestigious and involving artists and writers with longevity. We have a deal with George Michael excluding the U.K., and one with Eric Clapton that will run into the next century."

Godfrey-Cass refutes the argument that a vast multinational like W/C cannot adequately promote its own catalogs, let alone those of sub-publishing clients.

"We've got 20 creative [staffers] in the U.K. alone, and we provide a full creative service for all our writers," he says. "We have a standard repertoire manager, a promotion manager, and an A&R manager for the writer-artists. It certainly gets harder for a company as large as W/C to achieve expansion. There's always a predatory element in acquiring other catalogs outright when the opportunity arises. I'm looking at buying a company at this moment, but if the purchase goes through, the way it will work is by keeping its existing staff intact."

Godfrey-Cass predicts that publishing operations will shrink. "There will still be smaller, entrepreneurial publishers, but they will look to the majors for sound administration and accountancy services internationally," he says.

Peter Reichardt, MD and VP, international acquisition at EMI Music Publishing, admits disappointment about not retaining the Hit & Run catalog. "It became a number-crunching exercise, which eventually didn't add up for us as a good deal," he says. "We're sorry to lose it, but there has to be a cut-off point."

Reichardt is not enthusiastic about sub-publishing pacts in general and says he is getting out of third-party deals, which "tend to be more trouble than they're worth." Everything rests on the nature of the deal, he says.

"If it's a nice, existing catalog like Chrysalis Music, which we have for the world except the U.K., U.S., and Australia, it makes economic sense," he says. "The new songs keep coming through, and the catalog is building all the time. The trend now is for one-stop deals for a writer-artist rather than territory by territory."

Dennis Collopy was a sub-publishing enthusiast during his time in the U.K. MD chair at BMG Music Publishing. He now runs his own Menace Music enterprise, which is signed to Warner/Chappell for all territories except North America and the U.K.

"During the BMG days, I did sub-publishing deals with Bruce Hornsby and Steve Silk Hurley, among others," he says. "We had nearly 30 catalogs, including Lou Reed's, and it was a good way of building a business profile and increasing market share, as well as working some fun music."

Collopy says all multinationals have local offices in some territories that are as good as, or even better than, independent local companies for sub-publishing deals.

"I know Warner/Chappell's local people, and they have a very good set-up," he says. "I established the deal for Menace over three separate agreements, and I've got the best of both worlds."

Campaign Set To Boost French Music In Norway

■ BY KAI ROGER OTTESEN

OSLO—Songs by Edith Piaf or Charles Aznavour soon may be giving way to more modern tunes from the likes of EMI's Soon E MC or PolyGram's Mylene Farmer as aids to teaching French here.

Some 200 schools and 65 radio outlets will take part in one of the most extensive campaigns to promote French music in Norway. Plans for the campaign this year include mailings of information, a compilation CD, and educational material to schools throughout Norway. Radio also will be fed French music regularly.

Artists expected to benefit from this campaign include Patrick Bruel (BMG), Patricia Kaas (Sony Music), Stephan Eicher (PolyGram), and Liane Foly (Virgin).

The driving force behind this push is linguistics attaché Catherine Argoud-Daudon at France's embassy in Oslo, who says, "There is definitely an audience [in Norway] which is interested in French music. A survey I carried out among radio stations proved that. However, the stations didn't have any new French music available."

The project is supported by the French Export Office, and there are hopes to adapt it to other countries. A similar program was started in Holland two years ago.

Until now, only a limited number of French artists have enjoyed considerable success in Norway. Apart from ever-strong catalog sales for Piaf, it is nearly five years since French-Canadian singer Roch Voisine ruled retail and radio with "Helene" (BMG). The child phenomenon Jordy also scored high this year with "Dur Dur D'etre Bebe" (Sony).

"It's difficult for [the music industry] to market French music here," says EMI Norsk product manager Frank Hauge. "The language factor

is one obstacle. Eros Ramazzotti overcame that, but in return he made a very good pop record. We have high hopes for Soon E MC, who has sold well in continental Europe. It's very accessible music, in the vein of US3, Diggable Planets, and Guru, but we don't expect to sell thousands of records. We will probably get a larger market span."

Virgin Records Norway promotion manager Jannicke Wold agrees. "This will definitely make our French repertoire more available. We're taking our current artists, especially Liane Foly, and presenting them to the schoolkids. French music is very easily put in the world music category and viewed as being eccentric and strange."

On the educational aspect of the campaign, Hauge says, "I studied French in school myself, and we didn't have such a program. I found the education very boring." Adds Wold, who also studied French in school, "[Music] is a positive way of learning. All we sang were songs by Edith Piaf."

Another important part of the campaign is organizing concerts, and Argoud-Daudon says she is interested in having Soon E MC and Foly play at the Cosmopolite club in Oslo. Plans are also under way to organize warm and atmospheric "French Nights" in schools beginning next fall, and a French music magazine called "French Music In Norway" is in development.

Says Argoud-Daudon, "The year 1994 represents only the beginning. We will support the campaign as long as we can, and we hope that after a while everything will function automatically between retail, labels, and media."

Assistance in preparing this story was provided by Emmanuel LeGrand in Paris.

newslines...

SWEDEN'S PERFORMING rights society Stim has started legal proceedings against TV channel ScanSat TV3, which it says has paid only a token amount for its use of Stim members' rights. The society estimates losses of 30 million Swedish Kroner (\$5.8 million).

THE INTERNATIONAL Live Music Conference takes place at London's Regent Hotel March 4-6. This year, organizers say the conference will concentrate on relaying specialist information rather than being a "wailing wall" for grievances in the concert business. Smaller seminars and talking shops also will be featured this year. Details are available from Rob Hollingsworth or Martin Hopewell at Primary Talent; call 44 71 359 9000 or fax 44 71 354 5056.

PIONEER ELECTRONIC CORP. is buying a controlling stake in independent record company Alfa Records from import-auto dealer Yanase, industry sources say. Pioneer so far has denied that this is the case. Sources also say a reshuffling, including layoffs and executive changes, is due.

U.K. CLASSICAL trade deliveries were up 3.8% in value in the third quarter, to 11.5 million pounds (\$17.25 million). Units were up 3.4%, says the British Phonographic Industry, to 2.75 million.

FRANKFURT'S 15th International Music Fair will be held March 16-20. In addition to band gear and pro audio exhibitions, organizers will present a "Digital Audio" fringe program focusing on new approaches to music.

POLYGRAM TV INTERNATIONAL has bought international rights to the Dec. 1 World Aids Day "Concert Of Hope" at London's Wembley Arena. George Michael, Mick Hucknall, and k.d. lang were among those taking part.

DIGITAL CABLE audio company Music Choice Europe has struck deals with Janco Kabel and Helsinki TV Kabel to provide their music services to households in Oslo and Helsinki, beginning next January. MCE also has formed a marketing company, Music Choice Holland, to pitch to Dutch cable operators.

WIZARDS TOUR WINS PRAISE

(Continued from preceding page)

tas, the act found an eager national media awaiting them and was three times featured during the week of concerts on the national NHK TV nightly news.

Rick Price, who joined the bill late and had his "Heaven Knows" album released in Japan just weeks before he arrived, performed stark, plaintive sets with just an acoustic guitar and had a dramatic impact upon unsuspecting audiences with his soaring falsetto voice. He has since been asked by Epic/Sony to provide his first available dates for a return to Japan and an extensive promotional push.

Says the label's international A&R/marketing manager, Kyoko Matsuda, "Rick can be a very big artist in Japan, perhaps a No. 1." Three days after the final Japanese performance, Price was back in Asia collecting an album of the year honor at the Singapore Music Awards.

Through Export Music Australia,

the country's music industry has showcased contemporary artists in recent years in Cannes during MIDEM, Los Angeles, and Austin, Texas, at South By Southwest. None of the ventures, however, has produced the results of the Japanese jaunt, which sought to assist acts that already have label outlets there, rather than to initiate deals.

Back home, the public profile of the "Wizards" tour was greatly enhanced when Rick Price accepted two Australian Music Awards statues on visual link from Osaka, backstage at Club Quattro. Later, the singer flew to Canberra to perform on the televised Australian Export Awards and to accept—on behalf of EMA—a special export recognition award from trade minister Peter Cook. The government official extolled the virtues of EMA's push into Asia directly to special guest Prime Minister Paul Keating and also to the people of Australia.

HITS OF THE WORLD

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JAPAN (Music Labo) 12/27/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	TRUE LOVE FUMIYA FUJII PONY CANYON
2	8	ROMANCENO KAMISAMA KOUMI HIROSE VICTOR
3	NEW	VENUS MAYOIGONO MIRAI-KOJO KIKKAWA EAST WORLD/TOSHIBA EMI
4	2	ANATADAKE MITSUMATERU MAKI OGURO B-GRAM/POLYDOR
5	3	IMAWO DAKISHIMETE NOA FUN HOUSE/MYCAL HUMMING BIRD
6	4	TRY BOY, TRY GIRL NOBUTERU MAEDA SONY
7	6	EIENWO AZUKETEKURE DEEN B-GRAM
8	NEW	SOBANI IRUYO NOBUTERU MAEDA SONY
9	NEW	KOKORO KOURASETE GEN TAKAYAMA PAX MUSICA/POLYSTAR
10	7	CHRISTMAS LOVE SOUTHERN ALL STARS TAISHITA/VICTOR
ALBUMS		
1	1	DREAMS COME TRUE MAGIC EPIC SONY
2	NEW	ERI HIRAMATSU HITOYO HITOYONI YUMEMICORO PONY CANYON
3	2	T BOLAN LOOZ ZAIN
4	4	YUMI MATSUYO U-MIZ EXPRESS/TOSHIBA EMI
5	3	HIDEAKI TOKUNAGA NOSTALGIA APOLLON
6	7	TATSURO YAMAHITA SEASON'S GREETING MOON/EASTWEST JAPAN
7	NEW	REV REV ZAIN
8	5	ORIGINAL LOVE SUNNY SIDE OF ORIGINAL LOVE EAST WORLD/TOSHIBA EMI
9	8	MIKI IMAI IVORY II FOR LIFE
10	NEW	KOUMI HIROSE SUCCESS STORY VICTOR

AUSTRALIA (Australian Record Industry Assn.) 12/19/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	PLEASE FORGIVE ME BRYAN ADAMS A&M
2	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
3	3	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG
4	4	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE LIBERATION FESTIVAL
5	9	SHOOP SALT-N-PEPA POLYDOR/POLYGRAM
6	10	THE WEIGHT JIMMY BARNES & THE BADLOVES MUSHROOM/FESTIVAL
7	11	GOT TO GET IT CULTURE BEAT COLUMBIA
8	6	CREEP RADIOHEAD EMI
9	5	DREAMS GABRIELLE POLYDOR/POLYGRAM
10	16	HERO MARIAH CAREY COLUMBIA
11	8	NO RAIN BLIND MELON EMI
12	20	MOVING ON UP M-PEOPLE BMG
13	7	LEMON U2 ISLAND
14	19	WHAT IS LOVE HADDAWAY BMG
15	NEW	SOMEONE DANCE WITH ME D.J. BOBO POSSUM/BMG
16	12	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
17	15	BYE BYE BABY MADONNA WARNER
18	13	MR. VAIN CULTURE BEAT COLUMBIA
19	NEW	AGAIN JANET JACKSON VIRGIN/EMI
20	18	GO WEST PET SHOP BOYS EMI
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	NEW	JIMMY BARNES FLESH & BLOOD MUSHROOM/FESTIVAL
3	3	MICHAEL CRAWFORD A TOUCH OF... WARNER
4	4	FRANK SINATRA DUETS EMI
5	5	JOHN FARNHAM THEN AGAIN... RCA
6	7	BILLY JOEL RIVER OF DREAMS COLUMBIA
7	2	GUNS N' ROSES THE SPAGHETTI... GEFLEN
8	12	MARIAH CAREY MUSIC BOX COLUMBIA
9	10	THE BLACK SORROWS THE CHOSEN ONES COLUMBIA
10	9	MEAT LOAF BAT OUT OF HELL II VIRGIN
11	6	MADONNA THE IMMACULATE... WARNER
12	13	PEARL JAM VS. EPIC
13	8	ZOOROPA U2 ISLAND
14	15	THE BEATLES 1962-1966 EMI
15	18	THE BEATLES 1967-1970 EMI
16	11	MADONNA EROTICA WARNER
17	NEW	ROLLING STONES JUMP BACK 1971-93 VIRGIN/EMI
18	NEW	METALLICA LIVE SHIT BINGE & PURGE PHONOGRAM/POLYGRAM
19	14	ELTON JOHN DUETS PHONOGRAM
20	NEW	MICHAEL JACKSON DANGEROUS EPIC/SONY

NEW ZEALAND (RIANZ) 12/15/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	IT KEEPS RAININ' BITTY McLEAN FESTIVAL
2	4	HERO MARIAH CAREY SONY
3	2	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/BMG
4	5	ALL THAT SHE WANTS ACE OF BASE BMG
5	3	SWEAT (A LA LA...) INNER CIRCLE WARNER
6	6	LEMON U2 ISLAND
7	9	PLEASE FORGIVE ME BRYAN ADAMS A&M
8	8	WHY DO FOOLS FALL IN LOVE THEORY SONY
9	NEW	BREATHE AGAIN TONI BRAXTON BMG
10	7	SCORPIO GIRLS SUPERGROOVE BMG
ALBUMS		
1	NEW	JOHN McDERMOTT DANNY BOY EMI
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	4	FRANK SINATRA DUETS EMI
4	2	CROWDED HOUSE TOGETHER ALONE EMI
5	6	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	3	U2 ZOOROPA ISLAND
7	NEW	THE ROLLING STONES JUMP BACK 1971-93 VIRGIN
8	5	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
9	7	PEARL JAM VS. SONY
10	NEW	MICHAEL JACKSON DANGEROUS SONY

CANADA (The Record) 12/27/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON COLUMBIA/SONY
2	2	THE POWER OF LOVE CELINE DION EPIC/SONY
3	3	PLEASE FORGIVE ME BRYAN ADAMS A&M/PGD
4	6	TIME AND CHANCE COLOR ME BADD GIANT/WEA
5	5	JUST KICKIN' IT XSCAPE EPIC/SONY
6	7	ALL FOR LOVE ADAMS/STEWART/STING A&M/PGD
7	4	SHOOP SALT-N-PEPA NEXT PLATEAU/PLG
8	8	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER BROS./WEA
9	9	INSANE IN THE BRAIN CYPRESS HILL QUALITY
10	12	STAY U2 ISLAND/PGD
11	11	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
12	13	JURASSIC PARK "WEIRD" AL YANKOVIC ATTIC/SCOTTI BROS.
13	15	IF JANET JACKSON VIRGIN/CEMA
14	16	YOU GOT ME FLOATIN' PM DAWN ISLAND/PLG
15	17	HERO MARIAH CAREY COLUMBIA/SONY
16	10	DREAMS GABRIELLE POLYDOR/PLG
17	NEW	MISS YOU IN A HEARTBEAT DEF LEPPARD VERTIGO/PGD
18	18	I BELIEVE BON JOVI MERCURY/PGD
19	19	THE RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
20	14	ANNIVERSARY TONY TONI TONE MERCURY/PGD
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M/PGD
2	4	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
3	2	MEAT LOAF BAT OUT OF HELL II MCA/UNI
4	3	GUNS N' ROSES THE SPAGHETTI... GEFLEN/UNI
5	5	PEARL JAM VS. EPIC/SONY
6	6	VARIOUS ARTISTS DANCE MIX '93 QUALITY
7	7	FRANK SINATRA DUETS CAPITOL/CEMA
8	8	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
9	9	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA/UNI
10	10	MICHAEL BOLTON THE ONE THING COLUMBIA/SONY
11	14	PHIL COLLINS BOTH SIDES ATLANTIC/WEA
12	12	ELTON JOHN DUETS MCA/UNI
13	11	BLIND MELON BLIND MELON CAPITOL/CEMA
14	16	JANET JACKSON JANET VIRGIN/CEMA
15	13	SARAH MCLACHLAN FUMBLING TOWARDS ECSTASY NETTWERK/CEMA
16	15	ACE OF BASE THE SIGN ARISTA/BMG
17	18	NIRVANA IN UTERO DGC/UNI
18	17	SNOOP DOGGY DOGG DOGGYSTYLE INTERSCOPE/WEA
19	REN	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
20	NEW	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	2	MR BLOBBY MR BLOBBY DESTINY MUSIC
2	1	BABE TAKE THAT RCA
3	4	TWIST & SHOUT CHAKA DEMUS & PLIERS MANGO
4	5	FOR WHOM THE BELL TOLLS BEE GEES POLYDOR
5	7	IT'S ALRIGHT EAST 17 LONDON
6	3	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
7	10	THE PERFECT YEAR DINA CARROLL A&M
8	11	BAT OUT OF HELL MEAT LOAF EPIC
9	6	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
10	15	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ZTT
11	9	PLEASE FORGIVE ME BRYAN ADAMS A&M
12	26	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
13	37	COME BABY COME K7 TOMMY BOY/BIG LIFE
14	12	DON'T LOOK ANY FURTHER M PEOPLE deCONSTRUCTION
15	16	AGAIN JANET JACKSON VIRGIN
16	8	DON'T BE A STRANGER DINA CARROLL A&M
17	29	YOUR LOVE DIANA ROSS EMI
18	18	HERO MARIAH CAREY COLUMBIA
19	27	HEALING LOVE CLIFF RICHARD EMI
20	13	I WOULDN'T NORMALLY DO THIS KIND OF THING PET SHOP BOYS PARLOPHONE
21	24	THAT'S HOW I'M LIVIN' ICE-T VIRGIN
22	34	I MISS YOU HADDAWAY LOGIC/ARISTA
23	40	FEELIN' ALRIGHT EYD MCA
24	14	STAY/IVE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
25	NEW	FAMILY AFFAIR SHABBA RANKS POLYDOR
26	28	WORKING ON AIR BAD BOYS INC A&M
27	20	LONG TRAIN RUNNIN' (SURE IS PURE REMIX) THE DOOBIE BROTHERS WARNER
28	21	I AIN'T GOIN' OUT LIKE THAT CYPRESS HILL COLUMBIA
29	NEW	I'M THE LEADER OF THE GANG HULK HOGAN WITH GREEN JELLY ARISTA
30	30	AVE MARIA LESLEY GARRETT/AMANDA THOMPSON INTERNAL AFFAIRS
31	19	NO RAIN BLIND MELON CAPITOL
32	33	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
33	35	GONE TOO SOON MICHAEL JACKSON EPIC
34	23	BIG TIME SENSUALITY BJORK ONE LITTLE INDIAN INTERSCOPE
35	39	WHAT'S MY NAME SNOOP DOGGY DOGG INTERSCOPE
36	32	ALL APOLOGIES/RAPE ME NIRVANA GEFLEN
37	NEW	I WISH I WAS BORN ON CHRISTMAS DAY SAINT ETIENNE HEAVENLY
38	25	Y.M.C.A. '93 REMIX VILLAGE PEOPLE deCONSTRUCTION
39	31	BRING ME YOUR CUP UB40 DEP INTERNATIONAL
40	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA

GERMANY (Der Musikmarkt) 12/21/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN
2	4	THE SIGN ACE OF BASE METRONOME
3	2	GO WEST PET SHOP BOYS EMI
4	3	PLEASE FORGIVE ME BRYAN ADAMS A&M
5	7	U GOT TO LET THE MUSIC CAPELLA ZYX
6	5	ALLES NUR GEKLAUT PRINZEN ARIOLA
7	6	LIVING ON MY OWN FREDDIE MERCURY EMI
8	8	CRYIN' AEROSMITH GEFLEN
9	NEW	WIR ZWEI ALLEIN DAVID HASSOLHOFF ARIOLA
10	10	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/ARIOLA
11	9	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
12	11	PIECE OF MY HEART INTERMISSION INTERCORD
13	12	IMPOSSIBLE CAPTAIN HOLLYWOOD PROJECT INTERCORD
14	20	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE INTERCORD
15	NEW	ANYTHING CULTURE BEAT SONY
16	17	MAXIMUM OVERDRIVE 2 UNLIMITED ZYX
17	18	SCHREI NACH LIEBE ARZTE METRONOME
18	13	BOTH SIDES OF THE STORY PHIL COLLINS WEA
19	15	ANYTIME AND ANYWHERE STEPHAN MASSIMO ELECTROLA
20	NEW	SLAVE TO THE MUSIC TWENTY 4 SEVEN ZYX
ALBUMS		
1	1	PHIL COLLINS BOTH SIDES WEA
2	2	SO FAR SO GOOD BRYAN ADAMS A&M
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	4	PRINZEN ALLES NUR GEKLAUT ARIOLA
5	7	PETER MAFFAY TABALUGA UND LILLI ARIOLA
6	6	PET SHOP BOYS VERY EMI
7	5	GUNS N' ROSES THE SPAGHETTI... GEFLEN
8	9	ROF ZUCKOWSKI DEZEMBERTRAUME POLYGRAM
9	13	ACE OF BASE HAPPY NATION METRONOME
10	8	ARZTE DIE BESTIE IN... METRONOME
11	10	ELTON JOHN DUETS ROCKET
12	11	TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN
13	15	DOMINGO/ROSS/CARRERAS CHRISTMAS IN VIENNA SONY
14	12	SEILTANZERTRAUM PUR INTERCORD
15	14	MEAT LOAF BAT OUT OF HELL EPIC
16	18	CHRIS REA ESPRESSO LOGIC INTERSCOPE
17	19	AEROSMITH GET A GRIP GEFLEN
18	16	4 NON BLONDES BIGGER, BETTER... INTERSCOPE
19	17	BILLY JOEL RIVER OF DREAMS COLUMBIA
20	NEW	DAVID HASSELHOFF YOU ARE EVERYTHING ARIOLA

THIS WEEK	LAST WEEK	ALBUMS
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	3	DIANA ROSS ONE WOMAN-THE ULTIMATE COLLECTION EMI
3	2	BRYAN ADAMS SO FAR SO GOOD A&M
4	4	TAKE THAT EVERYTHING CHANGES RCA
5	7	DINA CARROLL SO CLOSE A&M
6	6	ELTON JOHN DUETS ROCKET/PHONOGRAM
7	8	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS
8	5	PHIL COLLINS BOTH SIDES VIRGIN
9	9	MICHAEL BOLTON THE ONE THING COLUMBIA
10	10	MARIAH CAREY MUSIC BOX COLUMBIA
11	14	M PEOPLE ELEGANT SLUMMING deCONSTRUCTION
12	11	BETTE MIDLER EXPERIENCE THE DIVINE-GREATEST HITS ATLANTIC
13	13	MICHAEL CRAWFORD A TOUCH OF MUSIC IN THE NIGHT TELSTAR
14	18	LISA STANSFIELD SO NATURAL ARISTA
15	15	FRANK SINATRA DUETS CAPITOL
16	12	JAMES LAST JAMES LAST PLAYS ANDREW LLOYD WEBBER POLYDOR
17	24	HANK MARVIN HEARTBEAT POLYGRAM TV
18	32	UB40 PROMISES & LIES DEP INTERNATIONAL
19	22	BJORK DEBUT ONE LITTLE INDIAN GEFLEN
20	21	ROLLING STONES JUMP BACK 1971-93 VIRGIN
21	19	KATE BUSH THE RED SHOES EMI
22	16	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
23	17	SOUL II SOUL VOLUME IV THE CLASSIC SINGLES 88-93 VIRGIN
24	20	DORIS DAY GREATEST HITS TELSTAR
25	28	BILL TARMY A GIFT OF LOVE EMI
26	23	DAVID BOWIE THE SINGLES COLLECTION EMI
27	25	FOSTER & ALLEN BY REQUEST TELSTAR
28	37	BEE GEES SIZE ISN'T EVERYTHING POLYDOR
29	31	PET SHOP BOYS VERY PARLOPHONE
30	26	BILLY JOEL RIVER OF DREAMS COLUMBIA
31	35	PRINCE THE HITS 2 PAISLEY PARK
32	NEW	MEAT LOAF BAT OUT OF HELL EPIC
33	30	FRANKIE GOES TO HOLLYWOOD BANG! GREATEST HITS OF... ZTT
34	NEW	EAST 17 WALTHAMSTOW LONDON
35	NEW	PRINCE THE HITS 1 PAISLEY PARK
36	39	GABRIELLE FIND YOUR WAY GO BEAT
37	NEW	CLIFF RICHARD THE ALBUM EMI
38	27	JANET JACKSON JANET VIRGIN
39	33	CHRIS REA ESPRESSO LOGIC EAST WEST
40	29	GO WEST ACES AND KINGS - THE BEST OF CHRYSALIS

ITALY (Musica e Dischi) 12/20/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	PENSO POSITIVO JOVANOTTI POLYGRAM
2	3	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
3	2	COME MAI 883 F.R.I.
4	4	YOUR LOVE FARGETTA DBM MOVEMENT
5	5	WHAT'S UP D.J. MIKO HOT LINE
6	NEW	STAY U2 ISLAND
7	6	ETERNITY DATURA TRANCE
8	NEW	BROTHERS IN THE SPACE ALADINO TIME/ITALIAN STYLE
9	NEW	THE SIGN ACE OF BASE METRONOME
10	NEW	LA PASTILLA DEL FUEGO MORATTO EXPANDED/DFC
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	5	FREDDIE MERCURY REMIXES PARLOPHONE
3	6	ELTON JOHN DUETS ROCKET
4	3	NAPOLI, DUE PUNTI & A CAPO RENZO ARBORE E L'ORCHESTRA ITALIANA FONIT CETRA
5	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
6	2	PHIL COLLINS BOTH SIDES WEA
7	NEW	LUCIO DALLA HENNA PRESSING
8	7	FRANK SINATRA DUETS CAPITOL
9	NEW	PINO DANIELE E SONA MO' CGD
10	9	883 NORD SUD OVEST EST F.R.I.

SPAIN (TVE/AFYVE) 12/11/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE/RCA
2	6	MAXIMUM OVERDRIVE 2 UNLIMITED BLANCO Y NEGRO
3	2	SATURDAY NIGHT WHIGFIELD GINGER MUSIC
4	4	DUM DA DUM MELODIE MC VIRGIN
5	5	WHAT'S UP D.J. MIKO MAX MUSIC
6	3	GOT TO GET IT CULTURE BEAT SONY
7	NEW	LOV 4 LOV ROBIN S. GINGER MUSIC
8	8	TE INFORMO SANDALO ARIOLA
9	9	GO WEST PET SHOP BOYS EMI/ODEON
10	10	RELAX FRANKIE GOES TO HOLLYWOOD ZTT/WARNER
ALBUMS		
1	1	CORO MONJES MONASTERIO DE SELOS CANTOS GREGORIANOS EMI/ODEON
2	2	GLORIA ESTEFAN MI TIERRA EPIC
3	4	FRANK SINATRA DUETS HISPAVOX
4	3	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
5	5	BEATLES 1962-1966 EMI
6	9	SERGIO DALMA SOLO PARA TI HORUS
7	7	ELTON JOHN DUETS POLYGRAM
8	6	BEATLES 1967-1970 EMI
9	8	UB40 PROMISES & LIES VIRGIN
10	NEW	MARK KNOPFLER SCREENPLAYING POLYGRAM

NETHERLANDS (Stichting Mega Top 50) 12/21/93		
THIS WEEK	LAST WEEK	SINGLES
1	1	HET PIZZA-LIED ANDRE VAN DUIN CNR/INDISC
2	3	LA SOLITUDINE LAURA PAUSINI CGD/WARNER
3	5	IK WIL NIET DAT JE LIEGT PAUL DE LEEUW VARAGRAM/SONY
4	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
5	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
6	6	GAIA VALENSIA MERCURY
7	10	NEVER ALONE 2 BROS. ON THE 4TH FLOOR INDISC/CNR
8	9	IS IT LOVE TWENTY 4 SEVEN CNR/INDISC
9	6	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE/BOUDISQUE
10	NEW	STAY U2 ISLAND
ALBUMS		
1	2	BRYAN ADAMS SO FAR SO GOOD A&M
2	5	RENE FROGER THE POWER OF PASSION DINO MUSIC
3	1	KINDEREN VOOR KINDEREN 14 VARAGRAM
4	8	PAUL DE LEEUW PLUGGED SONY
5	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	6	PHIL COLLINS BOTH SIDES WARNER
7	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFLEN
8	9	LAURA PAUSINI LAURA PAUSINI CGD/WARNER
9	7	BZN SWEET DREAMS MERCURY
10	NEW	VICKY BROWN THE COLLECTION RCA

HONG KONG		
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HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 12/18/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
4	3	GO WEST PET SHOP BOYS PARLOPHONE
5	5	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
6	9	THE SIGN ACE OF BASE MEGA
7	8	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE
8	NEW	MR BLOBBY MR BLOBBY DESTINY
9	14	U GOT 2 LET THE MUSIC CAPELLA INTERNAL DANCE
10	20	STAY/VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
11	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
12	6	GOT TO GET IT CULTURE BEAT DANCE POOL
13	12	CRYIN' AEROSMITH GEFEN
14	10	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
15	11	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
16	13	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
17	15	DON'T BE A STRANGER DINA CARROLL A&M
18	18	AIN'T IT FUN GUNS N' ROSES GEFEN
19	17	AGAIN JANET JACKSON VIRGIN
20	NEW	IMPOSSIBLE CAPTAIN HOLLYWOOD ELOW UP
ALBUMS		
1	1	BRYAN ADAMS SO FAR, SO GOOD A&M
2	2	PHIL COLLINS BOTH SIDES VIRGIN
3	3	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	4	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
5	7	ELTON JOHN DUETS ROCKET
6	6	PET SHOP BOYS VERY PARLOPHONE
7	5	FRANK SINATRA DUETS CAPITOL
8	11	MICHAEL BOLTON THE ONE THING COLUMBIA
9	8	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
10	13	MARIAH CAREY MUSIC BOX COLUMBIA
11	NEW	DIE PRINZEN ALLES NUR GEKLAUT HANSA
12	9	BILLY JOEL RIVER OF DREAMS COLUMBIA
13	20	TAKE THAT EVERYTHING CHANGES RCA
14	NEW	LISA STANSFIELD SO NATURAL ARISTA
15	18	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
16	NEW	THE BEATLES 1967-1970 APPLE
17	10	KATE BUSH THE RED SHOES EMI
18	17	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA
19	12	FRANKIE GOES TO HOLLYWOOD BANG!... THE GREATEST HITS ZTT
20	16	UB40 PROMISES AND LIES DEP INTERNATIONAL

NORWAY (VERDENS GANG Norway) 12/14/93

THIS WEEK	LAST WEEK	SINGLES
1	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
2	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
3	3	CRYIN' AEROSMITH GEFEN
4	6	NIGGER CLAWFINGER POLYGRAM
5	8	FRIENDS STELLA GETZ GEFEN
6	4	HODET OVER VANNET FILMMUSIKK WARNER
7	NEW	BACK IN BLACK BROTHERS EMI
8	9	TRUST ME PANDORA WARNER
9	5	CREEP RADIOHEAD EMI
10	7	THE SIGN ACE OF BASE MEGA
ALBUMS		
1	3	DIVERSE ARTISTER ABSOLUTE MUSIC 9 EVA
2	1	BRYAN ADAMS SO FAR SO GOOD A&M
3	2	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
4	5	BJORN EIDSVAG ALLESMANSLAND NORSK/BMG
5	9	ELTON JOHN DUETS ROCKET/PHONOGRAM
6	8	MARIAH CAREY MUSIC BOX SONY
7	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
8	10	TRINE REINE FINDERS KEEPERS EMI
9	7	DE LILLOS NESTE SOMMER SONEI
10	NEW	CARRERAS DOMINGO ROSS CHRISTMAS IN VIENNA SONY CLASSICAL

BELGIUM (IFPI Belgium/SABAM) 12/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	4	ZEVEN REGENBOGEN DANA WINNER ASSEKREM
4	5	I'LL ALWAYS BE THERE ROCH VOISINE RCA
5	7	N HEEL KLEIN VUUR PAUL SEVERS TELSTAR
6	NEW	FORMIDABELE KERSTMIS XAVIER DE BAERE EMI
7	NEW	NA NA NA CO CULTURE AMC
8	NEW	U GOT 2 LET THE MUSIC CAPELLA RED BULLET
9	NEW	SENSUALITE AXELLE RED VIRGIN
10	8	VERGEET MIJ NIETJE LEOPOLD 3 INDISC
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	DANA WINNER REGENBOGEN ASSEKREM
3	3	PHIL COLLINS BOTH SIDES WEA INTERNATIONAL
4	5	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
5	4	DOMINGO ROSS CARRERAS CHRISTMAS IN VIENNA SONY
6	6	THE ROLLING STONES JUMP BACK 1971-93 VIRGIN
7	7	ADAMO COMME TOUJOURS EMI
8	NEW	HELMUT LOTTI MEMORIES RCA
9	8	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	9	EROS RAMAZZOTTI TUTTE STORIE DDD

IRELAND (IFPI Ireland) 12/16/93

THIS WEEK	LAST WEEK	SINGLES
1	3	BABE TAKE THAT RCA
2	1	STAY (FARAWAY, SO CLOSE) U2 ISLAND
2	3	SANTA CLAUS IS COMING TO TOWN TWO TENORS SONY MUSIC
4	4	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
5	5	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
6	6	PLEASE FORGIVE ME BRYAN ADAMS A&M
7	7	WE'RE GOING TO AMERICA JOE O' TOOLE & SKYE BUS
8	NEW	MR BLOBBY MR BLOBBY DESTINY MUSIC
9	NEW	IT'S ALRIGHT EAST 17 LONDON
10	NEW	THE PERFECT YEAR DINA CARROLL A&M
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	3	CHRISTY MOORE KING PUCK COLUMBIA
3	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC 26 EMI/VIRGIN/POLYGRAM
4	4	BETTE MIDLER EXPERIENCE THE DIVINE - GREATEST HITS ATLANTIC/EAST WEST
5	NEW	FINBAR RIGHT A TRIBUTE TO JOHN MCCORMICK COLUMBIA
6	6	VARIOUS BEST OF DANCE '93 TELSTAR
7	5	VARIOUS THE BEST CHRISTMAS... EVER! VIRGIN
8	8	VARIOUS THE GREATEST HITS OF 1993 TELSTAR
9	7	GARTH BROOKS NO FENCES CAPITOL
10	NEW	GARTH BROOKS IN PIECES LIBERTY

DENMARK (IFPI/Nielsen Marketing Research) 12/16/93

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE MEGA SCANDINAVIAN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	3	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
4	5	FIVE LIVE GEORGE MICHAEL & QUEEN EMI
5	NEW	JUNGLEDYRET DIVERSE SONY
6	7	STAY/VE GOT YOU UNDER MY SKIN U2/FRANK SINATRA WITH BONO ISLAND
7	NEW	IS IT LOVE TWENTY 4 SEVEN SCANDINAVIAN RECORDS
8	NEW	CRYIN' AEROSMITH GEFEN
9	4	WILD WORLD MR. BIG WARNER
10	6	LIVING ON MY OWN FREDDIE MERCURY EMI
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	DIVERSE AH ABE! SONY
3	4	SHU-BI-DUA SHU-BI-40 ELAP
4	3	DOMINGO PLACIDO, JOSE CARRERAS CHRISTMAS IN VIENNA MED DIANA SONY
5	6	ACE OF BASE HAPPY NATION US VERSION MEGA SCANDINAVIAN APS
6	8	PHIL COLLINS BOTH SIDES WARNER
7	5	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
8	9	MONRAD & RISLUND ABSOLUT EMI MEDLEY
9	7	KIM WILDE THE SINGLES COLLECTION BMG ARIOLA
10	NEW	SORENSEN LIS UNDER STJERNERNE ET STED EMI MEDLEY

SWITZERLAND (MEDIA CONTROL Switzerland) 12/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
3	3	GO WEST PET SHOP BOYS EMI
4	NEW	CRYIN' AEROSMITH GEFEN
5	6	U GOT 2 LET THE MUSIC CAPELLA PHONOGRAM
6	4	LIVING ON MY OWN FREDDIE MERCURY EMI
7	9	WILD WORLD MR. BIG WARNER
8	5	THE RIVER OF DREAMS BILLY JOEL SONY
9	8	RELAX '93 FRANKIE GOES TO HOLLYWOOD WARNER
10	NEW	THE SIGN ACE OF BASE POLYGRAM
ALBUMS		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	3	PHIL COLLINS BOTH SIDES WARNER
3	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
4	NEW	ELTON JOHN DUETS ROCKET/PHONOGRAM
5	6	GUNS N' ROSES THE SPAGHETTI INCIDENT? GEFEN
6	4	PET SHOP BOYS VERY EMI
7	7	DIE TOTEN HOSEN REICH UND SEXY EMI
8	NEW	POLO HOFER & DIE SCHMETTERBAND LIVE SCHNOUTZ
9	9	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
10	8	BILLY JOEL RIVER OF DREAMS SONY

CHILE (APF Chile) 11/93

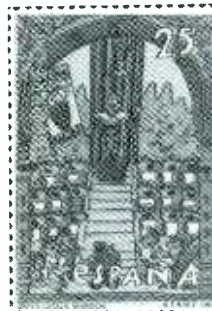
THIS MTH.	LAST MTH.	ALBUMS
1	1	EROS RAMAZZOTTI TODO HISTORIAS BMG
2	NEW	PHIL COLLINS BOTH SIDES WARNER
3	4	LUIS MIGUEL ARIES WARNER
4	5	MICHAEL JACKSON DANGEROUS SONY
5	NEW	GUNS N' ROSES THE SPAGHETTI INCIDENT? BMG
6	2	ILLAPU EN ESTOS DIAS EMI
7	7	LUIS MIGUEL ROMANCE WARNER
8	6	MANA DONDE JUGARAN LOS NINOS WARNER
9	10	ADRIAN Y LOS DADOS NEGROS TARJETA DE INVITACION MUSICAVISION
10	NEW	VARIOUS AMAME-UNA TELESERIE INVOLVIDABLE MUSICAVISION

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: In the first-ever Spanish homage to a living pop star, 19 bands and artists have recorded versions of songs written by Antonio Vega, one of the lyrical yardsticks of '80s pop in this country. Vega, 35, was leader of seminal group Nacha Pop from 1980 to 1988, when drugs intervened. In that time he became one of Spain's best and most prolific songwriters, whose dreamlike lyrics became both a metaphor for and counterweight to the realism of '80s Spanish pop. Now bands such as Tam Tam Go!, Ketama, Complices, Gabinete Caligari, Fangoria, Aviador Dro, Rosendo, Los Secretos, Duncan Dhu, Pistones, Ramoncin, and Manola Tena have each performed a Vega song on "Ese Chico Triste y Solitario" (That Sad And Lonely Kid), released on Pasion and distributed by PolyGram. "I'm not too keen on the title, and would have liked something happier and more optimistic," Vega says, but he adds shyly, "I'm really impressed by the magnitude of this work." Vega plans to record his second solo album in London, probably with ex-Roxy Music guitarist Phil Manzanera handling the production chores.



HOWELL LLEWELLYN

NORWAY: The foot, which guitarist Knut Reiersrud notes is one of the world's most common musical instruments, is the main theme of his remarkable new album "Tramp." The sounds generated by the stomping of Reiersrud's Danish Ecco shoes have been mixed perfectly with his interpretations of music from four parts of the world: Norway, Asia, Africa, and America. The album, released on Kirkelig Kulturverksted, was recorded largely in Norwegian churches, because of the bright acoustics. As Reiersrud explained to Global Pulse, "I enjoy working with living, ambient rooms, just like Daniel Lanois does. For me the whole church becomes the body of the guitar. I also like to experiment with various microphone positions." That's not all: On "Tramp," Reiersrud conjures unorthodox sounds from a variety of instruments. On one track, "No Problem," he plays acoustic guitar tuned Hawaiian style, and is accompanied by Alagi M'Bye from Africa on the cora (a 21-string African harp). On the title track, he somehow coaxes the sound of a hardingfele (a four-string fiddle from Hardanger in western Norway) out of an acoustic guitar. But perhaps his boldest innovation is to rig up a Fender Telecaster to achieve the sound of another Norwegian instrument, the langeleik (a sound redolent of a zither). Calling the revamped instrument the Fender Hallingcater (after a Norwegian dance called the Halling), he uses it to play a number called "Fareslatten" in the riotous Halling dance idiom. The album ends with "Fjording," in which he adapts an Indian instrument to serve as a slide guitar.

KAI ROGER OTTESEN

FRANCE: More than 10 years after the disappearance of the first genuine French rock group, Telephone, which between 1977 and 1982 sold more than 5 million albums, another authentic French rock group, les Innocents, is set to follow in Telephone's footsteps. Hailed as the group of last year by the press here and awarded the Bus d'Acier (Steel Bus) trophy, les Innocents have achieved platinum sales (300,000) of their most recent album, "Fou A Lier" (Virgin), and in November played a triumphant series of dates at the Paris Olympia. Resolutely French in their approach, les Innocents nevertheless cite the Beatles as their idols and have revived the Liverpool group's "Drive My Car." The band is now seeking to emulate Telephone by reaching an international audience.

PHILIPPE CROCC

SOUTH AFRICA: In the nightclubs of the townships, there is only one rhythm guaranteed to get everyone on the floor and sweating to the beat. It is called Mpantsula Jive, and it is a hybrid of the traditional township pop called mbaqanga and Western dancefloor music. The result is South Africa's bubblegum music of the '90s. Mpantsula is township slang for a fashionable type of stovepipe trousers, but the word also has been applied to township characters ranging from gangsters to soccer players. As with every dance style, Mpantsula Jive has its godfather. Still only 28, Dan Tshanda is the producer with the Midas touch. Having turned virtually every album he has worked on into a platinum seller (50,000), he is almost single-handedly responsible for the success of the dance craze. Raised in poverty in the dusty Soweto suburb of Tshiawelo, he now lives in the splendor of one of Johannesburg's affluent northern suburbs. For the full, fascinating story of this extraordinary man's rise, see this slot next week.

ARTHUR GOLDSTUCK



IRELAND: The Jobs In Music (JIM) campaign aims to develop the Irish music industry in various ways, but with special emphasis on job creation. JIM notes the diminished role of multinational record companies in Ireland and claims that such companies' Dublin offices have little or no freedom to nurture local talent, and that fewer local recordings are being made by them than at any time in the last 30 years. JIM's recent submission to the arts minister Michael D. Higgins included a call for a minimum quota of Irish music on Irish radio. In response, Higgins, who is said to favor the Canadian quota system, has asked for "a clear description of the essential components of Irish music." Among those opposed to the idea is U2's manager, Paul McGuinness, who told the Pulse, "I'm always a little nervous of quotas. In the end, the best way of getting your music on the radio is that they want to play it."

KEN STEWART

Canada's Road to the World

A Billboard Spotlight

Canada's Entertainment industry is constantly on the move. Billboard's Spotlight on Canada breaks the news on this fast-paced market by exploring all areas of Canadian entertainment: from recording, to the industry's hottest acts, video, even manufacturing. Look for bonus distribution at MIDEM '94, the largest entertainment industry convention in the world. Make Billboard your vehicle to reach over 200,000 readers worldwide.

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Ad Close: 1/11/94

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Canada

Waltons Riding High On Rerelease Of 'Trakter' Set

BY LARRY LeBLANC

TORONTO—The Waltons' album "Lik My Trakter" has chalked up remarkable mileage since its independent release in June 1992.

Produced by John Switzer—and costing \$10,000 (Canadian) to record—the album sold 6,400 units before the 6-year-old alternative quartet of Dave Cooney (drums), Keith Nakonechny (vocals/bass), Todd Lumley (keyboards), and Jason Plumb (vocals/guitar) was signed a year ago by Warner Music Canada. Canadian sales have reached 49,300 units, according to the band's management team, Sandy Pandya and William Tenn.

Sire/Reprise shipped the band's debut U.S. single, "In The Meantime," Nov. 30, and this month is launching the album in the States. The album (pronounced "Like My Tractor") is due for a March release in the U.K. on EastWest and worldwide via WEA. The band also has recorded a track for the upcoming Martin Scorsese film "Naked In New York."

"It's pretty cool for being a \$10,000 record," says Tenn. "What's crazy is the band has been promoting these songs for so long, but it's now a new record all over the world."

The success of the Waltons in Canada, and by such domestic acts as Loreena McKennitt, the Rankin Family, Barenaked Ladies, Moxy Fruvous, the Lowest Of The Low, hHead, and Wild Strawberries—coupled with previous international signings of such Canadian acts as k.d. lang, Cowboy Junkies, the Tragically Hip, and the Pursuit Of Happiness—has altered Canadian music tremendously in the past two years. Whereas Canadian major labels previously had shied away from signing fringe-type or alternative acts, there's unbridled interest today in such acts.

Tipped off to the band's album by A&R assistant Bonnie Fedrau, and by an over-the-top review by respected Toronto Sun pop music critic John Sakamoto, Dave Tollington, senior VP/managing director, domestic/international division, Warner Music Canada, initiated negotiations with the band in the summer of 1992. Ironically, the announcement of the band's signing to the company six months later came within days of 15-year Warner veteran Kim Cooke being named VP of A&R of the Canadian operation.

"It turned out to be perfect timing for us," says Tenn. "Warners made the [A&R] change, and then bang, they signed the Waltons. We completed negotiations on the deal on the last working day of the year. We didn't ask for a lot of [advance] money, but we wanted fairly high points for delivering a pretty realized project to them. Artistic freedom was also an important aspect of the deal."

"Knowing what we wanted was the key," adds Pandya, who spotted the band six years ago in Regina, Saskatchewan. "Regardless of where the deal stood financially, we wanted a personal commitment from Warners."

Late last January, Warner Music Canada relaunched the album nationally. The timing was critical; it was imperative to take advantage of the Wal-

tons being the opening act on the western segment of the hottest Canadian tour of 1993, headlined by the Barenaked Ladies, which began Feb. 13 in Victoria, British Columbia. The maneuver paid off in sizable press exposure and sales of the album.

The Waltons' Sire signing came after producer Andy Paley saw the band's showcase at the MusicWest 1993 trade show last May in Vancouver, British Columbia. Stein flew to Toronto the following month to catch the band's showcase at the Ultrasound club, and offered a deal the next day.

To set up Sire's U.S. release of the album, the Waltons did several U.S. showcases in December, including dates in New York City, Albany, N.Y., and Boston. Following 13 Blue Rodeo dates in western Canada starting on Friday (7), the band will do some solo gigging in eastern Canada before returning to the States for more extensive touring.

"We're putting a lot of tour commitment into America," says Tenn. "We realize what a big marketplace the U.S. is, and how few acts do break through there."

"[The fact] that the band seems to be able to tour relatively inexpensively can be a real important asset and tool to marketing them here," says Peter Standish, product manager for Warner/Reprise in the U.S. "One of our main prongs of attack for the album is at [album alternative] radio, but we also plan to work it at alternative radio." He adds that the band has made three videos "which we can present to MTV."

MAPLE BRIEFS

THE SECOND International Symposium On Digital Audio Broadcasting will take place March 14-17 in Toronto. Presentations will include developments in DAB technology and programming opportunities.

SHELLEY NOTT has been appointed talent buyer for Concert Productions International.

New Royalty Rate In Effect In Canada

TORONTO—An increased Canadian mechanical rate went into effect Jan. 1 under the terms of the 1990 Mechanical Licensing Agreement between the Canadian Music Reproduction Rights Agency Ltd. and members of the Canadian Recording Industry Assn. The new rate runs until Jan. 1, 1996.

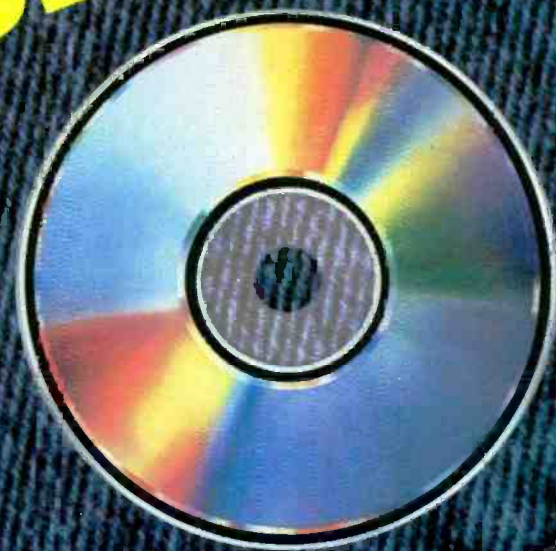
The new rate is 6.47 cents (Canadian) per recording where the running time is five minutes or less, plus 1.29 cents for each additional minute or partial minute of running time. The new rate applies to newly licensed products as well as all outstanding licenses. LARRY LeBLANC

WINTER CES



BILLBOARD SPOTLIGHTS THE CONSUMER ELECTRONICS SHOW

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Scoring The Show

*Exhibitors, Attendees Kick Off The New Year
By Making Points In Hi-Tech Heaven*

BY STEVE TRAIMAN

"The excitement of the Software Showcase at the Summer Consumer Electronics Show was a tip-off as to how the sounds and sights of multimedia will be a driving force at this show," exclaims Gary Shapiro, group VP of the sponsoring Electronic Industries Assn./Consumer Electronics Group (EIA/CEG). "The fact is that multimedia is exploding—from CDs, laserdiscs, Digital Compact Cassette (DCC) and MiniDisc to CD-ROM, CD-I, 3DO, Atari Jaguar and Commodore Amiga—and the Winter CES will reflect how all this new, interactive media is becoming a mass-market item, moving into more traditional record and video outlets."

Also increasingly hot is high-end audio, last year delineated for the first time as a \$1 billion market, Shapiro observes. "Consumers are realizing their major investment in CDs and need to invest in new hardware with surround-sound capability." (At the fall COMDEX computer show in Las Vegas, it was noted that, in the second half of 1993, more than 30% of new systems were shipped with multime-

"Software needs to get more interactive and sexier—meaning more fun, like 'The 7th Guest,' 'Bram Stoker's Dracula' and 'In The Company Of Whales,' which are really cool!"

—Bob Tollini,
Major Video Concepts

dia (CD-ROM) drives, a figure expected to go over 60% by mid-'94.)

"Home theater continues to thrive, and the entire mobile electronics area has doubled," Shapiro notes, "as people are listening to more music in their cars on better systems. The EIA/CEG is continuing heavy promotion in both areas, with the cooperation of the entire software industry."

Who Wants To Know?

What are key retailers and distributors looking for at CES?

Mike van der Kieft, Blockbuster Entertainment's director of business development, hopes "to see new 3DO units from AT&T and perhaps Sanyo. And we want to talk to and develop rapport with more software publishers we don't know." He expects the multimedia rental/sales test launched Nov. 19 in 52 video and five music outlets in San Francisco to expand to most of the 2,400-plus company-owned stores through the end of '94. "We're very excited about full-motion video movies on CD, and the market is really excited about a company as big as ours making this multimedia commitment. We want to help get multimedia out of the press and into the home!"



The Nintendo staff demonstrated new product at Summer CES '93. The latest video games will be part of Winter CES as well.

Peter Busch, VP of video merchandising for the Musicland Group, shares Van der Kieft's excitement. "Of our more than 1,200 Musicland, Sam Goody, Suncoast Motion Picture Co. and MediaPlay outlets, we're focusing on the latter group, which should top a dozen for the new year, with 30 more in '94 [financed by part of an expected \$84 million public offering in December]," he notes. "MediaPlay outlets have CD-ROM and CD-I titles, and we're in heavy discussions [as of late November] with the 3DO folks. We also feel good about the new hardware units in the market and will be looking for expanded lines at the CES."

At Camelot Music, on the other hand, Joe Bressi, senior VP of marketing and merchandising, notes, "We're virgins here, and we're really going to the show to learn. We're selling the blades [software] at our 369 stores [in 34 states], a number with music and other sell-through videos, and about 250 with laserdiscs. We're going out with an open mind to see where the new DCC and MiniDisc—which we've been testing in some key locations—are going. With no commitment at this time to any games or multimedia, among the formats we'll be looking at are Sega Genesis, Super Nintendo, 3DO, Atari Jaguar plus CD-ROM and CD-I for both music



Gary Shapiro,
Group VP of EIA/CEG

and movies. We're also looking at all types of flexible store fixtures and interactive in-store consumer preview technology for demonstrations."

"My message is the same as when we started shipping CD-ROM product to about 45 of our 10,000 locations in March," observes Bob Tollini, senior VP of marketing for distributor Major Video Concepts. "It's a little too early to be a moneymaker, but

you're pioneers growing with the technology, with a potentially big pay-off ahead. You've got to educate yourself and your staff to RAM and ROM. Software needs to get more interactive and sexier—meaning more fun, like 'The 7th Guest,' 'Bram Stoker's Dracula' and 'In The Company Of Whales,' which are really cool! We'll be going to CES primarily for current Sega and Nintendo business, but we'll talk to 3DO and CD-I folks and look at the Atari Jaguar product as well."

What's Up?

What are the hot product areas at CES?

For CD-I, both Samsung and Goldstar are expected (but not confirmed) for player introductions, joining an expanding number of hardware firms for the Philips Media Electronic Publishing Group software. President/CEO Scott Marden says, "Our own booth at the CES makes a major statement for our self-view of the market. It will emphasize the full range of software and focus for each of our six label groups, using all Philips players. It's been an exciting year, with our major contribution the introduction of digital video—so consumers can view and hear film and music on 5-inch CDs. The company is ideally positioned to take advantage of the emerging digital highway."

"Since introducing the Panasonic REAL 3DO player interactive multi-player in late September, we're now in 2,000 outlets at a suggested \$699 list price," reports Gene Kelsey, assistant general manager of Panasonic Interactive Media Division, "and initial consumer response has been very positive. At CES we'll be working with many software licensees at about 20 different stations, featuring our Full Motion Video Adapter to ship this spring. It will play Video CDs and CD-Is based on the MPEG-1 standard. We'll have about 30 3DO titles by CES and up to 50 by the first quarter this year, and MCA is distributing and marketing our titles."

On the eve of CES, Sony was set for a complete update on MiniDisc—how the launch went, initial first year sales, new licensees and introduction of new products. New MD car stereo units are expected from Clarion and Blaupunkt, and possibly Alpine and Sanyo, with new portables anticipated from Sony, Sharp and Sanyo—about 18 to 20 new models from 16 companies worldwide during the first quarter of '94.

Philips Electronics is sponsoring a sweepstakes for independent labels, with the grand prize including free DCC mastering of an album with tape duping/packaging for 1,000 units and retail distribution through Tower Records.

Sony's home entertainment "retail solution," a customized in-store laserdisc display, debuted in the consumer electronics area of Sears in Schaumburg, Ill., in early November, with a very positive reception, according to Marty Homlish, senior VP and general manager of audio products, who is also in charge of the MD project. Featured are Sony Pictures releases "Cliffhanger" and "Bram Stoker's Dracula" and Sony Music's Mary Chapin-Carpenter and The Spin Doctors. The unit demonstrates sight and sound, with or without Dolby Pro Logic circuitry, with the display size tailored for any store use.

For Dolby Laboratories, "the most encouraging aspect of this watershed year is that more than 10 million households will have Dolby Surround Sound (DSS), with exponential annual growth of 20% forecast," according to John Kellogg, technical marketing director. He notes several Super Nintendo games, more major rock projects like Emerson, Lake & Palmer's "Pictures At An Exhibition," a wider proliferation of DSS hardware units like audio/video receivers,

Continued on page 48

MULTIMEDIA

BY CHRIS MCGOWAN

Hard Facts About '94's Wares To Watch

This was a watershed year for CD-ROM and multimedia, as the consumer market enjoyed remarkable growth, several new formats were introduced, a fascinating variety of deals were inked between companies large and small, and computer technology continued its dizzying evolution. Public awareness of interactive media jumped, with cover stories on multimedia and virtual reality appearing in the consumer press, and Sega, 3DO, Tandy and others airing big-bud-

your virtual reality headset, grab a mouse or joystick and hang on for the ride. Here's a rundown on the hardware to watch for in 1994, in the CD-ROM and multimedia universe.

MPC AND MACINTOSH: More than 60 different computer manufacturers offered high-performance MPC (Multimedia PC) systems that included Microsoft's Windows software, 486 CPUs, built-in "double-speed" CD-ROM drives, 16-bit sound, speakers and other extras. Packard Bell alone



Sega Genesis

get commercials on prime-time television.

Industry analysts predicted that by the end of 1993 there would be in the neighborhood of 5 million CD-ROM drives on-line with personal computers, with Macintosh systems accounting for more than 1 million of those. At least 6 million more CD-ROM drives are expected to be sold in '94. In terms of "set-top" systems that hook up directly to TVs, there were probably another 1 million to 1.2 million CD-based players in U.S. homes at year's end. That sector of the CD-ROM

market is also expected to grow dramatically this year.

The industry and press fretted ad nauseam in 1993 about how all the different "platforms" were incompatible with each other, confusing to the public and in danger of being outmoded in six months to a year. And in 1994 the situation is even worse. It seems like just a short time ago that "32-bit" was the next great thing in game systems; but there's already a "64-bit" player on the market (the Atari Jaguar). In any event, fasten your seat belts, put on



Viacom's Atari Jaguar

offered 15 different MPC models in '93, and VP of marketing Mel Ransom predicted that those configurations would account for 25% of the firm's PC sales last year, up from less than 5% in 1992.

Apple also offers a wide array of Macintosh models that can come with CD-ROM drives pre-installed, including various Performa, Centris and Quadra computers, with PowerPC units on the way in '94.

Multimedia "upgrade" kits for com-

Continued on page 57

Interactive Companies Use CES To Show Their Soft Side

Multimedia software now being released on CD-ROM is both exploring familiar subject matter and lighting out for new territory. The following are some examples of the wide range of interactive titles now available. Most of them were published in 1993, but a number of still-popular titles date back to '91



Time Warner's "Hell Cab"

over the 100,000-household level.

Virgin Games: "The 7th Guest" (MPC & Mac, \$99.99) is a hit multimedia mystery with 3-D graphics, live action and a musical soundtrack.

Microsoft: "Musical Instruments" (MPC & Mac, \$79.95) provides sound samples of 1,500 instruments—from zithers to zurnas to berimbaus—from around the globe. "Microsoft Art Gallery: The Collection Of The National Gallery, London" (MPC & Mac, \$79.95) explores 2,000 paintings.

Sega: "Sonic CD" (Sega CD, \$54.99) is the CD-ROM debut of the billion-dollar hedgehog. "Pyramid Patrol" (Sega Mega-CD, \$120) involves a high-speed chase through the pyramids of Mars and plays on Pioneer's LaserActive system.

NEC: "Manhattan Requiem" (NEC LD-ROM, \$120) is a live-action murder mystery that takes place in Manhattan. It plays on LaserActive machines.

Philips Media Electronic Publishing: Philips publishes titles for both CD-I and other platforms. The interactive movie "Voyeur," starring Robert Culp, is available on CD-I and will soon be launched by Interplay in MPC and Mac versions.

Voyager Company: "Criterion



Viacom's "Sherlock Holmes, Consulting Detective"

and '92. MPC refers to the "Multimedia PC" standard; "Mac" signifies the Macintosh platform. The vast majority of CD-ROM sales have so far taken place either for the MS-DOS, MPC or Mac systems, or for the Sega CD format. No other CD-based formats yet have player populations

Goes To The Movies" (Mac, \$24.95) provides synopses, audio and video clips from 150 classic-movie laserdiscs in the Criterion Collection. The five-volume "So I've Heard" series is a marvelous multimedia introduction to classical music, hosted by Alan Rich.

Continued on page 57

SCORING

Continued from page 47

and Dolby Stereo Digital in more than 500 theater locations. "Consumer Guide To Home Theater," an introduction/installation video, debuts in VHS format at CES.

For DCC, Technics will have new home decks with a high-speed "intelligent" and highly sophisticated motorized loading system, plus continuing focus on portable and auto units. The MCA Records Group, including the MCA, Geffen and GRP labels, will have more titles available in DCC, and more promotions with Technics and Panasonic under the broad Matsushita umbrella can be expected in the future. This month, Philips Electronics is sponsoring a sweepstakes for independent labels, with the grand prize being free DCC mastering of an album with tape duplicating/packaging for 1,000 units, advertising, promotion and retail distribution through Tower Records.

After an unexpectedly strong retail year and holiday sales, blank media

Continued on page 63

WINTER CES FACTS AND FIGURES

- 1,630**
number of exhibitors at the '93 Winter CES
- 78,503**
number of attendees at '93 WCES
- 40**
number of educational sessions led by consumer electronics experts this year
- 18**
percentage of growth in the field of video games
- 29**
percentage of growth in home theater and custom installation
- 603**
percentage of growth in multimedia
- 27**
years CES has existed
- 49**
number of CES shows
- 1970**
the year VCRs were introduced at CES
- 1974**
the year laserdisc players were introduced
- 1981**
the year CD players were introduced
- 1991**
the year CD-I was introduced

SONY



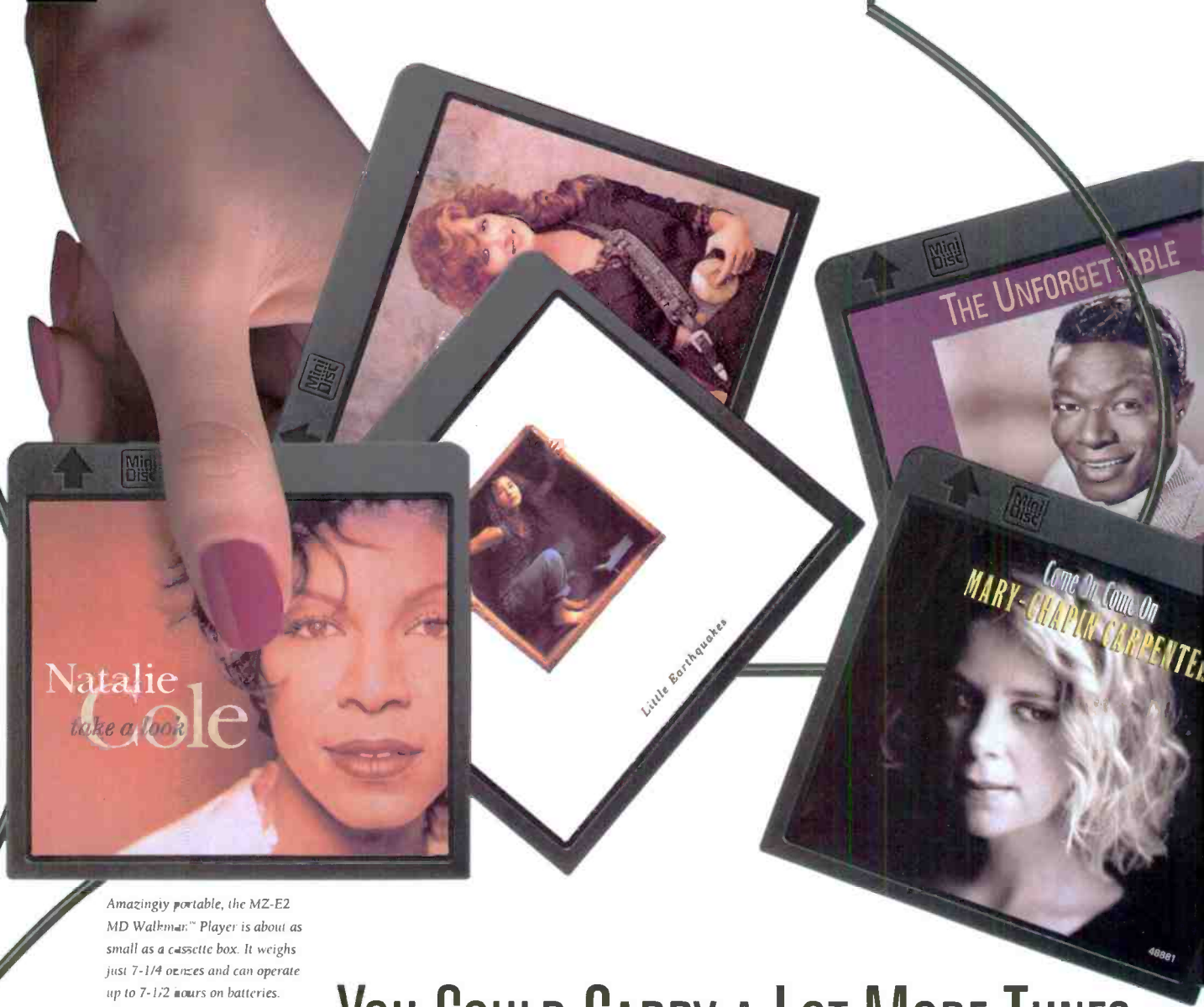
WHAT IF CASSETTES WEREN'T CASSETTES?

YOU COULD FIND A SONG IN A SECOND.

Ever try searching for a song on cassettes? You could grow old waiting for the tape to wind its way through the player. It makes you wonder why they ever called it "fast forward!"

But now there's MiniDisc – the ultra-miniature music carrier that's personal and portable. MD uses laser optical technology to find your music instantly and precisely. So no matter where your favorite songs are located, you'll never play that old waiting game again.





Amazingly portable, the MZ-E2 MD Walkman™ Player is about as small as a cassette box. It weighs just 7-1/4 ounces and can operate up to 7-1/2 hours on batteries. Bringing the power of MiniDisc performance to all of your on-the-go activities.*

YOU COULD CARRY A LOT MORE TUNES.

If you think cassettes when you think of portability, think again. Thanks to the digital magic of MiniDisc, your albums are smaller, lighter and more mobile than ever before. In fact, you can store nearly four MiniDiscs in the space of one cassette.

And there are hundreds of great albums on MiniDisc. From labels like Atlantic, BIS, Capitol, Capriccio, Chrysalis, Columbia, DMP, Elektra, EMI, Epic, Liberty, Reprise, Rykodisc, SBK, Sony Classical, Virgin and Warner.



YOU COULD LISTEN FOR A LIFETIME.

While you may love to jam with your music, you don't want your music to jam. Or stretch. Or wear out due to constant use.

MiniDisc has a better way. Each album comes in its own special cartridge that protects against fingerprints, scratches and abuse. And MiniDiscs play without contact, so the discs

never wear. What's more, all MiniDisc players feature electronic shock protection. So even if you encounter some bumps in the road, your music shouldn't skip a beat.

YOU COULD ENJOY MUSIC NON-STOP.

When it comes to getting into music, nobody "flips" over cassettes. Because flipping from Side A to Side B has to be one of the least loved rituals around. Even auto reverse players interrupt the music enough to ruin the rhythm.

With MiniDisc, there's never any interruption to slow you down. You get up to 74 minutes

of continuous music on each album. And if that's not enough, our car MD Changer can carry four MiniDiscs at a time, for nearly 5 hours of entertainment.





Why be limited to one cassette when you can play four Min Discs®? The Sony MDX-400 Car MD Changer is an in-cash head unit that comes with an easy-to-load 4-disc magazine. There's also AM/FM diversity tuning, rotary remote and detachable face security. The MDX-400 can even control an optional Sony UniLink™ CD changer or digital preamp.



YOU COULD RECORD AS NEVER BEFORE.

It takes a lot of effort to record on cassettes. First you have to plan your music program. Then you have to determine if you have enough tape. And if you ever want to replace a song, you might as well start all over again.

MiniDisc makes it easy. You can resequence songs at the touch of a button. If you erase a track, all subsequent tracks are

instantly renumbered. And if you have to replace a track with a longer song, the MiniDisc recorder will automatically find the right space on the disc. In fact, a MiniDisc can be recorded and re-recorded more than a million times, without any loss in sound quality. Making it the ideal digital disc for the mixes you make.*

THE ULTIMATE CASSETTE™ IS A MINIDISC.

Digital. Portable. Recordable. Instantly accessible. Virtually unshockable. MiniDisc does everything a cassette does – only better.

And only Sony offers such a wide variety of MiniDisc products. In addition to the models shown, there's an MD Walkman Recorder. A car in-dash MD Receiver. An MD Mini Component Deck. A complete MD Tabletop Music System.

And both 60 and 74 minute MD Recordable Discs.

So if you're considering the ultimate cassette system for the future, guess what? The future isn't a cassette.

It's a MiniDisc.



Sony's MDS-501 MiniDisc Recorder complements any hi-fi component system. It offers great sound and important editing functions like Erase, Move, Divide and Combine. There's also a unique Multi-Jog Dial for quick access to any track.



For the ultimate in recording convenience, record on a Sony MiniDisc. Our MDW-74 disc uses incredible magnetic technology to make recording incredibly easy. A tough, ultrasonically welded shell protects your music from daily abuse while a safety tab prevents accidental erasure. And the supplied adhesive labels make it simple to ID your MD.

Visit Booth N102 to
experience the excitement of
Sony MiniDisc products.



SONY

Sony Electronics Inc.
1 Sony Drive, Park Ridge, NJ 07656

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*MiniDisc products incorporate Serial Copy Management System, which will not prevent you from making a direct digital-to-digital copy from a digital source, but will prevent a second direct digital-to-digital copy from being made. *Product available early 1994.

For your complete personal guide to all Sony consumer electronics, we're introducing **Sony Style magazine**. To receive your copy for \$4.95, plus \$1.00 shipping and handling, call 1-800-848-SONY. Visa and MC. Offer expires 4/94.

CE

HARD

Continued from page 48

aters—which include CD-ROM drives, sound cards and speakers—are so selling at a rapid clip. It appears that CD-ROM drives will be a standard component of most personal computers within two or three years, just as hard drives now come pre-installed almost every PC.

The advent of full-screen, full-motion video capabilities should make multimedia hardware and software even more attractive to consumers. Gamma Designs was the first to market a video board for PCs that adheres to the MPEG-1 compression standard.

SEGA: Sega accounted for the lion's share of set-top sales in 1993, and the company predicted that Sega CD players would be installed in nearly 1 million U.S. homes by year's end. The Sega CD is an add-on that fits on top of the 16-bit Sega Genesis system, and Sega is releasing interactive movies and a "Sonic The Hedgehog" CD to further entice consumers. Expect a 32-bit CD-based Sega system this year.

CD-I: The CD-I format never caught

It appears that CD-ROM drives will be a standard component of most personal computers within two or three years, just as hard drives now come pre-installed in almost every PC.

fire in 1993, but Philips hopes that the release of Paramount feature films and PolyGram longform music videos on five-inch will draw consumers to the system. A \$249 FMV (full-motion video) cartridge upgrades current CD-I players so they can play CD-I discs and Video CDs conforming to the MPEG-1 standard. Future CD-I machines will have FMV capacity built in.

AMIGA CD32: Commodore has replaced its CDTV player with this 32-bit game console, which has a double-speed CD-ROM drive and an attractive \$399 list price. A "Full Motion Video Module" add-on is available, enabling the Amiga CD32 to play video CD movies and music videos.

3DO: Panasonic rolled out the first 3DO player last fall, at a list price of \$699. That price will probably drop to \$500 by year's end, and it is anticipated that other manufacturers will bow their own 3DO units by mid-'94. The 32-bit, CD-based system had very few titles available at its launch, but more than 400 developers have signed on as licensees. In addition, a 3DO-based set-top box is being used in some interactive television tests (including one conducted by U.S. West). An MPEG-1 add-on is now available. Can 3DO live up to the hype? Stay on-line.

ATARI JAGUAR: Atari is making a dramatic play for the home video game market with its \$249-list Jaguar system, which is 64-bit, cartridge-based and manufactured by IBM. This year, Atari will bow a \$200 double-speed Jaguar CD peripheral, which brings the total tag up to \$450, still quite reasonable for a 64-bit system. A full-motion-video cartridge and a virtual reality helmet are also in the works.

NINTENDO: Nintendo and Silicon Graphics are teaming up on a 64-bit game system code-named "Project Reality," which may or may not be CD-ROM based. It will bow in arcades this year and as a home system in 1995.

mat player, which plays video laserdiscs and audio CDs, plus—with the help of insertable control packs—a wide array of CD and cartridge games from Sega and Turbo, along with Mega-CD, LD-ROM and karaoke discs. The initial price was \$970 for the basic player and \$600 apiece for the Sega and Turbo control packs. The system is expensive but provides users with convenient access to a wide variety of software: 8,000 laserdisc titles, 400 Sega and Turbo games, 1,500 karaoke songs and tens of thousands of audio CDs.

NEC/TURBO: Turbo Technologies, a joint venture of NEC and Hudson



Panasonic's 3DO interactive multiplayer



Pioneer's LaserActive

That gives Sega, Atari, Amiga and 3DO a significant head start in the high-bit competition.

SONY: The consumer electronics giant is also throwing its weight into the multimedia ring and will launch a 32-bit, CD-based system in Japan this year and elsewhere in '95, which may also put Sony at a disadvantage compared to the above four firms. Sony's 32-bit player will be marketed by SCE (Sony Computer Entertainment, Inc.), a new subsidiary.

PIONEER: One of the most interesting multimedia systems introduced in '93 was Pioneer's LaserActive multi-for-

Soft, is marketing the \$299-list TurboDuo, an integrated cartridge/CD-ROM game console. It hasn't done much, but Turbo has the power of NEC behind it and is expected to announce a 32-bit CD-based system soon.

TANDY VIS: This CD-based multimedia set-top system uses a modified form of Windows software and has been priced as low as \$399 at Radio Shack. But it has gone nowhere, in part because it works with a feeble 286 CPU and an achingly slow CD-ROM drive. Expect the VIS to be upgraded or scrapped in '94. ■

SOFT

Continued from page 48

"Blues Masters" will be based on the Rhino Records CD series of the same name.

Time Warner Interactive Group: "Hell Cab" (Mac & MPC, \$99.95) is a wildly funny and imaginative adventure created by artist Pepe Moreno that puts you into bizarre predicaments in past, present and future settings.

Compton's NewMedia: "Lifestyles Of The Rich And Famous Cookbook By Robin Leach" (MPC, \$39.95) takes you into the kitchen of celebrity chefs.

Paramount Interactive: "Movie Select" (Windows & Mac, \$59.95) is a multimedia guide to 42,000 movies. And Paramount has just struck a deal with CyberFlix and will market the hit sci-game "Lunatic" (MS-DOS & Mac, \$69.95) and the upcoming title "Jump Raven."

Putnam New Media: In "Big Anthony's Mixed-Up Magic" (MPC & Mac, \$69.95), kids can explore the magical world of Calabria.

Deep River Publishing: "Adventures" (Windows, \$79.95) is a travel CD-ROM with 425 megabytes of video and 2,500 color photos.

Advanced Multimedia Solutions: "Video Movie Guide 1993" (MPC and VIS, \$34.95) is an electronic guide to 12,000 feature films.

Presto Studios: "The Journeyman Project" (Mac, \$99.95) is an animated sci-fi adventure in a richly detailed environment.

Creative Multimedia: "The Magic Death" (MPC and Mac, \$49.99) is the second installment in the multimedia mystery series "Virtual Murder."

Medio Multimedia: "Midnight Movie Madness With Gilbert Gottfried" (MPC, \$59.95) takes a look at 100 "drive-in" movies, from "The Blob" to "King Kong Versus Godzilla."

Infocom (Activision): "Return To Zork" (MS-DOS, Mac and Sega, prices vary) is a live-action adventure game that takes you into a mythical underground empire.

Viacom New Media: The three "Sherlock Holmes, Consulting Detective" titles (released originally by Icom Simulations, which Viacom has purchased) are available in many desktop and set-top platforms and are among the most heavily bundled of all CD-ROM programs. "Dracula Unleashed" (MS-DOS, \$59.95), a combination detective game and horror adventure, includes 96 minutes of live-action footage. Mac and Sega versions are due soon.

Broderbund: "Just Grandma And Me" (MPC and Mac, \$39.95) is a great

interactive storybook for young children. Dialog and text can appear in English, Japanese or Spanish—take your pick.

Spectrum Holobyte: "Iron Helix" (Mac, \$99.95) from Drew Pictures is a superb sci-fi animated game that places you inside a renegade starship.

DeLorme Mapping: "Street Atlas USA" (Windows, \$169) shows every street in the U.S.A. and allows you to access information in a variety of ways.

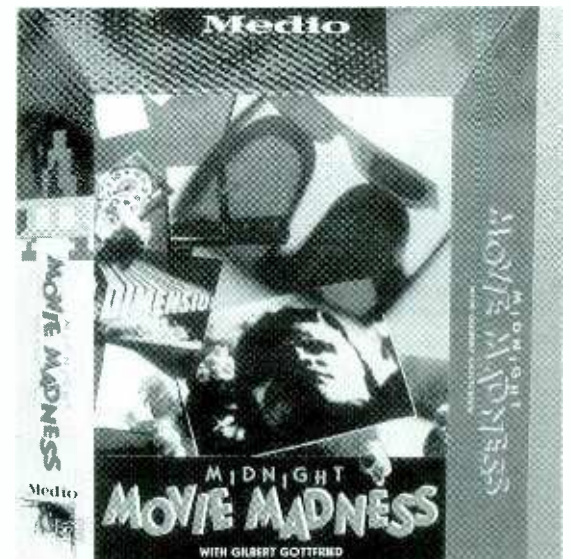
Visible Ink Publishing: "VideoHound Multimedia" (Windows, \$79.95) adds sound and images to the popular video guide.

Crystal Dynamics: "Crash 'N Burn" was the first title available for 3DO and is packaged with every player. Due in '94: the live-action game "The Horde."

Starware Publishing: The Deerfield Beach, Fla.-based developer has released adult CD-ROMs such as "Betrayal" (Windows, \$79).

Reactor, Inc.: "Virtual Valerie: Director's Cut" updates the extremely popular and notorious animated X-rated game.

Ebook: Located in Union City, Calif.,



Medio Multimedia's "Midnight Movie Madness"

Ebook is about to launch several "interactive albums" by famous musicians that can be played on standard CD players (for just the music) or CD-ROM drives (to access multimedia tracks).

Sanctuary Woods: The Victoria, B.C.-based developer will release a multimedia version of the 20th Century Fox movie "Once Upon A Forest."

Crunch Media: The upcoming "A Brief History Of Time" (MPC & Mac) is based on physicist Stephen Hawking's best-seller, while "Interactive Graceland" provides a virtual tour of Elvis Presley's mansion.

Sony: Sony Electronic Publishing has developed CD-ROM titles for a number of different platforms, including Sega. A variety of business and reference titles from Sony and other publishers (some mentioned above) are available for the portable Sony Multimedia CD Player and the Data Discman. ■

Industry Execs Tell Where It's At And Where It's Going

With the consumer electronics landscape constantly changing, Billboard's Marilyn Gillen asked some key executives what trends they see—and foresee—in their respective fields.



Tim Sullivan
National Promotions Manager, TDK

*"It's an exciting time for TDK, as we are kind of on the cusp of all these new technologies that are being brought into the market right about now: DCC and MD on the audio side, and CD-write-once and magneto-optical technology on the data side. As far as a broad trend, that's it: **new technologies**. It's like being back at the dawn of the compact disc, and we're confident we will be playing a major role in whatever new technology emerges. As far as consumer buying trends, you are seeing a lot of the same trends you are seeing with other consumer product lines: They are shopping more and more for convenience—meaning they are buying four and five at a time.*

Tim Sullivan

They're not making as many trips to the store as they used to, since their free time is scarcer, and they are more and more value-conscious. Also, it used to be the 90-minute length was king. Now there are 60-, 90-, 100-, 110-minute applications, and there are consumers who have latched onto each one of those."



Ralph Palaia
Senior VP of Marketing and Sales, Philips Consumer Electronics

"Without a doubt, the phrase 'interactive multimedia' has dominated the press, but more than that it has shown signs at the latter part of this year of becoming a legitimate business. The success we've had with our CD-I product, in particular, has shown that. It's not just talk anymore."

Ralph Palaia

"In comparison with two or three years ago, when the economy was really hot and really strong, we've seen that consumers are looking more than ever for quality and value in their decision-making. They have limited resources, and they demand the best for their dollars."

Peter Ildau
VP of Advertising and Communications, Recoton

Yuki Nozoe
Senior VP of Marketing, Consumer Products Group, Sony Electronics

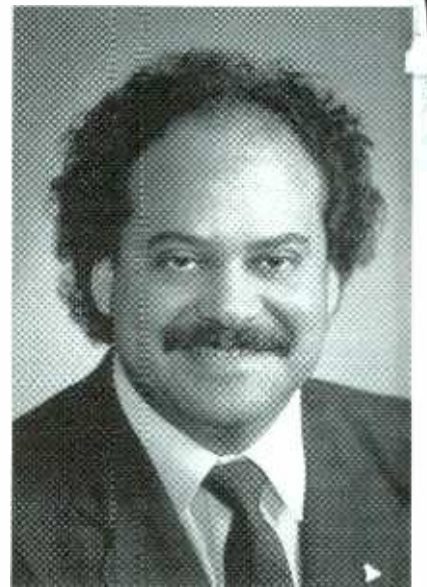
"Information and communications are more condensed than ever before. People have to do everything faster and have to absorb ever increasing amounts of information more quickly. Busy consumers also want to have some form of entertainment between the time they have to work on one thing and the time they have to start working on another thing. So, from manufacturers, we have seen personal-entertainment portable products—like Sony's MD player—for people to use while waiting in airports, for example. The other trend I see is that people with busy schedules are trying to balance their office time and their personal life, and many people are spending more of their valuable free time at home, as compared to the '80s. Sony's E-Cube home entertainment system has been introduced to address this trend."

Kerry McCammon
VP of Market Planning, Pioneer

"There are probably two key trends we see looking back and looking ahead. One is continued growth in the home theater concept. There is tremendous strength in AV receivers, big-screen TVs, laserdisc, speaker systems—and we're confident that's going to be a growing market. The other key thing is multimedia, with consumers really gravitating toward interactivity and interactive devices. We've just introduced our first entry, LaserActive, and are real pleased with how it's been received."

Sam Tramiel
President, Atari

"The video game industry has finally reached the point where technology has caught up to the expectations of players. For years, players asked for more realistic 3D graphics, CD-quality sound, stunning special effects and true color. In effect, they wanted at least video arcade game quality in their own living rooms. Atari expects 1994 to be the year that customers get what they want and a lot more than they could ever have imagined. While game software is key, many people don't realize that the strength of the hardware platform drives the overall performance of the game and, ultimately, plays a critical role in the satisfaction of players. Three years ago, Atari set out to revolutionize this industry with hardware that would literally blow customers' minds. I challenged my development team to create a product that would never cause a player to say, 'This would be great if only it could do this...' The result is Jaguar—a product that literally leapfrogs all existing standards of performance to give customers 64 bits of raw game power. This is where the industry is headed."



Sam Tramiel

John Kellogg
Technical Marketing Director, Dolby Labs

"Instead of cocooning, which really is what has been happening in the latter part of the '80s and into the '90s, I think people in the rest of the '90s are going to go from cocooning to burrowing. That means they are going to be interested in upgrading their home environment, which means multichannel audio/video systems for their homes. But it's not going to be just about movies. It's going to be all kinds of media and entertainment, from the big buzzword of multimedia entertainment to music on CDs and other formats, video games, etc. But the bottom line is it is all going to go digital and Dolby multichannel."



John Kellogg

**According to a recent consumer survey,
sales of the Fuji ZII audiocassette are expected
to increase dramatically.**



Never before have our customers so clearly indicated their intentions to continue purchasing a product. In a survey of Fuji ZII audiocassette purchasers*, almost 98% said they'd buy it again. And, when asked why they bought ZII in the first place, they had plenty of answers including its eye-catching wrapper and unique black Extraslim case. Of course, it was more than looks that impressed our customers. It turns out that the main reason they bought Fuji's ZII was they thought it would sound great.

With a response like this, we feel it's inevitable that ZII audiocassette sales will reach new heights. Hair, on the other hand, is up to the individual.

 **FUJI. A new way of seeing things.®**

*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.



Interactive media may be the big focus at this year's Winter CES, but this list of products being rolled out at the show should indicate that there's quite a bit more to see.

**PANASONIC ELECTRONICS—
Flat Vision Television**

One buzz item at CES probably will be Panasonic's Flat Vision TV, a 14-inch diagonal wall-mounted unit that is less than four inches deep. Unlike LCD or plasma display TVs on the market, Flat Vision features what Panasonic calls "active beam matrix" technology, which produces a wider viewing angle and more resistance to washing out in bright light.

Essentially, Panasonic took the conventional CRT and miniaturized it into a matrix of nearly 10,000 tiny unit screens that each have a separate beam source firing electrons. The TV contains a pair of stereo speakers located in a baffle under the screen. The new technology will work with developing HDTV units and eventually may be used for desktop computers, personal monitors at concerts, on planes, in cars or buses, and may be

adaptable to full surround-sound home theater systems. The price has not been determined.

**KENWOOD—KC-X1 tuner
and KM-X1 amplifier**

Home theater aficionados will want to check out Kenwood's new THX-certified components, the KC-X1 controller tuner and KM-X1 6-channel

amplifier. The KC-X1 will feature a digital Dolby Pro Logic decoder, six preouts, 30 random tuner presets and an on-screen display. The KM-X1 delivers 100 watts each channel. The LucasFilm Home THX system ideally will enable viewers to experience sound as film producers intended. With these new items, Kenwood has aggressively sought to expand the

home theater market's base by offering the KC-X1 at \$999.00 and the KM-X1 for \$899.00, nearly half the price of previously available comparable systems.

**NAKAMICHI—MusicBank
CD players**

Nakamichi's new multi-disc CD players—the MB at \$799, MB-2s at

\$599, MB-3s at \$499 and MB-4s at \$399—competitively offer consumers an alternative to standard carousel or cartridge set-ups. Now in its second incarnation, the MusicBank features the same transport, the primary difference being in the sophistication of the D/A converters.

**ROUNDHOUSE PRODUCTS—
The CD Projects System**

Roundhouse Products is rolling out a CD Projects System, a CD filing and storage ensemble designed to meet the needs of home and mobile listening environments. The system is built around individual clip-on polypropylene DoubleSleeves that are compatible with the company's Roladisc 150 home unit (150 CDs), the portable CC 100 CarryCase (100 CDs), or one of two TravelCases—the TC24 and TC50. TravelCases hold a portable CD player, plus 24 or 50 CDs. Suggested retail prices range from \$23 to \$40.

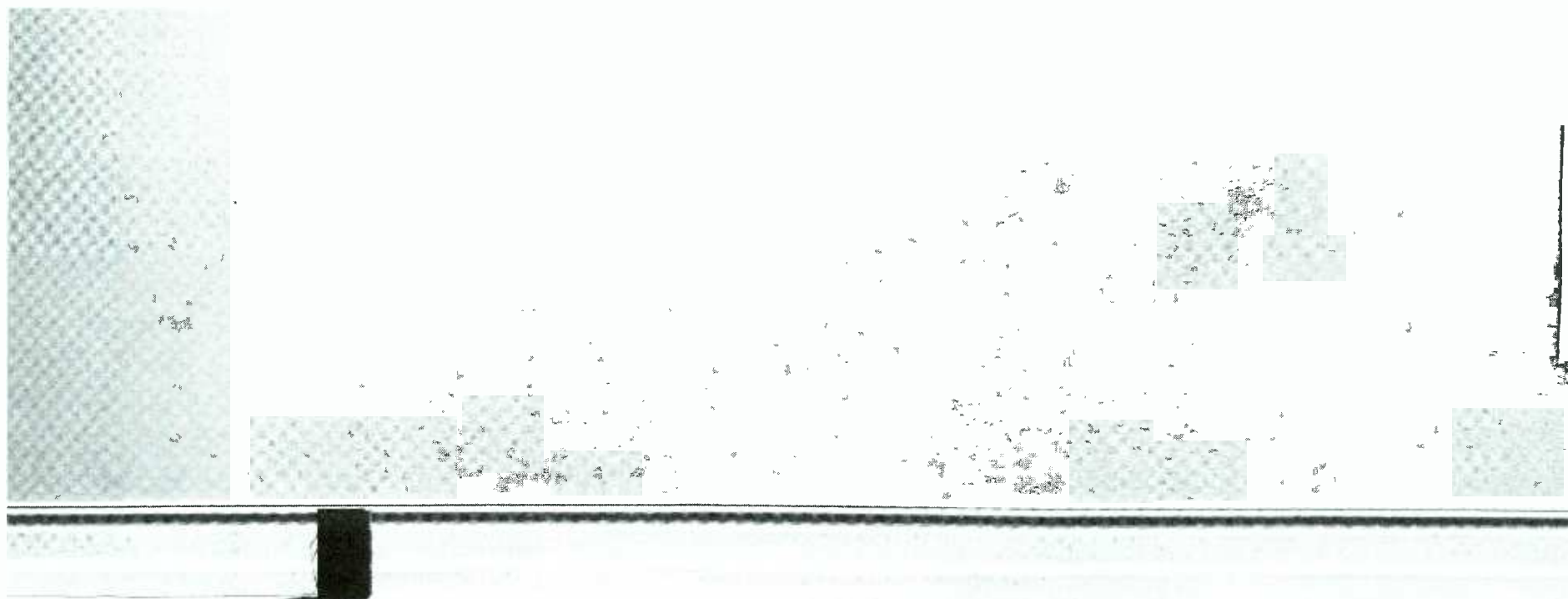
**ARKON RESOURCES INC.—
Sound Feeder SF-100**

For the listener who has a portable CD or cassette player but hasn't made

Audio/Video Equipment And Accessories Take The CES Spotlight

BY RICK CLARK

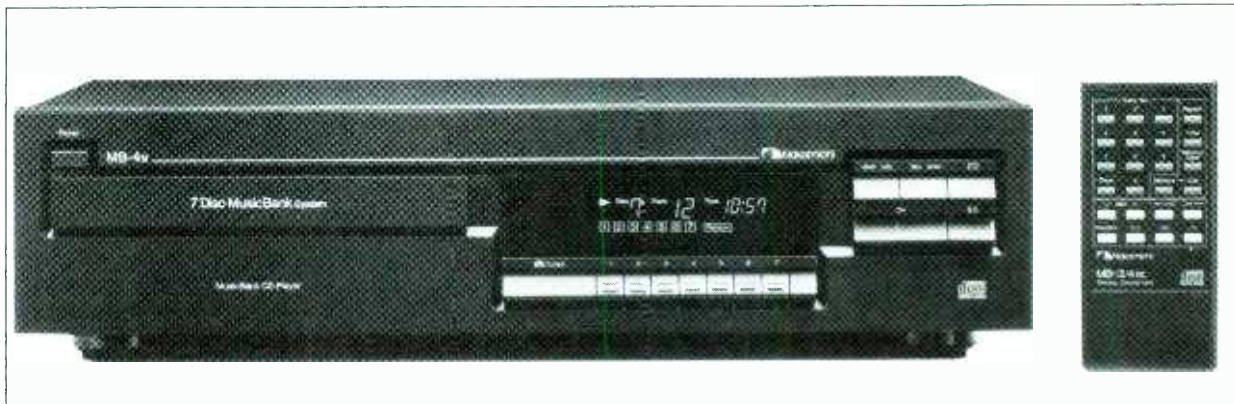
ARE YOU PREPARED FOR



Your customers are familiar with the blow-away sound of Maxell audiotapes. Now introduce them to another technological breakthrough from Maxell. Our new MiniDisc. It records sound digitally. A process that can be repeated



Panasonic's Flat Vision Television



Nakamichi's MB-4s CD player

the move to upgrade the car FM stereo, Arkon Resources is hoping their Sound Feeder SF-100 Mobile Audio Connector will provide a suitable bridge. By hooking up the Sound Feeder to the output jack of the portable player, the user can transmit the audio signal through the car's FM stereo. The unit is also available as the SF-110, which includes a soft carrying case that holds a player, the Sound Feeder and several discs. Suggested

retail is \$49.95 for the SF-100 and \$69.95 for the SF-110.

SONANCE—Director 20 Speakers

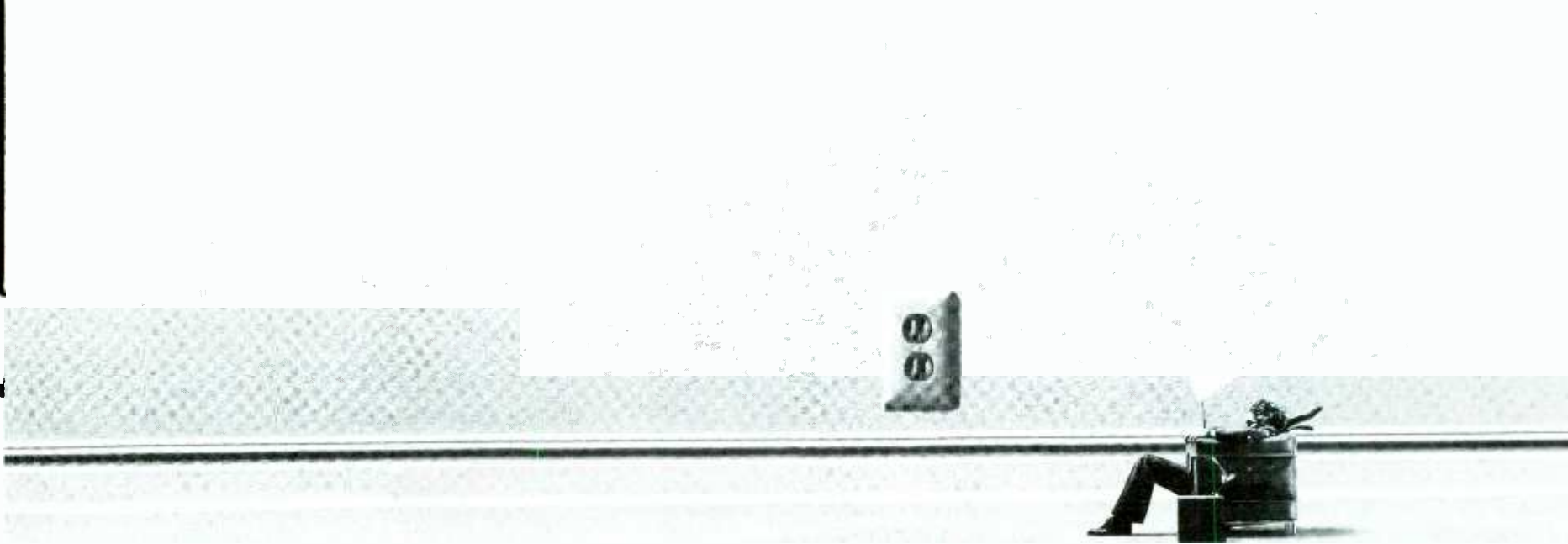
Sonance's Director 20 Home Theater speakers are designed for either standard stereo or three-speaker front-channel applications. The Director 20 features a magnetically shielded woofer and Sonance's unique pivoting tweeter, which is

intended to fine tune the audio imaging for the listener. The speakers retail for just under \$300.00 per cabinet.

YAMAHA ELECTRONICS CORP.—KX-580 cassette deck

Yamaha continues its commitment to the cassette format by introducing the all new KX-580, which utilizes Dolby S. Yamaha claims that the KX-580 is the most advanced cassette deck ever. *Continued on page 62*

MAXELL'S NEW MINIDISC?



up to a million times without any loss of fidelity. And like a CD, it can randomly access any song, any time.

Unlike other minidisks, Maxell's MiniDisc has a unique "high-sensitivity" magneto-optical

film. To your customers, this means they can faithfully record and play back music even with portable hardware. To you, it means more Maxell customers. For more information, call your Maxell representative.



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TO THE MAX.

CES

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Laserline has set the standard in the home entertainment storage industry. With over one million units sold to date worldwide, our customers know that Laserline towers are proven winners at retail. That tradition continues with the new high capacity, revolving CD40CT. Consumer sales have proven Laserline to be the number one brand in the industry.



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 OUTSIDE CA 800.323.8222
 FAX 510.659.8260

LASERLINE

AUDIO/VIDEO

Continued from page 61



Arkon Resources' Sound Feeder



Roundhouse Products' TC24 Travel Case

580's 80 dB signal-to-noise ratio is better than any of the company's previous cassette decks at any price. The KX-580 has numerous features, including auto tape tuning, for fine tune bias and equalization of each specific tape (as opposed to merely adjusting to a type or brand of tape) before recording. Other features include music search, play trim and bi-directional intro-scan.

MAGNAVOX—MAG 8500 TV Allowance Accessory

So you are concerned that your kid is becoming a total couch potato. Magnavox has come up with a time-management device that many parents will perceive as a lifesaver; it's called the TV Allowance. This accessory allows a person to allocate the amount of time certain individuals may watch television. Each user is assigned a numeric code that, when accessed, keeps track of a person's viewing time during a given period. TV Allowance features a "Look" button that allows the viewer to check time remaining in his or her "account." A "Save" button enables the user to accumulate remaining allowance from week to week, while "Block" eliminates certain viewing times all together. The TV Allowance box, which sits atop the TV and connects easily to any television or video game player retails for \$99.95.

DENON—DRA-565RD Receiver

As the replacement for the popular DRA-545R, Denon's DRA-565RD receiver is a solid choice for the audio-video entertainment system consumer who is looking for a full-featured stereo unit. Denon asserts that this receiver

A Revolutionary New Weight Loss System.

The ProFile Family



PDM20. The perfect case for road trips. Holds a portable disc player and 20 favorite CDs in ProSleeves.



PF30. This nifty case holds 30 CDs. Gusseted pocket opens wide for easy access to discs.



PDM60. The ultimate ProFile case—holds a portable player and 60 CDs in a quarter of the space you'd expect.



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SCORING

Continued from page 63

that preventive maintenance, security and convenience are value-added benefits for expanding multimedia and other consumer electronics categories," observes Peter Ildau, Recoton VP of advertising/communications. Among the hot product lines are Recoton's own 900 MHz wireless technology, and Ildau expects to see an expanding array of multimedia CD cleaners, such as Discwasher's motorized radial unit and Recoton's non-contact hydrobath model; expanded

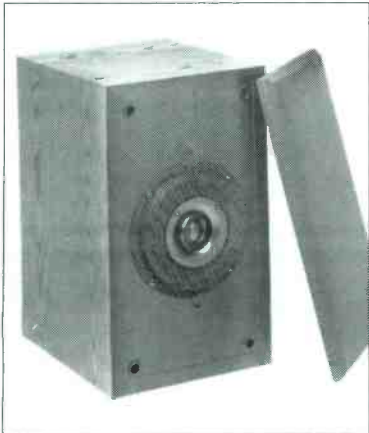


Blockbuster has launched an Interactive Experience display to encourage sales and rentals of CD-ROM software and hardware.

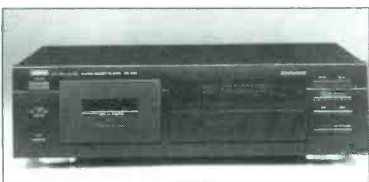


Roundhouse Products' Roladisc 150

carrying-case lines for both CDs and cassettes; innovative CD storage products such as the Roundhouse Roladisc 150; customized videocassette rewinders; and TV lockout security devices for kiddie viewing control. "Everyone who sells consumer electronics products will be in the show," sums up EIA/CEG's Shapiro, "ready to kick off the new year in a positive way after what is expected to be a very good holiday season." ■



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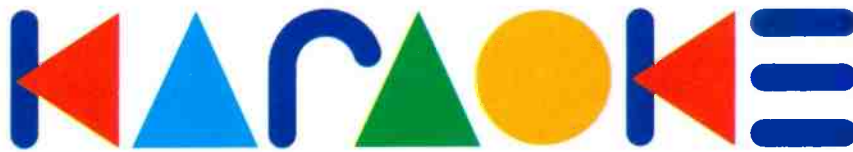
SCORING

Continued from page 48

should continue strong in audio, video and computer markets, notes Mike Golacinski, Maxell VP of sales and marketing. Audio brick-pack offerings gave consumers a better value, with the trend over recent years toward high bias and longer, 100-minute lengths. In video, after a predicted flat year, sales were up 10% through September, also boosted by bonus packs. High grade over all is doing better, he says, due to the price/value relationship. In computer media, 3 1/2-inch high-density diskettes are driving the business, with successful Buy 10 Get 1 Free promotions continuing into '94. Color diskettes are a bonus for Maxell, and Verbatim did so well with a Buy 10 Color Get 1 Free with 4 Microsoft Games edition, it came out with a second edition last fall.

"The overall accessory market continues to grow as both consumers and retailers are realizing more than ever

Continued on page 64



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- 8 WEAK • SWIN
- 9 I'LL NEVER GET OVER YOU (GETTING OVER ME) • EXPOSE
- 10 PLEASE DON'T GO • INXS
- 11 JUST ANOTHER DAY • JON SECADA
- 12 SIMPLE LIFE • ELTON JOHN
- 13 THAT'S WHAT LOVE IS FOR • AMY GRANT
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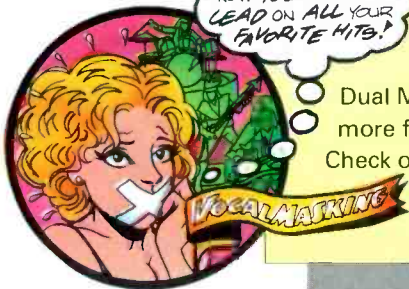
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Harmony House Chain Bounces Back From Turmoils

BY TRUDI MILLER ROSENBLUM

NEW YORK—The Detroit-based Harmony House chain went through a difficult period recently—being put up for sale at the end of 1992, experiencing the loss of co-founder Glyn Thom, and then being removed from the market when the owners' price was not met.

Through all of that, co-founder/CEO Carl Thom was ill. Although he has recuperated, he is now semi-retired; still, he continues to play a role in the management of the company on a consulting basis.

Company president Bill Thom, the son of Glyn and Carl Thom, says Harmony House has bounced back from the turmoil of 1992, and looks to a future of growth and expansion.

"It wasn't that we were really anxious to sell," says Bill Thom, noting that Harmony House has been a family-run business since it was founded by his father in 1947. "But we had a great deal of interest from a company who wanted to buy us, and we were having a lot of family problems be-

cause both my parents were so ill. So we decided to go through the process of putting it on the market, to see what would happen. But we didn't get the offers we thought the company was worth, and after Mom passed away, we took it off the market." He declines to say which company was interested, or what Harmony House was asking.

Rumors abounded that one issue in purchase negotiations was that Harmony House wanted prospective buyers to place the chain's employees at the buyer or else give compensation packages to those dismissed. Thom declines to go into specifics but says, "We were very much concerned about the welfare of our employees. We wanted to make sure they were taken care of."

Glyn Thom's illness and death affected the company emotionally, but did not harm business significantly, Thom says. "It was tough for our company, because we are very much a family type organization. Most of the employees know my parents and have worked for us a long, long time. I spent most of the last year caring for my mother, and it was just a very tough period.

"But the bottom line is, business didn't suffer too much, because essen-

tially we have a committed, strong staff. We have five vice presidents here, and they've all been here 20 years, so I felt comfortable with it in their hands."

Thom declines to give annual sales figures, but says that same-store sales are up 12% from last year's. He attributes this largely to the company's new \$2 million computer system, which took two years to install. "Just three years ago, we didn't have one computer in the joint," he says. "We wanted to get out of the '70s. It wasn't an upgrade; we completely rebuilt the company from the inside out. It's a completely integrated system which encompasses all our accounting functions, all our merchandising functions, all our warehousing and purchasing, and administration and POS. The information we get is instantaneous. So now the merchandise mix is stronger, everything flows a lot faster, buying is more efficient."

He notes that although Harmony House does its purchasing centrally and ships the product from its ware-

(Continued on page 69)



The Harmony House chain's Michigan outlets includes this freestanding store, top, and mall store, below.



THOM

Third World Outlets Thrive In Atlanta

BY RUSSELL SHAW

ATLANTA—At least a half-hour's drive from the ritzy shopping malls of Atlanta's north side, an 800-square-foot Third World Enterprises outlet sits in a small, less-than-glittering strip mall off McDonough Boulevard. The U.S. Census Bureau says the neighbor-



Third World Enterprises limits its music inventory to titles that appeal to an African-American clientele. (Billboard photos)



hood has one of the lowest per-capita incomes of any urban zip code.

According to demographers, the commercial market potential of neighborhoods like this is not so great. Yet it is in areas like this that Ray Forbes likes to put his stores. Forbes founded Third World Enterprises in 1975 and now has a profitable operation, with eight locations. Averaging 800-1,000 square feet, Third Worlds are, for the most part, located in predominantly black, middle- to lower-class neighborhoods in the city of Atlanta and its suburbs.

At the McDonough Boulevard store one morning, Forbes, 49, says, "Basically, we service the community and that's it. We have no problem with larger stores or so-called major chain

stores, because their response time to product, re-orders, to what the community wants, is not there. They have to have a thousand-plus different artists. We don't. We basically just cater to black people—basically what's hot, and the black oldie major groups, which are not that many. The [chains] don't affect us."

Even though his locations and his traffic count indicate an almost exclusively African-American clientele, Forbes is quick to point out that from store to store, demographic differences are responsible for differing inventory and sales patterns.

"It will vary a little bit," Forbes says. "Because the Washington Road store is near the airport, you've got more people coming in from major cities, so therefore the store carries more jazz. Decatur Street is near Georgia State University, so you got a little more reggae and jazz."

"But the Candler Road store [in nearby Decatur] sells a lot of gospel, (Continued on page 68)

Students Score Baskets Through Columbia Promo

NEW YORK—Columbia Records has launched its third promotion with 800-BASKETS, a division of Teleway Inc., a Westbury, N.Y.-based floral and gift company. The latest project targets the college market with a product called the Sony Music College Basket.

The basket, which is being sold through the toll-free 800-BASKETS number, is a "care package" for college students, featuring a Columbia CD among other items such as a dictionary, thesaurus, soap, cookies, popcorn, and soup. For the CD, the giver has a choice of "GenreCide," a modern rock compi-

lation; "I Like Jazz Two," a jazz compilation; or a gift certificate for one CD or two cassettes from the Sony Music Certificate Catalog, which lists 200 titles. The basket—actually a reusable milk crate—costs \$49.99.

The basket has been promoted in a direct-mail piece sent to 100,000 households of college freshmen and was featured in an 800-BASKETS Christmas brochure, which is distributed to nearly 1 million customers. It also is being marketed on CompuServe's Electronic Mall and the Bloomberg Shopping Mart, two

(Continued on page 69)

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Retail

Alliance Acquires Abbey Road In Last-Minute Holiday Deal

CONSOLIDATION HAS COME come at a fast and furious pace in the music business over the last few years, but the one thing you could always count on was if an acquisition wasn't negotiated by the beginning of the holiday selling season, it wouldn't be completed until the new year. But with Alliance Entertainment Corp. on the prowl and hungry to make acquisitions, Track is learning you can't turn your back for a minute.

Track was on vacation last week when New York-based Alliance announced on Dec. 23 that it has signed a letter of intent to acquire Santa Ana, Calif.-based Abbey Road Distributors. According to a press release, Alliance will pay \$35 million in cash, common stock, and notes for Abbey, which reported \$80.7 million in sales and \$4.8 million in pretax profits in its fiscal year ended Aug. 31, 1993.

The Abbey Road deal is expected to close before Jan. 31, and if it does, Alliance will own three of the five largest one-stops in the U.S.—Abbey Road, Bassin Distributors, and CD One Stop. (Valley Distributors in Woodland, Calif., and Universal One Stop in Philadelphia are the other two.)

It's no surprise that Alliance made the offer; the surprise is that Abbey Road owner Bruce Ogilvie finally accepted. As reported by Track, Alliance chairman Joe Bianco has been making steady overtures to Ogilvie for the last six months. In fact, after Track jokingly suggested that Bianco was sending Ogilvie flowers on a weekly basis, he literally did send roses to the California one-stop executive.

But talks cooled off during October and November and didn't resume until December, when Alliance and Abbey both found themselves in a bidding battle for the assets of Atlanta-based Nova Distributing, which recently filed for protection under Chapter 11 of the U.S. bankruptcy laws.

It was during the heat of the battle that Alliance once again suggested that Ogilvie reconsider and sell. At the last moment, before going into court with a written offer for Nova's assets, Ogilvie withdrew from the bidding and began serious negotiations with Alliance.

Ogilvie's turnabout is even more surprising when you consider that he already had an offer on the table from ZS Fund, the New York-based financial firm, to buy 65% of Abbey Road. ZS was offering to give \$21.2 million in cash and notes for the majority stake.

The ZS offer represented a way for Ogilvie to realize some of the value he had created while retaining management of the company. But on the downside, ZS was going to use about \$15 million in debt to finance the transaction. That kind of debt structure could make life interesting for a one-stop, which generally works on very low margins. But in the final analysis, Ogilvie says he "felt that Alliance could bring more to the table in synergies than ZS."

Ogilvie says that Alliance asked him to name his price; he then sat down and figured out a realistic price that he thought he could extract from the publicly traded company.

Ogilvie says his reasons for selling Abbey Road are threefold. One, he liked the price he was getting—or, as he puts it, "You don't look a gift horse in the mouth."

Two, from a competitive standpoint, while Ogilvie thought he could continue to compete with Alliance, he adds, "I didn't feel we could ever beat them. I was blown away when I saw that their credit line [of \$70 million] was almost as much as our total sales. Also, when their stock price hits \$8, they get the chance to collect another \$46 million [thanks to outstanding stock warrants]."

Also, Alliance made it clear that it wanted a West Coast-based one-stop and was pursuing Valley Distributors, one of the five super one-stops in the country. "I remember how I felt when a rumor was going around that Valley was going to be sold to them," he says. "That would have been devastating for us."

Finally, Abbey Road employees, through a stock-bonus plan, own 10% of the company. "I was faced with the pressure of one day having to convert that to cash," he says. "I promised the employees some things, and here was a chance for it to finally happen."

Abbey Road will continue to be run as a separate entity, with Ogilvie at the helm. As part of the deal, he will sign a five-year contract with Alliance and will sit on the company's board of directors.

Bianco says he bought Abbey Road for geographic reasons. "I am convinced that although geography doesn't mean what it used to mean [in the one stop business], it still means something," Bianco says. "In terms of the West Coast urban market, [Abbey Road] has a real good foothold. Also, the bottom line is, Bruce runs a really good operation. When you have somebody as good as Abbey Road, it is always better to buy than to compete."

Sometime this month, Alliance will present to its board of directors plans for the coming year. Those plans will include some form of consolidation, likely in the backwater operations of the three companies. Alliance will maintain separate warehouses and buying functions, Bianco says. "We can consolidate these businesses without firing anybody," he adds. "I would bet you that the staff levels don't change much, although they may shift. For example, we need a central accounting function, but you still have to have number crunchers in other places."

One change that will take place in 1994, according to sources, is that Ron Nicks, president/COO of Bethel, Conn.-based CD One Stop, will move to Miami to run the day-to-day operations of Bassin Distributors, freeing Jerry Bassin for more involvement in Alliance corporate.

RETAIL TRACK

by Ed Christman



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Uke-ing Out A Living; Silkworm Turns To Hometown Inspiration

UKES-CUSE ME: DI thought it would be appropriate to start the new year with an indie tale that hits close to home.

Some of our regular advertisers probably know **Jim Beloff**—he's the national advertising director for this publication. You know, the guy you talk to when you want to make that 52-week ad buy (hint, hint).

What many of you probably don't know is that Beloff, like many another Billboard staffer, entertains some musical dreams of his own. His instrument of choice is the ukulele, that tiny, four-stringed cousin of the guitar.

Earlier this year, Beloff published a songbook, "Jumpin' Jim's Ukulele Favorites." And he's now become a recording artist with an album of self-penned uke-tunes, "Jim's Dog Has Fleas," on his own Studio City, Calif.-based label, Flea Market Music.

(As one of his songs, "Flea Market Monkey," notes, Jim and his wife **Lizzy** are addicted to flea market shopping, and he in fact found his Martin tenor uke at a market at the Rose Bowl in Pasadena in early '92.)

Another of the Billboard brethren, director of special issues (and "Catalog Of Cool" and "Too Cool" author) **Gene Sculatti**, wrote the swingin' liner notes. The album was produced by **Shepard Stern**, who helmed the **Walt Disney Records** albums "For Our Children" and "The Gumby Album."

We note all of the above not merely to toot our horn about the

endeavors of a valued colleague, but to point out that *anyone* can release an independent record. And that, we think, is an important point to kick off with at the top of a new year.

Regarding Beloff, whose whimsical songs betray the influence of that great uke-ster **Cliff "Ukulele Ike" Edwards**, the question arises: Will he be bigger than **Tiny Tim**? Time and the public will tell.

Is he better-looking than **Tiny Tim**? Most definitely.

QUICK ONES: Antone's Records in Austin, Texas, has signed **Doyle Bramhall**. Don't get confused: This isn't **Doyle II**, the young guitar whiz who co-fronted the **Arc Angels**, but his father, a drummer-singer-songwriter who played with the late **Stevie Ray Vaughan** and other Austin luminaries. Look for an album in early 1994... **Caroline Records** has established a new imprint, **Herald Records**; it bows in February with a live album cut in 1989 by former **Yes** members **Jon Anderson**, **Bill Bruford**, **Rick Wakeman**, and **Steve Howe**. Forthcoming from **Herald** are a **Wakeman** solo album, an album by guitarist **Snowy White**, and (yeehaw!) a **Blue Oyster Cult** hits package... **San Francisco's Racer Records**, a recently established indie, has come up with a hot idea to promote its slate of six acts—it's put together "Racer Radio Volume 1," a free CD sampler. The company already has given away 12,000 copies of the promo package and is pressing an-



by Chris Morris

other 5,000. **Racer** also publishes a quarterly newsletter, the **Racer Record**, worth looking at for its exemplary design and writing.

FLAG WAVING: C/Z Records' **Silkworm** doesn't look like or sound like an act from Seattle.

No mad hair and flannel for this band. The four members—guitarists **Andy Cohen** and **Joel Phelps**, bassist **Tim Midgett**, and drummer **Michael Dahlquist**—favor cue-ball buzzcuts and vintage double-breasted suits. The band's music, coming Jan. 25 on its C/Z debut "In The West," isn't grungy, either, but a kind of off-center pop that mixes sharp melodies with high-temperature guitar work and unexpected rhythmic jerks.

Maybe **Silkworm's** uncanny style was born of the group's early days in **Missoula, Mont.**

Cohen explains, "When you live in **Montana**, it's fun, but you can only play every six weeks. We moved [to Seattle] because it was the closest big city."

The **Missoula** connection helped hook up the band, which released

its first album on its own **Temporary Freedom** label, with a big-name producer for "In The West."

"We were doing a radio interview at [Northwestern University station] **WNUR** [Evanston, Ill.]," **Cohen** says. "You had to name somebody famous from **Missoula**. The first person on the phone said, 'Steve Albini.' And then **Albini** called, himself."

It turned out that **Albini**, whose high-profile productions include albums by **Nirvana** and **PJ Harvey**, went to the same high school as the **Silkworm** boys. "We're homeboys," **Cohen** says.

With the new album almost due,

Silkworm is readying itself for a national tour. "We're going to go out in the beginning or middle of **March** through the whole country," **Cohen** says. "Basically, we're going to be touring for most of the rest of the year."

One thing the band members won't miss while they're on the road is their adopted home town, which has turned into something of a musical madhouse in the wake of the rock explosion in the **Pacific Northwest**.

"When we came to **Seattle** in 1989, there were 400 bands then," **Cohen** says. "Now there are 1,200 bands!"

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THIRD WORLD THRIVES IN ATLANTA'S POOR NEIGHBORHOODS

(Continued from page 65)

because you've got more of a settled clientele—older people living in houses." As for McDonough Boulevard, Forbes says the sales mix is "more top 30, because you've got a young group. Most of the Snoop Doggy Dogg we sell, sells here. We also sell a lot of O'Jays, Teddy Pendergrass, and stuff from the '70s, too."

much gift marts or variety stores as they are music emporiums. A selection of a few hundred titles is available on cassette and CD on the left side of the store. On the right side are such items as nail polish, hats, and sweaters—many bearing the logos of historically black Southern colleges and universities.

In some ways, Third Worlds are as Ask Forbes why he supplements his

music inventory with gift items, and you'll get a revealing answer. "That's where your profits come in," he says. "I use records as a leader. By being located in the community, I can make more money off earrings than I can off of CDs, with less investment. Records account for 70% of my sales, but maybe only 40% of my profit. So the other 60% of my profits, which put me in a profit mode, comes from other things. You are talking about a 100%-200% markup, whereas with records you are only talking about 33%. So it makes quite a difference."

For any relatively small Atlanta-area retailer, things are becoming more competitive these days. Besides longtime market leader Turtle's, key players are expanding their initial presence, as is Tower Records; diversifying into recorded product, like Circuit City; or entering the market for the first time, like Best Buy, Barnes and Noble, and The Musicland Group's Media Play.

Forbes says, "We do have a problem—not so much with Turtle's, but with Best Buy and Circuit City.



At the Third World Enterprises location on Decatur Street in Atlanta are, left, Cedric Thomas, field manager for the eight-store chain, and Catherine Forbes, president of the company.

Whereas we have cassettes with a \$10.98 list, they are selling CDs for \$9.99 or \$10.98 and below. I think that's a little unfair. They're really not even record merchandisers, but electronics specialists. These people became successful using [loss] leaders. Now they have another market. Their retail price is about what we pay at one-stop."

Some retailers would fight back against such heavy competition with heavy doses of advertising, but not Third World. In fact, Forbes says he doesn't do any. "I don't have to, because I am in the community. I used to do a lot with radio stations, but now we are known."

Forbes adds that his stores have a service advantage. "We know our customers, and we have regular repeat customers," he says. "I have retained 80% of my customers over the last 17 years. If we don't have it, normally we can get the stuff in two days. If they go to a chain store, you're talking about two weeks. The customers' loyalty is due to service."

Resulting profitability notwithstanding, Forbes still has many quarrels with the music industry—from the type of product that is being released to the way that label promotion departments deal with retailers like Third World, who serve predominantly Afri-

(Continued on next page)

Billboard.

FOR WEEK ENDING JANUARY 8, 1994

Top Christmas Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)
1	1	★★ NO. 1 ★★		HARRY CONNICK, JR.	WHEN MY HEART FINDS CHRISTMAS	COLUMBIA 57550 (10.98 EQ/16.98)
2	5			BOYZ II MEN	CHRISTMAS INTERPRETATIONS	MOTOWN 6365 (10.98/15.98)
3	3			MANNHEIM STEAMROLLER	CHRISTMAS ▲ ²	AMERICAN GRAMAPHONE 1984 (9.98/15.98)
4	2			MANNHEIM STEAMROLLER	A FRESH AIRE CHRISTMAS ▲ ²	AMERICAN GRAMAPHONE 1988 (9.98/16.98)
5	4			VINCE GILL	LET THERE BE PEACE ON EARTH	MCA 10877 (10.98/15.98)
6	6			VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS 2	A&M 0003* (10.98/15.98)
7	7			NEIL DIAMOND	CHRISTMAS ALBUM ●	COLUMBIA 52914* (10.98 EQ/15.98)
8	10			AMY GRANT	HOME FOR CHRISTMAS ▲	A&M 0001* (10.98/15.98)
9	9			VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS ▲ ²	A&M 3911 (9.98/15.98)
10	8			AARON NEVILLE	SOULFUL CHRISTMAS	A&M 0127 (10.98/16.98)
11	14			GARTH BROOKS	BEYOND THE SEASON ▲ ²	LIBERTY 98742* (10.98/15.98)
12	11			GLORIA ESTEFAN	CHRISTMAS THROUGH YOUR EYES	EPIC 57567 (10.98 EQ/16.98)
13	12			NAT KING COLE	THE CHRISTMAS SONG ●	CAPITOL 46318* (6.98/10.98)
14	13			DAVID FOSTER	THE CHRISTMAS ALBUM	INTERSCOPE 92295/AG (10.98/16.98)
15	15			ALAN JACKSON	HONKY TONK CHRISTMAS	ARISTA 18736 (10.98/15.98)
16	16			JOHN TESH	A ROMANTIC CHRISTMAS ●	GTS 4569* (9.98/16.98)
17	17			VARIOUS ARTISTS	A WINTER'S SOLSTICE VOLUME IV	WINDHAM HILL 11134 (10.98/15.98)
18	21			GEORGE WINSTON	DECEMBER ▲	WINDHAM HILL 1025 (9.98/15.98)
19	19			JINGLE CATS	MELLOW CHRISTMAS	JINGLE CATS 41226 (7.98/12.98)
20	20			THE CARPENTERS	CHRISTMAS PORTRAIT ●	A&M 5173* (8.98/13.98)
21	18			BARBRA STREISAND	CHRISTMAS ALBUM ▲ ³	COLUMBIA 9557* (5.98 EQ/9.98)
22	27			THE TEMPTATIONS	GIVE LOVE AT CHRISTMAS ●	MOTOWN 5373 (5.98/9.98)
23	25			VINCE GUARALDI	A CHARLIE BROWN CHRISTMAS	FANTASY 8431 (8.98/16.98)
24	23			BOB RIVERS & TWISTED RADIO	I AM SANTA CLAUS	ATLANTIC 45346 (10.98/15.98)
25	22			CROSBY/SINATRA/COLE	IT'S CHRISTMAS TIME	LASERLIGHT 15152* (4.98/6.98)
26	24			JOHNNY MATHIS	MERRY CHRISTMAS ▲ ²	COLUMBIA 8021* (5.98 EQ/9.98)
27	—			CARNIE & WENDY WILSON	HEY SANTA!	SBK 27113/ERG (10.98/15.98)
28	—			VARIOUS ARTISTS	A LAFACE FAMILY CHRISTMAS	LAFACE 26011/ARISTA (9.98/15.98)
29	28			LORRIE MORGAN	MERRY CHRISTMAS FROM LONDON	BNA 66282 (9.98/15.98)
30	26			KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME	WARNER BROS. 45346 (10.98/15.98)

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

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	TITLE	WKS. ON CHART
1	2	★★★ NO. 1 ★★★		MANNHEIM STEAMROLLER ▲ ³	CHRISTMAS	24
				AMERICAN GRAMAPHONE 1984 (9.98/14.98)	2 weeks at No. 1	
2	1			MANNHEIM STEAMROLLER ▲ ³	A FRESH AIRE CHRISTMAS	24
				AMERICAN GRAMAPHONE 1988 (9.98/14.98)		
3	3			VARIOUS ARTISTS ▲	A VERY SPECIAL CHRISTMAS 2	7
				A&M 0003 (10.98/16.98)		
4	4			NEIL DIAMOND ▲	THE CHRISTMAS ALBUM	7
				COLUMBIA 52914 (10.98 EQ/15.98)		
5	6			AMY GRANT ▲	HOME FOR CHRISTMAS	7
				A&M 0001 (10.98/16.98)		
6	5			VARIOUS ARTISTS ▲ ²	A VERY SPECIAL CHRISTMAS	22
				A&M 3911 (10.98/16.98)		
7	8			GARTH BROOKS ▲ ²	BEYOND THE SEASON	8
				LIBERTY 98742 (10.98/15.98)		
8	7			NAT KING COLE ●	CHRISTMAS SONG	22
				CAPITOL 46318 (6.98/10.98)		
9	10			MEAT LOAF ▲ ⁸	BAT OUT OF HELL	138
				CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)		
10	9			JOHN TESH ●	A ROMANTIC CHRISTMAS	7
				GTS 4569 (9.98/14.98)		
11	18			ENYA ▲ ²	WATERMARK	115
				REPRISE 26774/WARNER BROS. (10.98/15.98)		
12	15			ORIGINAL LONDON CAST ▲ ²	PHANTOM OF THE OPERA	15
				POLYDOR 83173/PLG (17.98 EQ/33.98)		
13	17			THE BEATLES ▲ ⁵	1967-1970	12
				CAPITOL 97039 (14.98/31.98)		
14	13			GEORGE WINSTON ▲ ³	DECEMBER	25
				WINDHAM HILL 1019 (9.98/15.98)		
15	22			BILLY JOEL ▲ ⁴	GREATEST HITS VOL. I & II	138
				COLUMBIA 40121 (11.98 EQ/28.98)		
16	19			THE BEATLES ▲ ⁵	1962-1966	12
				CAPITOL 97036 (14.98/31.98)		
17	26			BOB MARLEY AND THE WAILERS ▲ ⁴	LEGEND	127
				TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)		
18	24			PINK FLOYD ▲ ¹²	DARK SIDE OF THE MOON	138
				CAPITOL 46001* (9.98/15.98)		
19	20			THE EAGLES ▲ ¹⁴	GREATEST HITS 1971-1975	138
				ELEKTRA 105* (7.98/11.98)		
20	12			THE CARPENTERS ●	CHRISTMAS PORTRAIT	20
				A&M 5171 (10.98/15.98)		
21	11			BARBRA STREISAND ▲ ³	CHRISTMAS ALBUM	19
				COLUMBIA 9557* (5.98 EQ/9.98)		
22	27			PINK FLOYD ▲ ⁸	THE WALL	138
				COLUMBIA 36183* (15.98 EQ/31.98)		
23	30			JOURNEY ▲ ⁴	JOURNEY'S GREATEST HITS	138
				COLUMBIA 44493 (9.98 EQ/15.98)		
24	23			THE TEMPTATIONS ●	GIVE LOVE AT CHRISTMAS	8
				MOTOWN 5279 (5.98/9.98)		
25	21			VINCE GUARALDI	CHARLIE BROWN CHRISTMAS	12
				FANTASY 8431* (8.98/16.98)		
26	33			JAMES TAYLOR ▲ ⁴	GREATEST HITS	138
				WARNER BROS. 3113* (7.98/11.98)		
27	40			METALLICA ▲ ³	...AND JUSTICE FOR ALL	129
				ELEKTRA 60812 (9.98/15.98)		
28	14			CROSBY/SINATRA/COLE	IT'S CHRISTMAS TIME	14
				LASERLIGHT 15152 (4.98/6.98)		
29	16			JOHNNY MATHIS ▲ ²	MERRY CHRISTMAS	17
				COLUMBIA 8021 (5.98 EQ/9.98)		
30	42			JIMMY BUFFETT ▲ ²	SONGS YOU KNOW BY HEART	137
				MCA 5633* (7.98/11.98)		
31	37			ERIC CLAPTON ▲ ³	TIME PIECES - THE BEST OF ERIC CLAPTON	138
				POLYDOR 825382* (7.98 EQ/11.98)		
32	47			METALLICA ▲ ²	RIDE THE LIGHTNING	121
				ELEKTRA 60396 (9.98/13.98)		
33	35			THE EAGLES ●	GREATEST HITS VOL. 2	136
				ELEKTRA 60205 (7.98/11.98)		
34	45			STEVE MILLER BAND ▲ ⁶	GREATEST HITS	136
				CAPITOL 46101 (7.98/11.98)		
35	36			AEROSMITH ▲ ⁶	GREATEST HITS	135
				COLUMBIA 36865 (5.98 EQ/9.98)		
36	—			THE DOORS ▲ ²	BEST OF THE DOORS	124
				ELEKTRA 60345 (12.98/19.98)		
37	—			CREEDENCE CLEARWATER REVIVAL ▲ ²	CHRONICLES VOL. 1	47
				FANTASY 2* (10.98/17.98)		
38	—			METALLICA ▲ ²	MASTER OF PUPPETS	120
				ELEKTRA 60439 (9.98/15.98)		
39	—			MARIAH CAREY ▲ ⁶	MARIAH CAREY	6
				COLUMBIA 45202* (10.98 EQ/15.98)		
40	—			PATSY CLINE ▲ ⁴	GREATEST HITS	134
				MCA 12* (7.98/12.98)		
41	—			SIMON & GARFUNKEL ▲ ⁵	GREATEST HITS	21
				COLUMBIA 31350 (9.98 EQ/15.98)		
42	—			THE BEATLES ▲ ⁸	SGT. PEPPER'S LONELY HEARTS CLUB BAND	64
				CAPITOL 46442* (10.98/15.98)		
43	—			ELTON JOHN ▲ ¹⁰	GREATEST HITS	128
				POLYDOR 512532*/PLG (7.98/11.98)		
44	—			U2 ▲ ⁵	THE JOSHUA TREE	102
				ISLAND 842298*/PLG (10.98/16.98)		
45	25			BILLBOARD'S GREATEST CHRISTMAS HITS	1955-PRESENT	13
				RHINO 70636 (6.98/9.98)		
46	—			GUNS N' ROSES ▲ ¹⁰	APPETITE FOR DESTRUCTION	134
				GEFFEN 24148 (9.98/15.98)		
47	—			MICHAEL BOLTON ▲ ⁴	SOUL PROVIDER	3
				COLUMBIA 45612* (9.98 EQ/15.98)		
48	29			THE JUDDS ▲	CHRISTMAS TIME WITH THE JUDDS	12
				CURB 6422/RCA (7.98/11.98)		
49	41			BOB RIVERS COMEDY GROUP	TWISTED CHRISTMAS	3
				ATLANTIC 90671 (8.98/14.98)		
50	28			ELVIS PRESLEY	BLUE CHRISTMAS	10
				RCA 59800* (4.98/9.98)		

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1994, Billboard/BPI Communications, and SoundScan Inc.

HARMONY HOUSE BOUNCES BACK FROM RECENT TURMOIL

(Continued from page 65)

house to the stores, each store has "complete freedom to buy as they see fit." With the new computer system, he says, stores can order product on a daily basis, and the central office in turn can provide the stores with weekly sales figures.

The chain is currently in "a growth pattern," Thom says. In November, Harmony House opened a 7,000-square-foot store in Flint, and in December the company opened its second all-classical store, in Grosse Pointe Village. This brought the chain up to 37 stores, all in Michigan.

The typical Harmony House store is 4,000-5,000 square feet, with about 25,000 album titles. In July, the company opened a "prototype" 1,500-square-foot store in Charlevoix, "to see if we can be profitable with a smaller store in a smaller market."

About 70% of the chain's dollar sales is CDs, with the rest cassettes; in unit sales, the ratio is 60% to 40%. The company does not carry vinyl, other than a few specialty releases.

Regular pricing is \$15.99 for CDs, \$9.99-\$10.99 for cassettes, "but we're very aggressive with promotions. We have constant sales, with 200 titles on sale at \$11.99-\$13.99 for CD, \$6.99-\$7.99 for cassette." Most of the sales are genre-driven—a country music sale, a classical sale—because "it's important to gear the sale toward the customer. If you say 'all country music is on sale,' that's easy to understand. If you say 'all Warner titles are on sale,' they say, 'What's that?'" says Thom.

The chain gets its product from more than 200 vendors, but Sony and WEA combined account for half of the volume, Thom says, with the other four majors making up most of the rest. However, Harmony House does deal with many independent labels, he says. "Some of the labels we're buying from, we're only buying one title. We'll buy from anybody if we feel there's a demand."

Thom acknowledges that Harmony House is facing a lot of competition in the Detroit area. "Best Buy is coming in, Blockbuster is coming in, Borders Books is opening stores," he says. "We're faced with a lot of new competition—but we've been through a lot of competitors since 1947. People complain about this new discounting going on—well, Korvettes always did that, Target has always done it. We've competed against low prices before, so we don't foresee that as causing much of a problem."

Harmony House has three advantages over its competitors, says Thom. "Number one is our selection. For decades, we have been a full-selection retailer, making sure we have it in stock and you can find it. Number two, our customer-service stands out from our competitors. We have a full-time staff, not part-time help, and we pay our employees enough to make careers out of this, without much turnover. Our store managers have an average seniority of over 10 years, and many have been with us for over 20 years. I think the serious music buyer knows that when they come to our store, they will deal with someone who knows what they're talking about.

"Number three is convenience. We've got a store in everybody's

neighborhood, and we're very rooted in the community—our store managers are involved with local organizations and charities."

He also notes that Harmony House is a "comfortable" store—it is not loud or overly youth-oriented. "We make an effort not to turn off someone who comes in for, say, Johnny Mathis. In fact, Mathis is doing an in-store in one of our stores on Saturday. Barry Manilow does them, too. We've developed a good reputation—people know we're not just a kids' store." The chain has a broad customer base, but the average age of customers is "probably older" than that of other chains, he says.

STUDENTS SCORE COLUMBIA BASKETS

(Continued from page 65)

on-line shopping services.

"This is part of our continuing relationship with 800-FLOWERS and 800-BASKETS, and it's been really good for them and for us," says Columbia director of special marketing Dave Santaniello. "For them, it's a new product line, something that lasts after the flowers and candy are gone, and for us, it's an alternate means of distribution. In the record business, you always need to be able to try to find alternate routes of getting people aware of your music."

The first promotion Columbia did with 800-BASKETS was a Christmas Music Basket, featuring a choice of holiday music—such as "The Neil Diamond Christmas Album"—packaged with potpourri, candles, and other items. That promotion ran in 1992 and was followed by a 1993 Valentine's Day Music Lover's Basket, featuring CDs by Michael Bolton, Tony Bennett, or Harry Connick Jr. Each of those baskets was a limited edition and sold out, according to Teleway promotion manager Lori Olsen.

Prior to the baskets, Columbia had completed a joint radio promotion with 800-FLOWERS, another division of Teleway, in December 1991.

THIRD WORLD OUTLETS THRIVE

(Continued from preceding page)

can-American clientele.

In Forbes' view, too many promotion departments regard black retailers as buyers and not as merchandisers. "They don't think that we sell music," he says. "They think we buy music and then eat it. Racism dictates that 'black people can't sell' and 'black retailers can't be merchandisers,'" he says. "When they recognize that we are merchandisers like everybody else, and treat us with the same manners and the same respect, that's all that's necessary. If Turtle's employees can get tickets for shows, why shouldn't my employees?"

Forbes says he is of two minds when it comes to rap. Politically aware, he agrees that much of the message is necessary, but he feels that much of the appeal of individual artists is transitory. "Is Snoop Doggy Dogg gonna sell for six months? Maybe, but Anita Baker can sell for six years."

Despite his frustrations with much of the music industry, Forbes says he

Lastly, he notes, the chain has a good reputation in certain genres, citing a loyal core of classical, jazz, and country music fans.

Looking to the future, Harmony House will expand in one or more of three possible directions—"specialty stores, like our classical stores and our new superstore, which we're opening in 'out state' markets" (meaning communities in cities outside the Detroit metropolitan area, which boasts 25 Harmony House outlets). Second, he says, is the prototype small-market store; and third, he says, the company plans to open yet more stores in the Detroit area.

For that promotion, radio stations gave callers a copy of Andreas Vollenweider's "Book Of Roses" CD with a dozen roses.

The advantage of the college basket is that it is appropriate throughout the school year, says Santaniello. "The [holiday] baskets we did with them were very successful, but with this, there's a longer window. We mailed the postcards at the beginning of September. The parents send their kids off to school, then three, four, five weeks later, if the kids get homesick, the parents can send them this, like a traditional care package. Or, they can use it as a birthday or Christmas gift," he says. "It's price and cost effective, it includes a CD, which is something the kid would relate to, and it has things like laundry soap and a sewing kit, which the parent feels good about sending."

The "GenreCide" compilation, originally released about two years ago, features 17 tracks by artists including Soul Asylum, Alice in Chains, Ned's Atomic Dustbin, FIREHOSE, Fishbone, and Ultra Vivid Scene. "I Like Jazz Two" features such artists as Joey Dee, Wynton Marsalis, Grover Washington Jr., and Tony Bennett.

TRUDI MILLER ROSENBLUM



Third World Enterprises outlets are located in predominantly black neighborhoods of Atlanta and its suburbs.

is upbeat about the future. Next month, Forbes will attend several gift shows and marts in the New York area, where he hopes to locate additional nonmusic accessories. No immediate expansion is planned, but in future years, Forbes says he may open new stores in a few demographically conducive small towns nearby.

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	17	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA 13 weeks at No. 1
2	2	11	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
3	5	13	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
4	4	15	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
5	10	7	A WINTER'S SOLSTICE IV WINDHAM HILL 11134	VARIOUS ARTISTS
6	3	25	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
7	7	11	IMPRESSIONS AMERICAN GRAMAPHONE 993	CHIP DAVIS
8	9	136	DECEMBER ▲ ³ WINDHAM HILL 1025*	GEORGE WINSTON
9	6	109	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	ENYA
10	8	37	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
11	14	7	FOREST RAIN SOUNDINGS OF THE PLANET 7150	DEAN EVENSON
12	11	7	WINE, WOMEN & WALTZ RELATIVITY 1210	ADRIAN LEGG
13	15	3	EOLIAN MINSTREL SBK 27897/ERG	ANDREAS VOLLENWEIDER
14	18	240	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
15	12	7	CHRONOLOGIE DISQUES DREYFUS 36152	JEAN MICHEL JARRE
16	13	27	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
17	20	5	WINTER SONG GTS 34572	JOHN TESH
18	17	33	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
19	24	11	EARTH SONGS NARADA 63913	VARIOUS ARTISTS
20	21	7	A PERFECT MATCH ACCESS 100	TADAMITSU SAITO
21	23	191	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
22	19	27	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
23	16	19	WARM FRONT LIBERTY 81104	BILLY JOE WALKER, JR.
24	22	11	JOURNEY TO ZIPANGU HIGHER OCTAVE 7053	HIMEKAMI
25	RE-ENTRY		BALANCING ACT LIBERTY 89379	JOHN JARVIS

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	2	5	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS 1 week at No. 1
2	1	25	THE SOURCE HANNIBAL 1375/RYKO	ALI FARKA TOURE
3	3	21	GLOBAL CELEBRATIONS ELLIPSIS ARTS 2320/ELLIPSIS	VARIOUS ARTISTS
4	6	7	STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.	SWEET HONEY IN THE ROCK
5	5	27	BANBA ATLANTIC 82503	CLANNAD
6	4	21	GYPHY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
7	12	3	THE STORY OF JAMAICAN MUSIC MANGO 399/ISLAND	VARIOUS ARTISTS
8	7	41	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
9	9	9	ISLAND ANGEL GREEN LINNET 1137	ALTAN
10	NEW ▶		THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
11	11	39	ANAM ATLANTIC 82409/AG	CLANNAD
12	13	7	GARDEN OF DREAMS TRILOKA 7199	ALI AKBAR KHAN
13	10	15	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
14	NEW ▶		SPIRIT OF THE FOREST HANNIBAL 1377/RYKODISC	BAKA BEYOND
15	14	35	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

ALTIMETER
PRODUCERS: The Upbeat Boys
Zero Hour 1008

New York band shifts *nimbly* from funk to rock to pop to lounge, all the while preserving a sense of musicality that makes the blend alluring rather than mind-boggling. Most compelling tracks are the slinky "Monster Record," retro "El Coyote," swampy "Zoo," and "Private World," a mix of funk, psychedelia, pure pop, and camp. Contact: P.O. Box 1434, Summit, NJ 07902-1434.

TIDAL FORCE
Will To Power
PRODUCERS: Dane Morrell & Daryl Wicker
Atico 36391

Florida-based progressive rock band operates on a blueprint established long ago by such genre icons as Rush, Gentle Giant, and Marillion, whose influence is heard on elaborate tracks like "Station To Station," "Tidal Wave," and power ballad (and next single) "A Man Rides Through." While the group's commercial potential is questionable given its dated sound, a probable slot on a superstar tour could vastly improve its odds. Album distributed by Landmark.

VARIOUS ARTISTS
Chairman Of The Board: Interpretations Of Songs Made Famous By Frank Sinatra
PRODUCERS: Various
Grass 1212

Forty-one underground artists—from Kramer to Babe The Blue Ox to Jawbox to Mind Over Matter—present their readings of such Sinatra nuggets as "My Way," "The Lady Is A Tramp," "Strangers In The Night," and "New York, New York." While some of these versions qualify as butcherings rather than "interpretations," the two-disc set is more reverent than might be expected. And given Frank's newfound appeal in rock'n'roll circles, who says Treepeople or Pitchblende won't wind up singing duets with the Chairman?

VARIOUS ARTISTS
Re/Search: Incredibly Strange Music, Volume 1
PRODUCERS: Various
Caroline 1746

Proof that one man's trash is indeed another man's treasure, this set consists of obscure recordings from the vinyl collection of Re/Search's V. Vale. First volume in a series features Buddy Merrill's impossibly fast guitar instrumental "Busy Bee," a serving of Katie Lee's "Songs Of Couch And Consultation," and Dave Harris' interpretation of his former bandleader Raymond Scott's "cartoon jazz" piece "Dinner Music For A Pack Of Hungry Cannibals." Essential listening, guaranteed to perk up the ears of store customers and partygoers of all persuasions.

ERVIN DRAKE
Her First Roman
PRODUCER: Wayne Moore
Lockett Palmer 931306

The musical, based on George Bernard Shaw's "Caesar And Cleopatra," lasted but 17 performances on Broadway in 1968. The West Coast label has brought back its two engaging leads, Richard Kiley and Leslie Uggams, for a sparkling resurrection of the rousing Ervin Drake score. A most unusual endeavor, sure to please show music aficionados.

RAP

DOMINO
PRODUCERS: DJ Battlecat, AMG
Outburst/Chaos 57701

Domino used to kick rhymes with fellow Long Beach rapper Snoop Doggy Dogg,

SPOTLIGHT



RALPH TRESVANT
It's Goin' Down
PRODUCERS: Ralph Tresvant, Kirk Crumpler, Jimmy Jam & Terry Lewis
MCA 10889

Three years after making a platinum splash with his self-titled solo debut, former New Edition member Tresvant bounds back in, laying on the sexiness with a trowel. Just a glance at the track listing, which contains such heavy breathers as "Who's The Mack," "My Aphrodisiac," "Sex Maniac," "G-Spot," and "Sex-O," is enough to give up the singer's game here. In the end, it's more sedate material like "Your Touch" that will likely stoke heat underneath this sophomore package. Densely and craftily produced, this could hit home with those with a craving for midnight funk.

but unlike "Silky Slim," Domino doesn't celebrate gun-toting and death-dealing. There are bits of misogyny on his album, but the rhymes don't swim in it. Over mellow grooves that are by turns slinky and P-Funky, Domino talks about the type of girls he likes and the ones he tries to avoid. Dropping lines about greenbacks, safe sex, and his hometown, he sounds cool and in command—which is fitting. This set will no doubt rule radio and the streets.

JAZZ

WAYNE HENDERSON & THE NEXT CRUSADE
Sketches Of Life
PRODUCER: Wayne Henderson
Par 2021

Trombonist Henderson and other stalwarts of the label's roster—most notably saxophonists Wilton Felder and Ronnie Laws—offer a plate of originals and covers tailored for contemporary jazz playlists. Standouts are vocal numbers "Portrait Of A Dream," featuring Andra Simmons, and the jazz/hip-hop/R&B throwdown "Just Because It's Jazz (Don't Mean You Can't Dance)," rapped convincingly by Henderson. Instrumental selections worthy of note are opener "Strange Love" and "We're Gonna Rock Your Socks Off." Contact: 310-996-1875.

LATIN

► **LOS TEMERARIOS**
Tu Ultima Cancion
PRODUCER: Adolfo Angel Alba
AFG Sigma 3006

On latest hit-filled album, *mucho caliente* ballad quintet from Zacatecas, Mexico, balances trademark emotion-drenched love yarns such as "Eres Un Sueño" and the title tracks with mid-tempo entries headed up by leadoff bit "Una Tarde Fu" and inviting cumbia numbers "Mi Secreto" and "Abora Pienso En Ti." Overly saccharine "La Mujer Que Soñe," Alba's ode to Mexico's popular talk show host Veronica Castro, could cause a cavity in the cochlea.

SPOTLIGHT



VARIOUS ARTISTS
Music From The Motion Picture Philadelphia
PRODUCERS: Ralph Tresvant, Kirk Crumpler, Jimmy Jam & Terry Lewis
Epic Soundtrax 57624

Perhaps because the AIDS-related movie's prerelease buzz has centered on its sensitive subject matter, relatively little has been said of this spectacular soundtrack, which has the stuff blockbusters are made of. Bruce Springsteen and Neil Young contribute plaintive tracks written especially for the film ("Streets Of Philadelphia" and "Philadelphia," respectively), while Peter Gabriel offers the thematically appropriate and previously unreleased "Lovetown." Other highlights are covers by Sade, Indigo Girls, and Spin Doctors; the delightful "Ibo Lele (Dreams Come True)" by Haitian ensemble RAM; and an aria sung by Maria Callas. Cross-format appeal is a given here, and a splashy debut is inevitable.

★ **ROCIO DURCAL**
Desaires
PRODUCER: Joan Sebastian
Ariola/BMG 17493

Classy Spanish chanteuse makes triumphant return to old mariachi stomping grounds, delivering a high-spirited effort anchored by Sebastian's typically superb production and poignant romantic paeans. Energetic title cut has quickly become a smash; best follow-up numbers are leisurely paced "Mi Credo," "Que Ya No Estás," and "Domingo De Feria."

★ **ROBERTO CARLOS**
PRODUCER: Roberto Carlos
Sony Latin/Sony 81175

Backed by tasteful, understated arrangements from veteran Charlie Calleo and Eduardo Lages, this ever-romantic Brazilian crooner comes up with his most pleasing record in quite some time. Plentiful radio standouts—"Todas Las Mañanas," "Y Tú Como Estás," "Mujer Pequeña," and "Tú Eres Mía"—are complemented by

SPOTLIGHT



EDDY GRANT
Soca Baptism
PRODUCER: Eddy Grant
Ice 930702

In an inspired move that also makes sublime use of the singer's rich vocal timbre and attack, the Guyana-born Grant covers 14 incandescent calypsos from the music's pioneers and current polestars (as well as offering a new version of the seductive "Georgetown Girl" from his early band, the Equals). The arrangements are stellar, bringing lucid, contemporary contours to such timeless tunes as "Miss Tourist" and "Sugar Bum Bum" (Lord Kitchener); "Ugly Woman" (Roaring Lion); "Umbayao" (Merchant); "Ten To One It's Murder" and "Good Citizen" (Mighty Sparrow); "Jam Dem" (Lennox Picou); "Gisela From Panama" (Gabby); and "Bahia Girl" and "Get Up And Dance" (David Rudder). An impressive and important album, showing both reverence and rousing zest for the joys of heritage.

heart-tugging confessionals "Escenario" and "No Me Dejes."

COUNTRY

★ **ROBIN & LINDA WILLIAMS**
Turn Toward Tomorrow
PRODUCERS: John Jennings, Robin Williams, Linda Williams
Sugar Hill 1040

Within their basically acoustic framework, the Williamses fuse the hardest strands of folk, country, and bluegrass. Underlying their sound are lyrics that pluck at the nerve center of emotional experiences. The duo appears frequently on "Prairie Home Companion," both in their own right and as part of host Garrison Keillor's various vocal ensembles. Best cuts: "The Other Side Of Town," "Chain Of Pain," "The Country Of The Night," "Lying To The Moon."

★ **PHIL ROSENTHAL**
Comin' Around The Mountain And Other Songs
PRODUCER: Phil Rosenthal
American Melody 114

The former lead vocalist for the Seldom Scene serves up 13 sprightly and singable songs for children—many of which adults also will remember and enjoy. Among the selections: "You Are My Sunshine," "Oh Dear! What Can The Matter Be?," and "Ducks In The Millpond." Contact: P.O. Box 270, Guilford, Conn. 06437.

★ **THE MAVERICKS**
What A Crying Shame
PRODUCER: Don Cook
MCA 2907

The Mavericks are considerably more country sounding here than on their debut album, with lead singer Raul Malo's voice taking on some decided Buck Owens/Dwight Yoakam inflections. Even so, there's energy aplenty. Malo wrote or co-wrote seven of the songs in this collection. Among the other composers: Kostas, Harlan Howard, Jesse Winchester, and Bruce Springsteen. Best cuts: "Neon Blue," "There Goes My Heart," and "The Losing Side Of Me."

★ **CROWE & McLAUGHLIN**
Going Back
PRODUCER: Nancy McLaughlin
Rounder CD 0314

Josh Crowe and David McLaughlin give us some of the best old-time country duet singing since such great brother teams as the Bales, Louvins, Whitsteins, Osbornes, and Everlys. The 14 selections are primarily country and bluegrass tunes—including some made famous by brother acts. Both singers here play fluid acoustic guitar. Best cuts: "Ages & Ages Ago," "More And More," "Are You Wasting My Time."

GOSPEL

► **PETRA**
Wake-Up Call
PRODUCER: Brown Bannister
Word/DaySpring 7014238620

Venerable Christian rockers' latest is a holding pattern after the towering "Unseen Power." Thanks to ace producer Bannister's wizardry, there are no weak cuts, but only "Praying Man" and "Believer In Deed" make an immediate impact. Bassist Ronny Cates' added musical input is welcome and vocalist John Schlitt is in great voice, but "Wake-Up Call" isn't a Petra classic.

★ **STEVE TAYLOR**
Squint
PRODUCER: Steve Taylor
Warner Alliance 4158

Contemporary Christian music's manic lyric genius returns after a foray in Chagall Guevara with a bristling collection of sardonic, hummable tunes. "Squint" finds Taylor at the top of his game, mixing wry, witty observations with beat-heavy music. "Bannerman," with its incredible video, sounds like a crossover smash, especially on alternative and college stations, but every track is a winner.

★ **SOUL MISSION**
PRODUCERS: Darrell Brown & David Batteau
Word/Myrrh 7016967611

Any project featuring the likes of Mavis Staples, Tata Vega, Steve Cropper, Booker T. Jones, Freddie Washington, and a host of others is bound to be good. Writer/arranger/producers Brown and Batteau provided their ensemble with first-rate songs and wisely got out of the way. The resulting mixture of R&B and unadulterated gospel means tracks like "Table In The Wilderness," "Some Sweet Day," and the title tune will be welcome adds in a number of enlightened formats.

VITAL REISSUES™

DJANGO REINHARDT
Djangology
COMPILATION PRODUCERS: Alain Antonietto & Dominique Cravic
Blue Note 80659

Lovers of the great gypsy guitarist will go off their rockers on receipt of this 10-CD, 243-track set, originally produced by French EMI and released in this country by Blue Note. Django's classic 1936-48 HMV and Gramophone sides are compiled here in their entirety; they include Reinhardt's celebrated early sessions with his Quintette Du Hot Club De France, featuring violinist Stephane Grappelli (whose late '40s reunions with Django are also here), as well as famed collaborations with such Americans as Coleman Hawkins, Benny Carter, Rex Stewart, and Eddie South. Even when the backings are stiff or hokey, Django is never less than sublime.

STEELY DAN
Citizen Steely Dan 1972-1980
PRODUCER: Gary Katz
MCA 10981

Donald Fagen and Walter Becker, top 40's primoimps of the perverse during the '70s, are heard complete on this four-CD box that compiles all seven Steely Dan studio albums plus a quartet of scattered tracks. Supreme among the musical subversives of their era, Fagen and Becker mated dire, doom-riddled lyrical scenarios to jazz-inflected ear candy that the masses gobbled until the end. Seamlessly produced by Katz and elegantly performed by a complement of studio hot-shots, Steely Dan's music was apocalyptic pop that plays even more presciently today than it did when it was atop the charts.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► **SALT-N-PEPA FEATURING EN VOGUE** *Whatta Man* (4:26)
PRODUCER: Herby "Luvbug" Azor
WRITERS: H. Azor, D. Crawford
PUBLISHER: not listed
REMIXERS: Herby "Luvbug" Azor, Al "Taz" Machera, Danny D
Next Plateau/London 1117 (c/o PLG) (cassette single)

Although the certified gold smash "Shoop" is still hanging out in the top 10, fierce, ruling rap divas dip into their fine "Very Necessary" album and pull out this wickedly funky hip-hop jam. Loose and oh-so-appealing harmonies by En Vogue provide a kickin' framework for clever, lip-lickin' rhymes that melt into the track's butt-shaggin' beats. Destined to be an out-of-the-box smasheroo, single further benefits from Danny D's well-conceived remixes.

► **SWV** *You're Always On My Mind* (4:35)
PRODUCER: Bryan Alexander Morgan
WRITER: B.A. Morgan
PUBLISHERS: Warner-Tamerlane/Interscope Pearl/Bam Jams, BMI
RCA 62738 (c/o BMG) (cassette single)

There is simply no stopping this trio of new jill swingers. Already heating up urban playlists, latest single from the act's double-platinum "It's About Time" opus is slow and grinding pop/urban ballad. Wonderfully romantic tune is nicely enhanced by slick and soulful lead vocals by Cheryl Gamble and producer Brian Alexander Morgan. Will add a warm, pretty tone to any station it graces—and there will be many.

► **JOHN MELLENCAMP** *When Jesus Left Birmingham* (3:56)
PRODUCER: John Mellencamp, Malcolm Burn, David Leonard, Michael Wanchic
WRITER: J. Mellencamp
PUBLISHER: not listed
Mercury 1113 (c/o PolyGram) (cassette single)

The leadoff track from "Human Wheels," the most critically acclaimed album of Mellencamp's career, is an intoxicating street romp, with keenly expressive singing from John and on-the-funk-tip vocal counterpoint by band member Pat Peterson. Top 40, modern rock, and adventurous urban formats will get a welcome reception for this beautifully percussive gem, its ringing textures and danceable, ever-building drama now heightened by the addition of the Sounds Of Blackness choir in the final stages. One of the most original and instantly memorable singles of the year.

► **ZHANE** *Groove Thang* (3:55)
PRODUCERS: Naughty By Nature
WRITERS: R.A. Neufville, Naughty By Nature, P. Rushen, C. Mims, S. Brown, F.D. Washington
PUBLISHERS: Ninth Town, Naughty/Baby Fingers/Mims/Shown Breere, ASCAP, Freddie Dee, BMI
Motown 2228 (c/o PGD) (cassette single)

Rap stars Naughty By Nature are the groove masters behind this slightly derivative follow-up to the gold-selling "Hey, Mr. DJ." Track is propelled by precious lead vocals and a chorus that sneaks up on you when you least expect it. Plush instrumentation is another plus in the act's bid to keep the momentum at radio and retail in high gear. Overall, odds are in its favor.

► **CECE PENISTON** *I'm In The Mood* (4:11)
PRODUCERS: Soul Shock & Karlin
WRITERS: S. Nikolas, B. Sibley, Soul Shock, Karlin, CutFather
PUBLISHERS: EMI-Virgin/Steven & Brendan Songs/Casadda, ASCAP
REMIXERS: David Morales, Steve "Silk" Hurley, Sir Jinx, In Da Soul
A&M 8234 (c/o PGD) (cassette single)

Peniston previews her sophomore release, "Thought 'ya Knew," with a chipper, hiy-bound jack/pop tune that is rhythmically similar to her previous hit, "Keep On Walkin'." The difference lies within the song's bouncy chorus and in her more flexible, well-developed vocal. Saucy track comes in myriad versions, ranging in tone from rugged hip-hop to deliciously retro disco/house. Excellent single is proof that lightning can certainly strike twice.

► **K7 Zunga Zeng** (3:28)
PRODUCERS: K7, Joey Gardner, Frankie Cutlass
WRITERS: K7, J. Garuner, F. Malave, H.J. Lawes, F. Winston Burk
PUBLISHERS: Thrd & Lex/Blue Ink/Cutless/Tee Girl, BMI; Embassy, ASCAP
Tommy Boy 611 (cassette single)

Second single from act's cool "Swing Batta Swing" debut is an incredibly infectious, danceable pop/hip-hop anthem. Cute rapping is complemented by pleasant singing; both of which percolate over a hand-clappin' beat foundation. Should have little trouble matching the success of the previous "Come Baby Come." Oh, and do not miss the amusing videoclip... it's a pip!

► **ARETHA FRANKLIN** *A Deeper Love* (4:41)
PRODUCERS: C+C Music Factory
WRITERS: D. Cole, R. Clivilles
PUBLISHERS: Cole/Clivilles/Virgin-EMI, ASCAP
REMIXERS: C+C Music Factory, David Morales
Arista 2651 (c/o BMG) (cassette single)

Massive 1992 club hit for Clivilles & Cole gets a dynamic, melodramatic reading from the Queen of Soul. Gospel-soaked track appears on the soundtrack to "Sister Act 2," as well as on the Queen's forthcoming greatest hits package. The album version sticks fairly close in style to the original record, with myriad remixes traveling down a variety of more current, trend-conscious roads. C&C deliver an abundance of slammin' sounds that are over-the-top enough to keep up with La Franklin's vocal.

► **NKOTB** *Dirty Dawg* (4:14)
PRODUCER: Donnie Wahlberg
WRITERS: D. Wahlberg, L. Thomas, J. Jackson, J. Knight, J. Johnson, Nice & Smooth
PUBLISHERS: WB/Donnie D./Jordan Knight/Nice & Smooth, ASCAP
REMIXERS: Greg Nice, Mark Liggett, Chris Barbosa
Columbia 77315 (c/o Sony) (cassette single)

Something happened to these "kids" during their three-year break from recording... they grew into credible vocalists. Smokin' first single from the new "Face The Music" album shines with solid singing, a red-hot groove, and a

NEW & NOTEWORTHY

ETERNAL *Stay* (4:10)
PRODUCER: Nigel Lewis
WRITERS: M. Stevens, B. Khpzouri
PUBLISHER: not listed
EMI/ERG 52341 (c/o Cema) (cassette single)

Positively adorable British female quartet is poised to conquer the States with this shuffling, hip-hop-flavored pop ditty. Sweet lead vocals and pillowy backing harmonies have enough of a soulful edge to hold up against heavy hitting U.S. counterparts SWV and Xscape. Tune is a simple love song, laced with a memorable melody and a fun, sing-along chorus. Expect multifaceted acceptance within moments.

STAXX OF JOY FEATURING CAROL LEEMING *Joy* (6:24)
PRODUCERS: Staxx Of Joy
WRITERS: T. Jones, S. Thorne
PUBLISHER: PolyGram International, ASCAP
REMIXERS: Stonebridge, Development Corp., Diss-Cuss
Chaos 5636 (c/o Sony) (12-inch single)

Much-sought-after pop/hi-NRG anthem finally finds its way to U.S. shores after a juicy run on import. Track has a roaring and frenetic rave-ish undercurrent that will remind some of Culture Beat's "Mr. Vain." Singer Leeming is a charming presence, playfully wrapping her feline voice around the song's ear-catching chorus and refrain. A nicely varied potpourri of remixes by the cream of the European crop of producers ensures wide programming options at numerous radio and club outlets.

tune that sticks to brain upon impact. It may be an uphill battle at radio, though an open mind will hear a track that demands airtime. Dip into any of the five workable remixes by Greg Nice and Liggett & Barbosa.

► **AIMEE MANN** *Stupid Thing* (4:28)
PRODUCER: Jon Brion
WRITERS: A. Mann, J. Brion
PUBLISHERS: Aimee Mann/You Can't Take It With You/Lityac, ASCAP
Imago 72787 (c/o BMG) (CD single)

Mann's wonderful "Whatever" album was on a wealth of 1993 "10 best" lists, and this powerfully original hymn of squandered love is exquisite evidence why. She has one of the most captivating, conversationally intimate vocal styles in rock'n'roll, full of resonant punch and sudden, potent prettiness—but never a trace of bullshit. Modern rock, college, and savvy pop programmers should fuel her solid fan base and spin this alluring pearl (also here in a cool acoustic take). But shrewd AC ears will note the third bonus track, "I've Had It," a sure secret weapon for '94 playlists.

► **VARIOUS ARTISTS** *Tommy (In Seven Minutes)* (7:00)
PRODUCERS: Jim Fournadis, Andy Maltz
WRITERS: Townshend, Entwistle, Moon, Williamson
PUBLISHERS: Track/Pete Townshend, BMI
Vital Music 18 (7-inch single)

The Who's vintage rock opera, as performed by the current cream of New York's Lower East Side post-punk/grunge infantry—all in the time it takes to fix breakfast! What seems like an inspired gag is actually a bona fide alternative classic that deserves the widest possible exposure in this era of "Tommy" Redux. Known colloquially as the DumbRock Coalition, these 12 top bands tackle the opus with the force of a thrash compacter, among them Uncle Wiggly ("It's A Boy"), Lunachicks ("Kraft Macaroni & Cheese Queen"), Dave The Spazz ("Smash The Mirror"), Iron Prostate ("I'm Free"), Dogbowl ("Tommy's Holiday Camp"), and Alice Donut ("We're Not Gonna Take It"). Each plays its part beautifully in what promises to be an Off Lower Broadway hit! Also nifty is the four-part flip side: the Beatles' "You Know My Name (Look Up The Number)," divvied up between Fly Ashtray, Rats of Unusual Size, Youth Gone Mad, and the Sea Monkeys as if it were a shepherd's pie. Contact: P.O. Box 20247, New York, N.Y. 10028.

R & B

► **EN VOGUE** *Desire* (3:57)
PRODUCERS: Thomas McElroy, Denzil Foster
WRITER: not listed
PUBLISHER: not listed
REMIXER: Dave Kelly
EastWest 2064 (c/o Atlantic) (12-inch single)

Track featured on the act's "Funky Divas" album and "Runaway Love" EP now sports an irresistible reggae personality, which fits the steamy and sensual vocal perfectly. Thick'n'rich rhythms are embellished with reliably intricate backing harmonies and a laid-back toasting appearance by Terror Fabulous. Props to Dave Kelly for a job well done. Although single deserves widespread support, look for urbanites to be its most ardent supporters.

JOHNNY GILL *Quiet Time To Play* (4:05)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, M. Horton
PUBLISHERS: Flyte Tyme Tunes/Perspective, ASCAP
Motown 631152 (c/o PGD) (cassette single)

Seemingly to make up for the disappointing response to Gill's recent album, "Provocative," label issues a single that places him in his ideal setting: the concert stage. Without overwrought studio gimmicks to overcome, listeners get to indulge in the soulful beauty of Gill's stylish voice. This sexy R&B ballad is further complemented by a guest appearance from

Karyn White. Could do wonders in reviving interest at urban radio.

COUNTRY

► **VINCE GILL** *Tryin' To Get Over You* (3:43)
PRODUCER: Tony Brown
WRITER: V. Gill
PUBLISHER: Benefit, BMI
MCA 54706 (c/o Uni) (7-inch single)

Impeccable songwriting, goosebump-inducing guitar work, and country-soulful vocals—with this knockout ballad, Gill continues to prove he can do it all.

► **MARTINA MCBRIDE** *Life #9* (3:07)
PRODUCERS: Paul Worley, Ed Seay, Martina McBride
WRITERS: Kostas, T. Perez
PUBLISHERS: Songs of Polygram International/Seven Angels, BMI
RCA 62697 (c/o BMG) (7-inch single)

The record company hype says '94 is going to be McBride's year, and if this jumping little track is any indication, she's got the stuff to pull it off. Sounds like a hit.

LITTLE TEXAS *My Love* (4:05)
PRODUCERS: James Stroud, Christy Dinapoli, Doug Grau
WRITERS: P. Howell, B. Seals, T. Barnes
PUBLISHERS: Square West/Howlin' Hits/Edge O' Woods/Taguchi, ASCAP
Warner Bros. 6651 (CD promo)

This by-the-numbers ballad is the most forgettable song yet from these kings of young country. You'll never forget the title, though; it's repeated no less than eight times in the chorus.

RICKY VAN SHELTON *Where Was I* (3:24)
PRODUCER: Steve Buckingham
WRITERS: H. Strinson, G. Burr
WRITERS: P. Howell, B. Seals, T. Barnes
PUBLISHER: Sony Tree, BMI; MCA/Gary Burr, ASCAP
Columbia 77334 (c/o Sony) (7-inch single)

Combining the melody from Springsteen's "Pink Cadillac" with the guitar lick from the Hollies' "Long Cool Woman In A Black Dress," Van Shelton and company come up with just about what you'd expect—a totally unoriginal and derivative song that's also kind of catchy.

TURNER NICHOLS *She Loves To Hear Me Rock* (3:23)
PRODUCER: Keith Stegall
WRITERS: Z. Turner, T. Nichols
PUBLISHER: Coburn, BMI
BNA 62719 (c/o BMG) (7-inch single)

A guitar lick cures the blues in this working-class tale of trailer park love. Hopefully for the singers—though, she also loves to hear musical and lyrical cliches.

DANCE

► **ELTON JOHN & RuPAUL** *Don't Go Breaking My Heart* (6:56)
PRODUCER: Giorgio Moroder
WRITERS: A. Orson, C. Blanche
PUBLISHER: Big Pig/Intersong USA, ASCAP
REMIXER: Giorgio Moroder
MCA 2932 (c/o Uni) (12-inch single)

John recreates his classic Kiki Dee duet with the world's favorite drag queen. Revamped quasi-rave/hi-NRG version of the track is way stronger than the less-than-pleasing mix on John's current collection, rendering it a formidable contender for action on both dancefloors and radio. Oodles of good fun.

FEM 2 FEM *Obsession* (6:02)
PRODUCERS: Peter Rafelson, Michael Brooks
WRITERS: M. Lewis, P. Rafelson
PUBLISHER: Mincing/EMI-April, ASCAP
REMIXER: Lenny Bertoldo
Critique 15513 (12-inch single)

Lesbian act that raised a few eyebrows with "Switch" comes back with a track that retains a sexually charged atmosphere while exploring an easier, poppish sound. Caressing synths cushion a dark tribal/house bottom, while the cooing vocals and whispers waft atop the song's infectious melody. A better bet for chart success.

ARMY OF LOVERS *I Am* (6:30)
PRODUCERS: Alexander Bard, Andres Wollbeck, Per Adebarr
WRITERS: A. Bard, A. Wollbeck, J.P. Bard, M. Domonville de la Cour, D. Peczynski
PUBLISHER: not listed
REMIXERS: Eric Kupper, Per Adebarr, John Dropik, Martin Sharp
Polydor 855195 (c/o PLG) (12-inch single)

Kitschy Swedish disco/pop act returns

with a record that is a lot more sonically subtle than past efforts, though biting and humorous lyrics remain a primary element. Eric Kupper tweaks the track into a shimmering pop/house affair that is more accessible to Stateside DJs than the goofier original version. Probably will build an initial base in hi-NRG circles before spreading into more mainstream sectors.

AC

► **LAUREN CHRISTY** *Steep* (4:18)
PRODUCER: Tony Peiuso
WRITER: L. Christy
PUBLISHER: not listed
Mercury 1027 (c/o PolyGram) (CD promo)

Ya gotta hand it to Mercury for sticking with this quietly powerful, if not commercially charged, project. Christy's delicate, wistful performance is a sparkling presence on this soft, piano-anchored love song. The track is wisely built to a lush climax by producer Tony Pelson without flying over the top. A thoroughly satisfying tune from the artist's must-hear self-titled collection.

REBA & DONY *Suddenly* (no timing listed)
PRODUCER: David Estes
WRITER: R. McGuire, D. McGuire, M.S. Payne
PUBLISHERS: Rambo/McGuire, ASCAP
RMR/Ocean 002 (c/o Word) (CD single)

Christian/pop duo tries to transfer its considerable secular success into the mainstream arena. Crisply produced midtempo ditty has an engaging vocal arrangement and an overriding vibe of positivity that may make it accessible to adult audiences.

ROCK TRACKS

THE WORKS *Extraordinary Dream* (no timing listed)
PRODUCER: Steve Plump
WRITER: G. Hendrickson
PUBLISHER: Neat
Neat 66 (CD single)

Quartet serves up a soothing acoustic/pop ditty that marries a sweeping melody with lead singer Chuck Hendrickson's easy-going tenor delivery. Swirling tune has potential for play at softer album rock and adult pop formats. CD single includes two other notable tunes, "Love Is A Gamble" and "I Won't Cry." Give this one a fair shake; you'll be pleasantly surprised. Contact: 914-344-0305.

RAP

RHYME POETIC MAFIA *Comin' Thru Your Neighborhood* (3:51)
PRODUCER: Ringleader DJ Ace
WRITERS: M.A. Bates, R. J. Ascendo
PUBLISHERS: Large Giant/Sixth Man/WB, ASCAP
REMIXER: The Homey Dave
Giant/Reprise 41031 (c/o Warner Bros.) (CD single)

On this ruggedly funky hip-hop throwdown, male duo indulges in paint-by-numbers machismo, peppering its lyrics with expectedly violent imagery. While this swaggering track may not instill fear in the hearts of many (or even promote these dudes as the hardcore heads they want to be), it sure is a lot of fun to dance to and will likely crowd the Video Jukebox airwaves.

MELLOW T *Keep It Real* (4:01)
PRODUCER: Greg Nice
WRITERS: A. Brownlee, G. Mays
PUBLISHER: Mellow The Mack, BMI
REMIXER: Greg Nice
Columbia 77232 (c/o Sony) (cassette single)

Mellow may be his name, but it sure doesn't have anything to do with his demeanor. Chunky funk beats effectively support his tongue-twisting, aggressive rhymes, which he delivers with machine-gun pace and intensity. The problem is that when you move past the flash, there isn't a whole lot of substance. Regardless, track has an appealing overall sound that should kick open a few doors.

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

INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Peter Gabriel Xplores Multimedia

BY CHRIS MCGOWAN

LOS ANGELES—Peter Gabriel—rock visionary, music video pioneer, and world-music promoter—has entered the multimedia arena with "Xplora 1: Peter Gabriel's Secret World." Gabriel is the first major pop artist to actively participate in the creation of an interactive CD-ROM title integrating substantial amounts of music, video, still photos, text, and "virtual touring."

"Xplora 1," which debuted in December, is at the forefront of what is expected to be a wave of multimedia titles in 1994 featuring well-known musical figures, including David Bowie, Prince, Heart, Motley Crue, Thomas Dolby, Marty Balin, Charlie Musselwhite, Brownie McGhee, and others.

"Xplora 1" is designed for use on

Macintosh computers equipped with CD-ROM drives. It offers users the chance to explore Gabriel's album "US," remix the song "Digging In The Dirt," take a self-guided tour through his Real World Recording Studio, go backstage at the Grammys, and play with exotic instruments from around the globe.

"Xplora 1" will be published by Gabriel's Real World label and distributed by Interplay Productions, a computer-game and multimedia developer based in Irvine, Calif. The title will be sold through computer-software stores as well as the Tower Records/Video chain and select Blockbuster Video and Wherehouse Entertainment outlets.

The program has an equivalent retail price of \$49-\$59, according to Phil Adam, Interplay's VP of product planning. He adds that an MPC version (for



'Xplora 1' takes viewers on a 'virtual tour' with Peter Gabriel. Users go backstage at the Grammys and can play exotic instruments from around the globe.

IBM-compatibles) "is due in six months, and we're also in discussion with 3DO."

According to industry analysts, more than 1 million CD-ROM drives are hooked up to Macintosh computers, and more than 4 million to MS-DOS and Windows-based PCs.

Speaking of the "Xplora 1" project,

Adam says that "with Peter Gabriel, we had much more than just a licensed name. We had the commitment of someone who believed in the type of product he'd be putting out. CD-ROM is something Peter truly champions. For him it's not just a peripheral activity, but something that's at the mainstream of what he feels he'll be doing in the future."

"He believes that CD-ROM affords the chance to go from being a music designer to being an experience designer."

"Xplora 1" was developed by multimedia producer Steve Nelson, of San Francisco-based Brilliant Media. "Steve took the idea to Peter, who really embraced it and invested his own time and effort to help sculpt it," recalls Adam.

Indeed, Gabriel's touch is everywhere in the program, and he serves as the on-screen interactive guide throughout.

(Continued on page 77)

Electronic Arts Hits The Road

ELECTRONIC ARTS is about to launch the 3DO title "Road Rash," a motorcycle racing and combat game that incorporates digitized music videos from several popular Seattle rock bands. EA, based in San Mateo, Calif., claims to be the third-largest seller of 16-bit video game software, after Sega and Nintendo. It recently shipped 1.2 million units of 16-bit Sega and Nintendo versions of the football game "John Madden Football '94," and is expanding its software catalog to include CD-ROM game titles for the 3DO, Sega, Macintosh, and PC platforms. Both EA and 3DO are helmed by Trip Hawkins.

COMPTON'S NEWMEDIA just released "Compton's Interactive Encyclopedia 2.0" (MPC, \$395), which includes world events of 1992 and a research tool called "InfoPilot" that helps users explore subjects related to their specific topic of choice. Also new: "USA Today: The '90s, Volume 1" (MPC, \$69.95), which includes more than 100,000 "USA Today" news stories from January 1990-August 1992, plus CNN audiotapes.

CBS NEWS, The New York Times Co., and Apple Computer are jointly producing "The Vietnam War," an interactive multimedia encyclopedia that will incorporate film and videotape from CBS, more than 700 news articles from the Times, extensive photo libraries, interactive maps, a timeline, and a listing of the more than 58,000 Americans who died in the conflict, plus MIAs and medal winners. The title, due in late '94, will be published and distributed by Apple's StarCore software group.

REACTOR HAS RELEASED two "interactive erotica" followups to its notorious X-rated animated game "Virtual Valerie," one of the top-selling CD-ROM titles to date. Trading on the now-established brand name are "Virtual Valerie: The Director's Cut" and "Virtual Valerie 2" (Mac CD-ROM, \$95 each). Chicago-based Reactor is about to launch "Screaming Metal," an interactive animated movie with an original music score, in the Mac format. CHRIS MCGOWAN

NEW RELEASES



LENNY'S MUSIC TOONS Paramount Interactive (MPC CD-ROM, \$59.95)

"Lenny's Music Toons" exemplifies multimedia's enormous capacity to entertain and educate. The host of this animated program for children is Lenny, a musical penguin who inhabits a penthouse high above New York's Times Square.

Lenny's pad is full of entertaining animals and toys. Click on the goldfish and it leaps out of a bowl and falls back with a splash. You can also make a parrot squawk, Grandpa's ghost fly out of his portrait, and Lenny eat sushi with great gulps and gobbles. The balcony doors swing open for a view of Times Square.

Back in Lenny's living room, you activate the weird and funny shopping channel on his TV, and then switch to "PTV" (Penguin TV), which takes you into a studio to create your own music videos. Choose graphics, background colors, props, singers, and song compo-

nents. There is also Lenny's musical theater, where you put together a live performance.

The above may be too sophisticated for preschoolers, but they can enjoy "Lenny's Puzzle Book," a musical storyland where users assemble jigsaw puzzle pieces of sheet music in order to help Gonzo Gorilla save wayward kittens trapped in trees. Musical notes light up as sections of famous old popular tunes are heard.

Older children will enjoy "Pitch Attack," an arcade-style game that teaches the notes on a keyboard while users defend their home planet. Some parents may not appreciate the battle setting of "Pitch Attack," but it's great fun and certainly teaches piano scales quickly.

All in all, "Lenny's Music Toons" is an imaginative and painless way to learn the fundamentals of musical composition, and also gives kids an idea of the basic elements of video production and concert staging.

CHRIS MCGOWAN

Hardware Makers Seek Sure Bets List Price Key To CD-ROM Life Span

LOS ANGELES—For manufacturers of interactive hardware, finding the next "killer" software application seems to be universally accepted as the key ingredient for successful new-product introductions.

That appeared to be the consensus among the speakers at the "Multimedia Machines—Which Horse To Bet On?" panel, which took place Dec. 14 as part of the "Hollywood 2000" conference at the Bel Age Hotel in West Hollywood. Tom Adams of Advanstar Associates moderated.

"Crystal-clear positioning; killer applications at launch; a large, top-notch software library; brilliant marketing; and the magic \$300 threshold" were cited as essential elements of mass-market success by Doug Glen, group VP of strategic planning and business development for Sega of America.

Glen emphasized the need for



GLEN

JOSEPHSON

new machines to get to the \$300 price range. "Unless CD-I and 3DO quickly get down to \$300, their life cycle is in danger," he declared. CD-I lists for \$399 and \$499 with its Magnavox and Philips players, respectively, while 3DO has a retail tag of \$699.

Glen fired another volley at the multi-use CD-I by saying that "the machines that try to be everything to everybody end up being nothing passionately to any individual. The Sega machine could do multimedia

(Continued on page 78)

(Advertisement)

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



GOOD TIMES: Last year was that, indeed, for GoodTimes Home Entertainment. The company, which may have finished 1993 closer to \$500 million in video sales than the \$450 million we reported earlier (Billboard, Dec. 25), spent much of the time consolidating its hold on giant Wal-Mart. Some of the prerecorded cassette results should begin to surface late in the first quarter.

Although specifics are well-hidden, trade sources indicate the changes will enhance GoodTimes' posture as one of the two suppliers—Disney's the other—selling direct to the mass merchant. (GoodTimes Software is already at the point where it's one of just four PC distributors supplying Wal-Mart; Microsoft can't get in on its own.) That, in turn, would improve GoodTimes' leverage in negotiations with the studios for more catalog titles. A few years ago, several

(Continued on page 77)

Infomercials Build Vid Sales Base Stars Also Find Footing In TV Format

BY TRUDI MILLER ROSENBLUM

NEW YORK—Once the province of kitchen utensils and power tools, half-hour infomercials increasingly are being used to promote video product.

Not every title gets thumbs up from viewers, of course. But these extended commercials have turned fitness gurus such as Richard Simmons, Susan Powter, and Tony Little into top-selling video stars. And over-the-air success regularly translates to over-the-counter sales as more titles move from television-only to TV-and-retail, or just retail. It's more than exercise: Children's series, advice on relationships, and computer tutorials are on the infomercial-to-store track.

"Infomercials are to videos what radio is to CDs," says Michael Wiese, president of infomercial consulting and production company Michael Wiese Productions. "It's a wonderful sampling medium for video, because the consumer can actually see what they're buying. They can't do that by looking at a box in a video store."

The programs are particularly useful in selling the personality behind

the program. Rusty Robertson, manager of Susan Powter, decided on an infomercial because "we felt there was a story here. Susan is a hysterically funny, dynamic, passionate woman, and we needed longer than two minutes." Wiese adds, "People buy from people they trust."

Infomercials have the ability to demonstrate and explain concepts in detail—even sex. "We were selling the idea of better relationships," says Playboy Home Video senior VP Jeff Jenest of his "Secrets Of Making Love" series. "So it was better communicated through a longform. We also believed that the quality of our product—the look, the tone, the feel—was better shown in a program, rather than a two-minute clip which, by its nature, needs to be short and punchy and sales-oriented. We had a subtler message to sell."

Success can be glittering. Powter's first "Stop The Insanity!" infomercial, produced by Fingerhut Corp., began airing in January 1993 and pushed title sales as high as 60,000-80,000 units a month, says Robertson. Tony Little, who got his start on the Home Shopping Network, has sold over 3 million "Target Training" cassettes since his infomercial debuted in March, says National Media Corp., which financed the Positive Response Television production.

Positive Response also claims \$3 million in orders for "Komputer Kommando," a beginner's guide to com-

puter software, in the five months since the infomercial first aired. Richard Simmons' 1989 "Deal A Meal" pitch sold 2 million units; four more infomercials delivered 3 million "Sweatin' To The Oldies" sales, says producer American Telecast. Powter, Little, and Simmons have used TV exposure to make the jump to retail.

The response is gratifyingly instant. "It's such a no-brainer. You don't have to wait 120 days for payments—people call up with their credit cards. You know right away. If the marketing works, you spend more dollars," says Wiese. Adds Positive Response president Mike Levey, "It's self-liquidating advertising."

But infomercials have a downside. "Only one out of every 15 infomercials works," warns Steve Dworman, publisher of industry newsletter Infomercial Marketing Report. "With an infomercial, you're asking people to find you by accident, be enthralled enough to watch the entire show, and then be so excited at the end that they'll pick up the phone and give the producer money."

(Continued on page 78)

Savoy's Pictures Top HBO Vid's 1994 Agenda

BY SETH GOLDSTEIN

NEW YORK—For HBO Video, 1994 is the year to say off with the old, on with the new. The Time Warner subsidiary expects to shed its image as a purveyor of respectable but lesser theatrical titles, introducing in their place features like "A Bronx Tale" from Savoy Pictures.

HBOV will place "Tale" on retail shelves April 6, the first fruit of a long-term deal struck 18 months ago with Savoy. "We're about to undergo a metamorphosis," proclaims HBOV president Eric Kessler, who has timed a major change in distribution to coincide with Savoy's arrival. As a heavier hitter, Kessler decided he needed his own sales organization.

So HBOV has cut its rental ties to Warner Home Video, which distributed front-line releases through

(Continued on page 77)

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Stocking Stuffers. Mary-Kate, left, and Ashley Olsen got an armload of Christmas goodies at the Hard Rock Cafe in Los Angeles, where RIAA gave their debut title double platinum certification. The 7-year-olds are the youngest ever to receive the honor. Zoom Express' "Mary-Kate and Ashley Olsen: Our First Video" hit the top of Billboard's charts three weeks after its Sept. 28 debut.

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It's A Barney, Barney World; Raggedy Ann Goes To Video

BARNEY BOOSTER: A new Barney title hits the street Jan. 19 from The Lyons Group. "Let's Pretend With Barney" (30 mins., \$14.95) features the newest character from the hit PBS series "Barney & Friends," B.J.—Baby Bop's older brother, a baseball-hatted nod to the mall set. Available P.O.P. materials include 24-piece counter displays and 48-piece floor displays, some with premium merchandising items.

The first network TV special featuring Barney will air Sunday, April 24 on NBC. It will be sponsored by J.C. Penney, the exclusive retailer of many Barney merchandise items. The purple dinosaur also will be appearing live at New York's Radio City Music Hall March 5-13.



by Moira McCormick

RUNNING RAGGED: The animated adventures of the venerable rag doll Raggedy Ann, long a staple of Saturday morning programming, are coming to cassette for the first time via CBS/Fox Video. An initial four titles will be released Jan. 26, each \$9.98. A multipack display/shipper is available to retailers, including a 24-pack featuring six of each video. On tap are "The Perriwonk Adventure," "The Pirate Adventure," "The Mabbit Adventure," and "The Ransom Of Sunny Bunny Adventure."

WONDER-FUL: The platinum cartoon grossout duo Ren & Stimpy is back with a new video from Sony Wonder, the fourth R&S title in its Nickelodeon Collection. "The Ren & Stimpy Show: On Duty" hits stores Jan. 11, and features, in addition to two military-themed episodes, the premiere of the music video "Fire-dogs," a single from Sony Wonder's inaugural audio title, "Ren & Stimpy: You Eediot!" Available P.O.P. items include a 16-piece pre-pack self-shipper with copies of all four R&S titles, Nickelodeon "Shelf-Screamers" (shelf talkers), and an in-store video reel highlighting all Nick titles. Also from Sony Wonder,

due Jan. 18, is "Clarissa Explains Dating," from Nickelodeon's highest-rated series, "Clarissa Explains It All"; and "Mushfest: Nickelodeon Falls In Love," featuring episodes from "Doug" and "Rugrats." Available P.O.P. is tailored to this title.

ANIMATED: LIVE Home Video's Family Home Entertainment will bow the second batch of its "Japanimation" home video series, "Robotech," Jan. 26. Each 45-minute video contains two consecutive episodes of the cult TV show and includes a value-added collector's card featuring series characters and factoids.

KIDBITS: Showtime has been airing six

new episodes of the acclaimed series "Shelley Duvall's Bedtime Stories," animated versions of popular children's books, narrated by celebrities. Video versions of the series appear on MCA... The aforementioned Parents' Choice Award winner "Frog And Toad Are Friends," by stop-motion animator John Matthews, is based on Arnold Lobel's award-winning children's books. Golden Video will release another F&T title, "Frog And Toad Together," along with Matthews' version of "Curious George," in January... The latest release from the Duke Family Series of Duke University Medical Center is "It's Family Time," a video for expectant parents (\$19.99)... Neighborhood Productions of Houston is hoping its oversized panda, Pom-Pom, will be the next Barney. "Pom-Pom's Day At School: Come Sing With Us!" is the first in a series of videos designed to help ease preschool jitters, aimed at ages 2-6 (\$14.95)... PolyGram Video has released two more titles in its best-selling X-Men series, "Slave Island" and "The Unstoppable Juggernaut" (both 25 minutes, \$9.95)... National Parenting Publications Awards, a review of the best in quality children's media and toys, has named Shari Lewis' (Continued on page 77)

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ No. 1 ★ ★ ★				
1	1	5	CLIFFHANGER	Columbia TriStar Home Video 52233	Sylvester Stallone John Lithgow	1993	R
2	2	6	SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
3	6	3	RISING SUN	FoxVideo 8520	Sean Connery Wesley Snipes	1993	R
4	5	4	MADE IN AMERICA	Warner Bros. Inc. Warner Home Video 12652	Whoopi Goldberg Ted Danson	1993	PG-13
5	4	6	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
6	NEW ▶		SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
7	3	10	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
8	NEW ▶		DRAGON: THE BRUCE LEE STORY	Universal City Studios MCA/Universal Home Video 81480	Jason Scott Lee	1993	PG-13
9	7	8	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
10	9	4	LIFE WITH MIKEY	Touchstone Pictures Touchstone Home Video 2010	Michael J. Fox	1993	PG-13
11	NEW ▶		GUILTY AS SIN	Touchstone Pictures Touchstone Home Video 2009	Rebecca DeMornay Don Johnson	1993	R
12	12	8	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
13	11	9	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
14	8	8	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
15	10	17	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
16	14	21	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
17	17	9	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
18	NEW ▶		SUPER MARIO BROS.	Hollywood Pictures Hollywood Home Video 2008	Bob Hoskins John Leguizamo	1993	PG
19	13	17	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
20	16	5	LOST IN YONKERS	Columbia TriStar Home Video 53663	Richard Dreyfuss Mercedes Reuhl	1993	PG
21	20	6	WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
22	15	19	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
23	22	4	THE ADVENTURES OF HUCK FINN	Walt Disney Home Video 1896	Elijah Wood Courtney Vance	1993	PG
24	25	3	AMERICAN HEART	Live Home Video 69044	Jeff Bridges Edward Furlong	1993	R
25	18	9	COP AND A HALF ◊	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
26	29	7	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
27	19	14	NATIONAL LAMPOON'S LOADED WEAPON I	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
28	21	8	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
29	32	15	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
30	23	16	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
31	26	24	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
32	28	3	SPLITTING HEIRS	Universal City Studios MCA/Universal Home Video 81494	John Cleese Rick Moranis	1993	PG-13
33	31	5	LILY TOMLIN: THE SEARCH FOR...	Wolfe Video WOL3001	Lily Tomlin	1993	PG-13
34	24	12	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
35	30	18	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
36	27	14	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
37	RE-ENTRY		TOMMYKNOCKERS	Vidmark Entertainment	Jimmy Smits	1993	R
38	38	9	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 1795	Reese Witherspoon Ethan Randall	1993	PG
39	36	19	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
40	39	11	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Blockbuster—That's Italian!; Dinos Direct To Sell-Through

CIAO ITALIA: Blockbuster Entertainment announced it has formed a joint venture with Standa spa, a leading retail outlet in Italy. The goal of the venture will be to open 200 Blockbuster Video Superstores in Italy over the next five years.

The chain, which has 1,043 outlets overseas, and Standa will concentrate their efforts in northern Italy, beginning in Milan.

On the domestic front, Blockbuster's plan to draw consumers to rent titles with extended pay-per-view windows will consist of a post-street-date television ad campaign, says Gerald Weber, senior VP of store operations.

Bob Klingensmith, president of Paramount Video Division, had hinted earlier that the chain was working on a consumer campaign to highlight titles such as "The Firm" and "Indecent Proposal" (Billboard, Dec. 11).

Weber says Blockbuster will focus most of its post-street-date ads during the first and second quarters on titles with extended windows. The commercials, scheduled to roll out 30-60 days after initial release, won't specifically address the PPV issue, but "it will be inherent that the only place consumers will find these movies will be at a Blockbuster store," he notes.

Other studio releases with extended windows—including Columbia TriStar Home Video's "Last Action Hero" and "Sleepless In Seattle," PolyGram Video's "Kalifornia," and MCA/Universal Home Video's "Hard Target" and "Heart And Souls"—also will get the PPV treatment.

QUICK TURNAROUND: There's no word on when Steven Spielberg's "Jurassic Park" will come to video, but MCA/Universal will release his animated dinosaur tale, "We're Back," March 16, priced for sell-through. It has grossed more than \$7 million since its Dec. 3 release. The studio reportedly expects to have at least three other direct titles in '94, including "Jurassic Park," "Beethoven's 2nd," and the live-action "Flintstones," a June theatrical release.

DISNEY DOLLARS: Walt Disney Home Video's "The Fox And The Hound" will feature a \$5 rebate when consumers purchase the title plus any other Disney classic. Street date is March 4.

A "Fox And The Hound" tape and plush toy configuration is available for \$29.99. Cassettes alone are priced at \$24.99. The rebate offer runs until May 15; Jim Henson titles "Hey, Cinderella" and "The Frog Prince" also carry a \$5 rebate with the purchase of either title and

any Disney classic.

The entire line of Muppet merchandise will be the focus of Target Stores' Zing Into Spring promotion. Henson Sing-Along videos "It's Not Easy Being Green" (new, due Feb. 18), "The Tale Of The Bunny Picnic," and "Billy Bunny Animal Songs" will be packaged with a Muppet book exclusively for the chain.

CONCORDE'S NEW Horizons: Concorde-New Horizons Group is starting off the year with a new line of sell-through product at the \$14.98 price point. About 25 titles will be released in March, followed by another 25 in April or May, says Concorde president **Jonathan Fernandez**.

The first batch includes features released over the last three years. Concorde owner **Roger Corman** plans on reducing the prices on some classic horror films from the company's catalog of 250 movies.

Among the candidates are eight Edgar Allan Poe titles starring the late Vincent Price, including "Red Mask" and "The Haunted Symphony." The Poe collection is due in the latter half of the year, Fernandez says.

March releases are "Slumber Party Massacre 3," "Bloodfist III," "Emmanuelle V," and a long list of erotic thrillers and kickboxer and slasher flicks.

This year, Concorde will be turning rental attention to the family side of the business with a live-action version of Marvel Comics' "Fantastic Four," "No Dessert Dad," and "Till You Mow The Lawn." New releases will carry 90-day PPV windows.

Meanwhile, "Carnosaur," the sci-fi thriller starring Diane Lane, shipped 85,000 units in North America, the company's biggest hit to date.

CRIME DOESN'T PAY: After repeated arrests for renting bootlegged videos, two California retailers have been ordered to close their doors.

Rene Gonzalez, owner of Odalys Video in Anaheim, is shuttering his outlet after violating a year-old court injunction. **Jen Jen Du**, owner of Video 4-U in Montebello, who violated a two-year injunction, must sell her store within six months, educate the 52 outlets handling her goods about piracy laws, and stay away from video retailing for three years.

The civil cases are among only a handful that have led to stores closing, according to **Tom Schell**, director of communications for worldwide piracy at the Motion Picture Assn. of America. Out-of-business signs are more likely to occur with criminal cases, he says.



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	13	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	5	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
3	5	7	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
4	3	8	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
5	4	7	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
6	7	4	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
7	9	6	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
8	6	19	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
9	8	8	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
10	11	7	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
11	10	61	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
12	13	22	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
13	22	9	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
14	12	185	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
15	18	33	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
16	15	27	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	12.98
17	14	16	REN & STIMPY: THE CLASSICS◇	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
18	16	39	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
19	24	13	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
20	17	19	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
21	NEW▶		DEPECHE MODE: DEVOTIONAL	Warner Reprise Video 3-38346	Depeche Mode	1993	NR	19.98
22	21	6	HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
23	25	59	AMADEUS▲◆	HBO Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
24	28	6	PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
25	19	4	MICHAEL JACKSON: DANGEROUS-THE SHORT FILMS	Epic Music Video 19V49164	Michael Jackson	1993	NR	19.98
26	27	41	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
27	35	16	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
28	20	11	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
29	23	15	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
30	RE-ENTRY		PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
31	38	3	MARIAH CAREY	Columbia Music Video 19V49179	Mariah Carey	1993	NR	19.98
32	32	83	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
33	36	3	A CHRISTMAS STORY	MGM/UA Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
34	RE-ENTRY		SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	12.98
35	31	10	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
36	30	33	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
37	33	32	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
38	RE-ENTRY		FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	12.98
39	RE-ENTRY		THE YEAR WITHOUT SANTA	Family Home Entertainment 8000	Animated	1991	NR	12.98
40	26	9	HAPPILY EVER AFTER	First National Film Corp. Worldvision Home Video 8045	Animated	1993	G	24.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

Dream Theater, "Images And Words—Live In Tokyo," A*Vision Entertainment (212-275-2900), 90 minutes, \$19.98.

Dream Theater's first world tour, aptly titled "Music In Progress," has given birth to the experimental metal band's first longform video. Live performances of music culled primarily from the band's new Atco album, "Images And Words," shed light on the energy that has won Dream Theater international attention. Highlights include "Under A Glass Moon," "Surrounded," and "Wait For Sleep," while interviews with band members and footage filmed on the road and during the making of the album and video are revealing and entertaining. "Pull Me Under" and "Take The Time" are showcased in both live and videoclip forms.



CHILDREN'S

"Toby's Rescue From The Planet," Steinmann Productions (408-475-5629), 58 minutes, \$14.95.

Live-action tale features a manipulative "Space Devil" that transports a young girl, her friend, and her dog Toby away from the ho-hum world of elementary school to a strange planet whose inhabitants all wear the same kind of clothing and live in the same kind of house. When the children realize life at home isn't so boring after all, they ask to return, but the Space Devil has other plans in mind. In order to win passage back to earth—and get Toby back from their tricky host—the protagonists must find the names and locations of 10 storybook characters, including Sleeping Beauty, Robin Hood, and Aladdin. Although the video is speckled with fun little musical numbers, it drags at times and may lose the interest of its target audience, children ages 3-9.

HEALTH/FITNESS

"Shemane Nugent's Rock 'N Roll Step," Parade Video (201-344-0465), 60 minutes, \$14.98.

Husband/rocker Ted may spend his spare time out hunting wild game, but Shemane Nugent obviously has been perfecting a sport of her own, and she steps out in style in her first fitness video. Nugent's step aerobic class and muscle-toning exercise

routine, which she personally leads, is thorough and fun and can be adapted to a variety of fitness levels. The soundtrack to "Rock 'N Roll Step"



features original music by Ted Nugent. However, contrary to what the title might imply, it is not a headbanging, rock-out affair, and there's no gratuitous footage of Ted or Damn Yankees in sight. This one's a straight-ahead exercise tape, and a good one at that.

"Tap Away Your Blues," Tap Along Productions (Mesa, Ariz.), 47 minutes, \$19.95.

Tap instructor Mike Mailoux joins the growing ranks of fitness enthusiasts who are targeting an older demographic with fun routines to keep folks, well, on their toes, physically and emotionally. Beginners' tap is emphasized here, with basic steps such as the shuffle, ball-change, and flap step constituting the lion's share of the dance segments. Mailoux thoroughly reviews the movements and positioning before he launches into a particular tap dance, which he demonstrates with four students in tow. He even throws in a two-minute soft-shoe routine for those who want to give it a shot, and he also shows how several of the steps can be done by themselves around the house when viewers don't have the time or desire to undertake a complete workout.

DOCUMENTARY

"When Ireland Starved," Radharc Films/Celtic Video (212-689-4853), 120 minutes, \$29.95.

The Great Famine that debilitated Ireland and claimed some 3.5 million lives in the mid-1800s is the focus of this fascinating, brilliantly documented new program researched and created by Dublin film house Radharc. Dividing the epidemic into four major categories—The Causes Of Poverty, The Holocaust, Managing The Famine, and The Exodus—the video examines the climate surrounding the events that led to the exportation of Ireland's provisions to the more industrialized cities of England and the subsequent severing of help from many of its neighbors in Europe. Making the best of the

absence of any type of television or film footage, Radharc brings the horrors of the famine to life via archival graphic sketches, many culled from the Illustrated London News.

"An American Reunion: Inauguration '93," Fast Forward Video (800-423-8113), 60 minutes, \$19.95.

The five days of gala activities surrounding William Jefferson Clinton's inauguration as the 42nd President of the U.S. are captured in this feel-good video, which also looks at some of the key events and people who helped shape the man and his philosophies. Testimony is provided by a variety of Clinton supporters from the political and civilian camps, and the camera captures many memorable moments, from campaigning on the road to the ceremony itself, to the concerts that turned D.C. into the country's entertainment capital for a couple of days. As with all things political, the video will provide Clinton proponents with an opportunity to gush, while skeptics will jump at the chance to find places where the President has eaten his words during his first year in office.



INSTRUCTIONAL

"Michael Bolton's Winning Softball," Columbia Music Video, 60 minutes, \$19.95.

Within the first two minutes of this video, the multiplatinum pop crooner asks the question many readers probably are asking themselves right now: "What does Michael Bolton have to do with softball?" Well, apparently the man is nearly as passionate about his sport as he is about his music, and if you're a pop star, that's all you need to make an instructional video. Not to imply that this tape isn't serious. Bolton and his traveling team, the Bombers, have brought a lot of money and attention to a number of charities via games they play while on the road. The man responsible for keeping the team in tip-top shape, baseball guru Dave Carroll, takes center stage to offer his best tips. Adorning the softball strategies is footage filmed at the inaugural celebrity softball tournament to benefit the Michael Bolton

Foundation; interviews with Bolton; and a few concert clips. Although fans looking for more musical moments might come away disappointed, credit Bolton with revealing another side of his personality.

"Maskmaker," Jackie Miller Designs (800-846-2757), 130 minutes, \$39.95.

Although this video boils down to just more than two hours of the actual 10-hour process of making a papier mache face mask, the tape is fairly tedious in itself. One reason for the program's lengthiness is the painstaking detail with which artist/narrator Jackie Miller has chosen to present her craft. She devotes time to discussing the aesthetic and spiritual value of mask making, and she offers the best way to select materials and chisel out a figure—and even the most efficient methods to clean up equipment and hands. These finer points will be welcomed by viewers who plan to make their own masks or teach others to do so. Miller's monotone voice and the lack of any audible background music or other adornments render the program a bit lecture-like. A package that includes the video, plus tools and materials for two people, also is available for \$129.95.

TRAVEL

"The Magic Of Madison County," MPI Home Video (708-687-7881), 40 minutes, \$14.98.

No, this isn't the big-budget adaptation of Robert James Waller's big-minded little novel "The Bridges Of Madison County." This video, a travelog in the broadest sense, is a photographic journey to the bridges, waving fields, spacious skies, etc. that adorn the Iowa locale that has been held up as the latest example of the quiet glories of small-town



America. Bringing the visuals to life are readings by actor John Rhys-Davies of selections of great romantic poetry by Shakespeare, Browning, Byron, and Whitman; a sweeping instrumental soundtrack by keyboardist Danny Wright frames the entire postcard-perfect picture. Sweeter than a heart-shaped box of chocolate truffles, "The Magic Of Madison County" virtually screams Valentine's Day—in its own quiet, small-town way.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"The Meteor Man" (1993), PG, MGM/UA Home Video, prebooks Jan. 19.

This superhero spoof was written and directed by Robert Townsend, who stars as Jefferson Reed, a Washington, D.C., teacher conked by an ability-enhancing meteor. This celestial smacking leaves Reed with superhuman strength, X-ray vision, the capacity to understand what his dog is saying, and the power of flight (although his fear of heights initially leads him to cruise along at only three feet off the ground). Reed uses his super-abilities to clean up his violence-plagued neighborhood, which is claimed as the turf of yellow-haired street gang The Golden Lords.

The story should've been a tad zanier, but a great supporting cast picks up much slack, with Robert Guillaume and Marla Gibbs as Townsend's nutty parents, plus James Earl Jones, Bill Cosby, LaWanda Page, Sinbad, and musicians-turned-actors Big Daddy Kane, Nancy Wilson, Luther Vandross, and Biz Markie, with members of Another Bad Creation, Naughty By Nature and Cypress Hill. It answers the call for a well-made, all-ages comedy.

"Romper Stomper" (1993), R and unrated, Academy Entertainment, prebooks Jan. 27.

An angry, ugly cell of Australian skinheads is the subject of this rough-hewn, powerful debut from writer/director Geoffrey Wright. Preoccupied

(Continued on page 78)

Billboard®

FOR WEEK ENDING JANUARY 8, 1994

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	13	ALADDIN Walt Disney Home Video 1662	1992	24.99
2	5	218	PINOCCHIO ◆ Walt Disney Home Video 239	1940	24.99
3	2	7	TOM AND JERRY: THE MOVIE Family Home Entertainment 27416	1993	24.98
4	3	61	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
5	4	13	ONCE UPON A FOREST FoxVideo 8501	1993	24.98
6	7	13	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS Sony Wonder LV49209	1993	14.98
7	8	55	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
8	6	11	HAPPILY EVER AFTER First National Film Corp./Worldvision Home Video 8045	1993	24.95
9	12	5	DISNEY'S SING ALONG SONGS: 12 DAYS OF CHRISTMAS Walt Disney Home Video 1525	1993	12.99
10	9	15	REN & STIMPY: THE CLASSICS ◇ Nickelodeon/Sony Wonder LV49200	1993	14.98
11	11	48	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	12.98
12	14	5	THE SNOWMAN Columbia TriStar Home Video 0141	1982	19.95
13	10	17	BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993	14.95
14	19	30	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	12.98
15	18	24	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	12.98
16	16	29	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993	14.95
17	13	15	REN & STIMPY: THE STINKIEST STORIES ◇ Nickelodeon/Sony Wonder LV49202	1993	14.98
18	23	13	DISNEY'S SING ALONG : VERY MERRY CHRISTMAS... Walt Disney Home Video 412	1988	12.99
19	17	3	BARNEY: WAITING FOR SANTA The Lyons Group 98041	1992	14.95
20	20	41	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992	14.95
21	RE-ENTRY		THOMAS THE TANK ENGINE: DAISY Strand Home Video 1266	1993	12.99
22	21	15	REN & STIMPY: THE STUPIDEST STORIES ◇ Nickelodeon/Sony Wonder LV49201	1993	14.98
23	15	89	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
24	24	5	CHILDREN'S CIRCLE: REALLY ROSIE Wood Knapp Home Video WK1179	1993	14.95
25	25	7	OPUS N' BILL: A WISH FOR WINGS THAT WORK Ambin Entertainment/MCA/Universal Home Video 81329	1991	12.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

CHILD'S PLAY

(Continued from page 74)

new video "Let's Make Music" a "gold winner" . . . The newest video release from Fred Penner is his third, called "What A Day!" It features selections from his latest album, "Happy Feet." The 30-minute, \$9.95 title is available from Oak Street Music/The Children's Group/BMG Kidz . . . The most recent addition to LIVE Home Video's FHE line "World Of Family Entertainment" is "King Of The Wind," about "a poor stable boy's un-

dying devotion to a magnificent Arabian horse." It features **Richard Harris, Glenda Jackson, and Jenny Agutter** . . . The Parents' Choice Award-winning **Preschool Power!** music/activity series, produced by Concept Videos of College Park, Md., has announced that Avon Home Entertainment will distribute the first of its five video titles . . . With "interactivity" a buzzword in the entertainment biz, dealers should check out "Every-

one Can Dance Preschoolers" and "Everyone Can Dance," the former aimed at kids 2-6 and the latter at those 6-12. Easy-to-follow, high-energy dance routines are set to music from Zoom Express/BMG Kidz multi-artist series **Early Ears** . . . "Adrift," the live-action story of a lost teddy bear and his adventure-filled journey back to his owner, is available from Meshehoff Studios of Tampa, Fla. (23 minutes, \$14.95).

SAVOY'S PICTURES TOP HBO VID'S '94 AGENDA

(Continued from page 73)

1993, and hired six field reps to drum up business. "A Bronx Tale," which tallied \$17 million at the box office, is their first assignment.

"Our product supply has changed so dramatically that we're now positioned as another video company in the same league as the majors," says Kessler. "This company is going to grow tremendously over the next several years as Savoy ramps up production." Following "A Bronx Tale," directed by and starring Robert DeNiro, will come "Shadowlands" with Anthony Hopkins and Debra Winger, and "Serial Mom" with Kathleen Turner, among others.

Kessler figures to have six Savoy movies this year. A like number won't hit theaters until the second half of 1994, and thus are tentatively scheduled for cassette release early next year. By then, Kessler and marketing VP Peter Ligouri anticipate a cascade of Savoy movies with production budgets of \$20 million-\$25 million apiece, higher than they have enjoyed in the past.

HBOV will be putting its shoulder to

the wheel as well. "A Bronx Tale" comes packaged in a black lacquered box, a new look for the label. Dealers who accept the six-pack offer get a movie-reel clock, valued at \$40; stores in the top 20 markets should benefit from a radio campaign in those areas; and every outlet will enjoy a 60-day window before pay-per-view begins.

Kessler plans to be equally aggressive with his line of Home Box Office features. After years of pitching skeptical retailers on the virtues of made-for-pay productions, Kessler believes HBO's time is now. "The numbers were up" in 1993, he maintains. "There is truly a franchise for this product." A title called "Blindside" set the house record at 40,000 units, but wasn't that big a surprise. Ligouri notes, "We've done numbers in that range before."

HBOV has nine to 12 titles on its 1994 schedule, including "The Attack Of The 50 Foot Woman," starring Darryl Hannah, and "The Last Outlaw," with Mickey Rourke. Kessler considers such efforts "on a par with many theatrical titles."

PICTURE THIS

(Continued from page 73)

went the GoodTimes route to reach sell-through outlets, but, except for Orion Home Video, those deals have largely dried up. GoodTimes is now on the prowl for more, although the focus of its business has shifted, profitably, to fitness celebrities.

Richard Simmons, almost an industry unto himself, should have his name on additional releases this year, including a CD-ROM and a second "Deal-A-Meal" video; the first has proved a video bonanza, worth \$150 million-\$175 million wholesale.

Shipments, displays, and cassettes move fully into the world of electronic data interchange this month, when GoodTimes ceases printing invoices to

accompany each delivery. It's all computer-to-computer at some 9,000 locations that get direct delivery, including 1,700 Blockbuster stores.

ONWARD, UPWARD: **Larry Kieves'** departure as COO of the New York-based RKO Warner Video chain makes **Mike Dougherty** the top executive under chairman/CEO **Michael Landes**. After 18 months during which RKO downsized to 13 stores and moved near to vacating Chapter 11 bankruptcy, Kieves joins Universal Access Network, also in New York.

UAN hopes to install high-definition TV systems on college campuses that will carry concerts, comedy shows,

etc., via satellite to students paying \$4-\$5 a ticket. It has raised \$1.5 million to begin testing on as many as 10 campuses beginning this fall. Barnes & Noble, which knows books and students, handles marketing.

RKO Warner, meanwhile, has installed a Philips CD-I unit in its flagship location at 49th St. and Broadway and, at deadline, was awaiting shipments of its first Paramount titles.

Billboard.

FOR WEEK ENDING JANUARY 8, 1994

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	1	43	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	11	11	SUSAN POWTER: LEAN, STRONG & HEALTHY A*Vision Entertainment 50456-3	19.95
2	3	23	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98	2	2	9	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
3	2	7	THE NFL'S 15 GREATEST COMEBACKS PolyGram Video 4400876873	14.95	3	6	23	TONY LITTLE: TOTAL BODY SHAPE UP ◇ Parade Video 94	12.98
4	6	216	MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173	19.98	4	14	11	TONY LITTLE: HIPS, BUTTOCKS & THIGHS ◇ Parade Video 93	12.98
5	19	145	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	5	3	17	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
6	NEW		PATRICK EWING: STANDING TALL FoxVideo (CBS/Fox) 5933	19.98	6	12	13	KATHY SMITH'S GREAT BUNS AND THIGHS A*Vision Entertainment 50446-3	19.95
7	4	7	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95	7	9	3	ABS OF STEEL 2000 The Maier Group TMG227	14.95
8	8	11	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95	8	5	13	JANE FONDA'S FAVORITE FAT BURNERS A*Vision Entertainment 55008-3	19.98
9	11	29	LT PolyGram Video 4400863893	19.95	9	8	89	ABS OF STEEL 2 WITH TAMILLEE WEBB The Maier Group TMG133	9.99
10	5	25	WHEN IT WAS A GAME 2 HBO Video 90843	14.98	10	4	9	MARKY MARK WORKOUT: FORM, FITNESS, FOCUS GoodTimes Home Video 05-79319	19.95
11	RE-ENTRY		NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	9.98	11	20	47	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
12	12	33	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	12	13	63	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
13	10	104	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	13	7	11	TONY LITTLE: ABDOMINAL MUSCLE TONING ◇ Parade Video 92	12.98
14	14	109	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	14	10	89	ABS OF STEEL WITH TAMILLEE WEBB The Maier Group TMG132	9.99
15	7	79	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98	15	NEW		BUNS OF STEEL STEP 2000 The Maier Group TMG1142	14.95
16	15	3	BAD GOLF MADE EASIER ABC Video 45003	19.98	16	NEW		NIKE: ADVANCED STEP & SCULPTURE A*Vision Entertainment 50532-3	19.95
17	18	103	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	17	NEW		KATHY SMITH'S SECRETS-VOL. 1 A*Vision Entertainment 50457-3	19.95
18	16	35	WHEN IT WAS A GAME HBO Video 90538	19.98	18	11	71	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
19	NEW		CNN SPORTS: PLAY OF THE DAY FAVORITES Turner Home Entertainment 3111	12.98	19	RE-ENTRY		KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
20	13	3	A WOMAN'S VIEW OF PRO FOOTBALL PolyGram Video 4400876893	19.95	20	19	7	FIT OR FAT: THE TARGET DIET Pacific Arts Video PBS1096	14.95

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1994 Billboard/BPI Communications.

GABRIEL XPLORES MULTIMEDIA

(Continued from page 72)

"Xplora 1" is "very easy to use," adds Adam. "It starts with Peter's face coming on. You click on his eyes and it takes you into his personal files; click on his lips and you can talk to different people; click on the ears and you can go listen to various pieces of music; and touch his nose to sniff around and look for back-stage passes. It's very cleverly done to make it non-intimidating."

The disc contains excerpts from all the songs on the "US" album. Four full-length music videos are shown in their entirety, synchronized with the song lyrics. Click on a phrase and Gabriel discusses the thoughts behind the image, why he wrote the song, or how the video was made. There is also an interactive family album of Gabriel's life, through which he gives a candid account of many experiences that affected him as an artist and a human being.

"Virtual touring" involves navigating through rooms or hallways or other environments at the user's discretion, changing perspective, or moving in different directions with a click of a mouse. It is a technique used in many CD-ROM titles, such as the best-sellers "Spaceship Warlock," "The Journeyman Project," "Hell Cab," and "Lynicus." "Xplora 1" also affords a "virtual tour" of Gabriel's Real World Recording Studio in England. Users can navigate through it, with the surroundings presented in live-action video. At the mixing board, the user can get a hands-on producing experience by creating a unique version of "Digging In The Dirt."

Another intriguing section of "Xplora 1" lets users experiment with various exotic instruments from around the world, an approach that also has been used in CD-ROMs such as Microsoft's "Musical Instruments."

On Gabriel's title, many of the instruments have appeared on his albums or have been used by musicians on the Real World label. For example, a color photo of a bamboo harp from Madagascar is shown. Click on different tones by clicking on the skin side or the steel side.

"Xplora 1" has a game element, in which players are challenged to use their strategic powers to gain a back-stage pass to attend a "virtual rehearsal" at the Grammy Awards.

Overall, the CD-ROM contains more than 140 total minutes of audio and video, the equivalent of a book's worth of text, and more than 100 full-color photographic images, according to Interplay. A collector's edition, 60-page book will be packaged with the disc.

"Xplora 1" expands upon the interactivity and content provided by earlier interactive music titles featuring contemporary pop and jazz artists, such as Todd Rundgren's "No World Order" CD-I (an endlessly revisable album), Philips Interactive Media's CD-I "Dave Grusin: The Gershwin Connection," and Sega's "Make My Music Video" series with Marky Mark, INXS, and Kris Kross.

Coming from the nonpop world, electronic composer Morton Subotnick is featured in the Voyager Company's CD-ROM "All My Hummingbirds Have Alibis" (Macintosh, \$39.95), an in-depth multimedia presentation of a work that Subotnick composed for CD-ROM.

Voyager is also about to release "Freak Show" on CD-ROM (Macintosh, \$34.95), an elaborate multimedia title created by the Residents, the obscure but legendary musical and performance group from San Francisco. "Freak Show" is due in stores Wednesday (5).

INFOMERICALS BUILD VID SALES BASE

(Continued from page 73)

Fitness videos on television suffer from a high level of returns—as much as 25%, says Greg Renker, president of producer Guthy-Renker. He notes that people often buy on impulse, then lose enthusiasm by the time the order arrives.

Given that it costs \$150,000-\$500,000 to produce an infomercial, and anywhere from \$10,000-\$2 million a month to air it, video companies should look before they leap—for example, maximizing their air-time purchases.

"The bottom line to infomercials doing well is what you pay for the time period," says Vicky Hunt, president of New Day Marketing in Santa Barbara, Calif. "Birmingham, Alabama, may not be the best market for a fitness video, but if it's an appropriately priced time period, you'll do fine." Dworman adds, "There's no correlation between the [viewer] ratings of an infomercial and its sales figures."

To make their infomercial offers compelling, companies have tried different strategies, many of which can apply to retail cross-promotions. An example is the one CBS/Fox Video and Step Co. have devised for the "Keli Roberts Real Fitness" line. The TV pitch, produced by Inphomation, offers a video, step trainer, and fitness test for \$59.95, or all of the above plus a second tape and a resistance band for \$89.95.

Continuity series also have emerged. American Telecast's new

"Tales Of Peter Rabbit" infomercial for GoodTimes Home Video stars Angela Lansbury and offers an introductory tape for \$9.95, after which the child receives a book, video, and audiocassettes each month for \$24.95 per set. "I think you'll see more and more of that as time goes on," says Renker.

Positive Response produces two ongoing infomercial shows: "Amazing Discoveries," which features a TV family that tries out a new product on each episode, and "Ask Mike," in which the company provides items that answer viewers' write-in questions. "Komputer Komando" was one of the latter.

Because it can take that long to build awareness while motivating the impulse buyer to call for a product by the idea of "not available in stores," retail exposure usually follows two to six months after the start of the TV campaign.

Some companies, in fact, prefer to keep the original video tied to an infomercial and sell others in the series at retail. Each is supposed to create awareness for the other. The Maier Group's "Buns Of Steel" infomercial, first aired in August, pitched the new "Platinum" series and revitalized store sales of the original set. "Platinum" went retail two months later.

Tony Little has benefited mightily from the two-step strategy. "No one would ever pay attention to a Tony Little video on a shelf if the infomercial didn't exist," notes Dworman.

MARQUEE VALUES

(Continued from page 76)

with drinking, vandalizing, and attacking Vietnamese immigrants, the racist gang is led by Hando (Russell Crowe)—a kind of Mel Gibson with swastika tattoos—who finds it romantic to read "Mein Kampf" to his druggie girlfriend Gabe (Elizabeth McKenzie). The skinheads' lofty visions of Aryan supremacy are set in sharp contrast to their barbaric, scum-of-the-earth existence, and even their street-fighting primacy is challenged by an onslaught of righteously fed-up young Vietnamese men. On a more personal level, Hando's control over both the gang and Gabe is threatened by faltering fascist Davey (Daniel Pollock). As stylish as it is gritty—everything seems to have a denim-blue tint—this unsettling story fits in well with today's artier violence pictures.

"When A Stranger Calls Back" (1993), not rated, MCA/Universal Home Video, prebooks Jan. 26.

This sequel to the 1979 somebody's-terrorizing-the-babysitter movie features original cast members Carol Kane and Charles Durning. Jill Schoelen is the new babysitter who must fend off a strange man asking to come in and use the telephone—although she gets the uncomfortable feeling that the intruder is already in the house. As in the original, the second half of the story is fast-forwarded a few years, where the same unseen tormentor returns to Schoelen's life. But this time those "Stranger" folks, Kane and Durning, are there to help out. The movie tries

to push all the suspense buttons, and hits a few of them. However, disbelief gets harder and harder to suspend when the babysitter-stalker seems to be not only invisible but omnipresent as well. (And when his identity is finally learned, attempts to explain his motives seem ephemeral.) But while thriller fans wait for the next installment, "When A Stranger Changes His Long-Distance Carrier," they can feel happily manipulated by this enjoyable, self-propelling suspense feature for which comprehensibility is no obstacle.

"Only The Strong" (1993), PG-13, FoxVideo, prebooks Jan. 28.

Green Beret Louis Stevens (Mark Dacascos) returns to his South Florida hometown to find his old high school overrun by drugs and gangs. A former teacher puts Stevens in charge of a dirty dozen of the school's toughest kids, and he sets about changing their attitudes by training them in the Brazilian martial art of capoeira. Louis' juvenile delinquents—who don't really seem all that bad in the first place—learn to kick butt to a Bahian beat, delivering acrobatic, even balletic, cartwheeling blows. Ultimately, Stevens must do battle with local crime boss Silverio (Paco Christian Prieto), who also happens to be a capoeira master. (Boy, what are the odds of that?) A kind of "Stand And Deliver" meets "Enter The Dragon," its predictable plot is balanced by shaky acting, but die-hard martial arts fans will be thrilled to watch a movie showing new and different ways to dislocate somebody's shoulder.

"The Substitute" (1993), R, Paramount Home Video, prebooks Jan. 25.

As the title implies, this is another "From Hell" story, now promising a substitute teacher on a murderous rampage. (And given the way children treat substitutes, that seems scarcely out of line.) Amanda Donohoe plays an English teacher who finds her husband in bed with another woman, burns the house down with them in it, and

changes her identity to work as a substitute in a different town. In showing how Donohoe wins over her students—she helps them find themselves through poetry—the movie makers seem to think that the audience is as interested in her success with hard-to-reach kids as it is with her homicidal tendencies. Although she seduces one kid and then shacks up with his father, "The Substitute" needs a much nuttier, nastier Donohoe, who was memorably over-the-top in "Lair Of The White Worm." (Appearing as a trouble-making student who runs afoul of Donohoe is rap artist Marky Mark, whose acting skills are marginal and who is developing an uncanny resemblance to the late Bert Lahr.) Despite Donohoe's toned-down characterization, her name alone may be all that can raise this film above the very crowded "From Hell" throng.

"Cyborg Cop" (1993), R, Vidmark Entertainment Home Video, prebooks Jan. 25.

Two brothers are DEA agents: Phillip (Todd Jensen) plays by the rules, and Jack (David Bradley) is a hotshot who kills a threatening suspect, gets crucified by a vengeful tabloid newspaper, and loses his job. But things turn out worse for Phillip, who's captured during a foreign drug raid and turned into a half-man, half-machine by mad scientist Kessel (John Rhys-Davies). Kessel, who wants to sell his cyborgs internationally as unstoppable hitmen, is full of lunatic fury and bad jokes, and should have been given a lot more scenery to gnaw. (Viewers also may wonder where the "Cop" of the title comes in. It doesn't.) Now it's up to defrocked DEA man Jack to rescue his transformed brother, even in the face of a worthless romantic subplot involving tough-gal reporter Cathy (Alona Shaw). Naturally, the human and robotic brothers will have to face each other, among other RoboCliches. Its most redeeming features are its thoroughly gratuitous—and quite enjoyable—Dukes Of Hazzard-style car chases and eye-catching stunts.

HARDWARE MAKERS SEEK SURE BETS

(Continued from page 72)

applications, but you won't see an encyclopedia or travel guide published by Sega. We're keeping our position [as a game console] very clear."

Anne Lieberman, VP of marketing for CD-I developer Philips Interactive Media, led off her comments by noting that CD-I is being sold worldwide in "11,000 retail outlets," including "close to 4,000 in the U.S." Digital Video titles (the Philips version of video CD) are on sale in 1,700 American outlets, she said. She mentioned the 30-minute CD-I infomercial being aired on cable, syndicated, and network TV, and said that it has "generated close to 200,000 phone calls."

But, she acknowledged, "Software—that's obviously the key... We don't have our 'Sonic The Hedgehog' or Mario yet. We're looking for that make-or-break title."

She mentioned that Philips supports the idea of standardization for video CD, and also that, as a publisher, Philips Interactive Media "will put out titles for any software format that is viable. But the emphasis is on our core format, which is CD-I."

Hal Josephson, director of industry relations for the 3DO Co., noted that his firm is working to "establish 3DO as a new consumer-electronics category. At 3DO, we are a licensing company." He said that AT&T and Sanyo have licensed 3DO technology and are expected to announce players in 1994, while Panasonic will debut 3DO players in Japan in March and in Europe in May.

"We want to create a VHS or Dolby-like standard for home enter-

tainment to last into the next century," added Josephson. "We have over 500 licensees" who comprise "a diverse set of intellectual-property owners." He claimed that there are 150 3DO titles in production, with 15 having shipped as of mid-December.

Speaking of the variety of game and multimedia configurations currently available or soon to arrive, Josephson noted, "we don't think of it as format wars. We think of [the other systems] as different products. We're a new category."

On the subject of consumer acceptance, Sega's Glen said reaching the mass market is essential "to recoup your investment with state-of-the-art software." He detailed how a good 8-bit game costs \$100,000 to develop, a 16-bit requires \$200,000, and a CD-ROM with full-motion video and quality audio demands a budget of \$1 million-\$3 million. "You can't recoup more than \$10 a unit, so you need the mass market."

Glen also noted, however, that CD-ROM is far from replacing the 16-bit market, which he says "will be very much alive and kicking" for the next couple of years. He predicted that 16-bit games will have their greatest hardware and software year in 1994, and will stay ahead of other game formats through 1997.

An audience member asked the panelists about their support for the MPEG-2 standard for full-motion video, which is expected at some time to supplant MPEG-1. The latter standard is used by the first generation of video CDs to deliver feature

films on 5-inch optical discs with roughly VHS quality.

Lieberman responded, "We'll support MPEG-2 when it's technically feasible. I think MPEG-1 will be viable for the next five years." 3DO's Josephson added, "3DO has a port now for an MPEG-1 cartridge, which will be available in the spring. We will support MPEG-2 when it's available, and that will break open the issue of making traditional linear media available on CD."

Sega's Glen noted, "MPEG-1 is lower quality than VHS, and less convenient. It's hard to see how it will create a market." He added that feature films on 5-inch discs "must at least surpass VHS tape in quality and convenience."

Lieberman countered, "Digital Video is better than VHS, in our opinion."

Charles Austin, director of marketing for First Light Video Publishing, brought the discussion back to the problem of noncompatible systems. "What matters is how to tell a story interactively—not the platform," he said. "The public will watch from the sidelines until the winner emerges or compatibility emerges." Austin also is VP of the Los Angeles chapter of the International Interactive Communications Society.

"We need a standardization of format," Austin continued. "The public is primed for interactive media, and people are looking at 1995 as the year it will really kick off."

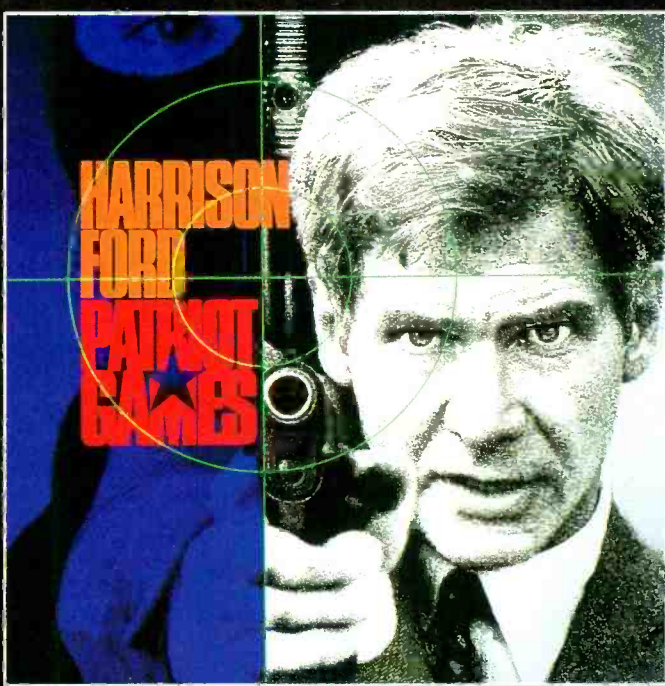
CHRIS MCGOWAN

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Pelican Brief (Warner Bros.)	11,124,936	2,008 5,540	1	35,997,562
2	Mrs. Doubtfire (20th Century Fox)	9,370,059	2,305 4,065	4	89,199,899
3	Tombstone (Buena Vista)	6,454,752	1,504 4,292	—	6,454,752
4	Sister Act 2 (Buena Vista)	5,277,294	2,178 2,423	2	24,244,925
5	Beethoven's 2nd (Universal)	4,255,485	2,041 2,085	1	15,002,350
6	Grumpy Old Men (Warner Bros.)	3,874,911	1,244 3,115	—	3,874,911
7	Wayne's World 2 (Paramount)	3,595,506	2,320 1,550	2	30,786,628
8	Geronimo (Columbia)	1,704,668	1,636 1,042	2	11,068,372
9	The Piano (Miramax)	1,421,495	516 2,755	6	12,790,109
10	Schindler's List (Universal)	1,275,258	74 22165	1	2,783,619

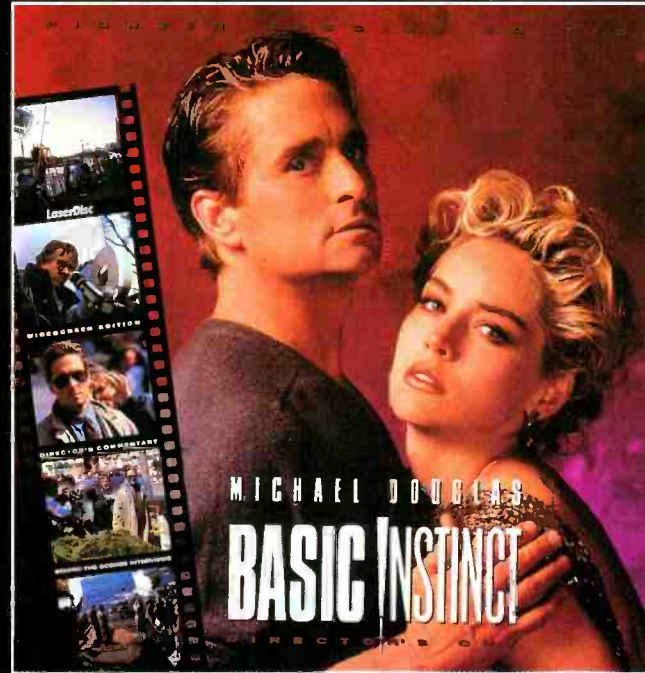
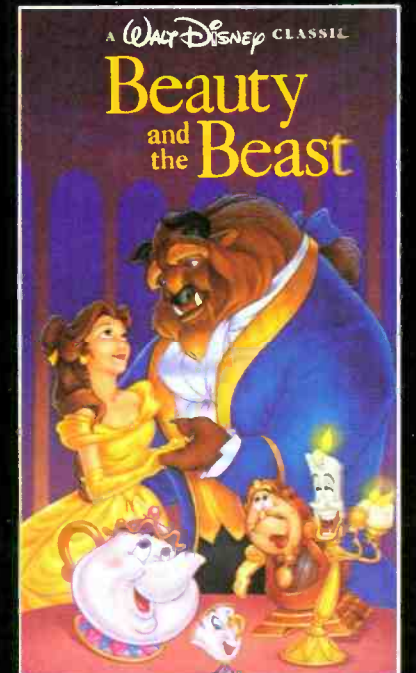
Billboard's

1894 100 YEARS 1994

1993



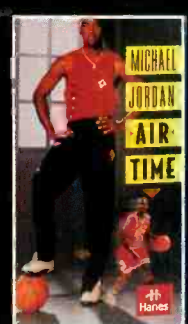
THE



YEAR



IN



VIDEO

YEAR-END CHARTS, ANALYSES, AND VIDEO-BUSINESS EVENTS CHRONICLED

The Year In Video

THE CHARTS

Top Kid Videos	Page 5
Top Video Sales	8
Top Health & Fitness Videos	12
Top Recreational Sports Videos	13
Top Video Rentals	14
Top Music Videos	14
Top Laserdisc Sales	16

How The Charts Are Compiled

The 1993 Year In Video charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period of Dec. 5, 1992, through Nov. 27, 1993. Final year-end chart positioning is based on a point system, with points awarded to each title for each week spent on the chart. The year-end chart positions reflect the accumulation of all points—based on the number of weeks on the chart, plus positions attained—that each title has received during the tracking period. Each chart has its own point system. During the second half of the chart year, data for the Top Music Video charts was provided by SoundScan. ■

THE LEGACY OF '93: WIDENED WINDOWS, WAR ON PPV AND "MASS" CONVERSION

BY SETH GOLDSTEIN

Home entertainment expanded in 1993 to include a lot more than home video, and that has specialty retailers worried. But dealers also are being told that all that's new isn't bad and that they can benefit from the multimedia revolution taking place at distant trade events like COMDEX and the Consumers Electronics Show.

Some of those developments even snuck into the Video Software Dealers Assn. annual convention in Las Vegas, where VSDA management attempted to update its members about the new wave

of interactivity about to inundate couch potatoes.

Last year's big story was the threat implied by the electronic superhighway and home video's response. During the VSDA's July show, retailers were entreated to consider multimedia technology, including CD-ROM, CD-I, 3DO programs and the like, as potential additions to their videocassette inventory.

For the first time, samples of available hardware and software were displayed on the show floor and in presentations designed to illustrate their dealer friendli-



HAPPY IN A CLAMSHELL: "Dennis The Menace"

ness—when the systems arrive in force. Much of the 'ware, though, is still in the bench-test and test-market phase. But, as VSDA pointed out, so is the electronic superhighway.

During the course of the year, VSDA kept hammering away at the fact that video-on-demand, which is touted to deliver movies to the home at the touch of a telephone keypad, remains many years and billions of dollars away from reality. Key trials, such as Time Warner's Orlando, Fla., VOD service, do get under way this year, but national rollout remains distant, into the next millennium.

And even after the billions are invested, said VSDA, the superhighway likely will be too rushed for the untold millions of consumers who like to get out and shop. That means continued rental and sales growth for the \$14 billion home video industry.

A few retailers have taken up the multimedia gauntlet...Late in 1993,

videogame manufacturers to discuss issues common to both camps. Gamesmakers, with some exceptions, have fought rentals; video retailers say rentals are the best way of introducing consumers to products, including multimedia, that they can purchase later.

VSDA, defending members against the 500-channel behemoth, launched a successful offensive against pay-per-view. The association, aided in large part by Blockbuster, took advantage of PPV's weak position in the marketplace. Cable customers, despite a decade of cajoling, have never cottoned to the idea of spending \$3.99 for one viewing of a movie when they can enjoy multiple screenings of the cassette for less. (Studios traditionally have released major rental titles to PPV 30 to 45 days after their arrival at retail.)

Cheered along by VSDA and Blockbuster, Paramount, Columbia TriStar, MCA/Universal and Warner

"That's Motivation!" PROMOS THAT PAID OFF: '93'S BEST

BY EILEEN FITZPATRICK

Aside from juggling budgets and release schedules, one of the biggest challenges video retailers and manufacturers alike face is promotion and merchandising. At the manufacturer level, that means developing retail-friendly programs that not only hook consumers but make dealers sit up and take notice. On the retail side, providing a constant variety of eye-catching displays and promotions is essential to keeping customers coming back. Following are some of our choices for promotions that accomplished all of the above, often with a minimum amount of cash and a maximum amount of imagination.

New Line Home Video

"Three Of Hearts"

The Challenge: While the film netted only \$5 million at the box office, New Line worked to pique the interest of dealers by allowing them to pick one of two different endings for the film.

The Solution: The company sent out more than 10,000 screeners of the video with the two endings tacked onto the end. One ending, used overseas, has co-star Billy Baldwin winning the girl (played by Sherilyn Fenn), and the other, used for the domestic release, has Baldwin los-

ing the girl. A bounce-back card was included with the screener; dealers who returned the card received a free gift.

The Results: Approximately 1,200 dealers participated in the promotion, helping the title ship 105,000 units. (For the record, the Baldwin-loses-girl ending won, three to one.)

Salzer's Video, Ventura, Calif.

Kids Video ID program

The Challenge: How to recycle manufacturer screener tapes, which cannot be sold or rented to customers.

The Solution: Use the screeners to produce identification tapes of kids, which can be used by the local police department if the child is ever missing. In the past year, owner Jim Salzer has provided parents with two opportunities to bring the kids and make the tapes free of charge. "The program really addresses two issues at once," explains Salzer, "how to keep videotapes out of landfills, and giving parents a way to ease their worst fear."

The Result: Aside from local media coverage of the event, Salzer provided videotape IDs for 550 children. "One

Continued on page 83



END GAME: "Three Of Hearts"



SCREENER SOLUTION: Salzer's studio



THROUGH THE WINDOW IN 80 DAYS: "Sliver's" Stone

Blockbuster announced an all-systems test in some 50 stores in San Francisco and the surrounding Bay Area. Soon after, West Coast Entertainment unveiled its first Game Power outlet in Newtown, Pa., near the Philadelphia corporate headquarters. VSDA itself, meanwhile, has brought together a panel of members and

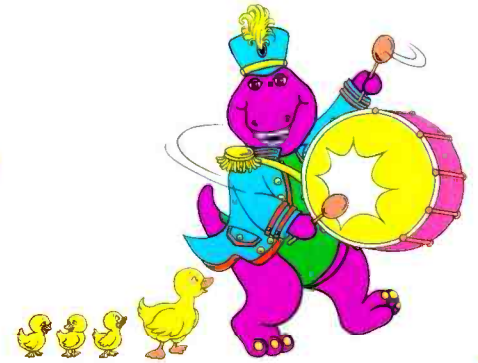
experimented with 60-to-90-day windows in the hopes that stores would buy more copies to take advantage of longer rental exclusivity. So far, so good, said Paramount, which claimed substantially increased orders for "Sliver," one of three titles given 80-day windows. The test is

Continued on page 82

Still Growing

...and growing (47% of all titles on Top 15 chart)

...and growing (more titles on Top 15 chart than any other supplier)!



Billboard's 1993 Top Children's Videos

1. **Beauty And The Beast**
Walt Disney Home Video
2. **101 Dalmations**
Walt Disney Home Video
3. **Pinocchio**
Walt Disney Home Video
4. **Little Nemo Adventures**
Herndale Home Video
5. **Rock with Barney**
The Lyons Group
6. **The Jungle Book**
Walt Disney Home Video
7. **Barney in Concert**
The Lyons Group
8. **Disney's Sing Along Songs**
Walt Disney Home Video
9. **Barney's Magical Musical**
The Lyons Group
10. **The Rescuers**
Walt Disney Home Video
11. **Charlotte's Web**
Paramount Home Video
12. **Barney's Best Manners**
The Lyons Group
13. **Barney's Birthday**
The Lyons Group
14. **Barney Goes To School**
The Lyons Group
15. **Barney Rhymes with Mother Goose**
The Lyons Group



Let's Pretend with Barney™

Introducing Barney's newest dinosaur friend—BJ! Available 1/19/94

Originally aired on television as "An Adventure in Make Believe."
Item #2000 \$14.95 Suggested Retail Approximately 30 minutes



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Legacy

Continued from page 80

about to become policy, giving all titles at least a 60-day window starting this year.

VSDA further supported the trend with the release in November of a consumer research study that claimed that the theft of PPV signals adversely affected rentals, especially among viewers who were taping movies off the air for their libraries and for their friends.

The leaders in PPV, Viewers Choice and Request TV, have hotly contested the study results and the lengthened win-



BUENA VISTA VICTOR: "Aladdin"

dows, but trade sources believe there's little in the way of an effective response. Home video carries vastly more revenue weight—and influence—than does PPV, which won't enter the fast lane until the electronic superhighway is fully constructed.

Trend-spotters took note of these other developments in home video last year:

- Sell-through continued to grow, thanks largely to Disney's Buena Vista Home Video label, which capped 1993 with the release of "Aladdin." Consumers had purchased more than 16 million copies in the U.S. and Canada by year's end. Warner Home Video did lively business with "Free Willy" and "Dennis The Menace," the first two titles in its Family Entertainment label, which uses the clamshell box that's standard for Buena Vista product. Based on the number of generic "family entertainment" releases in theaters this year, direct-to-sell-through titles could double in 1994 to 20 or more.

- More suppliers are taking their sell-through releases direct to mass merchants, again following Disney's lead. With electronic data interchange systems in place, more accounts are accepting direct deliveries. Blockbuster took something of a step in that direction when it decided to buy from one distributor, ETD in Houston, while dropping Ingram Entertainment.

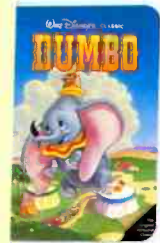
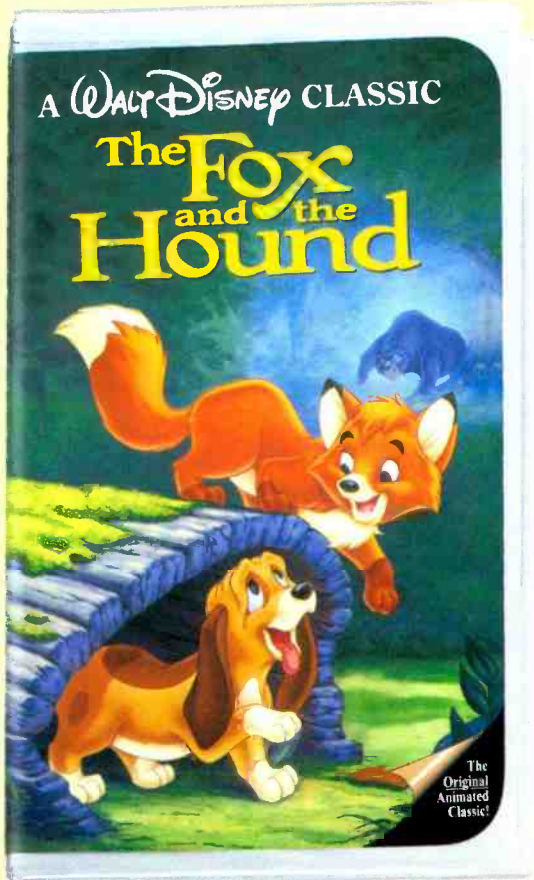
- Distribution continues to consolidate, with the disappearance of Artec. Four wholesalers—Ingram, Major, ETD Concepts and Baker & Taylor—combined have more than a 60% market share of rental product. Trade observers expect other changes.

- Mass merchants Wal-Mart and Kmart are the new frontiers in rental, offering Hollywood the opportunity to expand what has been a stagnant sector of the business. Wal-Mart also is forging ahead with revenue sharing, using the SuperComm system, also being pitched to supermarkets. ■

Innovative Disney *The Fox And The Hound*

\$5 Disney Rebate Will Drive Sales On All Disney Classics!

Consumers Save \$5
When They Buy *The Fox And The Hound*
Plus Any Other Disney Classic!



* Mail-in rebate offer good 3-1-94 through 5-15-94.
See details inside *The Fox And The Hound* videocassette. Void where prohibited.

Exclusive Video & Plush Toy Combo!

Each Video / Plush Pack Includes:

- *The Fox And The Hound* Videocassette!
- 7" Copper The Hound Plush Toy!

Limited Quantities!

Proven Success!

Disney's *Winnie The Pooh* Video & Plush Toys sold out at most retail outlets **within 4 weeks!**

An Incredible \$37 Value
For Only \$29.99!

Suggested Retail Price



PLUS – A special mail-in offer for **Tod The Fox Cub**, or another **Copper The Hound Puppy**, when consumers purchase any other Disney Classic video!

- A \$12.00 value, only \$2.99! (plus \$2.00 postage & handling).*
- Offer promoted with inserts in every *The Fox And The Hound* Video and Video & Plush Pack!

* Without purchase of another Disney Classic video, consumers pay \$7.99 (plus \$2.00 postage and handling). Offer good through 5/31/94, or while supplies last. Void where prohibited.



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Approx. Box Dimensions: 8-1/2" wide x 9-1/2" high x 4-3/4" deep

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 - Phenomenal exposure on over 8 million Chex cereal boxes... on-shelf nationwide from mid-February '94 through April '94!
 - National FSI on March 6, '94 to 50 million households!



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36 *The Fox And The Hound* video
Assembled: 61" high x 27" wide x 22" deep

Also Available, But Not Shown:

Stock # 2483 UPC 7-65362-4830-3-7
The Fox And The Hound 6 Count Carton:
6 Plush Packs

Stock # 2477 UPC 7-65362-4770-3-6
24-Pc. *The Fox And The Hound* Plush Only
Assembled: 61" high x 27" wide x 22" deep



Stock # 2478 UPC 7-65362-4780-3-3
48-Pc. *The Fox And The Hound* Video Only
Shipped: 32 lbs., 2.83 cu. ft.
Assembled: 17-1/2" across x 15" deep x 72" high

Also Available, But Not Shown:

Stock # 2480 UPC 7-65362-4800-3-6
24-Pc. *The Fox And The Hound* Video Only
Shipped: 20 lbs., 1.44 cu. ft.
Assembled: 17-1/2" across x 15" deep x 58" high

Stock # 2481 UPC 7-65362-4810-3-3
48-Pc. *Fox & Hound* / Year-Round Classics:
24 *The Fox And The Hound*,
8 *Alice In Wonderland*,
4 *Mary Poppins*, 4 *Dumbo*,
4 *Sword In The Stone*, 4 *Robin Hood*

Walt Disney
HOME VIDEO

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company.

Promos

Continued from page 80

grandfather brought in his five grandchildren from over 40 miles away to tape the kids," he says. "You'd think in the age of camcorders parents wouldn't need this, but they do."

Stars & Stripes Video, Inc.,
Decatur, Ill.

Employee Contests

The Challenge: Employee motivation.

The Solution: Working with its distributor, Major Video Concepts, the chain developed a three-month promotion consisting of a Halloween pumpkin-carving contest and canned-food drive. For the Halloween contest, each store in the 54-store chain was given \$10 to create an in-store display with employee-carved pumpkins as the centerpiece. The manager of the store with the winning display received a \$200 American Express gift certificate, and the whole staff was taken out for dinner.

For the canned food drive, employees were given pledge sheets to encourage customers to make contributions. The employee who collected the most food in each location won merchandise from "Jurassic Park."

The Result: "I never thought that a simple thing like a pumpkin-carving contest would make such a difference," says Don Davis, controller at Stars & Stripes. "But it's amazing how much happier our employees are. They were elated about the contests."

The Warehouse, Torrance, Calif.

Lottery Prizes

The Challenge: Instant consumer-redemption for video prizes won in state lottery games.

The Solution: Although many state lotteries offer videos as prizes, all require consumers to mail in winning tickets to get their prizes. The California State Lottery eliminated the process by selecting The Warehouse to redeem video prizes from its "Double Feature" scratch-off game launched in March. Lottery winners selected one of 80 movie and special-interest titles (in addition to winning cash prizes). Other prizes included free rentals at any of the chain's 344 locations throughout the state. *Continued on page 93*

Kid Videos

Walt Disney Home Video dominates again, but for the first time Hemdale Home Video breaks in—at No. 4 with "Little Nemo: Adventures In Slumberland." Also absent from last year's charts, "Barney" secures three of the top 10 spots. With all the ill will created by its exclusive deal with McDonald's, this could be the last year Paramount Home Video's "Charlotte's Web" (No. 11) makes it onto the chart. —EF

Top Kid Videos

- Pos. TITLE—Distributor
- 1 BEAUTY AND THE BEAST—Walt Disney Home Video
 - 2 101 DALMATIANS—Walt Disney Home Video
 - 3 PINOCCHIO—Walt Disney Home Video
 - 4 LITTLE NEMO: ADVENTURES IN SLUMBERLAND—Hemdale Home Video
 - 5 ROCK WITH BARNEY—The Lyons Group
 - 6 THE JUNGLE BOOK—Walt Disney Home Video

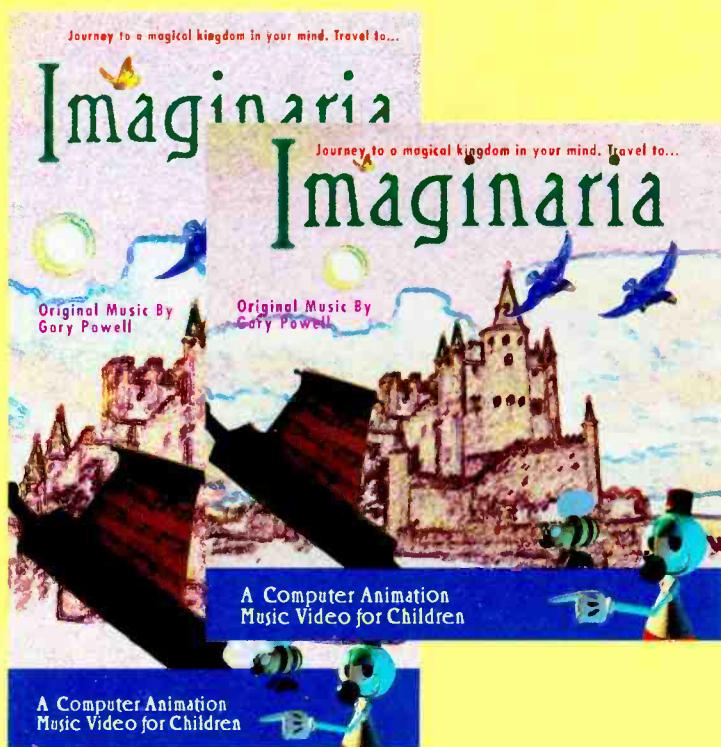
Continued on page 84

Imaginaria

A Computer Animation
Music Video for Children

In the tradition of the Multi-Platinum video hits *Beyond The Mind's Eye* and *The Mind's Eye* comes *IMAGINARIA*, the first computer animation odyssey produced entirely for children. Colorful and playful imagery combined with original music creates a fascinating and enriching program for children of all ages.

IMAGINARIA tickles the creativity in every child's heart. Imagination is your key to 13 fantastic worlds bursting with delightful songs, enchanting stories and flights of fantasy. Sing-along, dance, laugh and explore the magical worlds that only your imagination can unlock.



Order Date: January 21, 1994
Release Date: February 15, 1994
Selection Number: 72333-80070-3 (VHS)
72333-80070-6 (Laser)
Suggested Retail Price: \$14.98 (VHS) \$24.98 (Laser)

Selling Points:

- Proven seller in the tradition of the Multi-Platinum hits "Beyond The Mind's Eye" and "The Mind's Eye."
- Specially priced at \$14.98.
- Original music produced by Gary Powell:
 - composer/producer of 4 Disney Read-Along Collections.
 - producer of seven albums by the nationally recognized children's artist JOE SCRUGGS -- two of which received Parents Choice Gold Awards.
- Features the best child-oriented state-of-the-art computer animation.
- Animation is a proven seller in the children's market.
- Simultaneous LaserDisc release.

BMG
VIDEO

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MIRAMAR

200 Second Avenue West
Seattle, Washington 98119
800-245-6472

The Year In Video

Top Kid Videos

Continued from page 83

- 7 **BARNEY IN CONCERT**—The Lyons Group
- 8 **DISNEY'S SING ALONG SONGS: FRIEND LIKE ME**—Walt Disney Home Video
- 9 **BARNEY'S MAGICAL MUSICAL ADVENTURE**—The Lyons Group
- 10 **THE RESCUERS**—Walt Disney Home Video
- 11 **CHARLOTTE'S WEB**—Paramount Home Video
- 12 **BARNEY'S BEST MANNERS**—The Lyons Group
- 13 **BARNEY'S BIRTHDAY**—The Lyons Group
- 14 **BARNEY GOES TO SCHOOL**—The Lyons Group
- 15 **BARNEY RHYMES WITH MOTHER GOOSE**—The Lyons Group
- 16 **THE GREAT MOUSE DETECTIVE**—Walt Disney Home Video
- 17 **BARNEY'S THREE WISHES**—The Lyons Group
- 18 **FERNGULLY...THE LAST RAINFOREST**—FoxVideo
- 19 **FANTASIA**—Walt Disney Home Video
- 20 **THE RESCUERS DOWN UNDER**—Walt Disney Home Video
- 21 **DUMBO**—Walt Disney Home Video
- 22 **DISNEY'S SING ALONG SONGS: BE OUR GUEST**—Walt Disney Home Video
- 23 **X-MEN: ENTER MAGNETO**—PolyGram Video
- 24 **THE LITTLE ENGINE THAT COULD**—MCA/Universal Home Video
- 25 **ALICE IN WONDERLAND**—Walt Disney Home Video

FILM AT 5: HOPES ARE HIGH FOR LOW-COST CD MOVIES

BY CHRIS MCGOWAN

One of the most important milestones in 1993 was the launching of a new home video format for feature films: the five-inch CD.

Philips was the first to put both feet into these uncharted waters, releasing several Paramount movies and PolyGram music videos in the CD-I format. And Philips, JVC, Sony and Matsushita have agreed on a "Video CD" configuration that should be introduced by one or more manufacturers in 1994.

Video CD software will adhere to the "White Book" standard used for karaoke discs and will be playable on a variety of CD-ROM formats, including CD-I units and dedicated Video CD players.

Many industry experts have high hopes for the future of Video CDs, due to the comparatively low costs of CD manufacturing and packaging, plus lower distribution costs. Video CDs will be cheaper to make and market than video-cassettes and 12-inch laserdiscs. How-

ever, there is an ongoing debate as to whether the five-inch format can compete successfully with VHS and laserdisc in the short term, and with 500-channel fiber-optic systems in the long haul (Billboard, Sept. 11, '93).

Five-inch CDs have been used for motion video before, and PolyGram pushed a short-lived format called CDV (or CD Video) in the late 1980s that married about 20 minutes of audio with roughly five minutes of video. Dozens of CDVs were released, mostly on the various Philips labels, and almost all included three songs and one music video clip. CDV utilized analog video and digital audio, as do 12-inch laserdiscs, and was playable on a laser combiplayer.

Then in 1992, Voyager Company debuted the first all-digital feature films on five-inch, when it released the documentaries "Poetry In Motion" and "Ephemeral Films" on CD-ROM for the Macintosh computer (Billboard, Jan. 18, '92). These used QuickTime software to play their motion video, as did Voyager's interactive version of "A Hard Day's Night." All three titles featured small-screen, partial-motion video footage.

At the end of 1993, Philips went a step further by releasing the first all-digital movies on CDs that featured full-screen, full-motion video and could be played on a "set-top" system that hooked up directly to the television.

Among the titles released by Philips on CD-I were "Top Gun," "Apocalypse Now," "White Christmas," "Fatal Attraction," "Star Trek VI," "The Hunt For Red October," "The Naked Gun 2½," "Patriot Games," "Black Rain," "Keep The Faith: An Evening With Bon Jovi," "Billy Ray Cyrus Live" and "The Cream Of Eric Clapton."

Televising The Resolution

The year 1994 is expected to usher in the arrival of Video CD players from other manufacturers, and those machines will also play back linear feature films on five-inch discs. Both CD-I and Video CD movie titles currently feature digital video conforming to the MPEG-1 standard, which provides 74 minutes of roughly VHS-quality video (about 240 lines of resolution) per five-inch side. In contrast, laserdisc offers 425 lines of resolution. Regarding fidelity, Video CDs using MPEG-1 will offer digital audio of near-CD quality, also not quite up to the level of laserdiscs.

There were actually two Video CD formats still at odds at presstime. One was the Video CD standard agreed upon by JVC, Sony, Matsushita and Philips last June 24 at the Digital World conference in Beverly Hills. Their Video CD conforms to the White Book (or "Karaoke CD") standard introduced previously by JVC and Philips in October 1992. And it adheres to the MPEG-1 standard for the compression of video and audio data. Commodore International, C-Cube Microsystems, Goldstar Col., Samsung Electronics and Sigma Designs also supported this version of the Video CD.



"Beauty And The Beast" is the year's Top Kid Video.



Philips released a CD-I version of "Top Gun."

In November, Fremont, Calif.-based Sigma Designs introduced an MPEG video board for personal computers that would allow desktop systems with CD-ROM drives to play back Video CD movies.

Discronics and Nippon Columbia (Denon) are already gearing up to press Video CD discs, while Nippon Columbia, Hitachi and Samsung are reportedly getting ready to market Video CD hardware later this year.

Phillips sells a \$249 FMV (full-motion video) cartridge for its CD-I system that will allow it to play either CD-I or Video CD feature films. CD-I discs, however, will not play on Video CD units or on CD-ROM drives attached to Macintosh or MPC (Multimedia PC) computers.

Other multimedia and game systems, such as 3DO, Amiga CD32 and Atari Jaguar, are also offering or getting ready to launch add-on cartridges that will provide MPEG-1 full-motion video capability.

Decoders And Density

The other Video CD format is being promulgated by Nimbus Technology and Engineering (NTE) and was first demonstrated in January 1993, at the MIDEEM conference in Cannes. The Nimbus Video CD comes in two formats, the first of which conforms to the MPEG-1 standard and stores up to 79 minutes of full-screen, full-motion video.

The other type of Nimbus five-inch uses "double-density" discs to hold up to 135 minutes of video.

The Nimbus system uses a video decoder box developed with the aforementioned C-Cube Microsystems that enables ordinary CD players with digital outputs—about 30 to 40 percent of CD units currently in use worldwide—to play back the Nimbus Video CD.

In other words, many consumers could convert their CD audio players into video decks just by purchasing the \$150 to \$250 decoder add-on.

Unfortunately, the Nimbus Video CD is incompatible with the JVC/Sony/Matsushita/Philips Video CD, for various technical reasons. One is that the latter Video CD, using the "White Book" standard, carries a muting "flag" (programming code) that mutes the digital output signal when the disc is played in an ordinary CD player. This is done to prevent possible audio overload on speakers when the disc has data other than music on it. Some experts contend that if a CD player could not distinguish between video and audio signals, then the result could be a pair of blown speakers.

One ramification is that "White Book" Video CDs will not play on any CD players at all, even if modified by the Nimbus/C-Cube box. Nimbus hence wants the standard changed, while Philips wants to keep it the same for several reasons, including standardization and technical considerations, and to ensure that Video CDs will play on CD-I machines.

In any case, Nimbus has been continuing on with its plans and at presstime was still planning to introduce its MPEG video decoder box this year.

But neither "White Book" nor Nimbus Video CDs offers an improvement in picture quality as compared to VHS tape, and both five-inch formats lack the visual resolution of laserdiscs. It is therefore hard to imagine VCR or laser owners converting in droves to the new format.

But the MPEG-2 video standard, which will probably offer laserdisc-quality video or better, is close to being finalized and may be ready for use in Video CDs by the end of the decade (Billboard, Sept. 25, '93). At the moment, though, its extremely high data-output rate makes it impractical for CD-based systems, and its near-future applications will probably be limited to broadcast and cable media. ■

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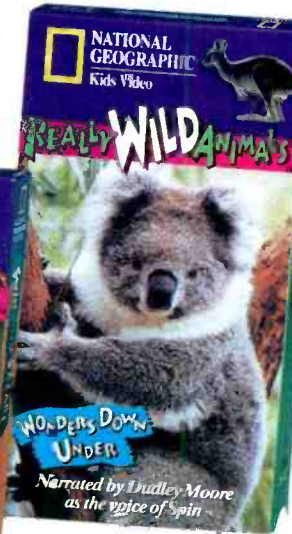
Dudley Moore narrates as Spin, the animated global guide. Dudley provided the voice for the highly popular theatrical hit *Milo & Otis*.



Swinging Safari

Kids go on a wild African safari with Spin - from the Serengeti Plain to the Kalahari Desert. They'll experience the amazing ways of cheetahs, crocodiles, rhinos, lions and chimpanzees.

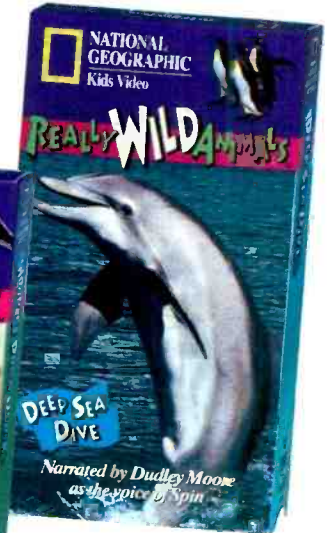
\$14.95 • COLOR • VHS #58603 • NOT RATED
Program time: Approx. 44 minutes



Wonders Down Under

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\$14.95 • COLOR • VHS #58613 • NOT RATED
Program time: Approx. 45 minutes



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Program time: Approx. 45 minutes

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Really COOL Tunes!

Each video blends laughs, thrills and danceable original music videos by the composers for Michael Bolton, Moody Blues, Joe Cocker and "The Muppet Babies."

Really PROFITABLE!

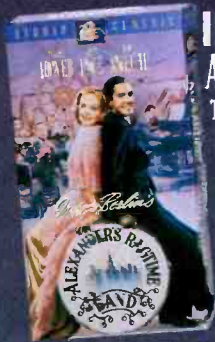
This one-of-a-kind "edutainment" will have kids coming back for more!



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The Year In Video

Top Video Sales

It's same-story-different-titles for Walt Disney Home Video, which this year, like last, took the top three spots and five of the top 10. "101 Dalmatians" slipped just one spot from last year, further illustrating Disney's staying power at retail. New kid on the exercise block, "Cindy Crawford: Shape Your Body," took No. 7, ousting Cher's latest, "Body Confidence," which came in at No. 52 (Cher's debut exercise tape, "New Attitude," was No. 5 last year). Playboy Home Video moved up a few spots on the chart this year, thanks to Jessica Hahn (No. 4) and Playmate of the Year Anna Nicole Smith (No. 6). "Home Alone 2" mirrored its predecessor's performance by holding onto No. 8. —EF

Top Video Sales

- Pos. TITLE—Distributor
- 1 BEAUTY AND THE BEAST—Walt Disney Home Video
 - 2 PINOCCHIO—Walt Disney Home Video
 - 3 101 DALMATIANS—Walt Disney Home Video
 - 4 PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN—Uni Dist. Corp.
 - 5 SISTER ACT—Touchstone Home Video
 - 6 PLAYBOY PLAYMATE OF THE YEAR 1993: ANNA NICOLE SMITH—Uni Dist. Corp.
 - 7 CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—GoodTimes Home Video
 - 8 HOME ALONE 2—FoxVideo
 - 9 DISNEY'S SING ALONG SONGS: FRIEND LIKE ME—Walt Disney Home Video
 - 10 BEETHOVEN—MCA/Universal Home Video
 - 11 HOMEWARD BOUND: THE INCREDIBLE JOURNEY—Walt Disney Home Video
 - 12 BATMAN RETURNS—Warner Home Video
 - 13 DANCES WITH WOLVES—Orion Home Video
 - 14 CASABLANCA (50TH ANNIV.)—MGM/UA Home Video
 - 15 LITTLE NEMO: ADVENTURES IN SLUMBERLAND—Hemdale Home Video
 - 16 TEENAGE MUTANT NINJA TURTLES III—Columbia TriStar Home Video
 - 17 STAR TREK VI: THE UNDISCOVERED COUNTRY—Paramount Home Video
 - 18 McLINTOCK! MPI—Home Video
 - 19 PLAYBOY: WET & WILD V—Uni Dist. Corp.
 - 20 BARNEY'S MAGICAL MUSICAL ADVENTURE—The Lyons Group
 - 21 BEYOND THE MIND'S EYE—BMG Video
 - 22 BARNEY IN CONCERT—The Lyons Group
 - 23 THE RESCUERS—Walt Disney Home Video
 - 24 BARNEY'S BEST MANNERS—The Lyons Group
 - 25 COUNTRY LINE DANCING—Quality Video, Inc.
 - 26 PLAYBOY 1993 VIDEO PLAYMATE CALENDAR—Uni Dist. Corp.
 - 27 PLAYBOY: SEXY LINGERIE V—Uni Dist. Corp.
 - 28 ALADDIN—Walt Disney Home Video
 - 29 PLAYBOY 1993 VIDEO PLAYMATE REVIEW—Uni Dist. Corp.
 - 30 FRIED GREEN TOMATOES—MCA/Universal Home Video
 - 31 BARNEY RHYMES WITH MOTHER GOOSE—The Lyons Group
 - 32 REN & STIMPY: THE CLASSICS—Sony Wonder
 - 33 PLAYBOY: EROTIC FANTASIES III—Uni Dist. Corp.
 - 34 ROCK WITH BARNEY—The Lyons Group
 - 35 PENTHOUSE: THE ALL-PET WORKOUT—A*Vision Entertainment
 - 36 SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO—HBO Video
 - 37 WAYNE'S WORLD—Paramount Home Video
 - 38 KING KONG (60TH ANNIV.)—Turner Home Entertainment
 - 39 GREEN JELLY: CEREAL KILLER—BMG Video
 - 40 JFK: DIRECTOR'S CUT—Warner Home Video

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The Year In Video



No. 1 IN SALES: "Beauty And The Beast"

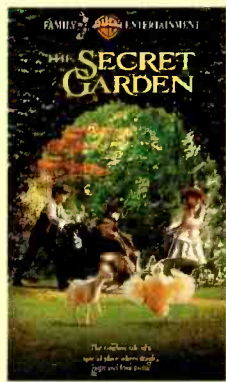
- 41 FANTASIA—Walt Disney Home Video
- 42 THE GREAT MOUSE DETECTIVE—Walt Disney Home Video
- 43 VAN HALEN: LIVE: RIGHT HERE, RIGHT NOW—Warner Reprise Video
- 44 OZZY OSBOURNE: LIVE & LOUD—Epic Music Video
- 45 FERNGULLY...THE LAST RAINFOREST—FoxVideo
- 46 PLAYBOY: INTERNATIONAL PLAYMATES—Uni Dist. Corp.
- 47 THE LAST OF THE MOHICANS—FoxVideo
- 48 ERIC CLAPTON: UNPLUGGED—Warner Reprise Video
- 49 BLADE RUNNER: THE DIRECTOR'S CUT—Warner Home Video
- 50 A YEAR AND A HALF IN THE LIFE OF METALLICA—Elektra Entertainment
- 51 THE MUPPET MOVIE—Walt Disney Home Video
- 52 CHERFITNESS: BODY CONFIDENCE—FoxVideo
- 53 KISS: KONFIDENTIAL—PolyGram Video
- 54 U2: ACHTUNG BABY—PolyGram Video
- 55 REN & STIMPY: THE STINKIEST STORIES—Sony Wonder
- 56 HOOK—Columbia TriStar Home Video
- 57 TERMINATOR 2: JUDGMENT DAY—Live Home Video
- 58 THE ROCKY HORROR PICTURE SHOW—FoxVideo
- 59 GIFT—Warner Reprise Video
- 60 BARNEY GOES TO SCHOOL—The Lyons Group
- 61 THE FREDDIE MERCURY TRIBUTE CONCERT—Hollywood Records Music Video
- 62 HOME ALONE—FoxVideo
- 63 PLAYBOY: THE GIRLS OF THE CABARET ROYALE—Uni Dist. Corp.
- 64 PLAYBOY: EROTIC FANTASIES II—Uni Dist. Corp.
- 65 PLAYBOY'S SECRET CONFESSIONS—Uni Dist. Corp.
- 66 RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2—GoodTimes Home Video
- 67 PENTHOUSE: KAMA SUTRA—A*Vision Entertainment
- 68 PLAYBOY'S PLAYMATE BLOOPERS—Uni Dist. Corp.
- 69 PLAYBOY'S EROTIC WEEKEND GET-AWAYS—Uni Dist. Corp.
- 70 PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER—Uni Dist. Corp.
- 71 PENTHOUSE: SATIN & LACE II—A*Vision Entertainment
- 72 HOW THE GRINCH STOLE CHRISTMAS—MGM/UA Home Video
- 73 THE JUNGLE BOOK—Walt Disney Home Video
- 74 REN & STIMPY: THE STUPIDEST STORIES—Sony Wonder
- 75 MICHAEL JORDAN: AIR TIME—FoxVideo (CBS/Fox)
- 76 PRINCE: THE HITS COLLECTION—Warner Reprise Video
- 77 ONCE UPON A FOREST—FoxVideo
- 78 PLAYBOY: BEST OF WET & WILD—Uni Dist. Corp.
- 79 2001: A SPACE ODYSSEY (25TH ANNIV.)—MGM/UA Home Video
- 80 THE LITTLE ENGINE THAT COULD—MCA/Universal Home Video

Continued on page 90

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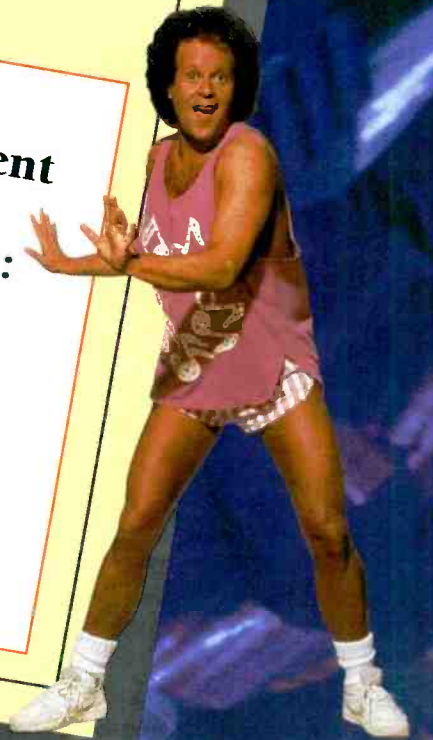
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OLDIES

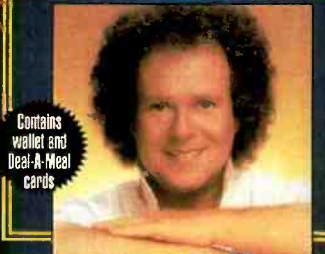
AN AEROBIC CONCERT WITH
RICHARD SIMMONS

Sweatin' to the Oldies 3

RICHARD SIMMONS

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Top Video Sales

Continued from page 87

- 81 UNDER SIEGE—Warner Home Video
- 82 RUDOLPH THE RED-NOSED REINDEER—Family Home Entertainment
- 83 AN AFFAIR TO REMEMBER—FoxVideo
- 84 PLAYBOY: BEST OF SEXY LINGERIE—Uni Dist. Corp.
- 85 LAURA—FoxVideo
- 86 BARNEY'S HOME SWEET HOMES—The Lyons Group
- 87 U2: NUMB—PolyGram Video
- 88 DENNIS THE MENACE—Warner Home Video
- 89 PENTHOUSE: PET OF THE YEAR WINNERS—A*Vision Entertainment
- 90 PLAYBOY: PLAYMATES IN PARADISE—Uni Dist. Corp.
- 91 RICHARD SIMMONS: SWEATIN' TO THE OLDIES—Warner Home Video
- 92 THIS IS MICHAEL BOLTON—Columbia Music Video
- 93 PLAYBOY: BEST OF VIDEO CALENDAR—Uni Dist. Corp.
- 94 METALLICA: A YEAR AND A HALF: VOL. 1—Elektra Entertainment
- 95 VALLEY OF THE DOLLS—FoxVideo
- 96 PLAYBOY: ULTIMATE SENSUAL MASSAGE—Uni Dist. Corp.
- 97 LIVE FROM RADIO CITY MUSIC HALL—Columbia Music Video
- 98 PENTHOUSE: THE GREAT PET HUNT PART II—A*Vision Entertainment
- 99 REVENGE OF THE CREATURE—MCA/Universal Home Video
- 100 HOUSE OF DRACULA—MCA/Universal Home Video

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COUNTRY WORKOUT SERIES

Get in on the fitness craze and shape up your profits with this *Hot Country Workout Series*—the country way to total body conditioning, featuring Nashville's "First Lady of Fitness" and trainer to the stars Ruth McGinnis. This complete workout program is available on three 45-minute cassettes, each one set against a rocking background of today's most popular country hits. *The Hot Country Workout Series* has been approved by the National Academy of Sports Medicine.

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Ruth and special guest, country music superstar Kathy Mattea get down in this complete all-around low-impact aerobics program. It's a fun, easy to follow workout with a revolutionary warm-up and cool-down session and a smokin' country sound track!

Item No. CF919 ISBN # 1-56202-919-3 UPC 032621091938

Hot Country Buns, Abs & Arms

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Here's a great workout for everyone—Ruth and country sweetheart Michelle Wright step into a better body in this aerobic conditioning program that shows how to burn fat, improve cardio-vascular fitness and reshape hips, buttocks and thighs.

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Top Health & Fitness Videos

Although Cher's "Body Confidence" was knocked down on the sales charts, the video rebounds to the No. 2 spot here. "Cindy Crawford: Shape Your Body" is the new champ, KO'ing last year's king, Richard Simmons. Down but not out, Simmons' "Sweatin' To The Oldies" series hangs on at No. 8 and No. 9. For the first time since the genre was created, its inventor Jane Fonda failed to break into the top 10; Fonda's "Step Aerobic Workout" comes in at No. 18. In addition, no-sweat workouts—Wood Knapp Video's "Angela Lansbury: Positive Moves" and MCA/Universal Home Video's "Dixie Carter's Unworkout"—were impressive at No. 16 and No. 17 respectively. —EF

Top Health & Fitness Videos

- Pos. TITLE—Distributor
- 1 CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT—GoodTimes Home Video
 - 2 CHERFITNESS: BODY CONFIDENCE—FoxVideo (CBS/Fox)
 - 3 ABS OF STEEL 2 WITH TAMILEE WEBB—The Maier Group
 - 4 STEP REEBOK: THE VIDEO—PolyGram Video
 - 5 ABS OF STEEL WITH TAMILEE WEBB—The Maier Group
 - 6 KATHY SMITH'S STEP WORKOUT—FoxVideo (Media)
 - 7 BUNS OF STEEL 3 WITH TAMILEE WEBB—The Maier Group
 - 8 RICHARD SIMMONS: SWEATIN' TO THE OLDIES—Warner Home Video
 - 9 RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2—GoodTimes Home Video
 - 10 BUNS OF STEEL WITH GREG SMITHEY—The Maier Group
 - 11 CHERFITNESS: A NEW ATTITUDE—FoxVideo (CBS/Fox)
 - 12 LEGS OF STEEL WITH TAMILEE WEBB—The Maier Group

- 13 BUNS OF STEEL 2: STEP WORKOUT—The Maier Group
- 14 BUNS OF STEEL 4 WITH TAMILEE WEBB—The Maier Group
- 15 ARMS AND ABS OF STEEL WITH TAMILEE WEBB—The Maier Group
- 16 ANGELA LANSBURY: POSITIVE MOVES—Wood Knapp Video
- 17 DIXIE CARTER'S UNWORKOUT—MCA/Universal Home Video
- 18 JANE FONDA'S STEP AEROBIC WORKOUT—A*Vision Entertainment
- 19 TONY LITTLE: TOTAL BODY SHAPE UP—Parade Video
- 20 DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT—Parade Video



Cindy Crawford's "Workout" is the year's Top Health & Fitness title.

Top Recreational Sports Videos

Just like Walt Disney's run on the kids market, CBS/Fox Video once again rules in the sports category. Last year the supplier occupied eight of the top 10 spots; this year it owns nine. Only PolyGram Video's "NFL Rocks" ruined CBS/Fox's sweep, sneaking in at No. 8. The revitalized NFL tape franchise got some new moves—including pop music soundtracks—and they worked. In the wake of Michael Jordan's retirement, his three tapes (at No. 3, 4 and 5) may become even more popular next year. —EF



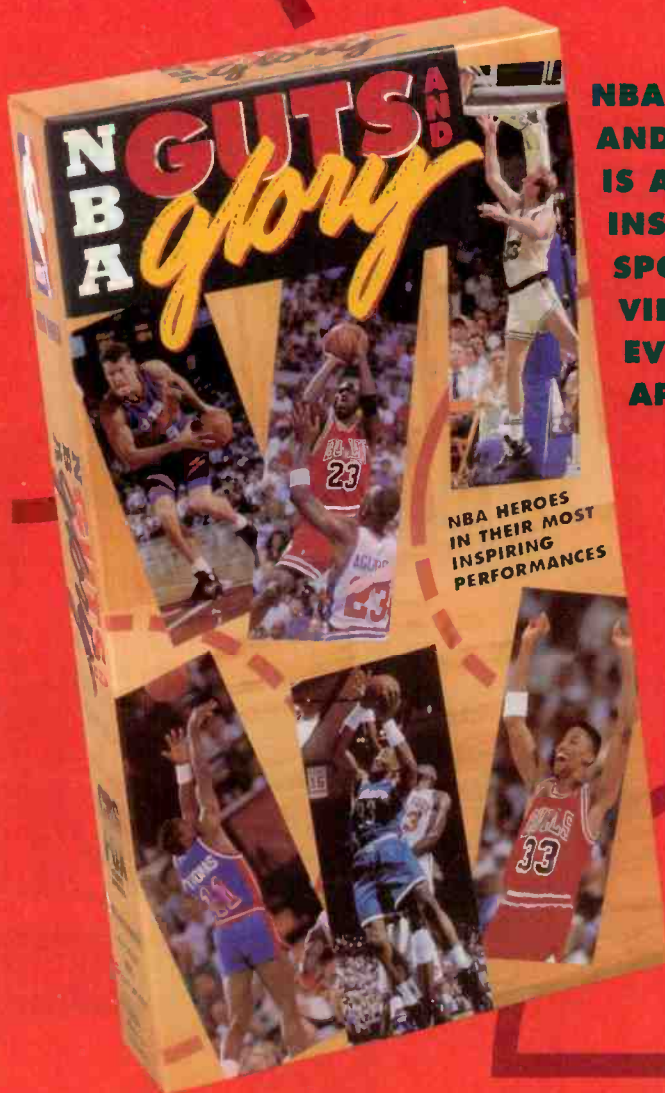
Top Recreational Sports Videos

Pos. TITLE—Distributor

- 1 NBA DREAM TEAM—FoxVideo (CBS/Fox)
- 2 SUPER SLAMS OF THE NBA—FoxVideo (CBS/Fox)
- 3 MICHAEL JORDAN: AIR TIME—FoxVideo (CBS/Fox)
- 4 MICHAEL JORDAN: COME FLY WITH ME—FoxVideo (CBS/Fox)
- 5 MICHAEL JORDAN'S PLAYGROUND—FoxVideo (CBS/Fox)
- 6 THE SECRET NBA—FoxVideo (CBS/Fox)
- 7 NBA JAM SESSION—FoxVideo (CBS/Fox)
- 8 NFL ROCKS—PolyGram Video
- 9 MAGIC JOHNSON: ALWAYS SHOWTIME—FoxVideo (CBS/Fox)
- 10 LARRY BIRD: A BASKETBALL LEGEND—FoxVideo (CBS/Fox)
- 11 PRO FOOTBALL'S HOTTEST CHEERLEADERS—PolyGram Video
- 12 NBA SUPERSTARS 2—FoxVideo (CBS/Fox)
- 13 HIDDEN NFL II: THE LOCKER ROOM TAPES—PolyGram Video
- 14 NBA SUPERSTARS—FoxVideo (CBS/Fox)
- 15 WHEN IT WAS A GAME 2—HBO Video
- 16 WHEN IT WAS A GAME—HBO Video
- 17 LT—PolyGram Video
- 18 FOOTBALL FOLLIES—PolyGram Video
- 19 MAGIC JOHNSON: PUT MAGIC IN YOUR GAME—FoxVideo (CBS/Fox)
- 20 SHAQ ATTACK: IN YOUR FACE—Parade Video

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A Lakers' legend is born in game six of the 1980 Finals as the 20-year-old rookie fills in at center for the injured Kareem Abdul-Jabbar.

ALONZO MOURNING

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A virtual unknown in college and an unlikely draft choice by Phoenix, "Thunder Dan" has earned the respect of the entire league with his relentless hustle and clutch 3-pointers.

LARRY BIRD

With a bad back and a fractured cheekbone, Bird's heart, skill and courage triumph over the upstart Indiana Pacers in the deciding game of the 1991 Atlantic Division championship.

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STAR WARS TRILOGY



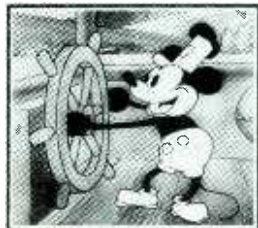
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A 9 disc box set with full-format CAV presentation of each film: STAR WARS, THE EMPIRE STRIKES BACK, RETURN OF THE JEDI.

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There are still plenty of Americans who don't know what a laserdisc is, but the format has solidly established itself as a profitable niche format. Laserdisc is a requisite part of high-end home-entertainment systems and is present in about 1.2 million U.S. households. There are more than 8,000 titles currently available on disc, including more than 750 letterboxed movies, according to the *Laser Video File* catalog.

In 1993, some of the most important developments for the format included the growing success of special-edition releases, the introduction of the THX laserdisc program, the launch of the Pioneer LaserActive multi-format player and the debut of widescreen televisions, which will make widescreen laserdisc releases even more desirable.

There was also an abundance of blockbuster movies offered on laser in '93, with many priced substantially lower than their VHS counterparts. More music video titles were available than ever before, dis-

tributed by labels such as Warner Reprise, Teldec, Sony, BMG, LumiVision, Pioneer, Image, A*Vision and the PolyGram/Philips family. And laser's retail base continued to expand in terms of both sales and rental.

The year started off not with a bang but a whimper, however. First quarter hardware sales were down 18% compared to the same period in '92, with the biggest decline coming in January, which plummeted 44%. And in the early spring, Image Entertainment cut its staff and streamlined operations. In addition, Pioneer LDCA reduced its output, releasing fewer minor titles from its various exclusive deals, and concentrated on reducing inventory overstock.

However, the trimmings appeared to

be largely successful for both companies, and Image reported a sales increase of 74% to \$17 million and a profit of \$1.5 million for the quarter ending June 30.

Hardware sales also picked up substantially in the late spring and summer after the disastrous early going. With the recovery, total players sold from January through October were up 2.1% over the same period in '92, according to the EIA. And business continued to accelerate in the fall, with some weeks registering 35% gains over the same seven days the previous year. Analysts predict total sales of 220,000 to 230,000 laser machines to consumers in 1993, as opposed to 212,000 units vended in 1992.

On the software side, the wide slate of Hollywood blockbusters in 1993 resulted



The year's best-selling laserdisc title is "Basic Instinct."

Top Laserdisc Sales

Laserdisc buyers love movies, and every title in the 1993 top 25 is a feature film. Laser consumers also highly value director's cuts and special editions, especially of sci-fi and action films; this preference resulted in "Terminator 2: Judgment Day—Special Edition," "Blade Runner—Director's Cut," "The Abyss," Voyager's "Bram Stoker's Dracula" and "Star Wars Trilogy: The Definitive Collection" ranking among the year's top sellers.

Pioneer's "Basic Instinct," which nosed out "Pinocchio" for No. 1 honors, also benefited from having both the theatrical release and a director's cut available on laserdisc. "T2," No. 1 in 1992, took third place in '93 with Pioneer's special edition and is making a run at 300,000 total units sold on disc. The cult power of "Blade Runner" (1982) continues to astonish, with the aforementioned director's cut taking the fourth position on the overall chart. "Raiders Of The Lost Ark" (1981) continues its evergreen laser-run, hitting No. 17 in '92 and No. 24 in '93.

Warner and Image led the way in 1993, each with six of the top 25 discs of the year. They were followed by Pioneer with five, MCA/Universal with four, Columbia TriStar with three and Voyager with one. —CM

Top Laserdisc Sales

- Pos. TITLE—Distributor
- 1 BASIC INSTINCT—Pioneer LDCA, Inc.
 - 2 PINOCCHIO—Image Entertainment
 - 3 TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION—Pioneer LDCA, Inc.
 - 4 BLADE RUNNER (DIRECTOR'S CUT)—Warner Home Video
 - 5 UNDER SIEGE—Warner Home Video
 - 6 PATRIOT GAMES—Pioneer LDCA, Inc.
 - 7 UNFORGIVEN—Warner Home Video
 - 8 BRAM STOKER'S DRACULA—The Voyager Company
 - 9 THE ABYSS—Image Entertainment
 - 10 A LEAGUE OF THEIR OWN—Columbia TriStar Home Video
 - 11 THE LAST OF THE MOHICANS—Image Entertainment
 - 12 LETHAL WEAPON 3—Warner Home Video
 - 13 BATMAN RETURNS—Warner Home Video
 - 14 THE BODYGUARD—Warner Home Video
 - 15 A FEW GOOD MEN—Columbia TriStar Home Video
 - 16 SNEAKERS—MCA/Universal Home Video
 - 17 FAR AND AWAY—MCA/Universal Home Video
 - 18 SISTER ACT—Image Entertainment
 - 19 THE CRYING GAME—Pioneer LDCA, Inc.
 - 20 STAR WARS TRILOGY: THE DEFINITIVE COLLECTION—Image Entertainment
 - 21 HOWARDS END—Columbia TriStar Home Video
 - 22 THE PLAYER—Image Entertainment
 - 23 SCENT OF A WOMAN—MCA/Universal Home Video
 - 24 RAIDERS OF THE LOST ARK—Pioneer LDCA, Inc.
 - 25 DEATH BECOMES HER—MCA/Universal Home Video

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in many laserdisc titles selling more than 100,000 units apiece, and several movies released in late 1992 also sold well last year. Dating back even further were "The Abyss" (1989) and "Blade Runner" (1982), whose director's-cut editions were major hits in the laser market.

Warner had many of the hottest titles, including "Unforgiven," "Under Siege," "Passenger 57," "Free Willy," "Falling Down," "The Bodyguard," "Lethal Weapon 3," "Batman Returns" and the "Blade Runner" director's cut.

FoxVideo offered "The Last Of The Mohicans," "Rising Sun" and "Home Alone 2," while Columbia TriStar scored with "Bram Stoker's Dracula," "Sleepless In Seattle," "A Few Good Men," "A League Of Their Own" and "Cliffhanger."

Paramount achieved major success with "Basic Instinct," "Patriot Games," "The Firm" and "Indecent Proposal." Live Home Video did well with "The Crying Game," as did Disney with "Pinocchio" and the complete "Beauty And The Beast" (the "work in progress" edition had been released the previous year). And MCA/Universal's "Scent Of A Woman," "Lorenzo's Oil" and "Sneakers" were all solid-selling titles on disc.

Special-edition boxed sets did remarkably well, proving that laserdisc consumers want the best and in some cases will pay large sums for it. One of the year's biggest laser releases was FoxVideo's "Star Wars Trilogy: The Definitive Collection," with a list price of \$250. By late September, Image Entertainment had sold in excess of 25,000 copies of the boxed set, according to a company spokesman, and it appeared to be on its way to selling much more than that.

FoxVideo's director's-cut special edition of "The Abyss" was also a tremendous success in 1993 and was the first title to carry the THX logo, which meant that it had gone through a rigorous quality control process for picture and sound. The addition of THX to Digital Dolby Surround Sound and letterboxing gave laserdisc an even firmer footing in the home theater market.

Other noteworthy deluxe releases and boxed sets included Image's "Lonesome Dove," "Hoffa" and "The African Queen"; MGM/UA's "2001: A Space Odyssey," "The Ultimate Oz" and "The Connery Collection"; and MCA/Universal's "The Ultimate Mae West Collection," "The Road To Collection" and "Bud Abbott & Lou Costello Comedy Collection."

LumiVision continued to be an important presence in the areas of animation, foreign films and the fine arts, with many outstanding deluxe releases.

Voyager Company, which invented the idea of the laserdisc special edition back in 1984, released another impressive lineup of deluxe discs that brought their Criterion Catalog up to around 200 titles. Among Voyager's 1993 releases were such remarkable efforts as their special editions of "Bram Stoker's Dracula," "The Player," "The Killer," "Cries And Whispers," "Damage" and "The Man Who Fell To Earth."

Meanwhile, Pioneer launched three new editions of "Terminator 2: Judgment Day," each of which was a THX release and had 16 minutes of footage added by director James Cameron; the most elaborate was a deluxe boxed set that included three sides of supplementary material. Taken together, the new versions should push the cumulative laserdisc sales of "T2" over the 300,000 unit mark to establish another new laser sales mark.

Currently, the three all-time best-sellers are "T2," "Fantasia" and "Top Gun," all over 200,000 total units apiece. MCA/Universal's "Jurassic Park" is expected to be a 300,000-unit certainty in 1994. ■

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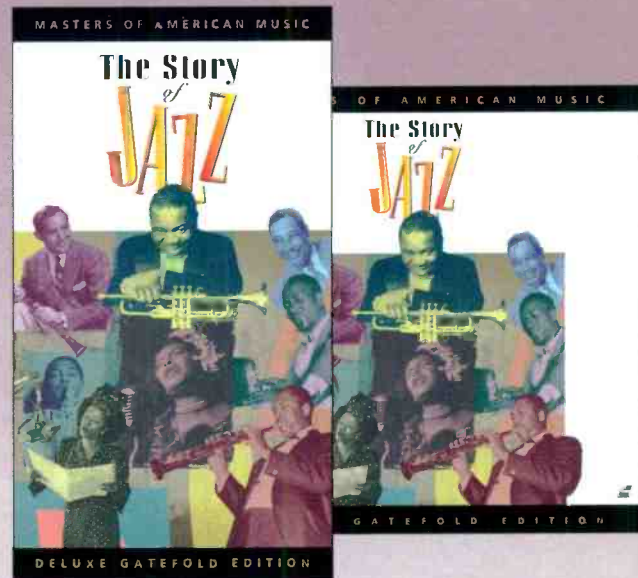
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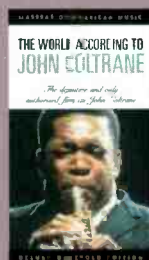
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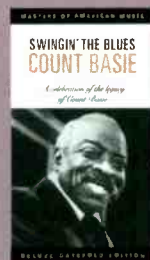
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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 5, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

Jan. 6-9, **Winter Consumer Electronics Show**, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 7-9, **Black Music Expo**, Plainfield, N.J. Doug Foster, 908-754-7944.

Jan. 13-16, **21st Annual International Assn.**

of **Jazz Educators Conference**, Sheraton, Boston. 913-776-8744.

Jan. 14-16, **The Local Music Store Seminar & Showcase**, Bardo Roseo, Arlington, Va. Nick Kady, 703-641-8995.

Jan. 15-18, **MILIA '94**, international multimedia convention, presented by MIDEM, Palais des Festivals, Cannes, France. Diana Butler, 212-689-4220.

Jan. 19, **Rock And Roll Hall Of Fame Induction Ceremony**, Waldorf-Astoria, New York.

Jan. 19-21, **Billboard Dance Music Summit**, Pan Pacific Hotel, San Francisco. Melissa Subatch, 212-536-5018.

Jan. 21-24, **National Assn. of Music Merchants Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 25, **Deadline For Entries For The 1994 Billie Awards**. Maureen Ryan, 212-536-5002.

Jan. 25, **"Copyrights And Trademarks—How To Protect Your Creative Work,"** seminar presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

Jan. 27, **Los Angeles Chapter of NARAS Luncheon**, featuring discussion of authorship vs. artists rights with film composers Danny Elfman and Jerry Goldsmith, Hotel Sofitel/Ma Maison, Los Angeles. 818-843-8253.

Jan. 30-Feb. 3, **MIDEM Convention**, including **International Retailer and Manufacturers Conference** Jan. 31 and **New Technologies, Music and the Music Industry** conference Feb. 1, Palais des Festivals, Cannes. 212-689-4220.

FEBRUARY

Feb. 7, **21st Annual American Music Awards Show**, Shrine Auditorium, Los Angeles. 213-655-5960.

Feb. 9-13, **Urban Network Power-Jam**, Los Angeles Airport Marriott, Los Angeles. 818-843-5800.

Feb. 14, **BRIT Awards**, Alexandra Palace, London. 011-44-71-287-4422.

Feb. 17, **American Latin Music Assn. (ALMA) Third Annual Membership Meeting**, Los Angeles Airport Marriott, Los Angeles. Olga Cardona, 212-957-7945.

Feb. 17-19, **Gavin Seminar**, Westin St. Francis Hotel, San Francisco. 415-495-1990.

Feb. 26-March 1, **Audio Engineering Society Convention**, RAI Conference And Exhibition Center, Amsterdam. 212-661-8528.

Feb. 27, **MusiCares "Person Of The Year" Tribute Dinner**, honoring Gloria Estefan, presented by the NARAS Foundation, Waldorf-Astoria, New York. 310-392-3777 x203.

MARCH

March 1, **Grammy Awards**, Radio City Music Hall, New York. 212-245-5440.

March 2-5, **Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

March 19-22, **36th Annual NARM Convention**, San Francisco Marriott, San Francisco. 609-596-2221.



Fighting Cancer. Latin celebrities and supporters of the American Cancer Society's Hermanos En La Lucha Contra El Cancer League gather at the Beverly Hilton Hotel in Los Angeles for a benefit that raised more than \$380,000 to fight cancer in the Latin community. Shown, from left, are Jorge Pinos, chairman of the event and VP of the William Morris Agency; Grammy-winning singer Jon Secada, who performed at the event; event honoree Roberto Gonzalez Barrera, CEO of multinational food manufacturer Gruma S.A., who was presented with the League's Life Achievement Award; and Dr. Roberto Chiprut, president of the Hermanos En La Lucha Contra El Cancer League.

For The Record: Correct Ranking Of Hot 100 Publishers

Due to a production error, the listing of the top publishers on the Hot 100 Singles chart in the Year In Music special was based on incomplete data. Here is the revised ranking (number of charted singles appears in parentheses):

1. WB, ASCAP (58).
2. MCA, ASCAP (36).
3. Velvet Apple, BMI (2).
4. Warner-Tamerlane, BMI (34).
5. EMI April, ASCAP (47).
6. Sony Songs, BMI (17).
7. EMI Blackwood, BMI (27).
8. Realsongs, ASCAP (9).
9. Alvert, BMI (2).
10. Music Corp. of America, BMI (11).
11. Flyte Tyme, ASCAP (7).
12. Sony Tunes, ASCAP (13).
13. BMG, ASCAP (12).
14. Zomba, ASCAP (27).
15. Llee, BMI (1).
16. Jobete, ASCAP (9).
17. Interscope Pearl, BMI (8).
18. Black Ice, BMI (2).
19. Mad House, BMI (2).
20. Estefan, ASCAP (5).
21. Unichappell, BMI (7).
22. Bam Jams, BMI (5).
23. Blue Turtle, ASCAP (3).
24. Gasoline Alley, BMI (2).
25. Williamson, ASCAP (1).
26. Gladys, ASCAP (1).
27. Saja, BMI (9).
28. Edward B. Marks, BMI (1).
29. Troutman, BMI (8).
30. Nick-O-Val, ASCAP (1).
31. Zomba, BMI (15).
32. PolyGram Int'l, ASCAP (8).
33. Mijac, BMI (3).
34. T-Boy, ASCAP (6).
35. Foreign Imported, BMI (5).
36. Ain't Nuthin' Goin' On But Fakin', ASCAP (1).
37. Black Bull, ASCAP (3).
38. Mow B'Jow, BMI (3).
39. Song-A-Tron, BMI (2).
40. All Boys USA, BMI (2).
41. Ensign, BMI (4).
42. Story Songs, ASCAP (1).
43. Irving, BMI (4).
44. Chrysalis, ASCAP (5).
45. Chappell & Co., ASCAP (5).
46. Gradington, ASCAP (2).
47. Ronnie Onyx, BMI (2).
48. M.C. Shan, ASCAP (2).
49. Green Snow, ASCAP (2).
50. Motor Jam, ASCAP (2).

LIFELINES

BIRTHS

Boy, John, to **Ken and Vanessa Sockolov**, Dec. 2 in London. He is managing director of Tower Records' European operations.

Boy, John Kenneth, to **Billy and Deborah Holdsworth**, Dec. 9 in Norristown, Pa. He is sales representative for PolyGram Group Distribution's mid-Atlantic branch.

Girl, Lily, to **John Pinder and Fiona Thompson**, Dec. 14 in London. He is charts director at U.K. market research firm Gallup.

MARRIAGES

Vincent de Leon to **Jacqueline Pischner**, Nov. 12 in Sterling Heights, Mich. He is a buyer for Harmony House. She is retail manager for Harmony House No. 35 in Lakeside Mall in Sterling Heights.

DEATHS

Nancy Blume, 71, from complications following surgery, Dec. 11 in Charlottesville, Va. During her 35-year career in the music industry, Blume held promotion positions at numerous record labels, including Arista, A&M, and Columbia. In the 1970s, she and her husband Augie helped Jefferson Starship launch its own label, Grunt Records. Other artists with whom Nancy Blume worked included Bill Haley and Willie Nelson. For the last 10 years, the Blumes worked as independent record promoters. Nancy Blume also was a founding director of the Richmond Symphony. Aside from her husband, she is survived by her daughter, her sister, and two grandchildren. In lieu of flowers, donations may be made

to the Richmond Symphony or to the Charlottesville Salvation Army Fund For Homeless Children.

Val Sebastiano, 38, of complications from AIDS, Dec. 12 in Princeton, N.J. Sebastiano had been a radio personality at WFMU East Orange, N.J., since 1979. His weekly pop music program was emblematic of WFMU's free-form style, segueing from indie rock to hill-billy. He is survived by his parents, a sister, and three brothers.

Barney Perkins, 48, from complications following a stroke, Dec. 15 in Los Angeles. Perkins was an award-winning engineer and producer. A 25-year veteran of the industry, he was working on projects with Lionel Richie, Babyface, Darryl Simmons, and Bobby Womack.

Mike Clarke, 49, of liver failure, Dec. 19 in Treasure Island, Fla. Clarke was the original drummer for the Byrds. He was a 19-year-old jazz drummer when he met David Crosby, and he soon teamed up with Crosby, Roger McGuinn, Chris Hillman, and Gene Clark in a collaboration that became the Byrds in 1964. Clarke left the Byrds in 1968; the band itself broke up in 1972 after producing 11 albums. Clarke had been scheduled to perform on New Year's Eve in Treasure Island with his band, Michael Clarke's Byrds; the concert was scheduled to go on as a tribute to the drummer. Clarke is survived by his wife, Lee.

Send information to *Lifelines*, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

FRANK & TONY BENEFIT: **Frank Sinatra** and **Tony Bennett** will headline entertainment at the sixth annual Frank Sinatra Celebrity Invitational Golf Tournament Gala, Feb. 5 at Marriott's Desert Springs Resort in Palm Desert, Calif. Proceeds will benefit the Barbara Sinatra Children's Center at Eisenhower Medical Center in Rancho Mirage, as well as Palm Springs' Desert Hospital. For more info, call **Susan Reynolds** at 213-381-2277.

DESIGNATED DRIVER SONG: **Recording Artists Against Drunk Driving** has adopted the **Lennon-McCartney** song "Drive My Car" as the "global designated-driver anthem," and will bow an all-star music video, produced and directed by **Gary Legon** and his partner **Marcy Gensic**, on the ABC-TV telecast of the American Music Awards Feb. 7. The new recording of the song is being produced by **Paul Rothchild** and his son, Dan. Funding for the production of "Drive My Car" has been contributed by the **Chrysler Corp.**, which also has agreed to provide additional funding in support of R.A.D.D.'s North American operations through 1994. For more info, contact **Eliot Sekular** at 310-201-8800.

RETAILER'S AIDS AUCTION: **Ron Leppik**, senior manager of the Lexington, Ky., Disc Jockey retail unit, reports that \$7,000 was raised there during a December auction to benefit the AIDS Volunteers of Lexington. About 50 items donated by record companies, retailers, and others were auctioned off during the three-day event, including a self-portrait lithograph of **David Bowie**

(\$405), a flute autographed by **Jethro Tull's Ian Anderson** and donated by **WKQQ-98.1 FM** (\$1,100), and a framed lithograph of **Michael Jackson** (\$1,000). A guitar autographed by **Rick Pitino**, the University of Kentucky's men's basketball coach, went for \$375. An autographed Aerosmith poster provided by **Harold Guilfoil**, Geffen's regional marketing director in Dallas and a former Disc Jockey buyer, also was purchased. For more information, call **Leppik** at 606-273-6699.

LABEL DONATION: Philadelphia-based Indie label **Blood Records** has made a contribution of \$2,500 to **ActionAIDS**, a nonprofit service organization providing direct case-management services and emotional support to victims of AIDS. Proceeds from the label's compilation disc, "Brothers & Sisters," featuring Philadelphia musicians, will be contributed to the charity, too. For more information, call 215-981-0088.

FOR THE RECORD

Author/jazz historian **Will Friedwald's** name was given incorrectly in a *Billboard* Report on composer **Raymond Scott** in the Dec. 18 issue. Also, publisher **Music Sales Corp.** purchased **Scott's** copyrights from **Scott** himself.

The Dec. 25 edition of *Executive Turntable* should have listed **Diana Baron** as VP of publicity for **A&M Records**.

Rise Of Multimedia Makes A Star Out Of ROM

■ BY MARILYN A. GILLEN

NEW YORK—ROM on a rampage! It's not a tabloid headline, but an apt (if enthusiastic) summation of an area of replication that has not so much risen as taken flight this year. Consider the case of DADC. The Terre Haute, Ind., plant celebrated production of its 50 millionth CD-ROM Dec. 2, and used the occasion not to rest but to note that a new factory likely will be needed soon to keep up with demand (stay tuned).

"We began ROM production in 1986," said James Frische, president/CEO of DADC, "and that year we made 4,000 discs, total. In 1992, we averaged 1 million per month. In '93, we have averaged nearly 3 million per month. And last month, we made 5 million." Prodded to look ahead, Frische added he "wouldn't be surprised" to see DADC hit the 100-million mark in the third quarter of 1994.

The ROM industry has hitched its hopes to the rising "multimedia" star—"the shiny discs have become a symbol of multimedia," noted Olaf Olafsson,

president of Sony Electronic Publishing—and the nascent industry seems poised to prove itself capable of carrying this increasingly large load on the shoulders of entertainment.

"Three years ago, the medium was mostly used by government and business," said Olafsson. "Today, the 600 megabytes on a CD-ROM are filled much more creatively." Added Michael P. Schulhof, president/CEO of Sony, "It is the CD-ROM that has let us raise the standards of entertainment, and I anticipate we are just at the very beginning of this market."

While numerous replicators were busily adding, or adding to, ROM capacity this year, they were not abandoning the audio CD. Among notable news on that front, Pilz America, a U.S. subsidiary of the German Pilz Group, opened a \$12 million CD production plant and distribution center in Concordville, Pa., in July, with its first customer a record label. Longtime tape duplicator Sonopress opened its own CD facility in August in Weaverville, N.C., while Hauppauge, N.Y., tape

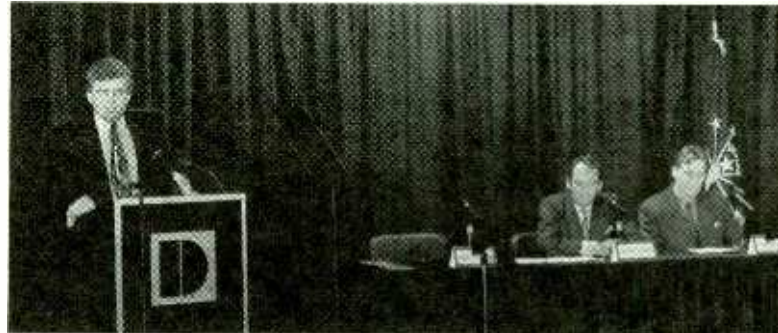
duper HMG also expanded into CD in November, with plans to move from audio to ROM and CD-I. Also new on the block was Montreal-based Astral Communications Inc., which will open a CD and videocassette plant in Boca Raton, Fla., early next year.

As for that other optical format—the MiniDisc—the jury hadn't reached a verdict by year's end, though it got a vote of confidence from Denon Digital Industries in January, when the Madison, Ga., plant became the first independent to enter the MD-replication waters, joining Sony's DADC.

Denon also tried other uncharted waters this year, as it ramped up to turn out the *newest* new kid on the optical block, video CDs, in conjunction with Japanese parent Nippon Columbia. Discronics, too, began producing White Book video CDs, a fledgling market worth watching.

Back in MD news, Sony underscored its commitment in July with its "Mini-Disc Master Station Program."

The tape-duplication arena had no ROM to spark it this year, but there



Positioning themselves to ride the rising multimedia wave, replicators looked increasingly to CD-ROM in 1993. Already on board is Sony's DADC, which celebrated production of its 50 millionth CD-ROM this month. Pictured at the Dec. 2 ceremonies in Terre Haute, Ind., from left, are James M. Frische, chairman and CEO, DADC; Michael P. Schulhof, president and CEO, Sony Corp. of America; and Olaf Olafsson, president, Sony Electronic Publishing Co.

was a clear bright spot in the spoken-word category, which was a welcome growth sector for duplicators who are seeing their music business squeezed by the burgeoning CD format and their profit margins pinched by the simple economics of supply and demand. Still,

the sheer number of cassette players installed in the marketplace was a chief factor fueling duplicator optimism that tape won't soon go the way of the LP.

As for the tape sector's new format, DCC, most duplicators were still watching the marketplace for signs as to how they should proceed. Keith Thomas, senior electronics development engineer for Capitol-EMI and overseer of the first DCC plant to come on-line, reported at the Replitech conference in July that his plant's DCC business had been almost nonexistent since the initial startup order of 75 titles had been filled. He—and other duplicators—were looking to the DCC portables, which bowed in August, for a signal of the format's viability.

Philips addressed some smaller duplicators' concerns about DCC with the November introduction of a lower-cost licensing program for smaller-volume
(Continued on next page)

The Life & Time Zones Of Producer Joe Chiccarelli

NEW YORK—Right about now, Joe Chiccarelli is down at Masterfonics in Nashville working on an album for a group called the New Maximum—"sort of a very alternative pop group," he says—whose Russian and Austrian members had a jones to record in the American South. Chiccarelli is fresh off the plane from Tokyo, where he mixed some stuff for the Boredoms,

"a pretty outrageous kind of band," and he has been working on and off from his West Coast home base with "a little L.A. band" called Box The Walls, which is recording a single for a new, still-nameless label. You wonder, after the foolproof "Hi," if he knows what language to launch into. "Hell, I don't know what time zone I'm in," he jokes.

These are a few weeks in the life he loves.

"I just tend to like really unique artists," Chiccarelli says of his mixing/engineering/production career, which encompasses such names as Oingo Boingo, Stan Ridgway, Alison Moyet, Bob Geldof, Tori Amos, Dream Syndicate, Romeo Void, Sandra Bernhard, Steve Wynn, Sattiva Luvbox, and, most recently, the Verlaines. "I tend to like people that make their own sound. It doesn't interest me to do the next so-and-so."

It's probably not surprising that the first credit listed on Chiccarelli's discography is Frank Zappa (who died several weeks after this interview was conducted). Chiccarelli engineered several Zappa proj-

ects, beginning with 1977's "Sheik Yerbouti."

Did that set the tone for his career? "Well, it may just be that my brain is so heavily damaged from all those years with Frank that I can't go back to doing anything normal," Chiccarelli says with a laugh. "And I think, to some small extent, there is truth in that, because he just pushes the boundaries like no one else has. In a lot of ways, Frank was my college education, musically, and my graduate work."

To bring his capsule bio up to the present, you'd have to add a short shot of Berklee College of Music ("not my cup of tea") and a long, sober look at his axe skills. "I started off as a bass player in a bunch of little bands in Boston"—where he grew up—"and I was always the guy who was interested in the technical side of it as well as the band's overall sound. I can't pinpoint it, but at one point I just realized that I wasn't a good bass player. It was a real healthy realization."

As a young man of 20, Chiccarelli moved on, literally and figuratively, to something he figured he was good at. He went west to California and landed some assistant-engineering roles that led to mixing Zappa, engineering, and production, something he believes must be as unique as the acts he prefers.

"The thing you try to do, hopefully, is make the best possible record for that particular artist," he says. "You try to share his vision, you try to get inside his head and hear things the way he hears them and get that sound for him, get that emotional effect, but at the same time be the objective ears and be the editor. You make different records for different people, and it goes down to the choice of players,

the choice of studios, to the whole range of big and small elements that contribute to a unique sound."

There are, though, a few constants that tend to figure in a Chiccarelli production. "I like older gear, older distorting consoles and analog equipment," he says, acknowledging an apparent trend in that direction. "I have done digital records in my life, but for the most part have not been crazy about them, although some of them have worked for the slicker, more open projects that really require a lot of depth and clarity between the sounds. But for your average rock band, I think analog seems to hold a lot more of the emotion, where digital is cold."

Hands-on work with tape is deemed another big plus for analog, something that suits the way Chiccarelli says he works. "The one thing that maybe is consistent in my work is I really try to go for a live, organic feel, which means all the players playing together in a room. And sometimes that requires being able to cut in a verse or a bridge or what you will from another take. And digital, even though you can do more with it, it's not as spontaneous as analog is. With analog you can just go in and cut a couple of takes together, and in 15 minutes you are done and you've got an even better take than you thought you had."

THE VERLAINES

Chiccarelli's most recent production to reach store shelves is the Verlaine's "Way Out Where" on Slash/Warner Bros. "I'd known the group over the years and liked their work, but I was not a fan of the last record," he says. "It was just a little too light and poppy for

me." The band, which recently became a four-piece, was looking for someone who could help them with the arrangements and help them make a tougher record, Chiccarelli says.

"My job with them is really interesting," he adds, "because Graeme [Downes] is a brilliant songwriter, but it's very dark, complex music. And the challenge was to leave all the complexity there, but not make it sound so overbearing that it is burdensome to listen to. I found myself being an editor lots of times, in terms of just simplifying parts. But I kept maintaining the essence of the song as the first priority, and then the thickness of guitars and the denseness of the chords as the secondary thing."

"You know, Graeme has a doctorate in German classical music," he adds, "I mean a *doctorate degree*. So [he] is basically writing little classical compositions disguised as pop songs, and it's wonderful when you realize what's being achieved, but for some people it's kind of an acquired taste. So I guess what I was trying to do is kind of cut to the bone without losing what the music is really all about."

FUTURE FOCUS

Next up for Chiccarelli this year is a record with Stan Ridgway, and, he hopes, a Steve Wynn project as well. Others possibilities in the works are too delightful to jinx by revealing before ink replaces penciled-in commitments (he's not superstitious, he assures, but, hey, why risk it?).

"I think it's a healthy time for this business," he says, "and I've seen a lot of great things out there, in all different categories and genres."

And, he might add, time zones.

MARILYN A. GILLEN

AUDIO TRACK

NEW YORK

UPTOWN RECORDING ACT Jodeci has been in **Chung King Recording Studios**, recording and mixing its upcoming project with producers **Dalvin** and **Devante Swing**. Engineers **Charles Alexander** and **John Wydrycs** recorded the tracks through the 60-input **Neve VR** with **Flying Faders** and **Total Recall** and onto the **Studer A827** multitrack recorder.

At the **Hit Factory**, engineer **Carlton Batts** has been busy mastering projects for Mercury recording act **Joe**, Columbia artist **Supercat**, and Epic artist **Patra**.

Virgin recording artist **Lenny Kravitz** has been in **Sear Sound** working with producer **David Dominich**. Tracks were recorded by engineer **Henry Hirsch** onto an **Ampex 16-track** recorder.

LOS ANGELES

AT BOSSA NOVA **Hotel Recording Studio**, producer **Michael Sembello** has been working on material for El General's upcoming album. Engineer
(Continued on next page)



The Raitting Game. Recording artist Bonnie Raitt recently completed mixing her latest album, "Longing In Their Hearts," in Record Plant's new Neve I Studio Suite, which houses a 96-input Neve VRSP Legend with GML Automation. Pictured in the Los Angeles studio, from left, are producer Don Was, Raitt, and mixer/engineer Ed Cherney. The three previously worked together on Raitt's Grammy-winning "Nick Of Time."

AUDIO TRACK

(Continued from preceding page)

Chris Papastephanou recorded tracks through the **Euphonix CSII** console onto three **Alesis ADAT** machines. He was assisted by **Ricardo Seseña**.

At **4th Street Recording**, the Uninvited have been working on an upcoming release for **Roarshack Records**. The album was co-produced by the band and engineer **Jim Wirt**.

Former **Bangle** **Susanna Hoffs** has been working on her upcoming project for the Sony label at **Scream Studios** with producer/engineer **Matt Wallace**. **Liz Sroka** assisted on the sessions.

David Lee Roth was recently in **Westlake Audio** working with producer **Nile Rodgers**. They were remixing on the **Neve VR-72** with **Flying Faders**. **Gary Tole** engineered the sessions, with **Bryan Carrigan** assisting.

NASHVILLE

MCA RECORDING ARTIST **David Lee Murphy** is currently mixing his upcoming debut album with engineer **Steve Marcantonio** at **Secret Sound**. The project is being mixed through the **SSL G Series 62-input** console with **Ultimation**.

Rounder recording artist **Alison Krauss** has just begun work on her next solo project at **Nightingale Studios**. The self-produced project is be-

RISE OF MULTIMEDIA

(Continued from preceding page)

duplicators. The year also saw the installation of **DCC** mastering equipment in top houses, as well as the debut of the first indie manufacturers of **DCC** equipment: **Gauss** and **Lyrec**.

In other digital-tape news, **Duplitrronics** and **Concept Design** resolved round one of a lengthy suit/countersuit over digital loop bin duplication systems, with a jury saying **Concept Design's** product did not infringe on two patents held by competitor **Duplitrronics**. It also held the patents invalid.

Finally, back in analog, **Dolby's S-type** noise-reduction process got a boost when **WEA Manufacturing** announced it would incorporate **S-type** noise reduction on all new analog cassettes.

ing engineered by **Gary Paczosa**, who is working on the **Helios** console and listening through **KEF-C55** monitors. **John Kunz** is assisting.

Sony Canada recording artists **Tracy Prescott & Lonesome Daddy** are working at **Omni Studios** with the production team of **Paul Worley**, **Pat McMakin**, and **Randall Prescott**. **McMakin** is engineering the project on the **Trident A Range** console, with the assistance of **Patrick Kelly** and **David DeGarmo**.

OTHER CITIES

AT ARDENT RECORDING in Memphis, **Creation** recording act **Primal Scream** has been working on an upcoming project with producer **Tom Dowd**. **Jeff Powell** engineered and mixed the sessions on the **Neve VR** with **Flying Faders**. **Sam Moore** (**Sam & Dave**) contributed some vocals.

At **Studio A** in Dearborn Heights, Mich., **Jamie James** has been mixing tracks for his upcoming debut release on **Schoolkids Records**. **James** produced the project with **Henry Wecki**, and **Eric Morgeson** handled engineering chores with the assistance of **Todd Fairall**.

Curb recording artist **Marie Osmond** has been working on an upcoming release at **Fame Recording Studios** in Muscle Shoals, Ala. Producing the project was **Rick Hall**, with **Don Srygley** engineering. The project was done on the **Neve 8232** series console.

At **San Francisco's Different Fur Recording**, **Nude** recording act **Suede** recently recorded guitar overdubs for an upcoming concert video. **Ed Buller** produced and engineered, with **Mark Slagle** assisting on the **SSL 4056/Sony 3348** setup.

At **Criteria Recording Studios** in Miami, **A&M** recording act **Extreme** has been busy working on its upcoming release. The sessions were produced and engineered by **Extreme** guitarist **Nuno Bettencourt** and **Bob St. John**. Tracks were cut on the vintage **Neve 8078** onto the **Studer A827**. Assisting was **Chris Carroll**.

All material for the **Audio Track** column should be sent to **Peter Cronin**, **Billboard**, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JAN. 1, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	HERO Mariah Carey/ W. Afanasieff M. Carey (Columbia)	CAN WE TALK Tevin Campbell/ Babyface D. Simmons (Qwest)	WILD ONE Faith Hill/ S. Hendricks (Warner Bros.)	WHAT'S MY NAME Snoop Doggy Dog/ Dr. Dre (Death Row)	GETTO JAM Domino/ Domino, DJ Battlecat (Outburst)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Dana Jon Chappelle	DOPPLER/ OCEANWAY (Atlanta,GA/ Los Angeles) Jim Zumpano/ Donnell Sullivan	WOODLAND (Nashville) John Kelton	VILLAGE RECORDER (Los Angeles) Barry Goldberg	SKIP SAYLORS (Los Angeles) Louie Teran
RECORDING CONSOLE(S)	SSL 4064	SSL 4000E/ Neve 8078	Neve 8068	SSL 4000E G Computer	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Otari MTR-90II/ ATR 124	Mitsubishi X-850	Studer A800	Studer A800
STUDIO MONITOR(S)	Tannoy	Augsperger/ Custom Oceanway	Westlake	JBL with TAD Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 467	3M 996	Ampex 467	Ampex 499	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Mick Guzauski	LARRABEE (Los Angeles) Dave Way	THE CASTLE (Franklin, TN) Scott Hendricks	LARRABEE WEST (Los Angeles) Chris Taylor Barry Golberg	SKIP SAYLORS (Los Angeles) Sean Freehill
CONSOLE(S)	SSL 4080	SSL 4000G	SSL 4000G	SSL 4068E	API
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Studer A827	Sony 3348	Studer A800	Studer A800
STUDIO MONITOR(S)	Genelec	Augsperger TAD	UREI 813A B&W	Augsperger Custom Yamaha NS10	Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	BERNIE GRUNDMAN Bernie Grundman	GEORGETOW MASTERS Denny Purcell	BERNIE GRUNDMAN Bernie Grundman	CAPITOL MASTERING Wally T.
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Sony Manufacturing

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(Continued on page 105)

Radio

FCC Chair Talks Up Traditional Radio Local Call-In Defines America, Hundt Says

■ BY BILL HOLLAND

WASHINGTON, D.C.—Reed Hundt, the FCC's new chairman, grew up in nearby Falls Church, Va., listening to rock and soul music on WPGC and WOL, as well as Washington Senators baseball games on WWRC.



HUNDT

He calls himself a child of "traditional radio," which, in his view, is defined as local radio. These days, it's the call-in talk show that puts the stars in his eyes.

"Radio," he says, "defines—in a very special and unique way—communities for Americans... and the way that it is now most primarily manifest, in my view, is through the local call-in show, where people obviously relate to radio as a barometer and primarily a coffeehouse, so you can feel you are actually having conversation with people."

Hundt begins his term as chairman of the FCC at a challenging and uncertain time, one that will witness the beginnings of an interactive communications superhighway.

Nevertheless, he says that traditional radio has earned an important place in the hierarchy of the new communications revolution because of its ability as a local provider to bring communities together.

An effortless speaker, Hundt unleashes a torrent of words lacking conversational asides with smoothly crafted sentences packed with the adjectives of the sociopolitical lexicon, garnered from his years as a D.C.-based lawyer and government advisor.

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Throughout his interview with *Billboard*, Hundt returned to his theme of radio as being most important for its local community aspects.

"Radio is, in a way, more than any other traditional media, something people relate to in an active, real-time way," he says.

"I don't think we want to lose that in any respect," he continues. "I believe that all Americans want that. From a consumer perspective, it's wonderful, it's free, and it's obvious that advertisers want to reach an audience in that manner—and I don't see that going away."

Hundt also views radio as a "bonding" medium. "It's important that radio [has] a national scope to a degree, but it's especially important that it be local, because there is a bonding in calling into [a show], and there's nothing like this in any other transmission medium... where there is no interactivity as we know it today,"

he says.

Hundt admits that radio "does have a tough row to hoe" as new services are introduced, but he adds that "it's quite clear that economically it has the ability to provide this community forum, and it's doing it with great success."

Hundt dodges a question about the kinds of music he listens to on radio, explaining, "I'm very eclectic."

He also skirts direct discussion of the threats to music-intensive radio posed by the recording industry's performance right bill, which would either put limits of airplay on new records or require a usage fee, answering the question by turning back to the talk format and asking one of his own.

"Well, aren't these other [non-musical] formats already showing their viability? This is what I read. It shows, I think, the mutable and continually viable qualities of this particular medium. It is not only part of the formative experiences of the overwhelming number of Americans but will continue to [be] that."

EXPLAINING INDECENCY

Hundt says radio industry issues are important to him and that among the first directives he will make this year will be to clear up the still-fuzzy commission rules regarding indecency.

Nevertheless, he warns that once the commission has a clear-cut policy that passes constitutional muster, he means to enforce it.

"I believe the job for the commission right now is very clear," he says. "The D.C. Circuit [Court] in my mind has made it very clear that some element of regulation of indecency is affirmatively constitutional."

"Secondly, they expect the FCC to do a better job making a record to get the facts [underscoring the need for limits on indecent programming] on its side. As I call it, 'to get science on our side,'" he continues.

"That is something that Bill Kennard, my new general counsel, is going to take on as a special mission. He's an extremely able fellow, well-versed in the business side of radio and TV, quite sympathetic to all social goals, and certainly is a first amendment maven and stalwart."

"We are going to do what we can to pass constitutional regulations," Hunt adds, "and we are going to win these cases in the future."

Hundt says he is also going to review the complaints from broadcasters that the FCC might be overreaching in its fine schedule, especially the fines for field infractions dealing with antennas, towers, lights, and the like, as well as those for violations of FCC rules governing main studios.

"I've asked Bill [Kennard] to look into this issue," says Hundt.

"It's going to be one of his early tasks. I don't have any prejudgment on that."

The new commissioner says his views on radio go back to his childhood in the '50s and '60s.

"I remember listening to the Washington Senators [baseball games], when there was a team here," he says. "In growing up like that, radio was exotic on that night when you could hear the Fort Wayne [Indiana clear channel] station... if the ionosphere was right... So primarily, my formative experiences with radio is defining the community and making me a part of it. I think radio continues to play that role."

Consolidation Trend Carries Over Into '94 Duopolies Flush Out Radio Wannabes, Say Insiders

■ BY ERIC BOEHLERT

NEW YORK—Peering into the crystal ball, radio broadcasters say some of the major trends of 1993—consolidation, strong modern rock gains, and a flattening out of country—likely will stretch into this year.

The idea of getting smaller and better (i.e., consolidating) still is an alluring one, according to radio executives. With duopoly-induced cost cutting, "We're able to now do what every other industry has done," says Bill Figenshu, president of Viacom Radio. He says this process, which is so appealing to managers, certainly will flourish this year—so much so that in small and medium markets, he suggests that stand-alone FMs, those without local marketing agreement or duopoly partners, soon will be in the minority.

In 1994, the formation of duopolies will continue to root out those who don't belong in the broadcasting business, says consultant Walter Sabo, president of Sabo Media. As the year unfolds, more and more operators who bought into radio during the '80s with little or no broadcasting experience, but plenty of early Wall Street support, will be weeded out. "The elegance of capitalism will push those people out of the business," he says. Sabo sees this movement—the return of the true broadcaster—as "an important and overdue trend."

With all the station consolidation that seems due to occur, the question of what to program in 1994 will become more difficult to answer. Richard Harker, president of Harker Research, says the question this year will be how to take over second and third stations in a market without cannibalizing the original outlet's ratings. "It's changing the dynamics of perceived competition," he says. Harker notes that keeping separate audiences with newly created duopolies (such as an album rock/AC partnership) will be the best route to take. But he admits that this approach is tough in more



Power Pitch. Ernie Singleton, president of MCA's black music division, recently paid a visit to KJLH Los Angeles to talk up some new releases. Pictured, from left, are KJLH PD Frankie Ross, jock Geoff Gill, Singleton, and jock Lon McQ.

mature markets, where picking and choosing niches is not that simple.

When duopolies and LMAs first emerged, some predicted that, in their attempts to program newly acquired stations, operators would venture into hybrid formats in an effort to fill niches. Harker says that may no longer be true. Pointing to the fact that predominantly larger and more mainstream broadcasters are the ones due to prosper in the coming years, he says they are not the type to bet on new and unusual formats.

Figenshu disagrees. After the shakeup is finished, as fewer players pick up more stations and each has at least two solid FMs in a market, the need to expand the business will return, and programmers' imagination will return along with it. "After expense cuts and ten shares, creativity comes back," he says.

TOO MUCH COST CUTTING

Harker points to another notable duopoly-related trend this year; operators realizing that there is such a thing as too much cost cutting. "You'll see a recognition that that is not the solution to LMA and duopolies," he says. "You have to invest in those second stations, just like the first."

Sabo says that more talk stations soon will take on specific niches, just as a music stations have done, that will run throughout the day, not just in particular programs. "People are finally realizing that there are different flavors of talk," says Sabo, who also expects to see the emergence of full-time FM talk stations on a widespread basis.

Larry Roberts, president of Sunbrook Communications, is optimistic about the return of top 40 radio from its recent lean times—despite the fact that each of Sunbrook's previously top-rated stations in that genre has been dethroned by a country station over the past two years. (Sunbrook owns several small-market top 40 stations, including Montana outlets KYA Billings and

KDXT Missoula.) Because top 40 weeded out much dance and rap music in 1993, Roberts says, "the format's decline has bottomed out."

On the rock front, Harker sees some pending woes for album rock, as upstart modern rock makes gains. In the past, he says, album rock stations have been able to please both baby boomers and high school students with a blend of new music and classic rock. Successful stations "could do it sleepwalking," he says.

But as modern rock wins more converts by building depth and recognition, Harker says that album rock outlets, many in the next 12 months, will have to choose between the older and younger listeners, who no longer seem so compatible. Harker says that if album rock stations don't capitalize on the popularity of alternative-leaning music, more top 40 stations may jump at the chance.

As for urban stations, consultant Harry Lyles, president of Lyles Urban Consultancy, says the urban AC format, which he promotes, will make sense to more black broadcasters, particularly those in search of new programming for duopoly properties. Lyles admits that many are still reluctant to stray from their longtime base of young black music. "Urban has to create new niches," he says. On the mainstream side, he expects more stations to take stances on lyric content in '94.

And for country, most analysts are betting that the format has peaked. Viacom's Figenshu, who oversees country outlet WMZQ Washington, D.C., subscribes to that theory, although he notes that the format's not about to take any sort of dive.

Tim Murphy, VP of programming at KMPS Seattle, agrees. He says he hopes the music out of Nashville is a bit more interesting this year than '93's pickings. He says that there was an abundance of copycats last year, noting that if artists don't offer something new, "they just won't get played."

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2	3	3	11	HERO COLUMBIA 77224	◆ MARIAH CAREY
3	2	2	11	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
4	4	9	7	ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
5	7	11	7	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
6	8	5	24	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
7	5	4	11	AGAIN VIRGIN 38404	◆ JANET JACKSON
8	6	7	10	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
9	9	8	22	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
10	10	6	21	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
11	12	14	24	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
12	11	10	19	HOPELESSLY RCA 62597	◆ RICK ASTLEY
13	13	12	13	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
14	15	24	5	BREATHE AGAIN LAFACE 2-4054/ARISTA	◆ TONI BRAXTON
15	17	13	32	FIELDS OF GOLD A&M 0258	◆ STING
16	14	15	18	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
17	18	23	6	I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
18	16	18	30	I'M FREE SBK 50434/ERG	◆ JON SECADA
19	19	16	19	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
				★ ★ ★ AIRPOWER ★ ★ ★	
(20)	23	—	2	EVERYDAY ATLANTIC ALBUM CUT	◆ PHIL COLLINS
21	21	21	8	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
(22)	32	—	2	HEY SANTA! SBK 27113/ERG	◆ CARNIE & WENDY WILSON
23	26	25	24	IT'S ALRIGHT SHANAGHIE ALBUM CUT	HUEY LEWIS & THE NEWS
24	22	20	15	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
(25)	40	—	2	HAVING A PARTY WARNER BROS. 18424	◆ ROD STEWART
26	24	17	10	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
27	25	22	12	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
(28)	29	34	4	LINGER ISLAND 862 800/PLG	◆ THE CRANBERRIES
(29)	30	40	3	BECAUSE THE NIGHT ELEKTRA 64595	◆ 10,000 MANIACS
30	27	31	6	SENTIMENTAL ARISTA 1-2618	◆ KENNY G
(31)	38	—	2	NOW AND FOREVER CAPITOL ALBUM CUT	RICHARD MARX
(32)	36	35	9	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
33	28	29	9	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
34	34	27	24	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
(35)	NEW ▶	1	1	WILL YOU BE THERE (IN THE MORNING) CAPITOL 15804	◆ HEART
36	33	39	3	HEARTBEATS ACCELERATING ELEKTRA 64584	◆ LINDA RONSTADT
37	31	28	26	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
38	37	36	20	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
39	39	32	15	NOTHING 'BOUT ME A&M 0350	◆ STING
40	35	26	14	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
2	1	1	8	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
3	2	2	9	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
4	3	3	26	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
5	4	4	26	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
6	6	5	12	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
7	5	—	2	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
8	8	9	4	SOMETHING TO TALK ABOUT CAPITOL 44724	◆ BONNIE RAITT
9	—	—	14	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
10	7	6	25	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.



Scott Armstrong
CFCN Calgary, Alberta



“TOP 40 FOR The '90s” is how CFCN (Mix 1060 AM) Calgary, Alberta, APD Scott Armstrong describes the station's format. What that means, in his definition, is “playing hit music regardless of its origin.”

This is not to say the station fits the old definition of top 40 and plays pop, rock, country, and R&B hits back to back, but as Armstrong explains, CFCN “plays the best songs from a variety of contemporary music formats.”

Over the past year, the station has evolved twice. Last February, it changed from a traditional top 40 to what Armstrong describes as “a pop AC station.” In August, the station headed in a modern rock direction and is now positioned as “new music radio.”

The current mix includes no country and little dance, rap, or R&B music, the former because there are two country stations in the market, the latter because Armstrong says “there isn't a vast urban audience” in Calgary.

Because of laws requiring Canadian music stations to play at least 30% Canadian music, Armstrong must carefully balance the music not just on the basis of sound, but also origin. He says he is able to come up with just enough native acts to fill the requirement, although he wishes he had more options. “There is more than there ever had been, but not as much as we would like to see as far as our Canadian playlists are concerned,” he says, noting the station is “playing a lot of songs from a limited number of artists rather than a few songs from a lot of artists.”

Part of the reason is that CFCN shuns a lot of popular music. “There are a lot of Canadian artists that have achieved international success like Celine Dion, who is very popular in this country, but unfortunately it's not what we're about,” he explains. Core Canadian artists include Barenaked Ladies, Cowboy Junkies, the Tragically Hip, the Odds, Moxxy Fruvous, and Pure.

The current music mix is an even split of modern rock, album rock, and top 40, although cuts from any genre are limited to artists like the Cranberries that have the potential to cross over into one of the other genres of music the station plays. “We're trying to look for multiple format artists,” Armstrong explains.

Here's a recent afternoon hour: Ace Of Base, “All That She Wants”; Pearl Jam, “Daughter”; Sarah McLachlan, “Possession”; the Soup Dragons, “Divine Thing”; Kate Bush, “Eat The Music”; Toad The Wet Sprocket, “All I Want”; James, “Laid”; Matthew Sweet, “The Ugly Truth”; Crash Test Dummies, “Mmm, Mmm, Mmm, Mmm”; Soul Asylum, “Sexual Healing”; INXS, “Heaven Sent”; Cowboy Junkies, “Murder, Tonight, In The Trailer Park”; and Bryan Adams, “Please Forgive Me.”

With no PD at the station, Armstrong handles programming duties and also serves as promotion director at the Standard Radio-owned outlet. Armstrong is a 15-year radio veteran who has worked in markets in several Canadian provinces, including Ontario, Saskatchewan, British Columbia, and Alberta. He joined Mix 1060 four years ago and has been in his current job for a year.

Prior to the format adjustment in February, the station spent eight years as a mainstream top 40 but had experienced problems selling the audience to advertisers. “Our perception in the marketplace [was that of] a kid's station,” he says. “We had to change the perception by getting rid of dance and rap and making people aware that we've changed.”

Despite a dip in the fall BBM ratings, Armstrong expects the station's new direction to catch on for the spring survey, partly because it takes listeners a while to realize something has changed and partly because the station's marketing effort is just now kicking into gear.

That marketing includes an extensive television and bus-board campaign that began last February, as well as a more recent poster campaign targeting “college and university people, people in their first job, and people who hang out in coffee shops and trendy areas.”

The 18-34-year-old core audience “has a real cynicism about advertising,” says Armstrong. As a result, the station concentrates on music-related promotions, including listening sessions for new albums and flyaways to concerts in other cities. At press time, the station was in the process of assembling a spring promotion that will send contest winners to concerts around the world.

In addition to classic rock sister station CJAY, Mix 1060 competes with album rock CKIK as well as country stations CFAC and CKRY. “It's a pretty big country market,” Armstrong says. “Next to Nashville, this is probably the best place in the world to do country. It's a western town, there are cowboys here. The city's nickname is ‘cow town,’ [and] we have the Calgary Stampede every year.”

“This is also the youngest city in Canada,” he adds. “That's why we believe if what we're doing will work anywhere, it will work here.”

Looking toward the spring and beyond, Armstrong says, “Our biggest goal right now, because this demographic seems to have such a cynicism for the media, [is to] ingratiate ourselves on them [by] touching them personally and going out to where they are. We believe word of mouth to this format is equally important to any marketing we might do. We want to continue to provide an alternative, musically, in this market.”

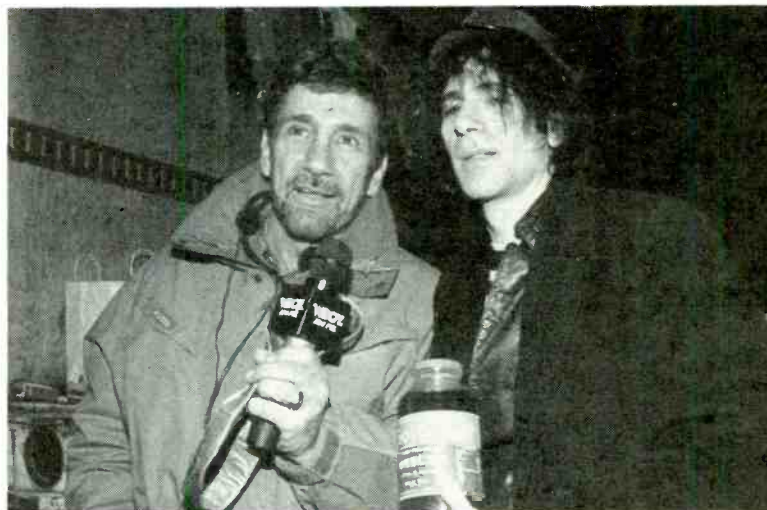
PHYLLIS STARK

WNCN Flips For Mainstream Rock

NEW YORK—WNCN New York, a pioneer in the young classical movement, flipped to “Pure Rock Q104.3” Dec. 18 and has applied for the new calls WAXQ. The station had taken 22nd place in the fall Arbitrons.

The new 18-34 targeted format is described as “current, mainstream rock,” but sounds harder than the word “mainstream” would suggest. The mix includes Pearl Jam, Nirvana, and Stone Temple Pilots along with Aerosmith, Pink Floyd, and AC/DC. Some liners are being voiced by Beavis and Butt-head sound-alikes.

PD Mario Mazza, MD Rik Malone, and the entire airstaff are out and have not been replaced. The station will use board operators until a new PD is hired by president/GM Randy Bongarten.



No Mattress In Sight. WBCN Boston morning man Charles Laquidara, who calls his show “the Big Mattress,” vowed to sleep outside for four nights in order to raise funds for a homeless veterans association. By the fourth night he helped fill a 48-foot trailer with food. Among the donors was Peter Wolf, right, who is pictured with Laquidara.

Radio

Face To Face With Christian Artists

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

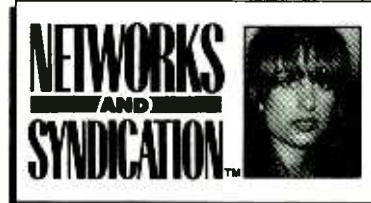
T. WK	L. WK	2 WKS AGO	WKS ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	DAUGHTER VS. *** NO. 1 *** 6 weeks at No. 1	PEARL JAM EPIC
2	3	4	11	BAD THING BROTHER	CRY OF LOVE COLUMBIA
3	2	2	10	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
4	5	5	8	COLD FIRE COUNTERPARTS	RUSH ATLANTIC
5	4	3	11	AMAZING GET A GRIP	♦ AEROSMITH Geffen
6	6	7	10	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
7	7	9	9	CREEP CORE	♦ STONE TEMPLE PILOTS ATLANTIC
8	9	8	12	THAT DON'T SATISFY ME BROTHER CANE	♦ BROTHER CANE VIRGIN
9	8	6	9	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX	ERIC CLAPTON REPRISE
10	10	13	4	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
11	14	18	5	TONES OF HOME BLIND MELON	♦ BLIND MELON CAPITOL
12	11	11	15	DOWN IN A HOLE DIRT	♦ ALICE IN CHAINS COLUMBIA
13	12	19	5	HAIR OF THE DOG THE SPAGHETTI INCIDENT?	GUNS N' ROSES Geffen
14	18	20	6	YOU CANDLEBOX	♦ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
15	13	12	8	STAY (FARAWAY, SO CLOSE!)	♦ U2 ZOO/IRLANDIA
*** AIRPOWER ***					
16	20	31	3	MANIC DEPRESSION STONE FREE: A TRIBUTE TO JIMI HENDRIX	JEFF BECK AND SEAL REPRISE
17	17	14	8	BITTERSWEET SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS CLANT
*** AIRPOWER ***					
18	26	—	2	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
19	15	15	7	WOMAN FACE THE HEAT	SCORPIONS MERCURY
20	24	27	7	LOW KEROSENE HAT	♦ CRACKER VIRGIN
21	19	17	5	LIFE IS A LEMON AND I WANT MY MONEY BACK MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL	MCA
22	21	24	5	ESTRANGED USE YOUR ILLUSION II	♦ GUNS N' ROSES Geffen
23	16	10	12	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES	ATLANTIC
24	23	16	14	SOBER UNDERTOW	♦ TOOL ZOO
25	25	25	7	LITTLE CRAZY WAR OF WORDS	♦ FIGHT EPIC
26	22	21	8	MOTHER THRALL-DEMONSWEATLIVE	♦ DANZIG AMERICAN/REPRISE
27	31	39	3	GONE DEAD TRAIN GEORGE THOROGOOD & DESTROYERS HAIRCUT	EM/IRG
28	28	32	4	NOTHING IAN MOORE	IAN MOORE CAPRICORN
29	27	26	7	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE	♦ MEGADETH Geffen
30	30	22	17	HEART-SHAPED BOX IN UTERO	♦ NIRVANA DGC/Geffen
31	32	29	17	HUMAN WHEELS HUMAN WHEELS	♦ JOHN MELLENCAMP MERCURY
32	29	23	9	ALL ALONE TIME MACHINE	JOE SATRIANI RELATIVITY
33	34	34	20	HOCUS POCUS ANIMAL INSTINCT	♦ GARY HOEY REPRISE
34	37	37	3	FEED THE FIRE GO SLOW DOWN	BODEANS SIRE/REPRISE
*** HOT SHOT DEBUT ***					
35	NEW	1	1	EVERY DAY OF MY LIFE OPEN SKYZ	OPEN SKYZ ZITON/IRLANDIA
36	36	—	2	SOMETHING WILD PERFECTLY GOOD GUITAR	JOHN HIATT A&M
37	38	—	2	COME TO MY WINDOW YES I AM	MELISSA ETHERIDGE ISLAND/IRG
38	35	35	4	WHEN JESUS LEFT BIRMINGHAM HUMAN WHEELS	♦ JOHN MELLENCAMP MERCURY
39	RE-ENTRY	19	19	29 PALMS FATE OF NATIONS	♦ ROBERT PLANT ES PARANZ/ATLANTIC
40	RE-ENTRY	2	2	POSITIVE BLEEDING SATURATION	♦ URGE OVERKILL Geffen

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

T. WK	L. WK	2 WKS AGO	WKS ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	12	PLUSH CORE	♦ STONE TEMPLE PILOTS ATLANTIC
2	2	2	7	PEACE PIPE BROTHER	♦ CRY OF LOVE COLUMBIA
3	3	4	15	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ VIRGIN
4	5	6	10	GOT NO SHAME BROTHER CANE	♦ BROTHER CANE VIRGIN
5	6	5	7	HEY JEALOUSY NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
6	4	3	3	NO RAIN BLIND MELON	♦ BLIND MELON CAPITOL
7	9	10	20	LIVIN' ON THE EDGE GET A GRIP	♦ AEROSMITH Geffen
8	7	8	12	CRYIN' GET A GRIP	♦ AEROSMITH Geffen
9	—	—	1	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	♦ RED HOT CHILI PEPPERS WARNER BROS.
10	8	9	11	RUNAWAY TRAIN GRAVE DANCERS UNION	♦ SOUL ASYLUM COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.



by Carrie Borzillo

LOS ANGELES—Coppell, Texas-based Right-Turn Radio Inc.'s two-hour show "Face To Face" is not your typical Christian music program. In fact, the only way some listeners even know it's a Christian show is by hearing such liners as: "Christian favorites of the '70s, '80s, and '90s."

That's why secular AC and top 40 stations constitute the show's 30-plus affiliate list, which includes KKLI, a leading AC in Colorado Springs, Colo.; WGNI Wilmington, N.C., another top AC outlet; and the show's major-market affiliate, WRQX (Mix 107.3) Washington, D.C.

Terry Wright, founder of Right-Turn Radio, launched the Sunday morning program in July 1992 on three stations: AC KLSF Amarillo, Texas; AC KELI San Angelo, Texas, and top 40 KORQ Abilene, Texas.

Wright, a born-again Christian, says the mission of "Face To Face" is to bring a sense of hope to people's lives. "I booked bands and worked at KLTJ Dallas, the largest full-time commercial Christian station, and I came across a lot of excellent songs, musically, that just happened to be by Christian artists," he says. "My idea was to do a show that musically sounded just like the [affiliate] stations but were lyrically encouraging."

A look at an hour of "Face To Face" seems to fit that plan: Amy Grant, "That's What Love Is For"; Terry Gibbs, "Comfort The People"; Michael W. Smith, "How Long Will Be Too Long"; Bill Medley, "Don't Know Much"; BeBe & CeCe Winans, "Heaven"; Jon Gibson, "You Gotta Love Somebody"; Mark Farner, "Without You"; Kathy Troccoli, "Everything Changes"; Marilyn McCoo, "The Me Nobody Knows"; and Dion, "I Believe."

Wright recalls one letter from a listener, a mother of three and the wife of a police officer who shuns Christian music. The woman said one Sunday morning her husband was listening to Amy Grant and liked what he heard. After learning that Grant is a Christian artist, the couple now listens to "Face To Face" together and "shares a common bond."

"I've gone almost 14 months without a paycheck, but letters like those are still rewarding," says Wright. "We know we're doing something right."

Wright says the show is backed financially by his friends Dale and Joyce Turns, though he is just beginning to attract advertisers, including the Nashville-based Christian record label Benson Records, a Christian relief fund, and a pay-per-view show called "Young Messiah."

While Wright says the company targets hot AC stations because the music is most compatible with that format, "Face To Face" is also on two top 40 outlets, KWTX-FM Waco, Texas, and KORQ Abilene.

WRQX PD Lorrin Palagi says listening definitely has increased on Sunday mornings because of "Face To Face."

"I noticed that the stations with the biggest audience share in my market on Sunday mornings were airing preachers," says Palagi, "so it's not surprising that a Christian music show would do well."

worked with Earth, Wind & Fire, the Pointer Sisters, New Edition, and En Vogue. Joyner also will host "Tom Joyner Movin' On," a two-hour weekend top 20 countdown show with urban and urban AC versions. "Movin' On" launches Jan. 8.

Cable Radio Network's "UFOs Tonight" will be aired on KGLW San Luis Obispo, Calif., on Saturday nights in January. This is the cable network's first show to be picked up by a radio station.

The Quarterdeck Classical Countdown will begin airing internationally this month with the addition of two new affiliates: Czech Radio's Radio Vltava, which originates in Prague and serves the entire country, and Singapore Broadcasting Corp's Symphony 92.4 FM. The weekly classical countdown show is based on the Billboard classical charts and is hosted by Rich Capparella.

(Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	3	2	11	DAUGHTER VS. *** NO. 1 *** 1 week at No. 1	PEARL JAM EPIC
2	1	1	12	INTO YOUR ARMS COME ON FEEL	♦ THE LEMONHEADS ATLANTIC
3	2	3	11	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	♦ GIN BLOSSOMS A&M
4	7	6	13	LAID LAID	♦ JAMES MERCURY
5	4	4	7	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX	THE CURE REPRISE
6	5	7	6	KITE FROM MONDAY TO SUNDAY	♦ NICK HEYWARD EPIC
7	6	5	11	TODAY SIAMESE DREAM	♦ SMASHING PUMPKINS VIRGIN
8	8	10	6	ALL APOLOGIES IN UTERO	♦ NIRVANA DGC/Geffen
9	9	9	9	PHOTOGRAPH BORN TO CHOOSE	R.E.M. WITH NATALIE MERCHANT RYKOOLSC
10	10	8	8	RUBBERBAND GIRL THE RED SHOES	♦ KATE BUSH COLUMBIA
11	14	21	3	LOCKED OUT TOGETHER ALONE	♦ CROWDED HOUSE CAPITOL
12	13	11	18	CANNONBALL LAST SPLASH	♦ THE BREEDERS 4.A.D./ELEKTRA
13	11	14	7	MR. JONES AUGUST AND EVERYTHING AFTER	♦ COUNTING CROWS DGC/Geffen
14	12	12	10	TUESDAY MORNING WAITING FOR HERB	♦ THE POGUES CHAMELEON/ELEKTRA
15	18	15	19	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	♦ THE CRANBERRIES ISLAND/PLG
16	19	24	4	WHITE LOVE MORNING DOVE WHITE	♦ ONE DOVE FRR
17	15	18	18	LOW KEROSENE HAT	♦ CRACKER VIRGIN
18	20	22	10	DEBONAIR GENTLEMEN	♦ THE AFGHAN WIGS ELEKTRA
19	24	20	6	STAY (FARAWAY, SO CLOSE!)	♦ U2 ISLAND/PLG
20	21	19	7	HANG ON THIRTEEN	♦ TEENAGE FANCLUB DGC/Geffen
21	16	16	8	SEXUAL HEALING NO ALTERNATIVE	SOUL ASYLUM ARISTA
22	23	25	3	LOSER	BECK BONGLOAD
23	17	13	12	BECAUSE THE NIGHT MTV UNPLUGGED	♦ 10,000 MANIACS ELEKTRA
24	26	30	3	CREEP CORE	♦ STONE TEMPLE PILOTS ATLANTIC
25	22	17	9	THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH	DEAD CAN DANCE 4.A.D./WARNER BROS.
26	25	23	14	BUTTERFLY WINGS CONCENTRATION	♦ MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
27	28	—	2	BIG TIME SENSUALITY DEBUT	BJORK ELEKTRA
28	27	27	5	BOHEMIA BOHEMIA	♦ MAE MOORE TRISTAR
29	29	29	5	CHEMICAL WORLD MODERN LIFE IS RUBBISH	♦ BLUR FOOD/SBK/ERG
30	30	28	3	ANNIVERSARY SONG PALE SUN CRESCENT MOON	COWBOY JUNKIES RCA

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

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STATION DROPS JACKSON, DRAWS IRE OF NAACP

(Continued from page 3)

performer in Los Angeles, sparked the ire not only of the NAACP, but also programmers at rival stations.

Local programmers call the move a publicity stunt and point out that KEZK made a similar announcement regarding Madonna when that performer's "Sex" book was released.

Bob Burch, OM/PD at soft adult contemporary KEZK, defends the move and says he has no interest in publicity. "This community has had a lot of problems with children being molested and murdered," he says. "There is a suspected serial killer out now who has murdered children... With the holiday season and the emphasis on kids this time of year, we wanted to disassociate ourselves with the imagery surrounding Michael Jackson right now."

Burch says he will reconsider the decision if Jackson is acquitted, and also will consider re-adding the four Jackson records he dropped after the holidays. As for the Madonna decision, Burch says the artist has never been reinstated on the station's playlist.

KEZK's move almost immediately generated a protest from the St. Louis County NAACP, whose president, Garfield Boon, sent a letter to station VP/GM Joe Cariffe.

The letter says, "For you to publicly condemn Mr. Jackson and his music when he is not charged with a crime... smacks of a cheap publicity stunt. For you to associate Mr. Jackson's name with the terrible recent child homicides that occurred in St. Louis demonstrates bad taste and bad judgment."

The letter also calls KEZK's decision "an unsubstantiated attack on a major black entertainer for the purpose of increased listenership."

"Our feeling was that despite all the rumor and innuendo that was in the media, Mr. Jackson had not been charged," Boon tells Billboard. "We thought that KEZK's action was premature. Their message seemed to indicate that he was guilty."

Although Boon does not suggest outright that the station's decision was racially motivated, he likens the situation to last year's allegations against Woody Allen, who Boon says is probably more relevant to KEZK's audience. "I did not hear KEZK come out about Woody Allen when he had similar troubles a year ago," he says.

Cariffe says the station's decision to suspend airplay of Jackson's music is not racially motivated and is consistent with its decision on Madonna. "No one is trying to make this a racial issue," he says. "We're responsible broadcasters. If Michael Bolton were to fall under controversy tomorrow, we would suspend playing his records."

Other stations in the market are reacting to KEZK and the Jackson situation in very different ways. Rival AC KYKY (Y98) PD Smokey Rivers claims to have quietly taken Jackson's records off the air months ago when the allegations first surfaced. "We did it quietly because we didn't think it was our place to indict the guy," says Rivers, who notes that his listeners didn't even notice the move. "We knew there were some negative feelings about Michael in the community, and rather than assume the risk, we decided to take the records off."

But Rivers believes neither his own decision nor KEZK's will have much of an impact on Jackson. "I

don't think a light rock station in St. Louis not playing [Jackson's] records is going to make a difference," adds Rivers, who says he will return the artist's music to the air if his listeners ask him to.

Reactions at other stations ranged from the humorous to the serious. At top 40 WKBQ, PD/morning man Cruze launched into an on-air tirade, saying it's not a radio station's place to make moral judgments. Then, as a tongue-in-cheek spoof, he listed many of WKBQ's current artists one by one and made judgments about each of them before finally announcing the station's change to an all-Amy Grant format.

Cruze is skeptical about KEZK's motives, noting the station was playing few of Jackson's records anyway. "If you're going to take some sort of stand on moral issues, you should do something that will be a sacrifice for you," he says.

Nevertheless, WKBQ also cut down on the amount of Jackson music it is playing in response to the allegations. "I've got much less of Michael in right now, because I'm not really sure how much the audience wants to hear," Cruze says. "There has certainly been a shift of public opinion about Michael... [and] there is certainly more of a question mark about his guilt or innocence now."

"Everyone I know who has his songs in call-out [research] has seen them go down in the last six to eight weeks," continues Cruze. "I think we'll have to see a verdict of guilty before we see him go away as an artist in this format, but certainly damage has been done."

The market's urban stations, on the other hand, are digging in and continuing to play Jackson in the same rotation, claiming that's what their listeners have asked for. Chuck Atkins, OM at urban KMJM and urban ACs KATZ-AM and KATZ-FM, aired two talk shows on the Jackson issue, one on KMJM and one on KATZ-AM, and says the listeners who called in "overwhelmingly" supported the stations continuing to air Jackson, who is heard on all three outlets.

Atkins also produced a new version of Jackson's song, "Leave Me Alone," with dropped-in messages from station announcers saying "leave Jackson alone."

Meanwhile, another Epic act, Living Colour, has been banned from the morning show at album rock station WIYY (98 Rock) Baltimore because the band's Corey Glover allegedly said during a Dec. 16 concert at CBGB's in New York that Colin Ferguson, the man who opened fire on a Long Island Rail Road commuter train and killed six people, was a "victim." 98 Rock's interracial morning team Grego and Mo broke the band's CDs on the air and announced the boycott Dec. 21. PD Russ Mottla says the ban does not apply in other day-parts.

Representatives from Epic Records, Jackson's label, were unavailable for comment at press time.

NETWORKS AND SYNDICATION

(Continued from preceding page)

American Public Radio, which will be changing its name to Public Radio International (Billboard, Dec. 25), will distribute six shows for Black History Month in February. The shows include "Classically Black: A Tribute To Marian Anderson," "Goin' North: Tales Of The Great Migration," "A Conversation With Ossie Davis And Ruby Dee," "The Talented Ten: African American Women In The 103rd Congress," "The Welcome Table: An Exploration Of Jewish And African Relations," and "If Beale Street Could Talk: The Life And Times Of W.C. Handy (A Riverwalk Special)."

Baltimore-based 21st Century Radio is offering the five-hour "The Beatles Yellow Submarine Reunion," featuring the creators of the film: Bob Baiser, John Coates,

Heinz Edelman, and Erich Segal. The show is available on cassette for \$33.

Vivian Huntsman has been upped from director to VP of operations at Ron Huntsman Entertainment Marketing Inc. ... Howard English has been hired to represent the products and services of Broadcast Programming in Canada and will be based in Thornhill, Ontario. He previously ran his own company, English Media Enterprises.

American Urban Radio Networks has appointed Glenn Bryant director of affiliate relations and Ronald Davenport Jr., manager of affiliate relations. Bryant last was VP/GM at WZAZ/WJBT Jacksonville, Fla., and previously worked at AURN. Davenport was an attorney with the Board of Governors of the Federal Reserve System in Washington, D.C.

David Boretti joins MJI Broadcasting as Midwest sales manager, based in Chicago. He was previously an account manager at Rolling Stone... The "Alamo Classical Music Hour" on the Concert Music Network is entering its fourth season on 43 stations nationwide.

TO OUR READERS

Bill Holland is on vacation. Washington Roundup will return next week.

Radio

Hits! in Tokio

Week of December 12, 1993

- 1 Give It Up Incognito
- 2 Both Sides Of The Story Phil Collins
- 3 Better Than You Lisa Keith
- 4 Can We Talk Tevin Campbell
- 5 Ain't It Fun Guns N' Roses
- 6 Wish Soul II Soul
- 7 All She Wants Ace Of Base
- 8 This Heart Belongs To You Sadeo Watanabe Feat Vanesse Thomas
- 9 Your Love Keeps Working On Me Jody Watley
- 10 So Natural Lisa Stansfield
- 11 Boom! Shake The Room Jazzy Jeff & Fresh Prince
- 12 True Love Elton John & Kiki Dee
- 13 Please Forgive Me Bryan Adams
- 14 Again Janet Jackson
- 15 Love Has Put A Spell On Me Kiss Of Life
- 16 Hero Mariah Carey
- 17 Sephann Kiss Original Love
- 18 Stop Loving Me Stop Loving You Daryl Hall
- 19 Still A Friend Of Mine Incognito
- 20 Dreamlover Mariah Carey
- 21 When I Fall In Love Celine Dion & Clive Griffin
- 22 The Gift Inx
- 23 Will You Be There Heart
- 24 You & I Matt Bianco
- 25 I Can See Clearly Now Jimmy Cliff
- 26 Stone Free Eric Clapton
- 27 This I Swear Richard Darbyshire
- 28 Dreams Gabrielle
- 29 I Will Always Love You Pam Hall
- 30 Juchi Gatsu No April Fool Yumi Matsuyama
- 31 If We Were Lovers Gloria Estefan
- 32 Let It Snow Boyz II Men
- 33 Go West Pet Shop Boys
- 34 Unworthy Thieves
- 35 Runaway Love En Vogue
- 36 I've Got You Under My Skin Frank Sinatra with Bono
- 37 Rubberband Girl Kate Bush
- 38 A Trace Of You Liane Foly
- 39 Demolition Man Sting
- 40 Come With Me Ronny Jordan
- 41 Said I Loved You, But I Lied Michael Bolton
- 42 My Cherie Amour Clementine
- 43 Breathe Again Tom Braxton
- 44 My Gift To You Tetsuro Yamashita
- 45 I'm In A P.M. Mood Daryl Hall
- 46 Blue Bird Miki Imai
- 47 Just Kickin' It Xscape
- 48 Relax Frankie Goes To Hollywood
- 49 I'd Do Anything For Love Meat Loaf
- 50 Here We Go Stakka Bo

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE 81.3FM

but album. Orthmayr says Virgin's strategy of releasing the album in December, despite the Christmas rush, will give the label a head start by having product in the shops in January, when the promotion campaign gets into full swing.

Further details on Virgin's marketing strategy for the new release were unavailable at press time.

from the under-24 fans who scream at concerts and mob the singers at every opportunity. Cheung's shows bring out as many 30- and 40-year-olds as teenagers. Even when interrupting an interview at a hotel coffee shop, his followers are barely intrusive.

"This is a reflection of the type of artist Jacky is, quiet and sensitive," says PolyGram's Liu. The image,

[Despite the violence], it creates a very affirmative feeling."

One of the world's most cosmopolitan cities, Hong Kong's obsession with parochial, feel-good ballads may well result from this search for a positive identity. For many, especially the educated young, Hong Kong has a richness and a poorness in everyday life too vast to consider. Its land belongs to someone else; its time is

37	36	23	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)
38	NEW	▶	THE SIGN ACE OF BASE (ARISTA)
39	38	20	ANOTHER SAD LOVE SONG TONI BRAXTON (LADFACE/ARISTA)
40	RE-ENTRY		HEY JEALOUSY GIN BLOSSOMS (A&M)

37	38	25	IF JANET JACKSON (VIRGIN)
38	28	5	YOURS SHAI (GASOLINE ALLEY/WCA)
39	NEW	▶	GROOVE THANG ZHANE (MOTOWN)
40	33	26	RIGHT HERE/HUMAN NATURE SWV (RCA)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

Stations Step Up Anti-Violence Crusade; NewMarket Media Sells Off Its Roster

newsline...

Billboard.

FOR WEEK ENDING JANUARY 8, 1994

HOT 100 A-Z

Billboard.

FOR WEEK ENDING JANUARY 8, 1994

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 189 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	12	HERO	MARIAH CAREY (COLUMBIA) 5 wks at No. 1	38	39	23	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
2	2	27	AGAIN	JANET JACKSON (VIRGIN)	39	64	2	I'M IN THE MOOD	CECE PENISTON (A&M)
3	3	12	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	40	57	2	LET IT SNOW	BOYZ II MEN (MOTOWN)
4	4	12	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	41	37	11	SLOW & EASY	ZAPP & ROGER (REPRISE)
5	5	18	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	42	40	5	GOODY GOODY	LISSETTE MELENDEZ (FEVER/RAL/CHAOS)
6	6	17	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	43	42	7	QUEEN OF THE NIGHT	WHITNEY HOUSTON (ARISTA)
7	7	7	ALL FOR LOVE	B. ADAMS/R. STEWART/STING (A&M)	44	44	32	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
8	8	16	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	45	56	7	CRY FOR YOU	JOJECI (UPTOWN/MCA)
9	9	10	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	46	54	7	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
10	10	13	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	47	43	6	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
11	11	16	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	48	41	8	SOMETHING IN COMMON	BOBBY BROWN/WHITNEY HOUSTON (MCA)
12	13	23	DREAMLOVER	MARIAH CAREY (COLUMBIA)	49	45	10	NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
13	12	10	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	50	52	4	AMAZING	AEROSMITH (GEFFEN)
14	14	9	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	51	50	6	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
15	17	10	UNDERSTANDING	XSCAPE (SO SO DEF/COLUMBIA)	52	36	9	HIGHER GROUND	UB40 (VIRGIN)
16	15	11	KEEP YA HEAD UP	2PAC (INTERSCOPE)	53	48	14	SIT DOWN YOU'RE ROCKIN'...	DON HENLEY (MCA)
17	18	11	LINGER	THE CRANBERRIES (ISLAND/PLG)	54	59	3	LIFE	HADDAWAY (ARISTA)
18	19	20	WHAT IS LOVE	HADDAWAY (ARISTA)	55	49	14	WILD WORLD	MR. BIG (ATLANTIC)
19	16	19	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)	56	51	4	SHHH	TEVIN CAMPBELL (QWEST/WARNER BROS.)
20	21	10	MR. VAIN	CULTURE BEAT (550 MUSIC)	57	66	2	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
21	20	12	NEVER KEEPING SECRETS	BAFFYFACE (EPIC)	58	46	6	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
22	22	24	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	59	53	17	COME BABY COME	K7 (TOMMY BOY)
23	27	5	CHOOSE	COLOR ME BADD (GIANT)	60	60	2	SO MUCH IN LOVE	ALL-4-ONE (BLITZ)
24	28	5	THE POWER OF LOVE	CELINE DION (550 MUSIC)	61	55	20	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
25	24	13	GANGSTA LEAN	DRS (CAPITOL)	62	—	1	GROOVE THANG	ZHANE (MOTOWN)
26	23	10	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	63	74	2	HAVING A PARTY	ROD STEWART (WARNER BROS.)
27	31	21	NO RAIN	BLIND MELON (CAPITOL)	64	63	4	CANNONBALL	THE BREEDERS (4.A.D./ELEKTRA)
28	26	13	DREAMS	GABRIELLE (GODDISCS/LONDON/PLG)	65	61	4	YOURS	SHAI (GASOLINE ALLEY/MCA)
29	32	7	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	66	67	3	MISS YOU IN A HEARTBEAT	DEF LEPPARD (MERCURY)
30	33	9	JESSIE	JOSHUA KADISON (SBK/ERG)	67	65	26	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
31	29	8	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	68	—	2	(LAY YOUR HEAD ON MY) PILLOW	TONY! TONY! TONY! (WING/MERCURY)
32	30	8	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	69	58	17	ANNIVERSARY	TONY! TONY! TONY! (WING/MERCURY)
33	35	26	IF	JANET JACKSON (VIRGIN)	70	70	2	EVERYDAY	PHIL COLLINS (ATLANTIC)
34	25	10	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)	71	—	31	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
35	38	21	CRYIN'	AEROSMITH (GEFFEN)	72	69	4	PURPLE HAZE	THE CURE (REPRISE)
36	34	8	DAUGHTER	PEARL JAM (EPIC)	73	73	2	YOU'RE ALWAYS ON MY MIND	SWF (RCA)
37	47	3	THE SIGN	ACE OF BASE (ARISTA)	74	62	19	HOPELESSLY	RICK ASTLEY (RCA)
					75	71	2	LOSER	BECK (DGC/GEFFEN)

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

HOT 100 RECURRENT AIRPLAY

1	1	21	TWO PRINCES	SPIN DOCTORS (EPIC)	14	16	11	WHAT'S UP	4 NON-BLONDES (INTERSCOPE)
2	4	2	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	15	14	9	I'M FREE	JON SECADA (SBK/ERG)
3	2	2	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	16	15	53	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
4	3	3	HEY JEALOUSY	GIN BLOSSOMS (A&M)	17	17	23	I'M SO INTO YOU	SWF (RCA)
5	5	5	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	18	18	7	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
6	10	14	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	19	24	6	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
7	8	13	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	20	19	34	ORDINARY WORLD	DURAN DURAN (CAPITOL)
8	7	12	FIELDS OF GOLD	STING (A&M)	21	23	24	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
9	6	14	COME UNDONE	DURAN DURAN (CAPITOL)	22	20	38	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
10	9	6	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	23	21	14	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
11	12	21	DON'T WALK AWAY	JADE (GIANT)	24	—	1	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
12	11	4	RIGHT HERE (HUMAN NATURE)	SWF (RCA)	25	22	7	OOH CHILD	DINO (EASTWEST)
13	13	9	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)					

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

96	93	TIL INFINITY	(Souls Of Mischief, BMI)
84	ADDAMS FAMILY (WHOOPI)	(Ensign, BMI/Ralph Sall, BMI/Alvert, BMI/Two G, BMI)	
4	AGAIN	(Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
39	ALL ABOUT SOUL	(Impulsive, ASCAP/EMI April, ASCAP) HL	
2	ALL FOR LOVE	(Almo, ASCAP/Worksongs, ASCAP/Zomba, ASCAP/Sony Songs, BMI/K-Man, BMI/Wonderland, BMI) HL/CPP	
3	ALL THAT SHE WANTS	(Megasongs, BMI/BMG, ASCAP) HL	
36	AMAZING	(Swag Song, ASCAP/Colegems-EMI, ASCAP/Super Supa, ASCAP) HL/WBM	
40	ANNIVERSARY	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP) HL	
94	AS LONG AS I CAN DREAM	(Realsongs, ASCAP/Orbisongs, BMI) WBM	
50	AWARD TOUR	(Zomba, ASCAP/Jazz Merchant, ASCAP) CPP	
22	BECAUSE THE NIGHT	(Bruce Springsteen, ASCAP) CPP	
92	BETCHA'LL NEVER FIND	(Last Song, ASCAP/Third Coast, ASCAP)	
54	BOTH SIDES OF THE STORY	(Phil Collins, PRS/Hit & Run, PRS/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM	
6	BREATHE AGAIN	(Ecaf, BMI/Sony Songs, BMI) HL	
71	CANNONBALL	(Period)	
48	CANTALOOOP	(FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI)	
11	CAN WE TALK	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
26	COME BABY COME	(Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
58	COME INSIDE	(Velle Int'l, ASCAP/Frabenasha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wike, ASCAP) WBM/HL	
18	CRY FOR YOU	(EMI April, ASCAP/DeSwing Mob, ASCAP) WBM	
34	CRYIN'	(Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL	
30	DREAMLOVER	(Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP) HL/WBM	
28	DREAMS	(Perfect/CPZ, ASCAP/Zomba, BMI) CPP	
95	DUNKIE BUTT	(AMI, BMI)	
68	EVERYBODY HURTS	(Night Garden, BMI/Unichappell, BMI) HL	
70	FAST AS YOU	(Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
44	FOUND OUT ABOUT YOU	(WB, ASCAP/East Jesus, ASCAP) WBM	
67	FREAKIT	(Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/EMI Blackwood, BMI/Ceilers To The Addict, ASCAP/Sewer Slang, BMI) WBM	
89	FUK DAT/WHY IS IT?	(Estrogen, BMI/Sam Blak, BMI)	
5	GANGSTA LEAN	(Rap & More, BMI)	
17	GETTO JAM	(No Dooze, ASCAP/Cats On The Prowl, ASCAP)	
83	GIVE IT UP	(Careers-BMG, BMI/Rhythm, BMI/Vermoth, BMI/Two Pieters, BMI)	
55	GOD BLESSED TEXAS	(Square West, ASCAP/Howlin' Hits, ASCAP) CPP	
59	GOODY GOODY	(Kendu, BMI/EMI Virgin, ASCAP/Duranman, ASCAP) HL	
76	HAVING A PARTY	(Abcco, BMI) WBM	
100	HERE COME THE LORDS	(LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)	
1	HERO	(Sony Songs, BMI/Rye, BMI/WB, ASCAP/Wallyworld, ASCAP) HL/WBM	
38	HEY MR. D.J.	(Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Meadad, BMI) CPP	
51	HIGHER GROUND	(Fernscan, BMI/New Claims, BMI)	
78	HOPELESSLY	(BMG, ASCAP) HL	
85	I AIN'T GOIN' OUT LIKE THAT	(BMG, ASCAP/Cypress Funky, ASCAP/T-Ray, BMI/MCA, ASCAP/Soul Assassins, ASCAP)	
24	I CAN SEE CLEARLY NOW	(FROM COOL RUNNINGS) (Dovan, ASCAP)	
9	I'D DO ANYTHING FOR LOVE	(BUT I WON'T DO THAT) (Edward B. Marks, BMI) HL	
47	IF	(Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
37	(I KNOW I GOT) SKILLZ	(World Life, ASCAP/Chrysalis, ASCAP/Large Ant, ASCAP/WB, ASCAP) CPP/WBM	
56	I'LL BE LOVING YOU	(Play The Music, ASCAP/Viper 7, ASCAP)	
98	I LOVE MUSIC	(FROM CARLITO'S WAY) (Warner-Tamerlane, BMI) WBM	
63	I'M IN THE MOOD	(EMI Virgin, ASCAP/Steven And Brendon, ASCAP/Casadida, ASCAP) HL	
93	I'M LOOKING FOR THE ONE	(TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP) CPP	
86	INDO SMOKE	(FROM POETIC JUSTICE) (Mista Grimm, BMI/Warren G., BMI/New Justice, BMI/New Columbia, ASCAP) CPP	
81	I NEVER KNEW LOVE	(Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsons, BMI) HL	
80	INTO YOUR ARMS	(Polygram, BMI/Moo, BMI) HL	
35	JESSIE	(Joshuasongs, BMI/Seymour Glass, BMI/EMI Blackwood, BMI) HL	
69	JOHN DEERE GREEN	(EMI Blackwood, BMI/Linde Manor, BMI) WBM	
15	JUST KICKIN' IT	(So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM	
12	KEEP YA HEAD UP	(Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI) WBM	
32	LET IT SNOW	(Cancelled Lunch, ASCAP/Pn, ASCAP/Squirt Shot, BMI) CPP/HL	
72	LET ME RIDE	(Sony Tunes, ASCAP)	
62	LIFE (EVERYBODY NEEDS SOMEBODY TO LOVE)	(A La Carte, BMI/EMI Blackwood, BMI) WBM	
16	LINGER	(Island, BMI/Polygram Int'l, ASCAP) HL	
77	LOOKING FOR MR. DO RIGHT	(Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM	
87	MARY JANE'S LAST DANCE	(Gone Gator, ASCAP) HL	
75	METHOD MAN	(Wu-Tang, BMI)	
53	MISS YOU IN A HEARTBEAT	(Bludgeon Rifola, ASCAP/Zomba, ASCAP) CPP	
20	MR. VAIN	(Edition, ASCAP/Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM	
21	NEVER KEEPING SECRETS	(Sony Songs, BMI/Ecaf, BMI/EPic, BMI/Solar, BMI) HL	
33	NEVER SHOULD'VE LET YOU GO	(FROM SISTER ACT 2) (Zomba, ASCAP/4M, ASCAP) CPP	
46	NO RAIN	(Heavy Melon, ASCAP) WBM	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	4	6	ALL FOR LOVE	ADAMS/STEWART/STING (A&M) 1wk at No.1	38	42	4	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
2	2	10	HERO	MARIAH CAREY (COLUMBIA)	39	51	4	JOHN DEERE GREEN	JOE DIFFIE (EPIC)
3	6	34	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	40	41	19	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
4	5	12	GANGSTA LEAN	DRS (CAPITOL)	41	38	16	COME INSIDE	INTRO (ATLANTIC)
5	1	15	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	42	43	6	FAST AS YOU	DWIGHT YOAKAM (WARNER BROS.)
6	7	4	WHAT'S MY NAME?	SNOOP DOGGY DOGG (DEATH ROW)	43	40	21	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
7	3	10	AGAIN	JANET JACKSON (VIRGIN)	44	45	28	I GET AROUND	2PAC (INTERSCOPE)
8	8	17	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	45	44	15	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
9	9	11	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	46	54	10	AWARD TOUR	A TRIBE CALLED QUEST (JIVE)
10	10	9	SAID I LOVE YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	47	29	8	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
11	11	9	KEEP YA HEAD UP	2PAC (INTERSCOPE)	48	67	3	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
12	15	12	CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)	49	46	9	FREAKIT	DAS EFX (EASTWEST)
13	13	5	CRY FOR YOU	JOJECI (UPTOWN/MCA)	50	49	25	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
14	17	6	GETTO JAM	DOMINO (OUTBURST/RAL/CHAOS)	51	39	20	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
15	14	16	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)	52	59	4	JESSIE	JOSHUA KADISON (SBK/ERG)
16	16	11	SEX ME (PARTS I & II)	R. KELLY (JIVE)	53	56	3	I NEVER KNEW LOVE	DOUG STONE (EPIC)
17	18	9	LINGER	THE CRANBERRIES (ISLAND/PLG)	54	50	9	THE SONG REMEMBERS WHEN	TRISHA YEARWOOD (MCA)
18	20	17	COME BABY COME	K7 (TOMMY BOY)	55	47	22	DREAMLOVER	MARIAH CAREY (COLUMBIA)
19	19	12	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)	56	53	3	ADDAMS FAMILY (WHOOPI!)	TAG TEAM (ATLAS/PLG)
20	21	9	TIME AND CHANCE	COLOR ME BADD (GIANT)	57	58	9	SLOW & EASY	ZAPP & ROGER (REPRISE)
21	22	5	THE POWER OF LOVE	CELINE DION (550 MUSIC)	58	52	16	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
22	26	7	U.N.I.T.Y.	QUEEN LATIFAH (MOTOWN)	59</				

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"HERO" BY MARIAH CAREY (Columbia) tops the Hot 100 for a third week with a slight loss in sales and monitored airplay points. As expected, single sales during the holiday period used for the chart were up sharply, led by a new No. 1 in sales, "All For Love" by Bryan Adams/Rod Stewart/Sting (A&M), which sold over 125,000 units. The strong sales increase puts "All For Love" in position right behind "Hero" for the No. 1 spot. It will be a real fight between the two titles for No. 1 overall next week, since "Hero" retains its huge lead at No. 1 in airplay. The biggest surprise in the top ten is the 26% sales increase for "Whoop! (There It Is)" by Tag Team (Life/Bellmark), which vaults back into the top 10 after 33 weeks on the Hot 100.

HOLIDAY TRAFFIC: With sales way up this week, more than 75 of the Hot 100 singles show overall point gains. As a result, many slip back despite point gains: "Said I Loved You ... But I Lied" by Michael Bolton (Columbia) is up 3% and is squeezed back 9-10; "Because The Night" by 10,000 Maniacs (Elektra) increases 5% and falls 19-22; "I Can See Clearly Now" by Jimmy Cliff (Chaos) also gains 5% but slips 23-24; and "Never Should've Let You Go" by Hi-Five (Jive) is up 4% and drops 31-33. Several titles gaining 10% or more earn bullets but were unable to move up in the competition fostered by the increased sales: "Linger" by the Cranberries (Island/PLG) holds at No. 16; Domino's "Getto Jam" (Outburst/RAL/Chaos) stays at No. 17; "Cry For You" by Jodeci (Uptown/MCA) holds at No. 18; "Mr. Vain" by Culture Beat (550 Music) remains at No. 20; and "Amazing" by Aerosmith (Geffen) holds at No. 36.

POWER PICKS: The impressive debut at No. 26 on the Hot 100 Singles Sales chart makes "Understanding" by Xscape the biggest point-gainer on the Hot 100. It wins the Power Pick/Sales at No. 23. "Understanding" is No. 1 in airplay at WHYT Detroit and 92Q Baltimore, and is top five at eight additional top 40/rhythm-crossover outlets. Ce Ce Peniston's "I'm In The Mood" (A&M) is the third-biggest overall gainer outside the top 20 and wins the Power Pick/Airplay at No. 63. "Mood" is up a whopping 58% in monitored airplay points, with early top 10 showings at WPGC Washington, D.C., KBXX (The Box) Houston, and WHJX (Hot 101.5) Jacksonville, Fla.

QUICK CUTS: The one and only holiday title on the Hot 100 is "Let It Snow" by Boyz II Men (Motown), which is the second-biggest gainer outside the top 20 and leaps 43-32 overall. "Snow" is No. 2 at Q102 Philadelphia and No. 5 at WCKZ (Kiss 102) Charlotte, N.C. The record is unlikely to go much higher on the chart, as the seasonal radio airplay will begin to fall off next week. . . Four singles scheduled for release in January are receiving strong advance airplay as album cuts. They're all climbing the Hot 100 Airplay chart: "Choose" by Color Me Badd (Giant) jumps 27-23; Janet Jackson's "Because Of Love" (Virgin) leaps 66-57; "Groove Thang" by Zhane (Motown) debuts at No. 62; and "(Lay Your Head On My) Pillow" by Tony Toni Toné (Wing/Mercury) re-enters at No. 68.

BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	2	HEY SANTA	CARNIE & WENDY WILSON (SBK/ERG)
2	7	3	STATE OF MIND	CLINT BLACK (RCA)
3	1	4	I'M IN LOVE	LISA KEITH (PERSPECTIVE/A&M)
4	9	4	SOMEBODY NEW	BILLY RAY CYRUS (MERCURY)
5	4	6	COME CLEAN	JERU THE DAMAJA (PAYDAY/FFRR/PLG)
6	8	12	UP ON THE ROOF	II D EXTREME (GASOLINE ALLEY/MCA)
7	17	2	LIVE UNTIL I DIE	CLAY WALKER (GIANT)
8	16	2	SKIP TO MY LU	LISA LISA (PENDULUM/ERG)
9	18	2	I'D LIKE TO HAVE THAT ONE BACK	GEORGE STRAIT (MCA)
10	11	8	GO WEST	PET SHOP BOYS (EMI/ERG)
11	14	4	U SEND ME SWINGIN'	MIINT CONDITION (PERSPECTIVE/A&M)
12	12	4	COUNTY LINE	COOLIO (TOMMY BOY)
13	13	2	LITTLE DRUMMER BOY	RUPAUL (TOMMY BOY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	13	COMING HOME TO LOVE	COMING OF AGE (ZOO)
15	22	2	RUNAWAY LOVE	JOHNNY O (EXIT)
16	10	10	BOOM SHAK A-TACK	BORN JAMERICANS (EASTWEST)
17	23	2	OBSESSION	FEM 2 FEM (AVENUE FOCH/CRITIQUE)
18	—	1	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
19	—	1	HIGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND/PLG)
20	—	1	ROCK MY WORLD	BROOKS & DUNN (ARISTA)
21	20	2	FAMILY AFFAIR	SHABBA RANKS (ATLAS/PLG)
22	—	2	HUMP WIT IT	95 SOUTH (WRAP/ICHIBAN)
23	19	8	69	FATHER (UPTOWN/MCA)
24	—	1	ONE ON ONE	TO BE CONTINUED... (EASTWEST)
25	—	8	DON'T GO	AWESOME 3 (AMERICAN/WARNER BROS.)

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

MULTIMEDIA, MINIDISC HARDWARE TO BOW AT CES

(Continued from page 8)

aoke disc and a Sega CD game.

Recordable CD players, which caused a stir with their strong showing at the Berlin Audio Fair, also will be on display at CES, but with plenty of manufacturer caveats that these are not impending "product introductions" for the U.S. consumer marketplace. Kenwood, for instance, says its CD-R player will be displayed as part of its "technology demonstration," which also will include a high-end component audio system incorporating a MiniDisc recorder. Pioneer, too, says its CD-R player is "not a product in the near-term." Ditto for Pioneer's recordable laserdisc player, which senior VP Mike Fidler describes as "an industrial version," priced around \$40,000.

Also on hand at Pioneer's booth as "a glimpse into the future," but not yet intended for the U.S. market, will be the Hi-Vision high-definition laserdisc player that is being introduced in Japan. The company hopes to introduce a U.S. version once high-def standards are established here.

Dedicated video CD players, another overseas eyebrow-raiser, will make a showing as well, with Sanyo's Fisher unveiling a prototype of its Studio 24 multiplayer unit that will play back audio and video CDs.

MiniDisc will get mini-er with the U.S. introduction of Sony and Sharp's next-generation portable units. Sony, which saw its own MD portable quickly upstaged by Sharp's much smaller unit last year, comes back with a shirt-pocket-sized, 7.2-ounce, playback-only unit measuring 3 x 7 x 4.3 inches and a playback-recorder at 3.4 x 1.2 x 4.3 inches. The company

would not reveal pricing or launch information before a scheduled convention-eve press conference, but the units were introduced this fall in Japan at the U.S. equivalent of about \$476 and \$714, respectively (Billboard, Oct. 16, 1993).

Sharp, too, has downsized, and in April is introducing a 10.6-ounce recorder/player that measures 3.3 x 1.1 x 4.17 inches, according to a company representative, which would make it the smallest still by a wee margin. Prices are not yet available.

Sony also is introducing other next-generation MD products here, including a mini-component system and car unit.

Other automotive MD news includes the introduction by Sanyo of a car player, due in June at around \$1,500. Others are due from a variety of manufacturers.

Digital Compact Cassette "won't be an emphasis product" for Philips, says a company executive. Philips is expected to show some of its next-generation units, about which it plans to reveal more in the spring. Meanwhile, Technics will introduce a new line of players and recorders, from portable to auto. Marantz also will showcase DCC.

And speaking of cars, the automotive-driven Radio Broadcast Data System will get a big push here with the Electronics Industries Assn., which sponsors the convention, promising a major promotional push next year. A Friday (7) press conference will include representatives from RBDS manufacturers current and future, including Axess, Delco, Denon, Goldstar, Grundig, Onkyo, Pana-

sonic, and Philips, demonstrating new car and home units. Denon has announced it will attempt to shift the text-display system into high gear with a program to buy encoders for 40 major-market radio stations (Billboard, Dec. 18, 1993).

And back on the home front, RCA's Digital Satellite System launches in Vegas as an alternative to the anticipated cable superhighway. The mini-satellite dishes and receivers, priced at about \$699, will offer consumers laser-quality picture and CD-quality sound, RCA says, and the choice of some 150 channels.

MICHAEL TRIAL

(Continued from page 10)

man during the negotiations, then-CBS Records CEO Walter Yetnikoff instructed Tyrrell to "put another \$1 million on the deal to make them happy," according to the testimony.

Tyrrell denied suggestions by Michael's counsel, Mark Cran, that there had been a plan to delay negotiations until CBS had heard Michael's new album, and that the company had offered Michael less generous terms than previously had been offered. "There was a element of responding in kind to Tony Russell's proposals . . . he was asking for a 100% royalty rate," Tyrrell said. "Our message to him was, 'Deal with reality.'"

The case is adjourned until Jan. 17 for the holiday break, and judgment is not expected before late February or early March.

LABELS DEFY ODDS WITH EARLY-WINTER RELEASES

(Continued from page 12)

The "Juice" soundtrack climbed to No. 17 on The Billboard 200 and went on to sell more than 640,000 copies, according to SoundScan data, while Live's "Mental Jewelry," on Radioactive, made a strong showing for a debut album, racking up more than 300,000 units in sales, according to SoundScan.

"Retail is looking for new records to sell," Miller says. "The big holiday releases are usually out around Thanksgiving, and by the time Christmas comes around, they have gone through their life cycle . . . After Christmas there is very little in the marketplace."

Because there is less competition from new titles, Miller says that the late December-early January period is an ideal time. "In the case of Jodeci, for instance, they don't have to compete with the Boyz II Men Christmas album, which isn't likely to sell a lot after the holiday."

Miller also points out that each of the MCA releases were set up with singles released in November. "As long as the marketing campaign is in place and thoroughly addresses the singles' releases and timing of the album release, I don't think the time frame [of the album release] makes that much difference."

"69" by Father entered the Hot Rap singles chart Nov. 20 at No. 25, with Jodeci's "Cry For You" and Tresvant's "Who's The Mack" debuting Nov. 27 on the Hot R&B Singles chart at No. 26 and 47, respectively.

Capitol senior VP/GM Bruce Kirkland agrees that the time frame is unimportant; he notes that Capitol chose the Jan. 11 date for Crowded

House because of the label's "internal needs, rather than the needs of the marketplace."

While "Together Alone" was issued last fall in other territories, Capitol chose to hold off on the U.S. release until after the holidays to allow more time to set up the album, Kirkland says. Also, the band would be finished with its promotional duties in other territories and could concentrate on the U.S.

Kirkland says, "We were a bit unsettled about the possibility of imports creeping in, but the fact is that we didn't want to go with a simultaneous worldwide release because we didn't feel we were ready. The fact that we weren't ready outweighed the possibility that 5,000 hardcore fans might go out and pay \$30 for the import [instead of waiting for the domestic release]."

Kirkland acknowledges that the label took advantage of the downtime in late December and early January.

"It's a good time to put out a single because there is less competition at radio and a lot of people are on hiatus, so it allowed us two-three weeks for airplay to develop before we actually went for adds [at top 40 radio]."

Crowded House's "Locked Out," from "Together Alone," entered the Modern Rock Tracks chart Dec. 25 at No. 21.

Epic Records executive VP Richard Griffiths says January remains a prime time to launch new and developing acts. "It's a good time to get off and running, and hopefully you'll have some momentum by the time summer comes along."

Epic will go with that strategy Jan. 18 with "Whose Fist Is This Anyway," by developing act Prong, and the self-titled debut by Barefoot Servants. Epic also is releasing the "Philadelphia" soundtrack Tuesday (4). The release features new songs by Bruce Springsteen and Neil Young (Billboard, Dec. 11).

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1993'S HEATSEEKERS TOOK VARYING PATHS TO SUCCESS

(Continued from page 3)

box, this page). That compares to 29 different artists in '92. Epic (Infectious Grooves, Rage Against The Machine), Big Beat (Inner Circle, Robin S.), and Elektra (Del The Funkyhomosapien, Bjork) were the only companies enjoying multiple No. 1 entries on the Heatseekers album chart.

Considering the sales and radio gains modern rock enjoyed in 1993, it's not surprising that the largest chunk of those No. 1s fell into that musical category, followed by mainstream rock, urban, and top 40. Just one country singer, Toby Keith, became a No. 1 Heatseeker in 1993.

IN THE SPOTLIGHT

Now in its second year, the Heatseekers chart is designed to spotlight acts that have never appeared in the top half of The Billboard 200, in the top 25 on the R&B or country album charts, or in the top five on other popular-format album charts, such as jazz and new age. Once they reach one of those plateaus, they are no longer eligible for the chart. (Note: Acts can move up from Heatseekers without ever hitting No. 1 on that chart. For instance, the same week that Stone Temple Pilots reached No. 1, fellow chart players Silk and Jade both zoomed into the upper reaches of The Billboard 200, without ever officially topping the Heatseekers chart.)

Like the other Billboard charts, Heatseekers is designed to help put into perspective the sales performances of various acts. One group that pays particular attention to the chart is radio programmers. "We look very seriously at Heatseekers," says Tom Calderone, PD at both modern rock WDRE Long Island, N.Y., and

Following is a chronological listing of the albums that reached No. 1 on Billboard's Heatseekers Album Chart in 1993.

Soul Asylum, "Grave Dancers Union" (Columbia)
Stone Temple Pilots, "Core" (Atlantic)
Jackyl, "Jackyl" (Geffen)
Infectious Grooves, "Sarsippius' Ark" (Epic)
Duice, "Dazzey Duks" (TMR)
Belly, "Star" (Sire)
Stereo MC's, "Connected" (Gee Street)
4 Non Blondes, "Bigger, Better, Faster, More!" (Interscope)
Toby Keith, "Toby Keith" (Mercury)
Inner Circle, "Bad Boys" (Big Beat)
The Jerky Boys, "The Jerky Boys" (Select)
The Proclaimers, "Sunshine On Leith" (Chrysalis)
RuPaul, "Supermodel Of The World" (Tommy Boy)
Gin Blossoms, "New Miserable Experience" (A&M)
Rage Against The Machine, "Rage Against The Machine" (Epic)
Bjork, "Debut" (Elektra)
Tool, "Undertow" (Zoo)
Robin S., "Show Me Love" (Big Beat)
Juliana Hatfield Three, "Become What You Are" (Mammoth)
Candlebox, "Candlebox" (Maverick)
Big Head Todd & the Monsters, "Sister Sweetly" (Giant)
Dead Can Dance, "Into The Labyrinth" (4AD)
Del The Funkyhomosapien, "No Need For Alarm" (Elektra)
Kathie Lee Gifford, "It's Christmas Time" (Warner Bros.)

WIBF Philadelphia. "It's instrumental for us."

MARKETING STRATEGIES

Creating a wide fan base for fledgling acts is perhaps the toughest, and most frustrating, task that record companies face. What all 24 No. 1 acts were able to do was break through the entertainment clutter, often thanks to media exposure. Several Heatseekers champs relied on a conventional mix—heavy radio and video airplay, along with some generous critical praise—to make their presence known. They included Soul Asylum, Stone Temple Pi-

lots, Bjork, 4 Non Blondes, the Gin Blossoms, and the Juliana Hatfield Three. (For instance, upon the release of her album, Hatfield enjoyed consumer press spreads in Rolling Stone, Details, Spin, Alternative Press, Guitar Player, GQ, Musician, Elle, and Seventeen, among others.)

Other, less common media associations helped propel some No. 1s. Inner Circle benefited from having its "Bad Boys" serve for years as the theme song to the Fox Network's "Cops" show before it was released as a single.

Kathie Lee Gifford's presence as

co-host of the syndicated television program "Live With Regis & Kathie Lee" no doubt boosted sales of her No. 1 Heatseeker "It's Christmas Time."

The most vivid example of a band riding the wave of a media release was the extraordinary case of the Proclaimers, whose 1988 release, "I'm Gonna Be (500 Miles)" found its way onto the 1993 soundtrack for "Benny And Joon." The band's 5-year-old album promptly shot up both the Heatseekers and Billboard 200 charts.

On the MTV front, both Belly and the Stereo MC's became No. 1 Heatseekers after the cable network tossed their clips into the Buzz Bin.

For some, such as Rage Against The Machine and Big Head Todd & the Monsters, it was live shows, not videos, that fueled their '93 strides. More than any other new act on the Lollapalooza bill, Rage seemed to benefit from its stint on the summertime caravan. (Before MTV took to Tool, its label, Zoo, also credited Lollapalooza for the band's Heatseekers rise.)

Big Head Todd & the Monsters spent most of the year on the road, methodically expanding their base of record buyers. That slow, steady approach was reflected in the fact that it took the Boulder, Colo., trio nearly nine months to scale the Heatseekers chart.

Some acts simply created their own sensations, all but guaranteeing a top Heatseekers spot. Duice's left-field smash "Dazzey Duks" created such a stir, particularly on the Box, that it quickly topped Heatseekers months before it climbed the radio charts. And by the time RuPaul's "Supermo-

del Of The World" album was released, the drag queen had already taken the pop world by storm with her hugely successful single "Supermodel (You Better Work)."

From the word-of-mouth approach came the Jerky Boys, whose self-titled record of often raunchy prank phone calls hit No. 1 despite little initial media attention, radio or otherwise. (Several other Heatseekers had to do without significant radio airplay, including Infectious Grooves, Rage Against The Machine, Tool, and Gifford.)

ALTERNATIVE IS MAIN ATTRACTION

That fully one-third of the Heatseekers chart toppers hailed from alternative circles does not surprise WDRE/WIBF's Calderone. "This is a format with an active audience that sells a lot of records," he says. Historically, modern rock stations, more than most, have been eager to give new acts a try, he says. "How many heavy metal acts are there?" on the list of Heatseeker No. 1s, he asks rhetorically. (Actually, just three: Jackyl, Tool, and Candlebox.)

Hayes Carlock agrees with Calderone. Carlock is VP of purchasing for Music City, which owns Cat's, a 18-store retail chain in the Southeast. "[Alternative] music is doing extremely well in our retail stores. Those customers know what they want—not the top-selling act, but something that's good and not that well known."

On an interesting note, during the first six months of 1993, 11 Heatseekers No. 1s went on to puncture the top half of The Billboard 200. But from July to December, just three acts made the move.

RULING COULD HURT PROSECUTORS' CASE AGAINST ISGRO

(Continued from page 12)

against Isgro, Anderson, and Monka on grounds of "outrageous government misconduct" (Billboard, Sept. 15, 1990).

However, a 1992 appellate court ruling overturned Ideman's dismissal (Billboard, Sept. 12, 1992), opening the door for the pending trial.

Isgro, Anderson, and Monka collectively face charges of mail fraud; making undisclosed payments of cash and cocaine to personnel at four radio stations; filing false tax returns; obstructing justice; conspiracy; money laundering; and violation of the Racketeer Influenced and Corruption Organizations (RICO) Act. The crimes allegedly took place from 1980-87.

At a pre-trial hearing Dec. 6, Ideman, who continued to excoriate prosecutors for concealing evidence at the first trial, ruled that the government could not present testimony from Isgro's former attorney and accountant, Dennis Di Ricco.

Ideman also ruled that prosecutors could not call any new witnesses to plug gaps in their case created by Di Ricco's absence.

A review of Ideman's own statements about the case and a trial brief filed by prosecutors in August 1990 shows that the absence of Di Ricco—whose contradictory and possibly perjured statements in a Northern California court and before the L.A. grand jury lay at the core of the 1990 dismissal—could be a disastrous blow to the government's case.

Upon dismissing the case Sept. 4, 1990, Ideman noted, "The witness, Di

Ricco, is probably the only one who can prove much, or all, of the RICO violations alleged, as well as numerous other counts against Isgro. Co-defendants Anderson and Monka probably could not have been indicted at all, absent the testimony of Di Ricco."

The government's trial brief, filed by senior counsel William S. Lynch and assistant U.S. Attorney Drew S. Pitt at the commencement of the 1990 trial, indicates that Di Ricco would have been called to testify about several of the indictment's weightiest allegations, most of which carry felony penalties. These allegations included a money-laundering scheme; kickbacks from Isgro to Anderson via phony "loans"; obstruction of justice through the destruction of 10 linear feet of documents; and income tax evasion.

At press time, prosecutor Pitt had not returned phone calls from Billboard.

Isgro's attorney, Donald Re, says, "We're very confident. I don't think they have much of a case, even with Di Ricco."

Re notes that Di Ricco's testimony "went directly to all the counts except the misdemeanor [payola counts], and was material to all counts."

The government has until Wednesday (5) to file an appeal of Ideman's ruling on Di Ricco and other witnesses.

Wildly conflicting testimony by Di Ricco at previous courthouse appearances spurred Ideman's 1990 dismissal of the case.

Defense attorneys enumerated glaring discrepancies between statements made by Di Ricco at his own

1988-89 trial in Northern California for drug trafficking, money laundering, and obstruction of justice charges, and in his subsequent testimony before the L.A. grand jury in August 1989.

At his trial, Di Ricco denied making cash deliveries to Isgro; denied having any dealings with Isgro's bodyguard, David Michael Smith; and denied that he attempted to evade taxes. He also claimed that his activities with a San Francisco company called Marlene's—which prosecutors said was a money-laundering front in the Isgro case—were legitimate.

But Di Ricco later reversed himself on all points during his testimony before the grand jury, which indicted

Isgro and his co-defendants in November 1989.

Di Ricco's trial testimony, which was in the hands of government counsel Lynch as early as April 1989, was only secured independently by Monka's attorney in late August 1990, in the middle of the first trial.

Heatedly rebuking the prosecution for "repeatedly [denying] the existence of material that would tend to exonerate the defendants," Ideman declared a mistrial and dismissed the indictment.

The judge's dismissal of the case with prejudice, which necessitated a reversal by a higher court for further action to occur, appeared to leave Isgro and the others in the clear. But in

September 1992, the Ninth U.S. Circuit Court of Appeals—while stating that the prosecutors' misconduct "clearly rose to an intolerable level," and singling Lynch out by name for possible sanctioning—nonetheless overturned Ideman's dismissal (Billboard, Sept. 12, 1992).

The appellate justices reluctantly ruled that, based on higher court precedents, "we have no choice but to find that the District Court erred" in dismissing the case.

According to published reports, Lynch is the subject of an as-yet-uncompleted internal investigation by the Justice Department regarding his conduct in the Isgro case.

BLACK WOMEN'S GROUP BATTLES GANGSTA RAP

(Continued from page 3)

organization's members. "Let's just say they will know we exist. There will be frequent demonstrations."

Williams says her organization targeted the Carteret, N.J.-based chain "because they sell the most gangsta rap of any store in the city."

Representatives of Nobody Beats The Wiz were unavailable for comment by press time.

Next on the NPCBW's agenda was a protest scheduled for Jan. 4 or 5 at an area record store, which Williams says was to be larger in scope than the earlier demonstration. She says the campaign will again target retailers of gangsta rap, though she declines to specify which company or in

which city the protest will take place.

The NPCBW, which Williams says counts "several thousand" members nationwide, is among a growing number of African-American organizations voicing disgust with rap lyrics that they say demean women and advocate violence and rape. According to Williams, the National Council of Negro Women, the NAACP, the National Assn. of Black-Owned Broadcasters, and Jesse Jackson's National Rainbow coalition are among the supporters of the National Political Congress of Black Women.

Although the group is aiming its anger at the retail sector, Williams says it also will target radio stations

that play gangsta rap and record companies that manufacture the music. "We're equal opportunity here," she says. "We'll be going after them as well."

In addition to planning various demonstrations, Williams says the NPCBW also is lobbying the government.

The voices of concern about rap music have reached at least some ears in Congress. Sen. Carol Moseley Braun (D-Ill.), who sits on the Juvenile Justice Subcommittee, has requested hearings be held in early 1994 on rap music and the issues surrounding explicit lyrics.

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FOR WEEK ENDING
JANUARY 8, 1994



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	17	MARIAH CAREY ▲ ⁴ COLUMBIA 53205* (10.98 EQ/16.98)	*** No. 1 *** MUSIC BOX	1
2	2	3	10	PEARL JAM EPIC 53136* (10.98 EQ/16.98)	*** GREATEST GAINER *** VS.	1
3	3	2	5	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
4	6	6	6	MICHAEL BOLTON COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
5	4	7	8	FRANK SINATRA CAPITOL 89611 (11.98/17.98)	DUETS	2
6	5	4	15	MEAT LOAF ▲ ² MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
7	7	8	32	JANET JACKSON ▲ ⁵ VIRGIN 87825 (10.98/16.98)	JANET.	1
8	10	12	5	BEAVIS & BUTT-HEAD GEFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
9	8	9	11	VARIOUS ARTISTS ▲ ² GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
10	9	10	20	BILLY JOEL ▲ ² COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
11	11	11	7	BRYAN ADAMS A&M 0157 (10.98/16.98)	SO FAR SO GOOD	7
12	12	13	17	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
13	16	19	6	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10.98/17.98)	*** PACESETTER *** GREATEST HITS	8
14	18	22	9	10,000 MANIACS ● ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
15	13	14	9	HARRY CONNICK, JR. COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	13
16	20	18	24	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	10
17	19	24	36	AEROSMITH ▲ ² GEFEN 24455 (10.98/16.98)	GET A GRIP	1
18	15	16	13	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
19	24	20	12	BOYZ II MEN ▲ MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	19
20	17	15	5	GUNS N' ROSES GEFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
21	25	27	14	NIRVANA ▲ DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
22	28	28	22	SMASHING PUMPKINS ▲ VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
23	21	23	64	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
24	22	21	58	SOUNDTRACK ▲ ¹⁰ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
25	27	26	26	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
26	14	5	3	ICE CUBE PRIORITY 53876* (10.98/16.98)	LETHAL INJECTION	5
27	NEW		1	JODECI UPTOWN 10915/MCA (10.98/15.98)	*** HOT SHOT DEBUT *** DIARY OF A MAD BAND	27
28	26	25	27	SOUNDTRACK ▲ ² EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
29	29	29	31	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
30	31	35	53	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82418/AG (9.98/15.98)	CORE	3
31	35	39	11	SALT-N-PEPA ● NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	31
32	30	30	25	BLIND MELON ▲ ² CAPITOL 96585 (9.98/13.98)	BLIND MELON	3
33	33	38	58	KENNY G ▲ ⁵ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
34	39	40	106	PEARL JAM ▲ ⁶ EPIC 47857 (10.98 EQ/16.98)	TEN	2
35	34	31	5	ELTON JOHN MCA 10926 (10.98/17.98)	DUETS	25
36	23	17	14	VINCE GILL ● MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	14
37	38	37	5	ACE OF BASE ARISTA 18740 (9.98/15.98)	THE SIGN	37
38	32	33	7	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
39	36	34	13	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
40	46	47	9	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
41	47	54	37	GIN BLOSSOMS ● A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
42	49	49	11	XSCAPE ● SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
43	42	46	7	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	23
44	41	41	26	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
45	43	52	7	CELINE DION 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	43
46	51	53	7	VARIOUS ARTISTS REPRISE 45438/WARNER BROS. (10.98/16.98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28
47	44	44	10	EAZY-E ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	5
48	60	63	17	THE BREEDERS 4.A.D 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46
49	54	50	9	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
50	45	45	9	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	40
51	58	64	23	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
52	56	57	40	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
53	55	60	33	WYONNNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
54	37	36	7	AARON NEVILLE A&M 0127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	36

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55	53	51	59	SOUNDTRACK ▲ ² WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
56	57	59	69	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
57	40	32	17	BARNEY ▲ ² SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
58	65	76	25	U2 ▲ ² ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1
59	68	67	26	WHITE ZOMBIE ● GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
60	48	43	8	GLORIA ESTEFAN EPIC 57567 (10.98 EQ/16.98)	CHRISTMAS THROUGH YOUR EYES	43
61	66	79	70	ERIC CLAPTON ▲ ⁷ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
62	59	62	51	SWV ▲ ² RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
63	83	86	54	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
64	61	61	22	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
65	63	65	5	METALLICA ELEKTRA 61594 (79.98/89.98)	LIVE SHIT: BINGE & PURGE	26
66	78	85	124	METALLICA ▲ ⁷ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
67	80	77	19	BABYFACE ● EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16
68	70	83	44	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
69	64	82	36	AARON NEVILLE ● A&M 0086 (10.98/16.98)	GRAND TOUR	37
70	84	66	7	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	8
71	81	87	24	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
72	72	73	60	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11
73	71	80	201	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
74	87	88	42	STING ▲ ² A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
75	50	48	5	DAVID FOSTER INTERSCOPE 92295/AG (10.98/16.98)	THE CHRISTMAS ALBUM	48
76	69	56	12	DEF LEPPARD ▲ MERCURY 518305 (9.98 EQ/15.98)	RETRO ACTIVE	9
77	75	71	16	JOHN MELLENCAMP ▲ MERCURY 518088 (10.98 EQ/16.98)	HUMAN WHEELS	7
78	79	81	27	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
79	74	68	23	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
80	77	75	19	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	68
81	97	92	10	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
82	98	104	42	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
83	62	74	13	MICHAEL CRAWFORD ATLANTIC 82531/AG (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT	39
84	76	95	13	NEIL DIAMOND ● COLUMBIA 57529 (10.98 EQ/16.98)	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28
85	52	42	10	ALAN JACKSON ARISTA 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	42
86	73	58	12	"WEIRD AL" YANKOVIC ● SCOTTI BROS. 72392 (9.98/15.98)	ALAPALOOZA	46
87	95	70	9	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
88	100	110	110	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
89	91	93	173	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3
90	88	108	20	JAMES TAYLOR ▲ COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20
91	92	84	27	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
92	94	91	67	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
93	89	94	41	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
94	99	96	80	SPIN DOCTORS ▲ ³ EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3
95	93	89	32	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	84
96	96	90	14	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
97	85	69	24	SOUNDTRACK ● M.J.J./EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47
98	108	113	45	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
99	101	101	51	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
100	82	72	8	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10.98 EQ/15.98)	HONKY TONK ANGELS	42
101	90	78	27	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
102	110	103	8	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	34
103	121	126	26	TOOL ● ZOO 11052 (9.98/15.98)	UNDERTOW	50
104	67	55	7	VARIOUS ARTISTS WINDHAM HILL 11134 (10.98/15.98)	A WINTER'S SOLSTICE IV	55
105	128	155	38	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80
106	119	123	60	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
107	104	98	58	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	53
108	102	99	10	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	87
109	103	105	33	JOE DIFFIE ● EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83

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

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110	126	—	2	SOUNDTRACK REPRIS 45485/WARNER BROS. (10.98/16.98)	WAYNE'S WORLD 2	110
111	109	97	6	COLOR ME BADD GIANT/REPRIS 24524/WARNER BROS. (10.98/15.98)	TIME AND CHANCE	56
112	117	120	11	THE LEMONHEADS ATLANTIC 82537/AG (10.98/15.98)	COME ON FEEL THE LEMONHEADS	56
113	105	102	41	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
114	116	112	109	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
115	113	130	78	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
116	111	121	6	SOUNDTRACK HOLLYWOOD 61581/ELEKTRA (10.98/16.98)	THE THREE MUSKETEERS	111
117	112	117	11	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76
118	120	122	27	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27
119	107	100	9	JACKSON BROWNE ELEKTRA 61524 (10.98/16.98)	I'M ALIVE	40
120	127	131	6	DOUG STONE EPIC 57271 (9.98/15.98)	MORE LOVE	120
121	118	137	38	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
122	124	118	62	R.E.M. ▲ ³ WARNER BROS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
123	114	158	3	SOUNDTRACK HOLLYWOOD 61562/ELEKTRA (10.98/16.98)	SISTER ACT 2: BACK IN THE HABIT	114
124	132	143	5	VARIOUS ARTISTS EPIC SOUNDTRAX 57682/EPIC (10.98 EQ/16.98)	MORE SONGS FOR SLEEPLESS NIGHTS	124
125	86	157	3	JINGLE CATS JINGLE CATS 41226 (7.98/12.98)	MEOOWY CHRISTMAS	86
126	115	109	84	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
127	123	106	6	DAS EFX EASTWEST 92265/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	20
128	136	132	21	KRIS KROSS ● RUFFHOUSE 57278/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13
129	141	146	65	ALICE IN CHAINS ▲ ² COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
130	139	141	192	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
131	122	125	8	K.D. LANG SIRE 26840/WARNER BROS. (10.98/15.98)	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82
132	129	129	7	VARIOUS ARTISTS ARISTA 18737 (10.98/15.98)	NO ALTERNATIVE	56
133	131	128	27	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/15.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
134	151	151	35	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
135	140	135	67	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
136	152	167	131	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	3
137	142	144	60	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
138	134	114	6	HEART CAPITOL 99627 (10.98/15.98)	DESIRE WALKS ON	48
139	144	147	120	GARTH BROOKS ▲ ⁵ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
140	133	119	109	MICHAEL JACKSON ▲ ⁹ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
141	149	145	9	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
142	130	111	5	LINDA RONSTADT ELEKTRA 61545 (10.98/15.98)	WINTER LIGHT	92
143	161	163	11	SOUNDTRACK CHAOS 57553/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	124
144	155	140	3	DOMINO RAL/CHAOS 57701/COLUMBIA (9.98/15.98)	DOMINO	140
145	138	134	20	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81
146	153	150	150	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
147	RE-ENTRY	29	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	70	
148	106	136	4	BOB RIVERS & TWISTED RADIO ATLANTIC 82548/AG (10.98/15.98) HS	I AM SANTA CLAUS	106
149	147	148	20	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	53
150	171	171	15	SOUNDTRACK ● IMMORTAL 57144/EPIC (10.98 EQ/16.98)	JUDGMENT NIGHT	17
151	148	142	34	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) HS	BAD BOYS	64
152	157	164	108	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	1
153	156	165	134	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
154	172	181	189	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41

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155	146	160	85	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUUE	18
156	137	107	14	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63
157	158	161	84	JON SECADA ▲ ² SBK 98845/ERG (9.98/15.98) HS	JON SECADA	15
158	NEW ►	1	BOYZ II MEN COOLEYHIGHARMONY (INTERNATIONAL EDITION) POLYGRAM LATINO 30231 (9.98/15.98)		158	
159	188	—	2	COUNTING CROWS GEFEN 24528 (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	159
160	154	156	10	TONY BENNETT COLUMBIA 57424 (10.98 EQ/16.98)	STEPPIN' OUT	154
161	167	159	8	KATE BUSH COLUMBIA 53737 (10.98 EQ/16.98)	THE RED SHOES	28
162	177	175	6	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	95
163	160	166	35	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
164	150	139	46	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
165	179	179	96	GUNS N' ROSES ▲ ⁴ GEFEN 24420* (10.98/15.98)	USE YOUR ILLUSION II	1
166	165	152	54	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/19.98)	MTV UNPLUGGED EP	3
167	162	138	11	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	64
168	195	—	41	BIG HEAD TODD & THE MONSTERS GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	118
169	143	116	3	CARNIE & WENDY WILSON SBK 27113/ERG (10.98/15.98)	HEY SANTA!	116
170	178	180	15	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	46
171	191	—	2	SHAI GASOLINE ALLEY 10945/MCA (10.98/15.98)	RIGHT BACK AT CHA	171
172	170	173	22	DOUG SUPERNOW BNA 66133* (9.98/13.98) HS	RED AND RIO GRANDE	150
173	168	170	54	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
174	181	190	62	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
175	184	186	57	SOUNDTRACK ● MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
176	176	168	4	GEORGE JONES MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	168
177	192	187	7	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
178	164	169	63	LORRIE MORGAN ▲ BNA 66047 (9.98/15.98)	WATCH ME	65
179	159	124	6	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	22
180	NEW ►	1	US3 BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	180	
181	182	196	112	NIRVANA ▲ ⁹ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
182	169	176	17	THE REN & STIMPY SHOW SONY WONDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIoT!	156
183	174	184	5	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	172
184	173	153	12	PET SHOP BOYS EMI 89721/ERG (10.98/16.98)	VERY	20
185	180	182	116	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
186	186	—	2	VARIOUS ARTISTS LAFACE 26011/ARISTA (9.98/15.98)	A LAFACE FAMILY CHRISTMAS	186
187	RE-ENTRY	17	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	37	
188	190	191	105	GUNS N' ROSES ▲ ⁴ GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
189	RE-ENTRY	28	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6	
190	198	—	5	THE POLICE A&M 0150 (39.98/55.98)	MESSAGE IN A BOX: THE COMPLETE RECORDINGS	79
191	200	—	12	PRINCE PAISLEY PARK 45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	19
192	135	115	5	LORRIE MORGAN BNA 66282 (9.98/15.98)	MERRY CHRISTMAS FROM LONDON	115
193	175	174	41	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
194	125	133	5	KATHIE LEE GIFFORD WARNER BROS. 45346 (10.98/15.98) HS	IT'S CHRISTMAS TIME	125
195	RE-ENTRY	4	CRACKER VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	184	
196	197	—	43	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
197	RE-ENTRY	83	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	4	
198	RE-ENTRY	36	ONYX ▲ RAL/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17	
199	196	195	15	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	54
200	RE-ENTRY	30	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	58	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 98	Mary-Chapin Carpenter 115	Enya 88	Toby Keith 163	Highlights 73	Frank Sinatra 5	Tag Team 79	Carnie & Wendy Wilson 169
4 Non Blondes 93	Mark Chesnut 91	Gloria Estefan 60, 118, 137	R. Kelly 43	Dolly Parton, Loretta Lynn, Tammy Wynette 100	Smashing Pumpkins 22	James Taylor 90	Wu-Tang Clan 177
Abba 156	Eric Clapton 61	Melissa Etheridge 96	Sammy Kershaw 113	Pearl Jam 2, 34	Snoop Doggy Dogg 3	10,000 Maniacs 14	Wynonna 53, 197
Ace Of Base 37	Natalie Cole 152	David Foster 75	Lenny Kravitz 82	Pet Shop Boys 184	Soul Asylum 72	Aaron Tippin 149	Xscape 42
Bryan Adams 11	Phil Collins 38	Kenny G 33	Kris Kross 128	SOUNDTRACK	Aladdin 55	Tony! Toni! Toni! 78	"Weird Al" Yankovic 86
Aerosmith 17	Color Me Badd 111	Kathie Lee Gifford 194	k.d. lang 131, 155	The Bodyguard 24	The Last Of The Mohicans 175	Too Short 87	Yanni 121
Alabama 117	Confederate Railroad 107	Vince Gill 36, 56	Tracy Lawrence 193	Cool Runnings 143	Sister Act 2: Back In The Habit 123	Tool 103	Trisha Yearwood 50
Alice In Chains 129	Harry Connick, Jr. 15	Gin Blossoms 41	The Lemonheads 112	Free Willy 97	Sleepless In Seattle 28	A Tribe Called Quest 70	Dwight Yoakam 52
Babyface 67	Counting Crows 159	Guns N' Roses 20, 165, 188	Little Texas 95	Judgment Night 150	The Three Musketeers 116	Tanya Tucker 108	Zapp & Roger 141
Barney 57	Cracker 195	Hurt 138	Maze Featuring Frankie Beverly 187	The Last Of The Mohicans 175	Wayne's World 2 110	U2 58	
Beavis & Butt-Head 8	The Cranberries 25	Jimi Hendrix 134	Reba McEntire 18, 173	Queen Latifah 162	Sade 106	UB40 64	
Tony Bennett 160	Michael Crawford 83	Ice Cube 26	Brian McKnight 200	R.E.M. 122	Salt-N-Pepa 31	US3 180	
Big Head Todd & The Monsters 168	Cypress Hill 51	Inner Circle 151	MC Ren 179	Rage Against The Machine 147	Adam Sandler 183		
Clint Black 71	Billy Ray Cyrus 101, 126	Janet Jackson 7	Meat Loaf 6	Collin Raye 164	Sawyer Brown 145		
Blind Melon 32	Das EFX 127	Michael Jackson 140	John Mellencamp 77	The Ren & Stimp Show 182	Jon Secada 157		
Michael Bolton 4, 153	Def Leppard 76	Alan Jackson 23, 85, 185	Metallica 65, 66	Bob Rivers & Twisted Radio 148	Sha 171		
Boyz II Men 19, 136, 158	Neil Diamond 84	Jazzy Jeff & Fresh Prince 167	Bette Midler 133	Linda Ronstadt 142	Shaqille O'Neal 49		
Toni Braxton 16	Joe Diffie 109	The Jerky Boys 105	John Michael Montgomery 99	Rush 81			
The Breeders 48	Celine Dion 45	Jingle Cats 125	Lorrie Morgan 178, 192				
Brooks & Dunn 68, 114	Domino 144	Jodeci 27	Van Morrison 154				
Garth Brooks 12, 89, 130, 139, 174	Dr. Dre 63	Billy Joel 10	Aaron Neville 54, 69				
Jackson Browne 119	DRS 102	Elton John 35	Nirvana 21, 181				
Kate Bush 161	Duran Duran 196	George Jones 176	Onyx 198				
Tevin Campbell 40	Eazy-E 47		ORIGINAL LONDON CAST				
Mariah Carey 1, 166	Enigma 146		Phantom Of The Opera				

CHRISTMAS SALES HAVE RETAILERS IN GOOD CHEER

(Continued from page 3)

you like, there was a new release for everybody," says Sandy Bean, VP of advertising at the 35-unit, Troy, Mich.-based Harmony House chain.

SoundScan tallies bear out Bean's observation. According to SoundScan projections, retail sales for December, tallied through the week ending Dec. 26, totaled 103.3 million units for all configurations—up almost 5% from the same period in 1992, when sales totaled 98.4 million units.

Among acts whose releases helped Harmony House turn in an 8% increase in comparable-store sales during the holiday selling season were Pearl Jam, Smashing Pumpkins, Mariah Carey, Janet Jackson, Frank Sinatra, Snoop Doggy Dogg, Meat Loaf, and Michael Bolton. Also, the Beavis And Butt-head album enjoyed strong sales, as did the second Mannheim Steamroller Christmas album.

Every chain surveyed by Billboard said it experienced a comparable-store increase. But many of the large music chains, which are public companies, would not reveal their performances. Among the chains that declined comment, or whose executives were unavailable by press time, were the Musicland Group, Blockbuster Entertainment, Trans World Music Corp., Warehouse Entertainment, Tower Records & Video, WaxWorks, National Record Mart, Spec's Music, and Hastings' Books, Music & Video.

CAMELOT'S BIG DAY

The largest chain that responded to the Billboard survey was Camelot Music in North Canton, Ohio. Joe Bressi, senior VP with the 364-unit chain, says, "The last week's surge was very strong and will put us in the plus column for the month [of December]. Thursday [Dec. 23] was our biggest sales day ever. We will probably have a single-digit increase," but how strong that is depends on the remaining days in December. Bressi adds, "It's pretty brisk out there right now, so we think we will close out pretty strong." Bressi reports that Snoop Doggy Dogg was the chain's biggest title.

Best Buy, the retailer every other merchant loves to hate because of its low pricing structure, reported the strongest numbers for the holiday selling season. "Our music and video sell-through business was up big time, over 30% on a comp-store basis," reports Jeff Abrams, merchandise manager for the 151-unit, Minneapolis-based chain.

In addition to the artists cited by Harmony House's Bean, Abrams says the greatest-hits packages from Tom Petty and Bryan Adams also helped out, as did the Cranberries' album. Overall, he says the chain sold a lot of easy-listening music this season. In particular, he adds, "The one surprise for me was the strength of the Sinatra 'Duets' album. I didn't think that would hang in there, and it did."

At the 25-store Streetside Records chain in St. Louis, Thanksgiving-through-Christmas same-store sales were up "around 20%" from those for the same period in 1992, according to VP Randy Davis. Like others, he reports that hits drove business, and that catalog sales "were unremarkable."

FAMILY TITLES LEAD MODEST SALES JUMP FOR VIDEO DEALERS

(Continued from page 3)

Estimates range as high as 20%-25%, but wholesalers and retailers, still toting up results at press time, are more likely to settle for 10%-15% growth.

As usual, there are plenty of exceptions—both under and over those figures. Videosmith, a 16-store Boston chain, was 5% above last year, says Rosemary Atkins, VP of product. New Jersey-based Palmer Video, on the other hand, claims to have finished the season 40%-50% ahead on sell-through "because we're really trying to offer more to the customer," says buyer Mike Haney.

'X-MEN' PROMOTION

Among Palmer's winners are Best Film & Video's three "X-Men" titles, repriced to \$4.99 through mid-January to compete with Pizza Hut's holiday promotion featuring PolyGram Video releases from the same TV series. "This kind of stuff gives us a real edge," says Haney, who has pulled the PolyGram titles.

But, perhaps indicative of the lukewarm market, Best Film & Video president Roy Winnick says his "X-Men" offer failed to attract major video retailers, aside from Palmer and Blockbuster, and even had trouble cracking rackjobbers and their mass-merchant accounts.

"On the whole, I think the video business was asleep," says Winnick, who delivered about 700,000 units of the three titles. "The experiment was not successful." He claims to have

Linda Austin, buyer for Almor-Playtime's 11 stores, says this year's same-store holidays sales were up 10%. The chain's best-selling albums during the holidays were those by Carey, Beavis And Butt-head, Snoop Doggy Dogg, Aerosmith, and Meat Loaf. Metallica's boxed-set, she adds, "blew out" of the stores.

METALLICA'S BOOMING BOX

Overall, boxed-sets sales were probably weaker than last year, but most merchants cited the Metallica set as having the strongest performance. The Police set also was cited by some merchants, and a few said the Paul Simon box, which started out slowly, turned in decent sales.

Compact Disc World, an eight-unit chain based in South Plainsfield, N.J.,

enjoyed a 5% comp-store gain, reports David Lang, president of the company. In Milford, Mass., Strawberries will be up substantially by the end of the month on a comp-store basis, says Ivan Lipton, president of the 143-unit chain, but he declines to be specific. In Atlanta, Hugh West, VP/GM of One-Stop Record House, which runs the 13-unit Peppermint chain, says the stores turned in a double-digit increase, while Don Rosenberg, owner of the 15-unit Record Exchange of Roanoke, based in Charlotte, N.C., reports the same type of results for his chain.

In Carteret, N.J., a spokesman for Nobody Beats The Wiz reports, "We had a very good holiday season; our numbers were absolutely positive [on a comp-store basis]." In Nashville,

Christmas sales represented a "double-digit" jump over last year for the 18-store Cat's Compact Discs & Cassettes web, according to VP of marketing Mike Wise.

Cat's buyer Scott "Perk" Perkins reports that the chain's best sellers for the season were Snoop Doggy Dogg, Tom Petty & the Heartbreakers, Bolton, and Pearl Jam.

In addition to retail, one-stop operators also reported a strong Christmas. Executives at Northeast One Stop, Universal One Stop, and Alliance say they were extremely busy during December. "It seems to me that our accounts were probably up better than 10%," says Harold Lipsius, president of Philadelphia-based Universal.

done well with Handleman and Target Stores, but "I didn't have to reduce the price by \$5 [for those chains]. They were doing terrific before." Best has ceased selling to Rank Retail Services because Winnick says the rackjobber only wants hit movies. He's trying to go direct to Rank accounts such as Caldor.

MASS MERCHANTS DOMINATE

Mass merchants continue to dominate sell-through and reaped the benefits this Christmas. "We've been above our projections for video all year," including Christmas, says Kmart spokesman Dennis Wigent. "It's done much better than we expected." Wigent points to a stream of "family classics" such as "Free Willy" and "Aladdin" that pushed the category to a new sales peak.

"I think our results reflect the changing tastes of our customers," he adds. "And right now, there's a real need for family films."

That need is reflected in record consumer purchases of 21 million copies of "Aladdin," according to Disney's latest figures—about three times the sales of "Free Willy." Nevertheless, the Warner movie did twice what was expected of it, while "Aladdin" seems likely to fall far short of the 30 million units anticipated by the trade when the title was announced. "Aladdin" dropped away more than people thought," says Rank Retail president Harry Steck. "I think [Disney] overestimated."

Steck, who calls it a "decent" Christmas, suggests "Free Willy" got the nod from some consumers unwilling to buy both titles. The point is seconded by other wholesalers. Warner's hit was "absolutely" neck-and-neck with "Aladdin" in the final weeks of the year, says one rackjobber. "Anybody who didn't reorder the Disney made the right decision. They maxed out the market."

Disney recouped with strong sales of "Homeward Bound" and "The Muppet Christmas Carol"; Warner's "Dennis The Menace," meanwhile,

did not do as well as expected, sources report. FoxVideo's "Home Alone 2" was another disappointment, says a wholesaler. "We never saw a resurgence" after the late-summer release. "Whatever we sold, we sold in the first 40-50 days." The studio's colorized "Miracle On 34th Street," on just about every retailers' best-seller list, helped compensate.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

VIDEO DISTRIBUTORS GO TO COURT

(Continued from page 8)

distributor and 14 former employees who left to staff a new S&S branch covering the same territory.

The suit, filed Dec. 9 in the U.S. District Court, claims S&S is feeding off vital sales and credit data brought to it by staffers recruited en masse. Blockbuster, which acquired Best in November as part of its purchase of retailer Super Club N.A., claims its subsidiary suffered "irreparable harm" when 50% of its customers departed. The biggest loss was Video II, good for almost \$1 million a month.

Best was stripped of a sales staff during the busiest time of the year, "a near mortal blow," Blockbuster argues in its suit. S&S, meanwhile, had its facility up and running in temporary quarters and was set to move to a permanent address shortly after the New Year. "It is they who have acquired a distinct advantage," according to the Blockbuster suit.

Jeffrey Shields, Blockbuster's Salt Lake City attorney, says it's an illegal advantage, placing St. Louis-based S&S in violation of Utah's Uniform Trade Secret Act. Blockbuster is seeking a preliminary injunction to force the S&S branch to cease using what he calls "proprietary information."

S&S's filing, opposing the preliminary injunction, maintains that Blockbuster cannot claim breach of contract "because it has no contract" with any of the former Best employees and that regular, public disclosure of Best's sales and marketing programs means they're not protected by confidentiality agreements.

Judge David Winder fully backed the defendants in a Dec. 28 decision. It was unclear at press time whether Blockbuster would pursue the case.

Meanwhile, Houston-based ETD is expected to conclude its purchase of Best by mid-February, presumably at a price adjusted to reflect the lost revenues. The deal had been anticipated since Blockbuster purchased Super Club; ETD is the Ft. Lauderdale-based chain's sole video distributor.

Best's change in ownership does not change plaintiffs; Blockbuster is "keeping that suit," says a source close to the retailer and ETD. Shields adds, "Conceivably, Blockbuster could still have sustained some damages" in the time it has owned Best, although the suit doesn't specify dollar amounts. None of the parties to the suit—including Blockbuster, Best, S&S, and Ron McMillin, who heads the S&S branch—would comment.

McMillin, former Best VP/GM, and assistant GM Ross Johnson are the keys to Blockbuster's suit, which alleges they were "already scheming as far back as early November" to join S&S and "to take proprietary information with them." They and the dozen other resigning employees held what McMillin called an "open job fair" at the Little America Hotel in Salt Lake City on Dec. 1 designed to acquaint them with the S&S option.

Sight & Sound, which has expanded significantly in the past year, decided on Salt Lake City as its 10th branch in part because of the likelihood that Best customers would be unhappy buying from Blockbuster, a major competitor, or from ETD, its cassette source.

S&S's filing notes that Video II president Glenn Dickman dropped Best on Nov. 20, the day Blockbuster (Continued on next page)

JODECI, NKOTB STEP TO PLATE IN JANUARY

(Continued from page 10)

venturing into dance/hip-hop territory, and are preceded by the singles—"Goody Goody" from Melendez and "Skip To My Lu" by Lisa Lisa—that are climbing the Hot 100.

Venerable pop/punk band the Ramones makes its MCA debut Tuesday (4) with "Acid Eaters." Produced by Scott Hackwith, the set marks the band's 20th anniversary.

Also on the rock agenda this month are Peter Frampton's self-titled debut on Relativity (Jan. 25), "Together Alone" by Crowded House (Capitol, Jan. 11), and "Cleansing" by Prong (Epic, Jan. 25).

On Jan. 11, R&B diva Miki Howard displays her vocal chops on "Miki Sings Billie," a tribute to Billie Holiday. The Giant/Reprise collection was overseen by LeMel Humes and David Foster.

Urbanites can also look for new albums this month from Ed O.G. & Da Bulldogs, "Roxbury 02119" (Chemistry/Mercury, Jan. 18); Kurious, "A Constipated Monkey" (Columbia, Jan. 18); and Eric Gable, "Process Of Elimination" (Epic, Jan. 11).

Some of the biggest stars with new material in January can be heard on motion picture soundtrack albums. The Epic album supporting "Philadelphia" is due in stores Tuesday (4), and has new tracks by Bruce Springsteen, Neil Young, the Spin Doctors, and Sade (Billboard, Dec. 11). Springsteen's "Streets Of Philadelphia" is the first single.

The film "Faraway, So Close" is complemented by a soundtrack that features tunes by U2, Lou Reed, Laurie Anderson, and Nick Cave, who offers two cuts, including the title

theme song.

Some of the elite of country music can be heard on the soundtrack to "8 Seconds" (MCA, Jan. 18). Among those contributing new songs are Vince Gill, Reba McEntire, John Anderson, Pam Tillis, and Mark Chesnutt. "No More Crying," by McBride & the Ride, is the first single.

Finally, Island Records issues the soundtrack to "In The Name Of The Father" on Jan. 25, which includes a title track performed by U2's Bono and Gavin Friday. Others in the lineup include Sinéad O'Connor and the Kinks.

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York, Carrie Borzillo in Los Angeles, and Peter Cronin in Nashville.

FLEETWOOD MAC, EAGLES CLASSICS PASS 14 MILLION IN SALES

(Continued from page 12)

The Moon," and Bruce Springsteen's "Born In The USA" and "Live/1975-85," all of which stand at 12 million.

The Eagles also generated some peaceful, easy feelings at Giant Records: The company's multi-artist tribute album, "Common Thread: Songs Of The Eagles," was simultaneously certified gold, platinum, and multiplatinum, with sales of 2 million.

Disco diva Donna Summer logged her first and second multiplatinum albums with the double-platinum certification of the Polydor releases "Bad Girls" and "On The Radio—Greatest Hits Volumes 1 And 2."

First-time multiplatinum artists included dinosaur fave Barney; pianist George Winston; hard rock perennial Queen; grunge behemoth Alice In Chains; alternative newcomer Blind Melon; and chant-dance act Enigma.

Three new platinum certifications

brought veteran rock act Rush's tally of million-selling albums to 12, while certification for a million sales of Prince's three-CD "The Hits/The B Sides" lifted the Purple One's platinum lode to 11 titles.

Alternative rock act the Cranberries was December's sole first-time platinum award winner.

In the gold album column, the Beatles scored their 26th gold set with "The Beatles 1967-1970," the two-disc hits collection recently issued on CD. The Fab Four ranks second in gold certifications among groups: The Rolling Stones outdistances the Liverpoolians with 34 gold albums.

Reba McEntire's 13th gold album, for "Greatest Hits Volume II" (MCA), pushed the country thrush into fourth place among top-selling female soloists, while label mate George Strait's 18th gold award, for

"Easy Come, Easy Go," nudged him into a tie for fifth among top-selling male solo artists.

First-time gold award recipients included country act Little Texas; alternative rock unit Tool; country singers Joe Diffie, Toby Keith, and Clay Walker; R&B group Xscape; and alternative band They Might Be Giants.

Two singles by female vocalists went platinum in December: Janet Jackson's "Again" (Virgin) and Mariah Carey's "Hero" (Columbia).

"Again" is also Jackson's 13th gold single; it places her as the No. 2 female gold singles artist, behind Aretha Franklin, who has collected 14.

With his 12th gold single, "Will You Be There" (MJJ/Epic), Michael Jackson pulls into a tie with Elton John as the singer with the second-largest total in that category. Elvis Presley still rules in that column, with 50 gold singles to his credit.

First-time gold singles artists included Alan Jackson; rock unit Ugly Kid Joe; rapper 2Pac; hoop star-turned-rapper Shaquille O'Neal; R&B scorer R. Kelly; and (astonishingly) pop icon Michael Bolton.

A complete list of December RIAA certifications follows.

MULTIPLATINUM ALBUMS

Eagles, "Their Greatest Hits, 1971-1975," Elektra, 14 million.

Fleetwood Mac, "Rumours," Warner Bros., 14 million.

Def Leppard, "Hysteria," Mercury, 11 million.

Pearl Jam, "Ten," Epic, 6 million.

Janet Jackson, "janet," Virgin, 5 million.

Mariah Carey, "Music Box," Columbia, 4 million.

Billy Joel, "River Of Dreams," Columbia, 3 million.

Meat Loaf, "Bat Out Of Hell II: Back Into Hell," MCA, 3 million.

Alan Jackson, "A Lot About Livin' (And A Little 'Bout Love)," Arista, 3 million.

George Winston, "December," Windham Hill, 3 million.

Rush, "2112," Mercury, 2 million.

Donna Summer, "Bad Girls," Polydor, 2 million.

Donna Summer, "On The Radio—Greatest Hits, Vols. 1 and 2," Polydor, 2 million.

Barney, "Barney's Favorites, Vol. I," SBK, 2 million.

Toni Braxton, "Toni Braxton," Arista, 2 mil-

VID DISTRIBUTORS

(Continued from preceding page)

completed the Super Club purchase. Since "Blockbuster, in effect, controls ETD," said Dickman in his deposition, "I, therefore, have the same concerns about ETD that I have about Blockbuster." S&S president Larry DeVuono stated separately that the distributor "might obtain a strategic advantage" in comparison with Best.

When McMillin and staff left, "an important and damaging document" known as Branch Organizational Info went with them, Blockbuster alleges. It contained "things [S&S] would want to find out . . . if we were to open another branch in Salt Lake City," according to the McMillin deposition. Among the contents are several Best marketing plans, a list of "top 25" accounts, and the need for a Video II specialist.

S&S, however, maintains that information about potential accounts is anything but secret. It says Best VP Jack Talley "was unable to identify a single customer . . . who is not identifiable through publicly available sources" like the Yellow Pages. S&S accuses Blockbuster of trying to convert any confidentiality agreement that does exist "into a non-compete agreement for Best Video."

lion.

Rod Stewart, "Storyteller—The Complete Anthology 1964-1990" (boxed set), Warner Bros.

Brooks & Dunn, "Hard Workin' Man," Arista, 2 million.

Queen, "Classic Queen," Hollywood, 2 million.

Alice In Chains, "Dirt," Columbia, 2 million.

Reba McEntire, "Greatest Hits, Vol. II," MCA, 2 million.

Blind Melon, "Blind Melon," Capitol, 2 million.

Various Artists, "Common Thread: Songs Of The Eagles," Giant, 2 million.

Enigma, "MCMXC A.D.," Charisma, 2 million.

PLATINUM ALBUMS

Rush, "Hemispheres," Mercury, its 10th.

Rush, "A Farewell To Kings," Mercury, its 11th.

Rush, "Fly By Night," Mercury, its 12th.

Reba McEntire, "Greatest Hits, Vol. II," MCA, her eighth.

George Strait, "Easy Come, Easy Go," MCA, his 10th.

Cream, "Strange Brew—The Very Best Of Cream," RSO/Polydor, its second.

Prince, "The Hits/The B-Sides" (boxed set), Paisley Park, his 11th.

Lorrie Morgan, "Watch Me," BNA Entertainment, her third.

Rod Stewart, "Storyteller—The Complete Anthology 1964-1990" (boxed set), Warner Bros., his 11th.

Boyz II Men, "Christmas Interpretations," Motown, its second.

The Cranberries, "Everybody Else Is Doing It, So Why Can't We?," Island, their first.

Various Artists, "Common Thread: Songs Of The Eagles," Giant.

Marvin Gaye, "Marvin Gaye's Greatest Hits," Motown, his second.

Phil Collins, "Both Sides," Atlantic, his sixth.

Def Leppard, "Retroactive," Mercury, its sixth.

Eazy-E, "It's On (Dr. Dre 187um) Killa," Ruthless (short-form), his second.

GOLD ALBUMS

Little Texas, "Big Time," Warner Bros., its first.

Prince, "The Hits I," Paisley Park, his 14th.

Prince, "The Hits/The B Sides" (boxed set), Paisley Park, his 15th.

Tears For Fears, "The Hurting," Mercury, its third.

The Gap Band, "Gap Gold/Best Of," Total Experience, its fifth.

Rush, "Carress Of Steel," Mercury, its 16th.

Rush, "Fly By Night," Mercury, its 17th.

Reba McEntire, "Greatest Hits, Vol. II," MCA, her 13th.

George Strait, "Easy Come, Easy Go," MCA, his 18th.

Cream, "Strange Brew—The Very Best Of Cream," RSO/Polydor, its sixth.

Nitty Gritty Dirt Band, "20 Years of Dirt: Best Of Nitty Gritty Dirt Band," Warner Bros., its second.

Various Artists, "MTV Party To Go, Vol. III," Tommy Boy.

"Tears For Fears, "Elemental," Mercury, its fourth.

Tool, "Undertow," Zoo Entertainment, its first.

Rush, "Counterparts," Atlantic, its 18th.

Robert Plant, "Fate Of Nations," Atlantic, his sixth.

Various Artists, "A GRP Christmas Collection," GRP.

Boyz II Men, "Christmas Interpretations," Motown, its second.

Soundtrack, "Free Willy," MJJ/Epic.

Salt-N-Pepa, "Very Necessary," Next Plateau, its fourth.

Toby Keith, "Toby Keith," Mercury, his first.

10,000 Maniacs, "MTV Unplugged," Elektra, its fourth.

Xscape, "Hummin' Comin' At 'Cha," So So Def/Columbia, its first.

Paul Simon, "1964-1993" (boxed set), Warner Bros., his 10th.

Clay Walker, "Clay Walker," Giant, his first.

Aaron Tippin, "Call Of The Wild," RCA Nashville, his second.

Tanya Tucker, "Greatest Hits 1990-1992," Liberty, her fifth.

Doug Stone, "From The Heart," Epic, his third.

The Beatles, "The Beatles 1967-1970" (2-CD set), Capitol, its 26th.

Various Artists, "Common Thread: Songs Of The Eagles," Giant.

Soundtrack, "Sliver," Virgin.

Marvin Gaye, "What's Going On," Motown, his third.

Phil Collins, "Both Sides," Atlantic, his sixth.

Def Leppard, "Retroactive," Mercury, his sixth.

They Might Be Giants, "Flood," Elektra, its first.

David Sandborn, "Up Front," Elektra, his sixth.

"Weird Al" Yankovic, "Alapalooza," Scotti Bros., his fifth.

Joe Diffie, "Honky Tonk Attitude," Epic, his first.

Trisha Yearwood, "The Song Remembers When," MCA, her third.

Eazy-E, "It's On (Dr. Dre 187um) Killa," Ruthless (short-form), his third.

PLATINUM SINGLES

Mariah Carey, "Hero," Columbia, her second.

Janet Jackson, "Again," Virgin, her third.

GOLD SINGLES

Alan Jackson, "Chattahoochee," Arista, his first.

Ugly Kid Joe, "Cats In The Cradle," Stardog/Motown, its first.

Michael Jackson, "Will You Be There," MJJ/Epic, his 12th.

Toni Braxton, "Breathe Again," Arista, her second.

2Pac, "I Get Around," Interscope, his first.

2Pac, "Keep Ya Head Up," Interscope, his second.

Tevin Campbell, "Can We Talk," Qwest, his third.

Mariah Carey, "Hero," Columbia, her sixth.

Janet Jackson, "Again," Virgin, her 13th.

Shaquille O'Neal, "You Know I Got Skillz," Jive, his first.

R. Kelly, "Sex Me, Parts 1 & 2," Jive, his first.

Michael Bolton, "Said I Loved You . . . But I Lied," Columbia, his first.

BIG YEAR FOR RIAA CERTS

(Continued from page 12)

cle, Shabba Ranks, and Snow; and kiddie superstar Barney the dinosaur.

Double-CD sets by Neil Diamond and James Taylor went platinum in '93. Retrospective boxed sets by the Beach Boys, Journey, Led Zeppelin, and Pink Floyd went gold, as did the first "Hitsville" box devoted to Motown's soul legacy and the Disney movie music compilation "The Music Of Disney: A Legacy In Song."

CHRIS MORRIS



by Geoff Mayfield

T WAS THE WEEK BEFORE Christmas, and all through the land, gift shoppers had the new Mariah Carey in hand. The powerhouse songstress logs her third consecutive week at the top of The Billboard 200, including this one, which tracks sales for the week in which the Christmas holiday fell. On last week's chart, the week Billboard did not publish an issue, Carey's "Music Box" showed the chart's largest unit gain. That marked the fourth time in six weeks her album won the Greatest Gainer award. This week, that honor goes to Pearl Jam.

LET'S HEAR IT FOR THE BOYZ: Boyz II Men rack up a glorious week with their "Christmas Interpretations" scoring a 62% sales gain, good for a 5-2 jump on Top Christmas Albums, and a 24-19 advance on The Billboard 200. A Dec. 20 appearance on "The Fresh Prince Of Bel Air" spurs this gain and pushes two other titles: the group's "Cooleyhighharmony" zips 152-136 on The Billboard 200, and the international version of that same set, marketed by PolyGram Latina, makes its first appearance on that chart, bowing at 158 . . . Despite the fact that the Motown and PolyGram Latina albums bear the same title, we have not merged the two "Cooleyhighs" as one entry because the latter differs from the original U.S. version. For example, the newer one carries a Spanish version of the "Boomerang" hit "End Of The Road." The new "Cooley" album does not meet the criteria required to appear on our Latin and R&B charts.

STOCKING STUFFERS: Another Christmas title that gets help from music-minded NBC is Harry Connick Jr.'s "When My Heart Finds Christmas," which was aided by his Christmas Eve special. Since it fell so late in the tracking week—most stores were closed on Christmas, and Dec. 26 was the last day of the reporting period—it is hard to say how much impact the network special had, but Connick did receive exposure on promotional spots prior to the special's airing. The title logs its third straight week at No. 1 on Top Christmas Albums and registers an 11% gain.

MORE STOCKING STUFFERS: Were it not for big gains by Tom Petty & the Heartbreakers and 10,000 Maniacs, Connick would have held at No. 13 on The Billboard 200, the highest peak by any 1993 Christmas album. Vince Gill's seasonal set peaked at No. 14, while Boyz II Men's move this week to No. 19 matches the album's previous plateau. This means that new Christmas albums showed up stronger in 1992, when there were weeks that as many as four seasonal offerings appeared in the top 10 . . . This week marks the last run for the 1993 Top Christmas Albums chart. Oddly, although the tracking week includes the Christmas holiday, volume of units on this chart is down from last week's. With just nine exceptions on this 30-position list, these titles sold fewer units than they did in the previous week . . . As we did in '93, we will print a composite Christmas album chart in Billboard's annual Christmas preview (tentatively scheduled for the Aug. 27 issue) that will rank how the seasonal titles sold during Top Christmas Albums' six-week tracking period.

THEY JUST KEEP ROLLING ALONG: Before we close the book on Christmas albums, the remarkable consistency of the two Mannheim Steamroller holiday sets merits attention. Although the older of the two has been out since 1984, and the other is all of 5 years old, they sell like new recordings every year. There were two weeks in '93 that, had the albums been eligible to appear on The Billboard 200, both would have ranked in the top 20. Steamroller's "A Fresh Aire Christmas" and "Christmas" have been locked in at Nos. 1 and 2 on Top Catalog Albums for five consecutive weeks.

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

DANCE

ISSUE DATE: JANUARY 22
JANUARY 3

PRE-MIDEM

ISSUE DATE: JANUARY 29
AD CLOSE: JANUARY 7

CANADA

ISSUE DATE: FEBRUARY 5
AD CLOSE: JANUARY 11

BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 19

CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12
AD CLOSE: JANUARY 18

CHILDREN'S ENTERTAINMENT

ISSUE DATE: FEBRUARY 19
AD CLOSE: JANUARY 25

LASERDISC

ISSUE DATE: FEBRUARY 26
AD CLOSE: FEBRUARY 1

COUNTRY RADIO SEMINAR

ISSUE DATE: MARCH 5
AD CLOSE: FEBRUARY 8

PRO-TAPE

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

THE BILLIE AWARDS

ISSUE DATE: MARCH 12
AD CLOSE: FEBRUARY 15

ROBERTSON TAYLOR 16TH ANNIVERSARY

ISSUE DATE: MARCH 19
AD CLOSE: FEBRUARY 22

BILLBOARD READERS TAKE ACTION AS A RESULT OF EDITORIAL CONTENT AND ADVERTISEMENTS IN SPECIALS:

- OVER 1/3 BUY PRODUCTS
- OVER 1/3 CITE ADVERTISING INFLUENCES BUSINESS DECISIONS
- OVER 1/2 MADE LONG-DISTANCE CALLS

The Billboard Bulletin...

EDITED BY IRV LICHMAN

PROMOTER SUES JACKSON

Marcel Avram, the Munich-based tour promoter, filed a breach of contract complaint Dec. 28 in L.A. Superior Court against Michael Jackson, TTC Touring Corp., and MJJ Enterprises Inc. The complaint charges Jackson and his co-defendants with fraud, negligent misrepresentation, and breach of fiduciary duty regarding his contract with Avram's Mama Concerts to finance and promote the 1993 "Dangerous World Tour." Jackson canceled the tour Nov. 15, citing an addiction to painkillers. Avram and co-plaintiff Pebbles Music Inc. allege Jackson and his representatives "conceal[ed] the true facts regarding Jackson's condition and actions" upon signing the contract. The plaintiffs seek compensatory damages exceeding \$20 million, plus punitive damages.

DA OPTS TO DROP ROSENBERG

The Video Software Dealers Assn. has opted not to renew executive VP Don Rosenberg's employment contract; his three-year term expires Sept. 30. During his tenure, the VSDA has faced many challenges, but recorded few victories. Among the low points is the failed attempt to develop a national home video industry awareness campaign.

BILLION-DOLLAR BLOCKBUSTER

Blockbuster Entertainment has tripled its credit line to \$1 billion, causing some to speculate the video retailer may help boost Viacom Inc.'s bid to purchase Paramount Commu-

nications. Blockbuster invested \$600 million in Viacom in October. Blockbuster executives were unable to comment on how the company plans to use the new credit... In other Blockbuster news, Bruce Jesse, formerly of Warehouse Entertainment, has joined the firm's music chain as VP of marketing.

CLAIMS TO FAME

This year's inductees to the National Academy of Recording Arts & Sciences' Recording Hall of Fame are the Beach Boys' "Good Vibrations" (Capitol, 1966); Tony Bennett's "I Left My Heart In San Francisco" (Columbia, 1962); Bob Dylan's "Blowin' In The Wind" (Columbia,



DAVIS

1963); Mamie Smith & Her Jazz Hounds' "Crazy Blues" (Okeh, 1920); Kurt Weill's "The Threepenny Opera," from the Theatre de Lys production with Lotte Lenya (MGM, 1954); and Miles Davis' "Miles Ahead" with Gil Evans & His Orchestra (Columbia, 1958). NARAS will announce the inductees Thursday (6) at press conferences in Los Angeles, Nashville, and New York when nominations for the 36th Grammy Awards are announced.

VIRGIN'S NEW DIVISION

Virgin Communications Ltd. has formed a new division to develop in-

teractive encyclopedias, children's educational programs, and music programs. The division, called Virgin Sound & Vision, will work with Virgin Interactive Entertainment and Virgin Publishing to develop CD-based programs for the non-game market. Tom Turpin has been appointed CEO of the new division.

A SPECIAL EDITION 'BODYGUARD'

With 25 million sales worldwide reported by Arista for the soundtrack to "The Bodyguard," the label has issued a special \$24.98 picture-disc edition that features special mixes of Whitney Houston's "Queen Of The Night" and her remake of Chaka Khan's "I'm Every Woman." Also included is a 12-month calendar featuring Houston.

TEICHIKU CREATE PUB CO.

A new publishing setup, MCA Panasonic Music Co. Ltd., has been formed in a deal between MCA Inc. and Teichiku Records Co. Ltd., a subsidiary of MCA parent Matsushita Electric Industrial Co. Ltd. The joint venture will administer the MCA Music catalog in Japan as well as the catalog of Globule Music Publishing Co. Ltd., a Teichiku affiliate.

BAINBRIDGE INKS WITH ALLEGRO

After nearly 14 years in business, Los Angeles-based indie Bainbridge Records, with some 125 albums, has made its first national distribution deal, effective Saturday (1). Owner Helene Marshal's choice is Portland, Ore.-based Allegro Corp.

Sam Cooke's Legacy Of Song Lives On

THIS YEAR WILL MARK the 30th anniversary of Sam Cooke's death. The gospel artist-turned-secular star placed 36 titles on the pop chart before he was fatally shot Dec. 10, 1964. He left a large musical legacy and influenced a number of artists, especially Marvin Gaye, Otis Redding, Mick Jagger, and Rod Stewart.

Stewart recorded two different versions of "Twistin' The Night Away" and released both as singles. His latest Hot 100 entry is an "Unplugged" version of Cooke's No. 17 hit from 1962, "Having A Party." If Stewart can take the song into the top 40—a certainty considering his track record—it will become one of the 10 top covers of a Cooke chart hit in the rock era.

While we wait for Rod to cruise up the chart, here is the current standing of the 10 top Cooke covers: 1) "(What A) Wonderful World" by Herman's Hermits, 2) "Only Sixteen" by Dr. Hook, 3) "Another Saturday Night" by Cat Stevens, 4) "Wonderful World" by Art Garfunkel with James Taylor & Paul Simon, 5) "Bring It On Home To Me" by Eddie Floyd, 6) "Cupid" by Tony Orlando & Dawn, 7) "You Send Me" by Teresa Brewer, 8) "Bring It On Home To Me" by the Animals, 9) "Cupid" by Johnny Nash, and 10) "Having A Party" by the O'Jays.

The most recent cover of a Cooke song was "Everybody Loves To Cha Cha Cha" by James Taylor, recorded for his "New Moon Shine" album. Issued as a single, it didn't make the Hot 100 but did reach No. 19 on the Hot Adult Contemporary chart.

STACKS AND STACKS OF LETTERS: Chart Beat readers never hesitate to write or fax their comments, questions, and column items. There isn't always room

to include these contributions, so before we get too deep into 1994 I thought it would be a good idea to clear out the 1993 letters file.

Yannis Petridis and Costas Zougris of Virgin Records in Athens, Greece, note that "Common Thread: The Songs Of The Eagles" (which continues its reign as the No. 1 country album) is the seventh tribute album in the rock era to make the top 10. Defining tribute albums as projects in which an artist or artists record the songs of another artist or songwriter, the others are:

"Satch Plays Fats" (as in Waller) by Louis Armstrong (No. 10, 1955), "Strauss Waltzes" by Mantovani (No. 7, 1959), "Mario Lanza Sings Caruso Favorites" by Mario Lanza (No. 4, 1960), "I Remember Tommy" (as in Dorsey) by Frank Sinatra (No. 3, 1961), the soundtrack for the movie "Sgt. Pepper's Lonely Hearts Club Band" (No. 5, 1978), and "Unforgettable" by Natalie Cole (No. 1, 1991). Great

detective work, Yannis and Costas.

William Simpson of Los Angeles contributed many great items this year, but here's one I didn't have room for until now: Meat Loaf's No. 1 hit of last year, "I'd Do Anything For Love (But I Won't Do That)," has the most words in its title of any chart-topping single of the past 16 years. To find a title with more than 10 words, one would have to go back to 1977, when Marilyn McCoo & Billy Davis, Jr. reached the summit with "You Don't Have To Be A Star (To Be In My Show)."

And Louis Iacuo of Covina, Calif., wants to know if my reference to Bette Midler's "Gypsy" being her first chart album since "For The Boys" meant her first new album, since her "Experience The Divine" greatest hits collection is on the chart. Yes.



by Fred Bronson

ARISTA '93: AN INCREDIBLE DISPLAY OF STRENGTH!

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#1 R&B LABEL
#1 R&B ALBUM LABEL
#1 R&B ALBUM DISTRIBUTING LABEL
#1 COMBINED R&B ALBUM AND SINGLES LABEL
#1 A/C LABEL
#1 A/C DISTRIBUTING LABEL

...AND THE STORY CONTINUES RIGHT INTO '94

The Arista Records logo, featuring the word "ARISTA" in a bold, stylized font with a triangle above the letter 'A'.



**Some material may not be suitable for adults.
Anyone over the age of 19 must be accompanied by a teenager.**

Are you going to be the last person in America to find out about Adam Sandler?

