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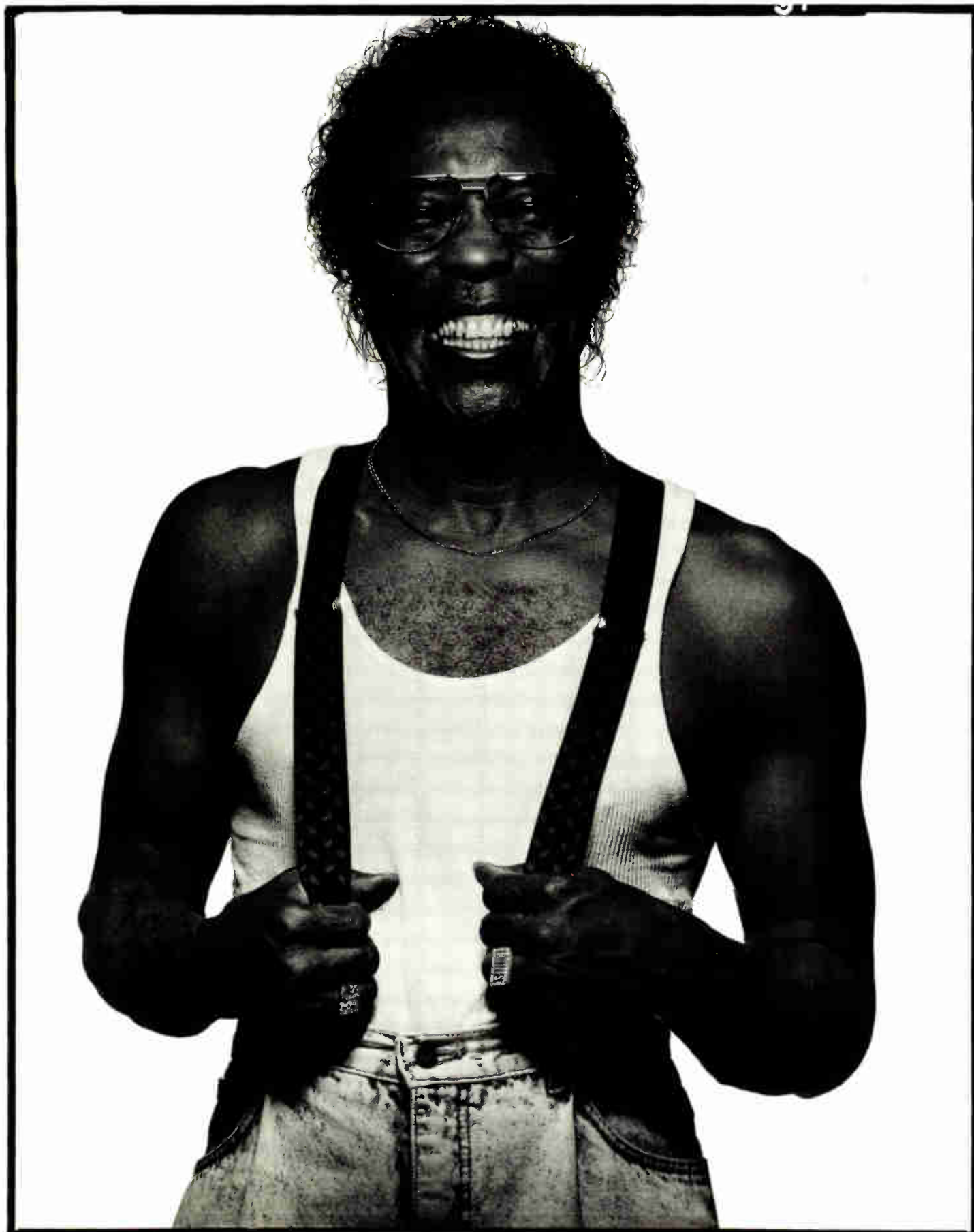


PHOTO BY ALBERT WATSON

## BUDDY GUY

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A Portrait of the Artist  
By Timothy White



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## EMI Music Publishing



## Label Tickled 'Pink' Over New Tori Amos Set

BY LARRY FLICK

NEW YORK—As the Jan. 25 street date for Tori Amos' sopho-



AMOS

more solo effort, "Under The Pink," nears, the troops at Atlan-

(Continued on page 78)

# Atlantic Group: On A Wave Of Success

BY MELINDA NEWMAN

NEW YORK—Atlantic Group co-chairman/CEO Doug Morris remembers the day in 1990 when a high-placed messenger convinced him that things had to change. "I was told by [Warner Music Group chairman/CEO] Robert Morgado that he didn't like the look of the company and to make an effort to bring it into the '90s. It was very frightening... I knew we'd have to change the whole philosophy of the company."

While Atlantic was still flush with its rock legacy of acts like Genesis, Robert Plant, Phil Collins, Rush, and Crosby, Stills & Nash, it had grown reliant on such established artists, rather than concentrating on breaking new acts.

With the blessing of Atlantic Records co-founder and current Atlantic Group co-chairman/CEO, Ahmet Ertegun, Morris began revamping Atlantic Records and expanding the At-



MORRIS



GOLDBERG



RHONE



HERSCH

lantic Group. It now envelops three separate labels (each with many imprints), a thriving Nashville division, a home video arm, and the most recent formation, an audio books joint venture.

"The feeling and the spirit that we have at the company has never been as good as it is now," says Ertegun. "We are a more varied and fuller record company than we have ever been because we operate on so many different levels."

While Ertegun stresses that working "with people you like who pull the company together" is as much a part

of the Atlantic Group's success as its bolstered bottom line, the company's financial success can't be ignored. The Atlantic Group's global revenues for 1993 will exceed \$700 million, up 55% over 1991's figures.

Much of that success has come at

the hands of new acts. In the last two years, Atlantic Records, EastWest, and Interscope have scored gold- or platinum-certified albums by 25 artists on their first or second releases. Among the baby acts who have grown into million sellers are Stone Temple Pilots, Dr. Dre, En Vogue, Snow, Tracy Lawrence, Confederate Railroad, John Michael Montgomery, Das EFX, and 4 Non Blondes. Among the artists with gold-certified releases are Tori Amos (see story, this page), Intro, Dream Theater, Inner Circle, 2Pac, and Primus.

But before these successes, Morris

(Continued on page 79)

## Rap Catalog Sales Kick In As Young Format Matures

BY J.R. REYNOLDS

LOS ANGELES—With its primarily youthful audience thirsting for the latest sounds, rap usually isn't perceived as a musical genre with significant catalog sales. Yet as the relatively young music form matures, older titles by a number of veteran acts are showing their staying power at retail—and providing a shot-in-the-arm for rap-intensive labels.

"Rap catalog sales is our bread and butter," says Barry Weiss, senior VP/GM of 10-year-old Jive Records. "Rap has reached the point where we're seeing catalog sales churning more than ever."

Jive's top catalog act is Too Short, whose eight catalog titles (excluding his '93 release, "Get In Where You Fit In,") have combined for 1993 sales in excess of 330,000 units through the week ending Nov. 14, according to SoundScan.

Weiss says one of the built-in markets for catalog sales is families. "Older brothers turn their younger brothers on to vintage rap, so they

go out and buy catalog music. Then they, in turn, share it with their own friends, and the chain continues growing."

On Priority Records, rapper Ice Cube has a catalog of four pre-1993 albums with combined 1993 sales of

(Continued on page 89)

## Roberts Brings Diverse Background To PolyGram Post

BY IS HOROWITZ

NEW YORK—Christopher Roberts brings an eclectic mix of experience to his new post as president of PolyGram Classics & Jazz.

A trained classical musician, he has nevertheless spent the better part of his music industry life in the pop and related-repertoire fields.

Roberts replaces David Weyner as head of PC&J (Billboard, Nov. 8)

(Continued on page 89)



ROBERTS

## D.C. Genre Still Go-Going Strong, Though It Can't Escape Beltway

BY BILL HOLLAND

WASHINGTON, D.C.—Go-go, the local brand of funky dance music, remains popular in the nation's capital after 20 years, drawing thousands of area fans to dances and clubs here every week.

Top bands playing the hometown music enjoy rotation airplay on top local stations, and their recordings sell like hotcakes in the area.

The go-go beat broke through in the late '70s, but failed to be-

come a nationwide phenomenon despite a push by a few labels in the mid-'80s. With a new generation of bands playing '90s style go-go getting a boost from regular local airplay, there's a renewed chance that go-go might jump out of D.C.

"That's what we're hoping," says Jacquell "Reo" Edwards, who runs Future Sounds, one of the area's several successful recording studios that produces go-go product.

At the moment, though, no na-

(Continued on page 13)



## HEATSEEKERS

### Second Week At No. 1 For Dead Can Dance

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German-Speaking Biz Fights Anglo Dynasty

FOLLOWS PAGE 46



SISTER ACT 2: BACK IN THE HABIT

Original Motion Picture Soundtrack featuring music from:

H-i-Five, Aretha Franklin/Produced by C&C Music Factory, Nuttin' Nycce & The Sister Act Choir

(61562)





U2  
 Salt-N-Pepa  
 PM Dawn  
 Melissa Etheridge  
 Van Morrison  
 Steve Miller Band  
 Bee Gees  
 Paul Rodgers

*The Cranberries*  
*Stereo MC's*  
*Quicksand*  
*Utah Saints*  
*Tom Waits*  
*PJ Harvey*  
*Lorenzo*  
*Positive K*  
*Gabrielle*

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PolyGram Label Group



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VOLUME 105 • NO. 49

TOP ALBUMS

HOT SINGLES

HOT SINGLES

TOP VIDEO

THE BILLBOARD 200  
★ VS. PEARL JAM • EPIC 86

THE BILLBOARD CLASSICAL 50  
★ SYMPHONIC YES  
LONDON PHILHARMONIC • RCA 37

COUNTRY  
★ COMMON THREAD, THE SONGS OF THE EAGLES  
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HEATSEEKERS  
★ INTO THE LABYRINTH  
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JAZZ / CONTEMPORARY  
★ BREATHLESS • KENNY G. • ARISTA 38

R&B  
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THE HOT 100  
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ADULT CONTEMPORARY  
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R&B  
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HOT R&B AIRPLAY  
★ CAN WE TALK • TEVIN CAMPBELL • OWEST 29

HOT R&B SINGLES SALES  
★ GANGSTA LEAN • DRS • CAPITOL 29

RAP  
★ SHOOP  
SALT-N-PEPA • NEXT PLATEAU/LONDON 30

ROCK / ALBUM ROCK TRACKS  
★ DAUGHTER  
PEARL JAM • EPIC 76

ROCK / MODERN ROCK TRACKS  
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TOP VIDEO SALES  
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# Virgin Shows Sales Spurt In EMI Orbit Parent Has 27% Growth Worldwide In First Half

BY ADAM WHITE

LONDON—For those at the Virgin Music Group who survived the sale, the cutbacks, and the restructuring, now comes the pay-back.

The company, acquired by EMI Music in 1992, is experiencing the best year in its 21-year history. It has reached new peaks in worldwide sales and income, thanks to hit albums by U.S. signees Janet Jackson, Smashing Pumpkins, and Lenny Kravitz, among others. Additionally, strong sellers by Meat Loaf and Phil Collins are making powerful contributions in markets where they are signed to Virgin.

At the same time, Virgin Records America has officially announced the appointment of Kaz Utsunomiya as executive VP of A&R, a new post, and confirmed plans to expand into rap and hip-hop with a new, Los Angeles-based label under Eric Brooks (see story, page 10).

"The U.S. has been a phenomenal turnaround for us this year," says Virgin Music Group chairman/CEO Ken Berry. "Now we're looking for Virgin Records America to be the main motor of our business. It has the smallest market share of any of our companies anywhere—and the most opportunity. This is a very good time to break new acts there."

By its own estimate, Virgin has lifted its U.S. market share from 0.5% in 1992 to 3.6% for 1993. "Last year was very difficult," Berry acknowledges, "because we didn't have a [strong] release schedule, and because we went through the sale and the distribution change [from WEA to CEMA] all in the same 12 months."

The Virgin chairman says U.S. operations are now generating "around 25%" of total group sales. For the six months to Sept. 30, those worldwide sales were \$296 million, yielding pretax profits of \$55 million. "This year we're really punching," he comments.

The figures were made public Nov. 23 in London, together with EMI Music's first-half financial results for fiscal 1993-94. EMI reported some records of its own: Total worldwide revenues grew by 27% to \$1.1 billion during the six months to Sept. 30, compared to fiscal 1992-93. Pretax profits rose 48% to \$136 million. These increases follow a strong fiscal 1992-93, in which EMI Music increased worldwide sales and earnings 34% over the previous year, and operating profits rose 57% (Billboard, June 5).



FIFIELD



BERRY

Outside the U.S., Virgin appears to be in equally sturdy shape. For example, November was the best-ever month for the U.K. record company, according to managing director Paul Conroy, with sales close to \$20 million. Meat Loaf's "Bat Out Of Hell II" was the No. 1 U.K. album last week, with Phil Collins' "Both Sides" at No. 3.

Virgin has Meat Loaf for the world outside North America, with "Bat II" sales topping 2 million units. Collins' "Both Sides" is a Virgin release in the U.K. and Eire, although it is his last studio album for the label (the singer's next will be through Warner Music International in those markets). Virgin does have rights to a Collins "best of" album, and retains him as a member of Genesis for the world outside North America.

Berry, who has been with Virgin Records since its launch by Richard Branson in 1972, acknowledges the contribution of the U.S. division's departed co-chairmen, Jeff Ayeroff and Jordan Harris. "We

wouldn't have opened Virgin America without Jordan and Jeff. They led the company for six years, they built the team, they brought Phil [Quartararo, president/CEO of Virgin Records America] into the company and many of the other people who are still there today. They did good things for us."

Berry says Virgin America lost money for most of the past seven years, "but you need a bit of time to build a roster, a catalog. We didn't know how long it would really take to get the company up and running strongly," Berry says, "but it's at that point now. We'll have peaks and troughs, but I don't think the troughs will be particularly low—and the peaks have the potential to be very high."

In that vein, Berry is pleased with sales of Janet Jackson's label debut, "janet." The album has so far sold 6.2 million copies worldwide, with the U.S. at 4.3 million, Germany at 284,000, and the U.K., Canada, and Japan each at about the 250,000 level, according to the company. "In most international markets, we've surpassed sales of her last [A&M] album, which was a very important aim. Worldwide, we're exceeding our forecasts in terms of what we expect to sell by the end of March 1994," the close of EMI Music's 1993-94 fiscal year.

Another strong showing for Virgin has been 4 million sales (including 1.6 million in the U.S.) for the Lenny Kravitz album, "Are You Gonna Go My Way?" Smashing Pumpkins' "Siamese Dream" and UB40's (Continued on page 82)

## Additional Deems Taylor Honorees Announced

NEW YORK—A number of "Saturday Night Live" staffers have been named winners of this year's ASCAP-Deems Taylor Broadcast Award recognizing the NBC-TV program's role in showcasing cutting-edge popular music. Awards also are being given to several prominent music journalists, authors, and book publishers (Billboard, Nov. 27).

Awards will be presented to "Saturday Night Live" executive producer Lorne Michaels, musical directors Cheryl Hardwick and G.E. Smith, sketch music coordinator Hal Willner, associate producers Liz Welch and Michael Shoemaker, talent coordinator Marci Klein, and music coordina-

tor John Zonars.

Additionally, among the authors and publishers of music-related books to be honored this year with ASCAP-Deems Taylor Awards will be Bill Graham and Robert Greenfield, for their book "Bill Graham Presents—My Life Inside Rock And Out" from Doubleday, and Barbara B. Heyman for "Samuel Barber—The Composer And His Music" from Oxford Univ. Press.



GRAHAM BIO SLEEVE ART

## THIS WEEK IN BILLBOARD

### BILLBOARD'S 1993 CENTURY AWARD

And the winner is... Buddy Guy. Billboard editor in chief Timothy White profiles the distinguished blues man, the recipient of the second annual award in honor of Billboard's approaching centennial. Included is a complete discography of the artist's work. **Page 17**

### CRADLE OF THE BLUES

Located in Clarksdale, Miss., home to the very crossroads of blues legend, the growing Delta Blues Museum is devoted to honoring, preserving, and passing on the history of one of America's unique art forms. Jim Bessman reports. **Page 16**

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# Are Home Vid Sales Avon's Calling? Cosmetics Dealer Wooing Hollywood

■ BY SETH GOLDSTEIN

NEW YORK—Avon Home Entertainment, which sells videocassettes and audio products door-to-door alongside its famous cosmetic parent, once again is calling on studios in an effort to sign Hollywood features for its army of 500,000 part-time sales reps.

Selling prerecorded videos from independent suppliers, priced at \$9-\$14, has worked for the five-year-old venture, says GM Len Edwards. Video

cassettes will account for 65% of Avon Home Entertainment's estimated 1993 sales of \$145 million; audio is responsible for the remainder.

Involvement of the studios will help ensure future growth, but many are waiting for Avon to establish a track record and are concerned about conflicts at retail. But Avon Home Entertainment GM Len Edwards says the company moves so quickly that stores don't have time to feel the effect. "A two-month window is all I need," adds Edwards.

Meanwhile, Edwards says he wants to exploit some other ideas. He thinks Avon should pursue the continuity series that have been the hallmark of Columbia House and Time-Life Video & Television. In addition, he is considering a fling at retail late next year, using the company's growing selection of original titles, which already have been successful door-to-door. Avon, he says, also has been approached by a couple of would-be movie producers who asked if "we want a piece of the action."

Producers' interest, presumably, has been piqued by Avon Home Entertainment's volume. Edwards says that Avon has moved more than 8 million videocassettes since 1989 through the part-timers who sell the company's toiletries to neighbors and co-workers. Of the 300 titles offered annually, children's video holds a 50% share, movies 30%, and exercise and  
(Continued on page 78)



Plat 'Bat.' Meat Loaf, center, receives plaques commemorating double-platinum sales of his MCA album "Bat Out Of Hell II: Back Into Hell," which reached No. 1 on The Billboard 200, and platinum sales of his single "I'd Do Anything For Love (But I Won't Do That)," which reached No. 1 on the Hot 100 Singles chart. Presenting the plaques backstage at Meat Loaf's sold-out show at Los Angeles' Wadsworth Theatre are MCA Music Entertainment Group chairman Al Teller, left, and MCA Records president Richard Palmese.

## PHoenix, Orion Pact For Baseball Tape Distribution

■ BY EILEEN FITZPATRICK

LOS ANGELES—For the third time in three years, PHoenix Communications, the exclusive licensor of Major League Baseball videos, has signed on a new distributor.

Orion Home Video will handle U.S. distribution of PHoenix's 107 baseball titles as part of a two-year deal announced Nov. 19 (Billboard, Nov. 6). Canadian distribution will remain with J.L. Bowerbank, which also distributes Orion product north of the border.

In 1990, PHoenix signed its first distribution agreement with Blockbuster Entertainment. Under terms of the agreement, the video retailer retained an exclusive on World Series videos and would attempt to sell other titles to its competitors.

Within the past two years, the agreement had been "amended" to allow PHoenix to distribute to other retailers, with the exception of the World Series tapes, according to Gerald Weber, senior VP of retail operations at Blockbuster.

"Blockbuster gave us a foundation to start from," says Rich Domich, VP of home video at PHoenix. "But other sell-through avenues have evolved, and we're now taking advantage of them."

PHoenix began taking advantage of the expanding sell-through market two years ago when it signed Victory, a Los Angeles-based distributor, to handle non-Blockbuster accounts.

"Blockbuster was into selling to other retailers at the beginning," says a source close to PHoenix, "but it became cumbersome for them. In the long run, it's better to conform to the normal rules of retail."

Under terms of the Orion deal, PHoenix will continue to sell direct to Blockbuster, Domich says. PHoenix also will retain established direct-response accounts, including Reader's Digest, and marketing responsibilities.

Orion will step up to the plate with "Baseball's Hottest Stars" and the 1993 World Series highlight tapes; both already are available in limited locations.

Domich says PHoenix will concentrate on "star vanity tapes," similar to CBS/Fox Video's Michael Jordan video series.

"From an exposure point of view, we think we need to concentrate on individual players," says Domich, "and we've taken some criticism that we haven't done that as yet."

Herb Dorfman, senior VP of sales at Orion, says the company will attempt to cross-promote the tapes with the numerous Major League Baseball licensors as well as video game and computer software manufacturers.

"The sports marketplace has been extremely supportive," says Dorfman. "The fact that we're making baseball available to more retailers has been very well received."

## Rap, Classical, Jazz Charts Convert To POS SoundScan Providing Data; Hip-Hop List Expands

LOS ANGELES—This week is a significant one for Billboard charts, as three of the formats tracked by the magazine—rap, jazz, and classical—convert to point-of-sale-based data compiled by SoundScan, the Hartsdale, N.Y., tracking service that provides Billboard with information for most of its audio sales charts.

Sales for the weekly Hot Rap Singles chart will be tracked at the panel of specialized R&B core stores that already provides data for Billboard's Top R&B Albums, Hot R&B Singles, and Hot R&B Singles Sales charts. The panel consists of independent stores and chain locations that stock broad selections of R&B and rap titles in markets that have R&B radio stations.

With the move to SoundScan data, Hot Rap Singles has been expanded from 30 titles to 50 titles.

Data for the jazz and classical charts will be drawn from SoundScan's overall panel, which includes more than 70% of the U.S. marketplace. The overall panel provides sales information for The Billboard 200, Hot 100 Singles, Hot 100 Singles Sales, Top Country Albums, Top Pop Catalog Albums, Top Music Videos, and Billboard's four Latin album

charts.

"This week's issue marks three giant steps forward for Billboard's chart department," says Geoff Mayfield, Billboard's associate director of charts/retail. "The switch to the new system will yield much more accurate charts, and we were thrilled to learn that the major-label divisions and independent labels who specialize in rap, jazz, and classical product were eager for us to move to SoundScan data."

Previously, Billboard compiled the rap, jazz, and classical charts by collecting ranked reports from panels of stores that specialized in each format. The switch to SoundScan data means that these charts will provide a clearer picture of the national best-sellers in each affected format.

In addition to the change in tracking systems, the format of Billboard's classical charts has been revamped to provide the reader with a more complete view of the field.

Previously, Billboard provided two charts: Top Classical Albums, which tracked standard classical repertoire, and Top Classical Crossover, which listed non-classical outings recorded by classical artists and pop interpretations of traditional classical fare. Only one mid-line title per label was permitted on the chart, and no budget-priced titles were listed.

The new package of classical charts is similar to the one that Billboard introduced for Latin albums in the July 10 issue, the same week that Latin trackings moved to the SoundScan system. The centerpiece of the revised classical charts is The Billboard Classical 50, which will list all classical categories: full-priced classical and full-priced crossover, as well as mid-line and budget-priced titles.

For the first time in Billboard's tracking of classical albums, this chart will feature bullets, which mark the week's most significant sales increases. The list also will contain features found on other Billboard album charts: the Hot Shot Debut, which designates the week's highest debut; the Greatest Gainer, which identifies the chart's largest unit increase; and the Pacesetter,

which highlights the album with the biggest percentage increase in sales.

Pricing information also will be added to The Billboard Classical 50. Equivalent prices, based on wholesale prices, will be assigned to titles that do not carry an official list price.

Below the 50-position chart will be  
(Continued on page 82)

## Lander Named President Of BPI Music Pubs

NEW YORK—Billboard publisher Howard Lander has been named president of BPI Music Publications. The unit was created earlier this year (Billboard, April 17) by parent BPI Communica-



LANDER

tions to house the music-related publications that form the Billboard Music Group: Billboard, Amusement Business, Musician, Music & Media, Airplay Monitor, Billboard Online, and its licensing arrangements with Music Labo in Japan and Musikwoche in Germany.

Lander started as a reporter with Amusement Business in 1973, after a short stint as a sportswriter with the Buffalo Courier-Express. A 1972 graduate of Rutgers Univ., he was promoted to publisher of AB in 1980 and was made a VP of BPI Communications in 1988, while assuming group publisher responsibility for Back Stage. Named Billboard publisher in 1990, Lander earned senior VP stripes in 1992 and was elevated to executive VP this year. He will continue in his role as publisher of Billboard.

## NAFTA Helps Revive GATT Negotiations U.S. Record Industry Gets Added Benefit On Rentals

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. trade negotiators, buoyed by the Clinton Administration's success in securing the North American Free Trade Agreement, are optimistic that there will be an agreement signed in Geneva by Dec. 15 in the stalled GATT international trade negotiations.

"Now that the European Community has seen that the U.S. has secured a free trade pact in this hemisphere," says a source close to the U.S. Trade Representative's office, "they are starting to feel they'd better reach an agreement. The negotiators here are very optimistic."

Insiders say the stumbling block, French resistance on agricultural issues, may be overcome by the other EC members. Also, sources say members of the Trade Related Intellectual Property (TRIPS) group are near agreement on GATT "national treatment" for intellectual property and audio rental protection, which the U.S. recording industry favors.

In a related record-rental sidelight, the signing of the NAFTA agreement has given the U.S. record industry an added benefit beyond the heightened protection features.

The legislation passed by Congress contains language that eliminates the "sunset" provision of the current

U.S. record rental laws.

Congress, hoping to stem the tide of proliferating record rental shops that have damaged the industry in Japan, passed a Record Rental bill in 1984 granting sound recording copyright owners the exclusive right to authorize or prohibit record rental.

However, before the NAFTA agreement, the industry would have had to return to Capitol Hill in 1997 to convince Congress to renew the right. "NAFTA has saved us from this legislative effort," says Jennifer Bendall, RIAA assistant general counsel and director of Congressional relations.



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*Scene*

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By Edward Morris

## **The Tough & Tender Voices Of Travis Tritt**

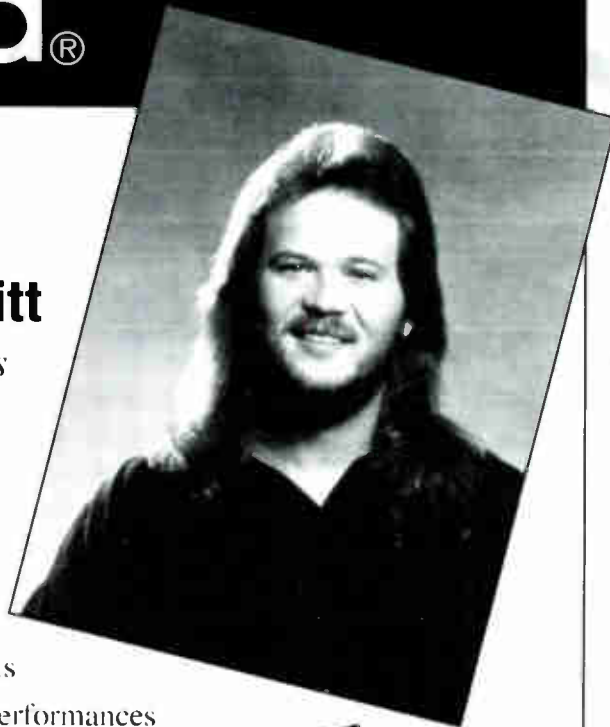
*Hit Maker Brings Equal Power To Rockers, Ballads*

**WINNER:** He doesn't get the press that Garth Brooks, Alan Jackson, and Vince Gill do, nor does he even approach them incommanding industry awards. But when it comes to consistently high-quality music, Travis Tritt need defer to no one.

We were reminded anew of just how good he is with the release of his current single, "It Was Worth Every Mile." Tritt has said—and his performances confirm—that he was heavily influenced by Southern-rock bands. Yet as the single illustrates, he also possesses one of the most heart-wrenching ballad voices ever to grace country music. Tritt writes most of his best songs, including this one, and that contributes greatly to the seamlessness of his work.

There aren't many artists who can switch from tough to tender stances and back again so convincingly that they essentially double their presence. But Tritt does it all the time. If you were introduced to his music only through his intimate murmurings of "Drift Off To Dream," "Anymore," and "Nothing Short Of Dying," let's say, you might find it hard to believe they are the work of the same man who winks and swaggers through "Here's A Quarter (Call Someone Who Cares)," "Country Club," or "T-R-O-U-B-L-E." And vice versa. It isn't that Tritt changes voices so much as he changes the person behind the voice. He embraces emotionally diverse roles so effortlessly that you're absolutely certain that what he's singing at the moment is what he is all the time.

**That's talent. And magic.**



**TRAVIS TRITT**

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# Commentary

## Biz Must Fight For Importation Right

BY NICHOLAS GARNETT

One of the most complex areas of copyright law is, ironically, the one area that politicians and economists claim to understand the best.

The right of importation as a fundamental element of copyright is under attack in a number of jurisdictions, either directly, as in Australia, or as part of a broader inquiry into practices, as in the U.K.

It is easy to understand this attack in a world in which politicians exhibit a superficial commitment to the principles of free trade and are lured by the possibility of wooing young voters with the promise of cheaper music. As a consequence, the recording industry faces a difficult struggle to maintain a key element of its legal birthright in a number of key markets.

Importation-right abolitionists start with the proposition that laws permitting copyright owners to interrupt the importation of copies of their works made lawfully in a foreign country can result in anti-competitive practices, raising the price of locally made product for domestic consumers. Free entry for cheaper foreign products will, they argue, bring down local prices.

To this, the obvious response is that countries with no importation rights—Japan, France—have among the highest local CD prices; countries with the lowest prices—the U.S., Australia—have importation rights in their laws. This, of course, proves that the importation right per se has no relationship to price levels.

Industry organizations have for many years defended the principle of importation rights in different parts of the world. The Australian recording industry association, ARIA, has mounted a valiant defense there; the RIAA has been instrumental in the establishment and application of such rights, notably in Taiwan, and IFPI has lobbied strenuously to have the principle better understood worldwide. Why?

In its latest paper on a possible Protocol to the Berne Convention, the World Intellectual Property Organization describes the rights of first distribution and importation as "inseparable corollaries to the right of reproduction." This is an important statement; it serves to confirm and explain the function of importation rights in the general arrangement of copyrights.

The crucial point about how copyright laws work is that they are, of course, creations of national legislation. When a new recording is made, it does not acquire a single worldwide copyright that can then be divided up and parcelled out by the owner according to his plans for exploitation in different markets around the world.

What happens is that the work acquires as many national copyrights as are available around the world through conventions or bilateral agreements between countries. As a result, in spite of the minimum standards of protection laid down by the conventions, the form of these copyrights around the world can differ significantly, as can the manner of their enforcement.

If copyrights and market conditions around the world were identical, parallel importation would not be a problem; in fact, it would be unlikely to occur because there would be no incentive. It happens now because entrepreneurs exploit differ-

ences in market conditions and freeloading on local investment to build up windfall profits at the expense of the creative community. Often, these differences in market conditions are a direct result of differences in copyright protection.

The second fallacy of the abolitionists' theory is their argument that parallel importers are providing a service to the consumers, again, by forcing down domestic



**'The right of importation is under attack'**

Nicholas Garnett is director general of IFPI, London.

prices. Nonsense. The last person who wants to see dramatic reductions in local consumer prices is the parallel importer; as often as not, a premium is charged by dealers on imported material.

The point, therefore, of having strong and enforceable importation rights in a copyright system is to ensure the security of the other elements of the copyright. What, for example, is the point of creating a 50-year term of protection against unauthorized reproduction under national law if it is possible to freely import copies of the work from a country providing a shorter term? And without this territorial protection, what basis is there for the industry to continue to invest in discovering, developing, and promoting new talent?

The last consideration highlights another problem area. Consider three categories of imports: copies made illegally in the country of origin; copies made with the permission of the copyright owner—and therefore legally—in the country of origin; and, finally, copies made lawfully in the country of manufacture because there is no copyright protection available there.

No government can possibly contemplate promoting the importation of pirate copies; and neither should it promote the third category. A number are contemplating the second, the so-called parallel import. The problem, of course, is how to dis-

tinguish the various categories of material—first from a legal point of view, and second, in the context of enforcing those laws.

In 1987, Singapore introduced a new copyright law intended principally to deal with the rampant piracy of copyright material then afflicting the country. The government drafted a law that permitted parallel importation, ostensibly to underline Singapore's position as a free port and center for international trade. IFPI and a number of other agencies warned that the law's wording would create enormous difficulties and confusion of interpretation in the future. That has now occurred (Billboard, Sept. 25). In common-law systems of copyright protection, the importation right is so fundamental to the reproduction right that it is practically impossible to remove one without affecting the other.

Some of the most effective controls on piracy worldwide are organized by customs services (Hong Kong, the U.S.), and in some cases, the industry has come to rely heavily on this support. An unrestricted flow of copyright material, albeit in many cases from legitimate foreign sources, will make the task of enforcement by customs more complex and burdensome than it already is. If this happens, it would not be surprising if the authorities withdrew their support from the industry altogether.

Fortunately, there are governments that understand the damage that the absence of importation rights can bring to a copyright system. An importation right has been enshrined in U.S. copyright law for some time. Likewise, the European Community, in its recent Directive on Rental Rights and Neighboring Rights, has confirmed the place of controls on importation and distribution in favor of copyright owners throughout the EC.

The latest reports from Australia suggest that the proposed abolition of importation rights in sound recordings is advancing very slowly, if at all. Other governments must resist the superficial arguments of the politicians and economists and guarantee a framework in which their indigenous creators—composers, performers, and producers—can prosper in a competitive global market.

## LETTERS

### DEFENDING WOMAD

I attended the Sept. 19 WOMAD concert in the San Francisco Golden Gate Park Polo Field to work the booth our radio station sponsored at the concert. While I agree the concert was oversold and not as well-planned as it should have been for the number of people who attended, the comments by Foster Reed about Ben & Jerry's "not spending a penny on cleaning the debris or rehabilitating the field" (Billboard, Nov. 6) leads me to think he should have stayed a bit longer at the show.

The sight of concert-goers running around with trash bags was definitely an encore performance. Ben & Jerry's contributed its fair share by offering a coupon for a free ice cream cone to anyone turning in a collected bag of trash.

I saw the remnants of the 1990 Chicago

Earth Day celebration, and even though the theme of that event was cleaning up the earth, the site looked as though a garbage truck had exploded. This highly contrasted with the WOMAD concert site two hours after the show. What I saw was a field with flat grass, yes, but barely enough litter on the ground to even consider the fact that a concert of WOMAD's proportions had taken place.

I highly commend Ben & Jerry's and the concert-goers alike for taking a minute to stop and think of the perfect way to end a crowded, crazy, but still very educational event.

Rebekah Field  
 Publicity Director  
 KUSF-FM  
 San Francisco



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## THE SONG REMEMBERS WHEN

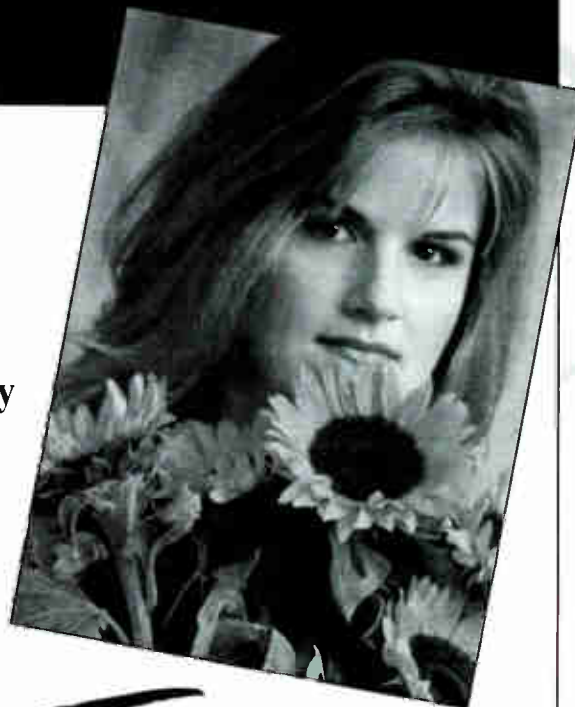
*Trisha Yearwood*

**V**oices like Trisha Yearwood's don't come along very often—in country or any other kind of music.

Her straightforward style has struck a responsive chord that stretches across musical boundaries, due in part to the unself-conscious ease with which she glides from country to pop to folk. Like her spiritual mentor, Linda Ronstadt, Yearwood, 29, simply stands there and belts them out, letting the tags fall where they may. On her splendid new release, "The Song Remembers When," Yearwood's vocals range

from subdued folk (the introspective "Hard Promises to Keep") to cocky rock (the boogying "If I ain't Got You"), to pop melodrama (the torch-carrying "Lying to the Moon"), and when she latches on to a great melody, such as Jude Johnstone's stunning country ballad, "The Nightingale," the results are riveting.

Throughout these performances, Yearwood intelligently shifts her perspective and maneuvers her voice to extract the essence from each song. Just three albums into her career, Yearwood seems to have already ensured that looking back years from now, the song will indeed remember when.



*Trisha*  
YEARWOOD

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# Artists & Music

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

## 2 Labels Broaden A&R Thrust

### Virgin Adds 2 Key Executives, Creates New Rap/R&B Imprint

■ BY CHRIS MORRIS and ADAM WHITE

LOS ANGELES—Virgin Records America is making a two-pronged effort to widen its A&R reach, appointing former EMI Virgin Music Publishing president Kaz Utsunomiya as the label's executive VP of A&R, and bringing on former Priority executive director of promotion and marketing Eric L. Brooks to serve as president of a new rap/R&B label and as VP of A&R at Virgin.

Discussing Utsunomiya's arrival, Virgin Music Group chairman/CEO Ken Berry says the A&R exec will have "broad and general responsibility for all the music side of the company. He's got very good music judgment and at Virgin Music has been involved in a lot of projects, some on other labels," Berry says. "These have been particularly in the alternative and rock vein, but not exclusively."

Utsunomiya served with EMI Virgin Music and Virgin's U.K. publishing arm, 10 Music, for a total of nine years. He was instrumental in signing such acts as Nirvana, the Lemonheads, Stone Temple Pilots, Pavement, Tool, and the Pet Shop Boys to publishing deals.

Utsunomiya says he was approached with the possibility of moving to the label by Berry and Virgin Records. (Continued on page 82)

### New Scotti Brothers Subsidiary Puts Label In Rap/Urban Arena

■ BY CRAIG ROSEN

LOS ANGELES—With parent company All American Communications experiencing success in the syndicated television business, Scotti Brothers Records has launched an urban/rap subsidiary and is looking at purchasing an existing record label.

Myron Roth, president of All American Communications, says, "We've been a very successful television syndication company, and now it is the time to turn to the record company and bring it up to that same level."

All American produces and distributes such successful syndicated TV fare as "Baywatch," "Acapulco H.E.A.T.," and "Family Feud."

The company hopes to increase Scotti Brothers' market share with the launch of Street Life Records. Scotti Brothers GM/VP Chuck Gullo says the start-up of the Street Life subsidiary will allow Scotti Brothers to compete in the urban and rap arenas.

"Certainly the industry has proven that this is the direction that the music business is headed," he says. "We've always had the pop side in place . . . The thing that has been missing has been the urban, street, and rap side."

(Continued on page 82)

## Manager's Financial Affairs Questioned At Michael Trial

■ BY CHRIS WHITE

LONDON—The financial affairs of Rob Kahane, George Michael's manager, came under scrutiny during the sixth week of the rock star's High Court case against Sony, in which he is alleging restraint of trade.

Kahane, under cross-examination by Sony attorney Gordon Pollock, admitted that he had accepted a \$360,000 advance against future earnings from Michael after his company experienced financial difficulties.

In a pointed attempt to discredit the evidence and credentials of Kahane, Pollock accused him of trying to obtain money from Sony when he knew Michael was considering ending his deal with the label.

For his part, Michael, who also underwent re-examination by Pollock, denied the suggestion that he had been unhappy with Kahane's

performance as a manager. "I knew that he was having considerable difficulties in the U.S. and that a lot of it was down to [Columbia Records president] Don Ienner's personality and his problems with my change of direction," the artist testified.

Michael said that although he had originally expected to deliver his third album at the end of 1991, that had not happened. Pollock asked: "Was Mr. Kahane pushing to get the album out because he was in financial difficulties?" Michael responded: "That's possible."

The artist denied the suggestion that he had intended to terminate his deal with Sony at that time, saying, "The idea of me giving Sony an album that I had worked on for a long time, and then terminating my deal, is ludicrous."

Kahane told the court that he had experienced financial prob-

(Continued on page 80)

## Handleman Eyes Label Life, Links With Deco Discs Logo

■ BY ED CHRISTMAN

NEW YORK—The Handleman Co. continues to flirt with the idea of starting its own record label. The Troy, Mich.-based rackjobber's latest step in that direction is a joint venture with Deco Discs, a new label.

For now, the joint venture is limited to the financing, marketing, and

distribution of the label's first signee, Jason Carson, a 17-year-old singer/songwriter from Phoenix.

The deal with Burbank, Calif.-based Deco Discs marks the second time Handleman has tiptoed into the music label/distributor waters. Handleman also has an agreement to distribute GTS, a label owned by television personality John Tesh.

The GTS and Deco Discs deals appear to be Handleman's attempts to duplicate the success it has enjoyed with Video Treasures, the budget-video label it owns. Carson's debut album, due next spring, will be distributed through Video Treasures, as are titles from GTS.

Larry Hicks, senior VP at Handleman, says the joint venture with Deco Discs is on a project-by-project basis. But he confirms Handleman's goal of expanding its presence as a (Continued on page 82)



He's Earned His Wings. Angel/EMI USA president Steven Murphy, right, congratulates VP of A&R Tony Caronia at a surprise party celebrating Caronia's 30th year with the company. Approximately 100 colleagues and friends attended the party, held Nov. 8 in New York.

## B'board To Honor Buddy Guy At Awards Dinner

LOS ANGELES—Billboard will present its highest honor for distinguished creative achievement, The Century Award, to blues guitar great Buddy Guy at the premiere Billboard Year In Music Awards Dinner, Dec. 7 at the Beverly Hilton Hotel here.

Guy, the subject of a special report by Billboard editor in chief Timothy White in this week's issue (see pages 17-20), will be the second recipient of the honor; the inaugural Century Award was presented last year to George Harrison. The award was named for Billboard's impending 100th anniversary in 1994.

The awards dinner will be followed Dec. 8 by Fox Broadcasting Co.'s live telecast of the 1993 Billboard Music Awards from the Universal Amphitheatre.

The dinner, hosted by Island recording artist Melissa Etheridge, will feature celebrity presenters including Henry Mancini, Lou Rawls, Lalo Schifrin, Katey Sagal, Brian Setzer, and David Benoit. Awards will be presented in categories including jazz, classical, gospel, contemporary Christian, new age, world music, and dance. The awards are based on Billboard's year-end charts, to be published in the Dec. 25 issue.

Part of the proceeds from the dinner will be donated to a Firefighters' Relief Fund. For ticket information, contact Janet Spiegel at 310-451-7111.

## Trade Wants C'right Assurances As Info Highway Is Paved

■ BY CATHERINE APPELFELD

WASHINGTON, D.C.—As the Clinton administration prepares for the information superhighway, the recording industry is reaffirming its dissatisfaction with existing copyright law.

The superhighway proposed by the administration would make available a wealth of information and entertainment to consumers across the U.S. At a hearing held Nov. 18 in Crystal City, Va., by the National Information Infrastructure (NII) initiative task force, Hilary Rosen, executive VP of the Recording Industry Assn. of America, welcomed the reality of making recorded music available (Continued on page 80)

## BMI, Radio Biz Reach Accord On Fees

NEW YORK—After more than two years of wrangling, BMI and the Radio Music License Committee have reached a new five-year licensing accord for radio station fees.

The lengthy negotiations ended in an agreement that calls for stations to pay an average annual fee of 3.1% in addition to what they currently pay BMI for their blanket licenses. There is no rate increase for the per-program license.

The increase is based partially on BMI's contention that there has been

a substantial increase in the use of BMI music, a claim supported by the RMLC's own research.

The RMLC has issued a letter to radio stations explaining the terms of the new agreement, which runs through Dec. 31, 1996.

Most provisions in the deal are retroactive to Jan. 1, 1992.

The letter states: "Although we are never truly happy with a contract that provides for an increase, in our view the circumstances were such that the negotiated increases were

appropriate."

The letter also recommends that broadcasters sign and return the new license (provided with the letter) "unless you are prepared to negotiate on your own behalf with BMI."

In a prepared statement, RMLC chairman Dick Harris said of the new deal, "The licenses being presented to the radio industry represent the best licenses that could be achieved in our negotiations with BMI."

Harris also thanked the broadcast-

(Continued on page 80)



# You Make Us Proud.

## *Hollywood* **THE REPORTER**

### **“A Day in Country Music”**

*By Rick Sherwood*

**“A Day in the Life of Country Music” is as good as documentary filmmaking gets.**

It might be about country music stars and the idea may have been borrowed from another medium, but this two-hour production has classic written all over it. It really does capture the essence of country music, and that is precisely what it set out to do.

The concept used here has been a part of the photography world for some time, and the translation to film works perfectly thanks to the lavish production mounting. For this project, 25 film crews fanned out across the country to chronicle a day in the life of 40 of the top names in country music. They brought back 52 hours of usable footage and such a wide variety of filming techniques and styles that this presentation is able to keep moving thanks to the diversity in looks. It brings both powerful and poignant images that reflect the lifestyles of the stars, and it creates several telling stories in composite simply by knowing what footage works and where.

It's an amazing production, one that crams an incredible amount of information and footage into a two-hour package that never seems overstuffed. It creates tones and moods while also presenting a complement of stories rather than a duplication of them, mixing and matching them together with a country music beat.

Everybody's here. Willie, Kenny, Lyle, Merle, Clint, Tammy, Reba, Wynonna. And dozens of other names you know or will know.

And everybody seems comfortable — from Waylon Jennings singing a song about dirt to his grandson and Emmylou Harris touring the Gibson guitar factory in Bozeman, Montana, to Travis Tritt sitting in for a musical jam at a veteran's hospital and Alan Jackson blowing off steam on the back of his bike.

Superior editing and production decisions blend the many elements in a way that not only makes the project sing on cue, but also one that knows how and when to quiet down. The decision to use film rather than tape gives the project an intimate look and refreshing edge.

Rather than trying to knock you over with flashy techniques and tricks, this project appeals with its straightforward folksiness.

And folksiness, after all, is what this music is all about.

#### **A DAY IN THE LIFE OF COUNTRY MUSIC • CBS**

Kragen Prods./Country Music Assn./HarperCollins

Executive producer.....Ken Kragen	Writer.....Kelly Junkermann
Producers.....Kitty Moon, Kelly Junkermann	Production designer.....Jerry Wanck
Supervising producer.....Dave Darmour	Editors.....Joe Askins, Terry Dull

Airdate: Friday, Oct. 1, 9-11 p.m.

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## SBK Gives Life To 'Love' Soundtrack CD Collects Soap Opera Romance Themes

BY JIM BESSMAN

NEW YORK—Extending the popular soundtrack format, SBK Records/ERG is releasing "One Life To Live: The Best Of Love," a compilation of love songs associated with the ABC-TV daytime drama.

Appropriately scheduled for release on Valentine's Day (Feb. 14), the album includes Cliff Richards' "I Still Believe In You" and Chris Walker's "Teach Me How To Dream," both of which are recurring theme songs for two of the couples characterized in the soap. According to Jay Landers, senior VP of A&R at EMI Records Group North America, whenever these songs have been played, "switchboards are flooded and letters poured in" asking about the songs, the artists, and product availability.

Filling out the 10-song set are duets with Bill Medley and Darlene Love, Howard Hewitt and Brenda Russell, and Michael McDonald and Amy Holland, as well as solo entries from Stephanie Mills, Wendy Moten, Billy Dean, and Jerry Butler.

### RIGHTEOUS REMAKE

The first single, to be released in January, is the Medley/Love duet remake of the Righteous Brothers' 1966 hit, "(You're My) Soul And Inspiration." Landers says plans are under way for the singers to perform it on "One Life To Live."

The Medley/Love teaming reprises a multi-leveled relationship between the two artists, one that Landers, who executive-produced the album with the program's executive producer Linda Gottlieb, became aware of while attending the ongoing "Darlene Love—Portrait Of A Singer" musical bio presentation at New York niter The Bottom Line.

"I was invited by Cynthia Weil, who wrote 'Soul And Inspiration' with Barry Mann and is a friend of

Darlene's," says Landers. "When Darlene performed it, she explained that she and Medley were romantically involved at a time when interracial romance was taboo. I thought her version of it was terrific, and invited Linda, who flipped out. So we arranged for Darlene to sing with Medley—who also thought it was a terrific idea."

### SPECTOR AFFECTION

Love had done backup singing for the Righteous Brothers in the days when both artists were produced by Phil Spector. To produce the new duet, Landers enlisted Bruce Springsteen's musical director and keyboardist, Roy Bittan, because of Bittan's "affection" for the Spector sound.

Other producers on the album include David Foster, Jimmy Bowen, Guy Roche, and Ric Wake. Other writers besides Mann and Weil, who also is credited with executive-producing two tracks, are Foster, Gerry Goffin, Albert Hammond, Dean Pitchford, David Pomeranz, Linda Thompson, Diane Warren, and Jimmy Webb.

"Each song is written by a premier songwriter," notes Landers. He adds that the songs all will be scripted into the romantic story lines of the soap some time during the forthcoming season.

Incidentally, Love, who has established an acting career since her original teaming with Medley, has an occasional role on the daytime drama "Another World."



**Happy Anniversary.** Celebrating both the 85th anniversary of law firm Loeb and Loeb and the opening of the firm's new office in New York are, from left, Larry Hamby, VP of A&R for A&M Records; Daniel Glass, president/CEO of the EMI Record Group; Kevin Hall, director of urban A&R at Atlas Records and director of urban music for PolyGram Publishing; Jerry Ade, CEO of the Famous Artist Agency; John Frankenheimer, entertainment division co-chair for Loeb and Loeb; Ken Anderson, New York entertainment partner for Loeb and Loeb; and Fred Davis, executive VP of the EMI Record Group.

## Software Mogul Gets Majority Stake In TicketMaster

BY DEBORAH RUSSELL

LOS ANGELES—Paul Allen, the man who co-founded Microsoft Corp. in 1975, has entered an agreement to acquire a majority interest in TicketMaster Holdings Group Ltd., the parent company of TicketMaster Corp. TicketMaster is the world's leading computerized ticketing service.

Allen assumes the title of chairman of the board of TicketMaster Holdings Group, with TicketMaster's Fred Rosen continuing in his role as president/CEO.

Terms of the agreement were not disclosed, but one player close to the negotiations indicated that the price exceeded \$300 million.

"We have [aligned with] someone who is very smart and comfortable

in the world of change," says Rosen of Allen. "He is someone who has significant resources and is willing to commit them to ideas and concepts he believes in. In a world of change, those who are not married to the past have the ability to create the future."

Rosen would not address any specific applications that Allen's background could impose upon Ticket-

Master's existing operation. It's likely, however, that the microcomputer pioneer will exert some influence over the software applications and programs that TicketMaster uses. The ticket service has already teamed with the Tribune Co. and America Online in an effort to offer ticket sales through personal computers in Chicago and Florida (Billboard, Oct. 30).

Allen was not available to comment on the deal at press time, but his spokesperson said that TicketMaster melds well with the entrepreneur's current holdings.

Allen owns the Portland Trailblazers basketball team, and is an investor in Egghead Corp., America Online, and other multimedia digital communications companies. His own companies include Asymetrix Corp. and Starwave Corp. of Bellevue, Wash., and Interval Research of Palo Alto, Calif. He remains a major shareholder in Microsoft, and serves on that company's board of directors.

(Continued on page 78)

## Shellfish Shelve Whitney's Spanish Shows

MADRID—Whitney Houston's press spokesperson described the oysters and clams in a plush Madrid restaurant as "exquisite." That's why the singer and her band went back a second day for more delicious seafood in the city that Ernest Hemingway described more than 60 years ago as having the best fish restaurants in Europe, despite being more than 400 kilometers

from the nearest sea. It apparently was not such a good idea.

On Nov. 16, the day after Houston's second oyster binge, 18,000 fans crammed into Barcelona's Palau Sant Jordi stadium to hear the U.S. superstar, only to be informed that Houston and four band members had food poisoning and were too ill to perform. The seafood was not officially blamed for the can-

cellation.

Subsequent concerts in Metz, France, and Stuttgart, Germany, also were cancelled.

On Nov. 20, the press spokesperson said it was hoped that Houston would be well enough within a couple of days to continue her European tour, adding that seafood would definitely be off the menu for a while. HOWELL LLEWELLYN

## EXECUTIVE TURNTABLE

**BPI COMMUNICATIONS.** Howard Lander is promoted to president of BPI Music Publications, including Billboard, Monitor, Musician, Music & Media, Amusement Business, and Billboard Online, in New York. He retains his duties as publisher of Billboard and as an executive VP of BPI Communications. (See story, page 6.)

**RECORD COMPANIES.** Christopher Roberts is promoted to president of PolyGram Classics & Jazz in New York. He was VP of international marketing for PolyGram Records. (See story, page 3.)

Mark Ghuneim is promoted to VP of video promotion for Columbia Records in New York. He was director of video promotion.

Sony Music in New York promotes Susan Arnold to director of product and copyright administration, and Steve Gideon to director of administration services. They were, respec-



GHUNEIM



ARNOLD



GIDEON



OVERTON



BENAIR



FINCH



LIPSKY



KEYTON

tively, associate director of product and copyright administration, and manager of administration services.

Susan Deneau is promoted to associate director of media and artist relations for Mercury Records in New York. She was manager of media and artist relations.

Tommy Boy Records in New York names Albert Harmon manager of business affairs/international, Bryan Adams assistant publicist, and Diane Girer project coordinator. They were, respectively, contract administrator at Sony Music Entertain-

ment, artist/media relations assistant at Tommy Boy, and marketing coordinator at Kid Rhino.

MCA Records promotes Darren Higman to manager of artist development in Los Angeles, and appoints Hans Haedelt manager of A&R in New York. They were, respectively, advertising and merchandising coordinator at MCA, and East Coast A&R rep at Interscope.

Lesley Pitts is named associate director of publicity for Jive Records in New York. She was director of publicity at both LaFace and Rowdy Records.

Dave Stein is appointed national sales manager for Reprise Records in Los Angeles. He was Midwest regional sales manager for Warner Bros.

**PUBLISHING.** Warner/Chappell Music in Nashville appoints Gary Overton VP of creative, and Michael Knox associate director of creative. They were, respectively, head of A&R at BNA Entertainment, and owner of Hit Pluggers, an independent songplugging company.

Danny Benair is promoted to creative director, film and television for

PolyGram Music Publishing Group in New York. He was creative manager, film and television.

Pat Finch is named creative director for EMI Music Publishing in Nashville. He was creative director of Patrick Joseph Music.

**RELATED FIELDS.** MTV: Music Television in New York promotes Gwen Lipsky to senior VP of research and planning, and Jeffrey Keyton to VP of off-air creative. They were, respectively, VP of research and planning, and director of off-air creative.



**60-60 MUSIC**

(Continued from page 3)

tional labels are scouting the town, and industry observers say that despite airplay and consistent local record sales, the rest of the country apparently doesn't know much about the music.

There are some pockets of popularity, including Virginia, the Carolinas, Georgia, a few Midwestern cities, and even some hungry fans overseas. For the most part, however, it's still "an 'inside the Beltway' thing," says Richard White, buyer for the Beltsville, Md.-based Kemp Mill Records chain.

Tom Goldfogle of Liaison Distribution in nearby Laurel, Md., which specializes in go-go product, says that albums in the genre, usually live jams, can sell up to 30,000 units here. Studio-recorded singles, he says, can sell double that amount.

Kemp Mill's White adds, "There are new go-go releases coming out all the time from local studios. The singles do best."

The big urban-oriented radio stations here jump on new go-go releases because a big listener response is guaranteed, they say.

For example, Washington's Northeast Groovers Band is getting airplay on top-rated WPGC and its crosstown competitor, WKYS. The group has an area hit with its tune "Van Damme" (Billboard, Oct. 23).

"They do real well," said WKYS assistant PD Gregg Diggs. "We're playing a couple of go-go records right now; one of them, the Go-Go Allstars' 'Hard To Handle,' is in rotation on all dayparts."

Junkyard Band's "Ruff It Off" and Proper Utensils' go-go version of the Wreckx-N-Effect rap hit "Rump Shaker" also have heated up the request lines recently.

Junkyard Band won a Washington Area Music Award Nov. 8 for best go-go recording.

There has been one small national go-go breakthrough this year: The theme music for the TV show "Sinbad" was composed and performed by go-go godfather Chuck Brown. Other than that 30-second snippet, though, go-go remains a strong regional phenomenon, just as for so many years New Orleans R&B, Chicago blues, and reggae were sidelined.

**FROM THE DRUMS UP**

The name dates to the Motown/Stax-Volt era of discotheques and clubs called go-go's, best remembered in Smokey Robinson & the Miracles' "Going to A-Go-Go."

But the beat of go-go was and is far different from the tunes of that time. It's more a close relative of the slower, hip-grinding funk music that followed and grew in the '70s.

Like other seminal and once-regional African-American sounds, go-go developed from the drums up.

In the early '70s, it sprang out of community dance socials that called for long-lasting, rhythmically insistent dance music with call-and-response chants as essential components.

(Continued on page 48)

**t o all**

**t H O S E**

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**Four Managed by:**  
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**Gerald Alston**  
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ll Close  
Alexander O' Neal  
Badd Boyz of the Industry  
Dred Scott (Tuff Break)  
Malaika  
Rodney Mansfield  
To Be Continued  
Vertical Hold (Perspective)  
Vesfa

**Atlantic**  
Gerald Lovett (Eastwest)  
Here and Now (Third Street)  
Intro (Eastwest)  
Likkle Wicked (Luke)  
Men at Large (Eastwest)  
Final Seduction  
U Mynd (Luke)

**Bellmark**  
L'I Honeys  
Princess T

**BMG**  
Coming of Age (Zoo Entertainment)

**Capitol**  
Young MC

**Columbia**  
Four Sure  
JeVetta Steele  
Menageri  
Prince Markie Dee  
X-Scap (So So Def)

**Def Jam**  
Domino

**Bust It**  
DBG's

**EMI**  
Ultra Magnetic MC's (Wildpitch)

**Rap-A-Lot**  
Scarface

**Reprise**  
Cheryl "Pepsi" Riley

**PLG**  
Rubb (Rip II)

**Scarface**  
Conscious Daughters  
Paris  
Pool Men

**Warner Brothers**  
Biz Markie  
Perfect Gentlemen  
RuPaul (Tommy Boy)  
Slapbak  
UNV (Maverick)

**Elektra**  
Classic Example (Hollywood)  
Tene Williams (Pendulum)

**Epic**  
Lorenzo

**Jive**  
Konkrete Level (Pockettown)  
Smooth  
Souls of Mischief

**MCA**  
#1 Extreme (Gasoline Alley)  
Nesko (Motown)  
Raven Simone

**Mercury**  
Ed O.G & Da Bulldogs  
Nalertini  
Threat  
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**Motown**  
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**Polygram**  
Chaka Demus & Pliers (Island)  
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X Clan

**RCA**  
Chantay Savage  
Ma 2 U  
The Alkoholiks (Loud Records)  
Wu-Tang Clan (Loud Records)

**Up and Coming Artists**  
Alter Efect  
Amateus  
The Assassins  
Eko  
Gary Taylor  
Jazz  
Metamorphosis  
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Midrange  
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**ON WHEELS**





• LIVING PROOF •

DREAMS

into

REALITY

*"At some point shortly after the recording of the Gorecki 3rd reached No. 1 on the BILLBOARD CLASSICAL charts, I was giving a song recital. Afterward, I was greeting the usual assortment of recital goers backstage, when a young man in full 'punk' regalia walked up to me. He had come because he had recognized my name from the Gorecki, he explained; this was his first recital, and he thanked me for it.*

*It was the nicest moment of the entire evening. We often talk about music being able to bridge the gaps between diverse peoples and cultures. But how often do we really see evidence of it? That none of us involved with the recording ever would have expected this achievement has only made it that much more of a thrill. This is a 'crossing over' in the truest sense -- not in commercial terms, but connecting one person with another."*

*Dawn Upshaw*

Dawn Upshaw, 1993

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

Billboard



# Making Good On Badd's Promise Giant Sets Up CMB's Sophomore Album

■ BY DAVID NATHAN

LOS ANGELES—Following a triple-platinum debut album and three major hit singles is no easy feat for a new band. In considering the approach they would take to their all-important second outing, the four members of Giant Records act Color Me Badd opted to make an album with a markedly retro feel that they believed would showcase their vocal prowess and their burgeoning skills as producers and songwriters. In addition to co-writing 11 of the 14 tracks on "Time And Chance," the follow-up to 1991's "C.M.B." set, the group co-produced six cuts.

Cassandra Mills, president of black music at Giant, says, "Color Me Badd knew exactly what they wanted to do for this album. We sat down and talked about the kind of record they wanted to make, and in terms of selecting producers and songs, they really did this themselves. We did want them to work with someone who we felt was close to the streets, so we brought in DJ Pooh. But it was their idea to work with David Foster, and they'd worked with Jimmy Jam and Terry Lewis on the 'Mo' Money' soundtrack." Other producers on the album include Howie Tee, Geoffrey Williams, and Hamza Lee.

Group member Bryan Abrams notes that the four Oklahoma City natives had begun working on tracks prior to meeting with Giant executives about

their second album. "Once they heard tracks like 'Trust Me' and 'God Is Love,' they got the direction we were going in. It's more of an adult sound, because we're growing, and it reflects the love we have for older music. We caught some flak [for our first album] because the pop people would ask why we did urban material, and the urban folks would ask why we did pop. Our interest is in just doing good music, writing good songs."

Both the album and first single (the title cut) have received immediate response at radio and retail. Steve Backer, Giant's head of marketing, says the label "didn't want to overhype the record. Our approach was to capture a new audience while reclaiming the audience who bought the first al-

bum. Our set-up campaign has had a heavy emphasis on retail and press. We've been geared to taking the group back to the street, where the first album took off."

In addition to listening parties held at the beginning of October for key retailers and press, Giant did extensive sniping in 15 major markets nationwide two weeks before the album's Nov. 16 street date. Signaling what the label's Mills says is "a company-wide effort, in which we're working the group at pop and urban," the title track went to both formats Oct. 19. It has already entered Billboard's top 40.

For many programmers, the single  
(Continued on page 24)



**COLOR ME BADD:** Kevin "K.T." Thornton, Sam Watters, Bryan Abrams, and Mark Calderon.

# Ronstadt Returns To Pop On 'Winter Light' Release

■ BY CRAIG ROSEN

LOS ANGELES—Linda Ronstadt's "Winter Light," released Nov. 23 on Elektra Entertainment, offers a two-fold challenge for the label—it's the singer's first pop album in four years, and its release comes amid the highly competitive holiday season.

"We didn't have any qualms about it coming out this close to Christmas," says Elektra Entertainment GM David Bither. "When it was finished, we were happily impressed with the depth and quality of the album, and we didn't want to wait until next year."

As for Ronstadt's return to the pop marketplace, Bither acknowledges the challenge. "It would be foolish for us to

underestimate the task," he says. "It has been four years since her last pop album, but if you look back at her career over the last 10 years, she has done so many different things so well and so successfully... It would be far more of a challenge if it was an artist that was out of sight for four years."

Indeed, Ronstadt, who co-produced "Winter Light" with George Massenburg, is one of the few artists who has managed to genre-hop and find a significant audience for each new musical turn.

With her roots in country, Ronstadt established herself in the early '70s as one of the premier rock vocalists.

In the '80s, she opted for standards backed by orchestral arrangements conducted by Nelson Riddle, then returned to country on 1987's "Trio" with Dolly Parton and Emmylou Harris.

The Spanish-language "Canciones De Mi Padre" was a nod to her Latin heritage.

Ronstadt's last pop album, 1989's "Cry Like A Rainstorm—Howl Like The Wind" climbed to No. 7 on The Billboard 200 and went on to sell more than 2 million copies.

Of "Winter Light," Ronstadt says, "I actually started this project some time ago, but when I went home every night I was dreaming in Spanish, and when I woke up I couldn't sing in English."

Her dreams led her to temporarily scrap what would become "Winter  
(Continued on page 21)



LINDA RONSTADT



**Back In The Saddle Again.** Margo Timmins, lead singer of Cowboy Junkies, meets with RCA executives to discuss the Nov. 23 release of the band's new album, "Pale Sun, Crescent Moon." Pictured, from left, are Thomas Westfall, associate director of RCA alternative promotion; Dave Novik, RCA senior VP of A&R; RCA Records president Joe Galante; Timmins; Dave Loncao, RCA VP of album rock promotion; and Chris Hensley, RCA senior director of artist development.

# Labels Warm Up To Winter Releases; Willis, Chesnutt Tramp Thru Manhattan

**BEATING THE WINTER BLAHS:** It seems like the first quarter is usually filled with nonsuperstar releases that labels fear would get lost in the holiday crunch, but as we've been chatting with record companies to see what will be hitting the bins in early '94, we've been very pleased to discover the wealth of big names that are represented. At the risk of incurring hate mail from record execs, some of these artists' stars have dimmed a bit, which may be the reason for the shove to post-holidayland, but that certainly is not the case with all of them. Among the records we can't wait to hear is ZZ Top's RCA debut, coming Jan. 18, as well as Soundgarden's new disc on A&M, which will be out the first week in March. Other platinum performers (some more recent than others) with early '94 releases include Motley Crue, Stevie Nicks, Richard Marx, Boston, and Freddie Jackson.

Although they aren't the barnstormers that ZZ or Motley Crue are, two critical favorites—Richard Thompson and Crowded House—have January due dates. Both records, on Capitol, were pushed back from mid-'93 due to the change in administration at the label.

We wish we could come up with some deep, meaningful theory to explain the abundant winter offerings, but we can't. Instead, we'll just be thankful for the mailbags full of CDs and keep our ears open.

**TRAMPS LIKE US:** New York nightspot Tramps has become quite the place to see country music in Manhattan. Last week we caught MCA acts Kelly Willis and Mark Chesnutt in a rousing night of tunes. If we were a casting director and were going to cast a stereotypical country music ingenue in a movie, it would be Willis (who's already appeared as a folkie in "Bob Roberts"): She looks like she's from the smallest town in middle America, has a voice like a honky tonk angel, and fronts a band full of mean-looking pickers. Still, even though all the pieces are there, something is missing that would hold the whole puzzle together. Whether it's simply that Willis hasn't yet learned how to master a crowd, or that she's better suited for CDs than makeshift honky tonks, it was too easy to let her performance just fade into the background and talk over her warbling. With a voice like hers, that shouldn't be the case.

On the other hand, Chesnutt came out six strings blazing. He's obviously used to playing bigger places than clubs, and he seemed mighty confined on Tramps' small stage, but that was part of the fun. His blend of country, cajun, and rock hit the crowd in just the right spot, and fans were eating out of his hand during a combo of "Polk Salad Annie" and "Bubba Shot The Jukebox." He kept

stage patter to a minimum and seemed a bit intimidated by playing in the Big Apple for the first time, but any stage jitters dissipated when he sang hits like "All My Old Flames Have New Names" (am I the only one who thinks that's the perfect companion piece to George Strait's "All My Ex's Live In Texas?") and his most recent No. 1, the ballad "Almost Goodbye."

**THIS AND THAT:** Although the dust has hardly settled on this year's outing, organizers of the WOMAD tour have already announced their plans to bring the festival back to the U.S. next year. The extravaganza, organized largely by Peter Gabriel, finally hit our shores after years of success abroad. No acts have been confirmed yet, but expect a smattering of world music artists tossed in with some crowd-pleasing, big-name headliners... LIFEbeat and interactive music-sampling system TouchTunes have joined forces. The call-in sampling system

has added PSAs promoting safe sex for the caller to hear in addition to its usual menu of song selections, artist information, and interactive contests... Harry Connick Jr. is taping an episode of "Ghostwriter," the children's television show produced by The Children's Television Workshop, the same folks who bring you "Sesame Street." Connick will play himself in an episode that airs in March 1994 on PBS... MC Lyte has become the first solo female rapper to land a gold-certified single, according to Atlantic Records. Lyte's tune, "Ruffneck," has been certified for sales of more than 500,000 copies. The single is from Lyte's current album, "Ain't No Other," which was released earlier this year... Venerable California club The Coach House has organized a benefit for victims of the recent Laguna fires. The Saturday (4) show will feature close to a dozen area bands, and money raised will be funneled to relief victims through the Laguna Presbyterian Church... Before the Grateful Dead gets inducted into the Rock And Roll Hall of Fame in January, one of its inspired creations will make it into the Basketball Hall Of Fame. Stick with us on this one: Turning back to the 1992 Olympics, remember that the Dead donated money to the Lithuanian basketball team. The team's jerseys, which were funded partially by Dead money, featured a skeleton designed by Greg Speirs. The Dead then began selling shirts featuring Speirs' design, and sales have raised more than \$300,000 for Lithuanian charities. Come Dec. 7, the Basketball Hall Of Fame will unveil a 12-foot-by-7-foot painting resembling an enlarged version of the shirt. No word on whether members of the Dead intend to show up at the event.



by Melinda Newman



## Ever-Growing Delta Blues Museum Keeps Music's History Alive

■ BY JIM BESSMAN

NEW YORK—The pun posits Coahoma County, Miss., as the “coahoma the blues,” but the building that serves as the physical home of the blues is at 114 Delta Ave. in Clarksdale, site of the Carnegie Public Library of Clarksdale and Coahoma County. The library houses the Delta Blues Museum.

Established in 1979 by the library's board of trustees, the museum, which is a division of the library and is free to the public, is expressly charged with “collecting, preserving, and making accessible to the public information, programs, and related services concerning the history and significance of the blues.”

But according to director Sid Graves, the facility also serves a more edifying function for a community situated in the birthplace of the delta blues.

“It's a way to increase the self-esteem of the local people, who've been told for generations that their ancestors were poor and oppressed, but weren't told how they created America's original music with great artists,” Graves says. “The museum helps them appreciate their own culture, while promoting tourism at the same time.”

The downtown structure holds blues lectures, workshops, and concerts, and houses vintage recordings and instruments, videos, slides, photos, books, artwork, memorabilia, and archival materials relating to the delta blues, of which Clarksdale remains the hub. A town of 21,000 located 70 miles south of Memphis, Clarksdale is situated at the fabled “crossroads”—the intersection of U.S. Highways 61 and 49—where blues legend states that Robert Johnson sold his soul to the devil in order to become the best guitarist in the world.

Clarksdale and Coahoma County also have been the home of such

great bluesmen as W.C. Handy, Charlie Patton, Son House, Howlin' Wolf, John Lee Hooker, and Muddy Waters, whose childhood cabin—where he cut his first historic sides—was seven miles away. It was from a rafter of the cabin, which was struck by a tornado in 1984, that ZZ Top's Billy Gibbons constructed the famed “Muddywood Guitar,” part of the band's continuing fundraising efforts on behalf of the museum.

### A GUITAR GIFT

Gibbons gave the guitar to the museum as a tribute, and the gift served as the kickoff to the challenge grant the museum received from the National Endowment For The Humanities. A model patterned after it is available as a white, modern axe made by Pyramid Guitars of Memphis. Running down the length of the fretboard and into the body is a brown streak symbolizing the Mississippi River.

Indeed, ZZ Top has done much to spread awareness of the museum. The trio immediately adopted the repository after its first visit in 1987, and spearheads a \$1 million drive with press conferences, interviews, album liner-note mentions, and fundraisers. As part of a fundraising tour, the Muddywood Guitar was taken to various Hard Rock Cafes. Graves credits the group with boosting attendance at the museum by 25% annually, from 30 visitors a month in 1987 to 1,000 today.

Other luminaries who have lent support include the late Willie Dixon, Bonnie Raitt, and John Fogerty, all of whom have stopped by the museum. Major benefactors have included the Hard Rock Cafe in Orlando, Fla., which contributed \$100,000, and Benson & Hedges, which donated \$50,000 following a 1989 Hooker tribute at Madison Square Garden in New York. The museum also received the \$250,000 challenge grant from the



The Delta Blues Museum features vintage instruments and equipment, early recordings, and other blues memorabilia.

NEH, which it is matching with \$750,000 raised on its own.

Among the museum's income-generating activities is a “Friend Of The Delta Blues Museum” membership program and a gift shop that sells books, posters, recordings, videos, vintage guitars, and souvenir merchandise such as apparel, mugs, tote bags, can huggies, and lapel pins depicting Highways 61 and 49 and the Muddywood Guitar. Other items include the museum's annual “Feelin' The Blues” calendar, a map of local blues clubs, and a poster map highlighting blues sites across the entire Mississippi Delta.

Also available is “Clarksdale, Mississippi: Coahoma The Blues,” an audiotape blues anthology of young and old Clarksdale-based musicians distributed by Rooster Blues Records, in cooperation with the museum and the National Endowment For The Arts' folk arts program. The tape “shows the music is continuing and evolving,” says Graves; it was produced by Jim O'Neal, founder of *Living Blues* and owner of the nearby Stackhouse Record Mart and Rooster Records Recording Studio.

Grants and earnings will help finance renovation and expansion of the 89-year-old library building, to include the reconstruction of an authentic juke joint, space for new exhibits, upgraded audio-video equipment, and an auditorium for performances. The museum already presents free live blues concerts once a month, usually honoring a living artist, outdoors on the front lawn or on the Muddy Waters Stage inside.

But the museum also seems to have sparked a resurgence of live blues around Clarksdale, as young black musicians learn from their elders. There are a number of clubs that now offer blues on weekends, including Mr. Johnnie's, run by Johnnie Billington, a featured artist on the

“Clarksdale” anthology and a popular teacher of the tradition. Other venues include Margaret's Blue Diamond Lounge and the Rivermont Blues Club, which is located a block from the Riverside Hotel, where Bessie Smith died in 1937 from injuries suffered in a car accident.

### FESTIVAL DRAWS STUDENTS

In August, the free Sunflower River Blues Festival attracts local fans and students from all over the delta, many of whom are further served by museum curator John Ruskey's “Blues In The Schools” program.

“It's exciting to see so many people from all over the world making the pilgrimage to Highway 61 and the cradle of the blues,” says Graves, himself a delta native who had taken the blues for granted before assuming the museum post.

“We started out with just album covers and no money, and the desire to promote the blues,” he adds. “To use the words of Tennessee Williams, who grew up here, we knew we had to depend on the kindness of strangers. That, along with *Living Blues* and blues radio stations, helped promote awareness, publicity, fundraising, and visitors, as well as the opportunity for artists to perform more often and for more money before [people of] all races, religions, and nationalities.

“I remember around the time of the Muddywood Guitar, when Jim O'Neal and I were standing in the door of his record store and a 12-year-old kid wheeled up on his bike and asked, ‘What's Muddy Waters that everybody was talking about?’ Then, a couple years later, I was giving a tour to fifth- and sixth-grade students, and one kid thought we had the dates wrong on Robert Johnson. It really showed how much progress we made, since the kid knew who he was!”

The museum has more than 3,000

square feet of changing and permanent exhibits, featuring the heroes of the blues and those who continue the traditions. Almost all the holdings have been donated, due to the museum's shoestring budget, so there is no active collecting per se.

Vintage instruments include a recently acquired leather-head banjo, circa 1900, owned and played by blues/jazz great Gus Cannon of the Cannon Jug Stompers. The museum also has one of B.B. King's Lucilles, which King donated, and an electric guitar that was Son Thomas' first guitar, given to him by his uncle and teacher, Joe Cooper. There's also a vintage Gibson L0, similar to the one that Johnson played.

Also on display is a collection of guitars that trace the evolution of the blues guitar. These include the *banza*, an African instrument carried over by slaves, and the diddley-bo, a one-string instrument on which many delta bluesmen developed their technique. Waters, B.B. King, Albert King, and Bo Diddley—who got his professional name by transposing the words—all played the diddley-bo.

Other guitars exhibited include the National Steel—the quintessential delta blues guitar—and examples of the Stella guitars, which were available through the Sears catalog and were popular among bluesmen in the '20s, '30, and '40s; they were cheap, light, and easy to play. These guitars



Sid Graves, right, founder of the Delta Blues Museum, with the museum's wax figure of blues legend Muddy Waters.

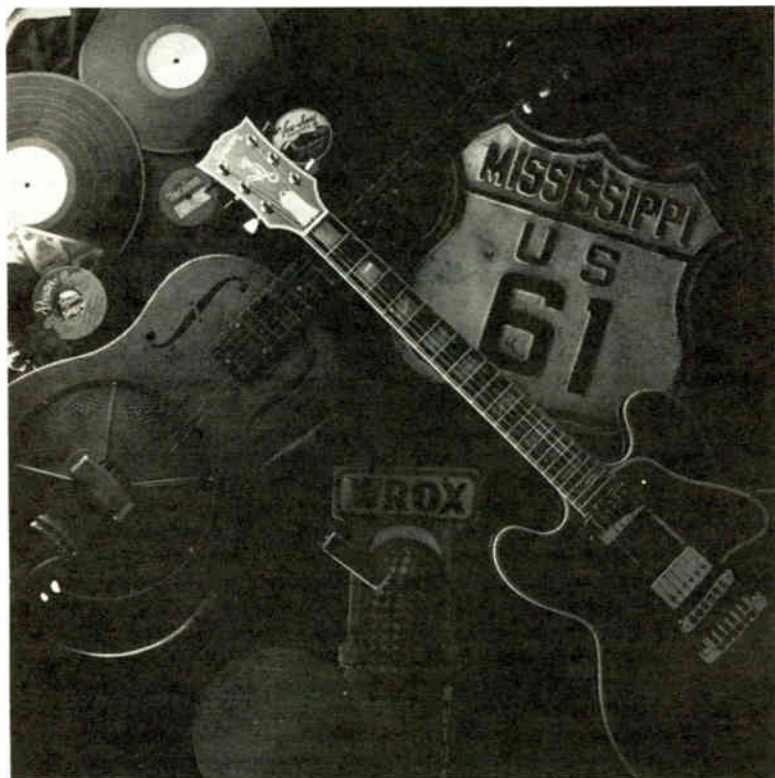
are seen in old photographs of bluesmen like Blind Lemon Jefferson and Blind Jake.

The museum's collection of blues harmonicas includes a harp recently donated in person by Charlie Musselwhite, and axes played by James Cotton, Willie Cobb, and Greg “Fingers” Taylor. Mojo Buford has donated a leather bandolier, which he used to hold several harmonicas.

Besides a collection of 50 or so rare blues 78s, the museum has thousands of CDs, albums, and cassettes and a listening area for visitors. There are more than 100 videocassette titles and a viewing area for them, as well. More than 1,000 books are in the reference library, and a periodical section stocks publications from all over the world, including Argentina, Brazil, Japan, Denmark, England, and Germany, together with mailings from the many American blues societies.

Ruskey cites “tens of thousands of pieces of archive materials,” including letters, birth certificates, and pho-

(Continued on page 48)



The entrance to the Delta Blues Museum, housed inside the Carnegie Public Library in Clarksdale, Miss. The museum was established in 1979.



**B**illboard honors Buddy Guy with its highest accolade, The Century Award for distinguished creative achievement. The laurel is named for the impending 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented commercial strides of generations of gifted individuals, the sole aim of The Century Award is to acknowledge the uncommon excellence of a still-unfolding body of work. Moreover, the award focuses on those singular living artists who have not heretofore been accorded the degree of public homage their achievements deserve. It is a gesture unprecedented in Billboard's history and one that is informed by the heritage of the magazine itself.

A product of the Louisiana Delta, Guy was reared on the electric blues of Howlin' Wolf, Little Walter, Sonny Boy Williamson, and Muddy Waters, whose music embodied the epic migration in the '30s and '40s of African-Americans seeking freedom from the ingrained biases and cultural constrictions of Southern ruralism. The nation was emerging from its adolescence, having endured Depression, world war, and myriad other civic and human equalizers. In the process, America was reminding itself that its maturation was more than a social experiment—it was a devout, common-day creed that dignity is innate in the individual and that the protection of it is a promise all people must make to themselves.

As with the work of artistic godfather Robert Johnson, the music of Waters et al evinced the earthy verve of the delta, the melodic strengths of popular blues forms emerging from the East, and the tense single-string solo assaults the musicians' urban experiences had shaped. No longer would the personal reportage and narrative candor of the blues simply ramble discursively or strive to evoke the harsh idioms and multi-hued landscape that first inspired it. The new electrified city blues would elevate the guitar presence to the level of declarative and argumentative counterpoint; it became the voice inside the voice, describing and then coloring the ineffable undercurrents of a chaotic modern world in which the integrity of one's ideals was in constant jeopardy.

When Buddy Guy made his own passage to

Chicago in the late '50s, his greatest conscious dream was "to buy my first drink at the age of 21 and watch Muddy Waters play." For Guy, Muddy was *the* elder statesman, a fond virtuoso who had transformed feeling-out-loud into a creditable profession. Yet Buddy already had other, younger, and far less decorous influences: Guitar Slim, T-Bone Walker, Earl Hooker, Freddie King, and kindred players who ignored performance proprieties in search of a personal expression beyond the bounds of show-business custom. Few musicians as naturally gifted as Buddy Guy would endure the scorn, diminishment, petty subterfuge (the impoverished guitarist's instruments repeatedly were stolen by jealous rivals), and career frustration that he came to know in the next 30 years.

And few would take each setback in such dignified stride, as he honed his pathfinding feedback and distortion techniques, staccato lead vocabulary, swift and consummate shifts of volume and texture, and dedication to the veracity of playing in the service of impulse. Indeed, all of Guy's creative

hardships—including a decade-long spell without a record deal—would become the stuff of his art.

Small wonder, then, that Guy was revered beyond measure by the new generation of guitarists whose own playing continually remade the rules of the rock'n'blues idiom: Jimi Hendrix, Jimmy Page, Jeff Beck, Steve Miller, Carlos Santana, Eddie Van Halen, Robert Cray, Stevie Ray Vaughan, and Eric Clapton, who says "Buddy Guy is by far and without a doubt the best guitar player alive ... He really changed the course of rock and roll blues."

Buddy Guy is an international treasure, a bold and no-nonsense reflection of our better selves as well as the worthy artistic ancestry we drawn upon. In this spirit, The Century Award is cast once a year in bronze expressly for the honoree. To acknowledge the bridge between the past and the future that Guy represents, the lyre for this year's statue is crafted from wood, presented to Billboard from the Delta Blues Museum, that was taken from the cabin on Stovall's Plantation near Clarksdale, Miss., in which Muddy Waters himself was reared.

We can think of no artist more deserving than Buddy Guy of Billboard's most respectful symbol of esteem, The Century Award. — T.W.



PHOTO BY CHRIS PALLER

# BUDDY GUY

1993 RECIPIENT OF THE

# CENTURY AWARD

As designed by sculptor Tina Marie Zippo, The Century Award is a unique work of art as well as an emblem of artistic supereminence. The 14-inch bronze statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, the dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a hand-crafted adornment that changes annually in order to personalize the honor for each recipient.





# Buddy Guy

ing cries that Guy was coaxing from his instrument actually was a chance discovery Buddy had made during a break from a recent South Side saloon date. His Les Paul lay face up near the edge of the band stage, its amplifier left on, when a female patron sidled past, her skirt glancing off the strings to trigger a rising hum in the key of G. Its fuzzy toll was in serendipitous sync with a Howlin' Wolf record in G that was oozing from the jukebox.

Guy was transfixed by the occurrence. He slowly lifted his still-sighing guitar to begin the next set, while bending the unbroken feedback into the opening notes of the kickoff number. Astonished cheers ensued. Now the public was spellbound, too.

With further experimentation, Guy learned he could pound, thump, and skip his pick or the heel of his hand across the surface of his feedback-fluttered strings, urging the guitar into spirals of sympathetic vibration via his volume-goesed amp—all without ever losing the thread of the melody.

The ultimate coming-out party for the full array of this wizardry took place on a guitar-battle night at the Blue Flame club, while Magic Sam and Otis Rush were entwined in their cross-soloing gymnastics.

"I got a new extra-long cord," says Guy, "and I told this fella who was with me to take the wire, unroll it, and bring his end all they way to the stage where Magic and Otis were. I would hide in the bathroom, and when they call my name, he'd jump up and plug me in!"

The instant Guy was announced, he strutted out of the crapper, soloing at full speed and maximum din. He hurried around the club, ran out into the snow as his solo continued, and then returned to claim a place between the stunned Sam and Rush as he began to mimic each of their styles while incorporating escalating layers of feedback and stridor. The crowd became unhinged, and the ritual award of the quart of whiskey was Guy's—except that Magic Sam and Otis Rush had drained the bottle before handing it over.

Buddy also had won a lasting reputation in the City Of The Big Shoulders.

Sam introduced Guy to Cobra Records owner Eli Toscano, who signed him to Cobra's Artistic subsidiary in 1958, which Toscano informed Guy he had created expressly for him. Two excellent singles resulted: "Sit And Cry/Try To Quit You Baby" in 1958, and "This Is The End/You Sure Can't Do" in 1959, the latter supported by Ike Turner and his superior band. Regrettably, Cobra fell into fiscal disarray at the end of '59, and Toscano drowned in a night-fishing accident.

Leonard Chess dispatched Otis Rush to lure Guy to Chess for what would prove a tempestuous seven-year (1960-67) relationship, during which Guy issued numerous exhilarating singles such as "First Time I Met The Blues" (1960), "Stone Crazy" (a No. 12 Billboard R&B hit), "When My Left Eye Jumps" (1962), "My Time After Awhile" (1964), and "Keep It To Myself" (1967). He also collected innumerable \$40 session fees for enhancing or effecting the outright rescue of creatively stymied sessions by Sonny Boy Williamson ("One Way Out"), Little Walter ("Dead Presidents"), Howlin' Wolf ("Built For Comfort," "Killing Floor"), Koko Taylor ("Wang Dang Doodle," "Love You Like A Woman"), and a wealth of less-renowned members (Buster Brown, Wynonie Harris, Robert Highhawk, Shakey Horton) of the Chess roster.

Although Leonard Chess continually denounced Guy's personal methods as "motherfucking noise," the irascible label boss was blind to the fact that Guy's over-the-top original-

ty on his own work was rivaled only by his marvelous adaptability to the tastes and procedures of others. A famous illustration of this versatility was the September 1963 sessions for Muddy Waters' acoustic "Folk Singer" record, one of the most uncommon releases of his career. Leonard Chess and Chess A&R man Ralph Bass insisted Waters phone down to Mississippi to find another veteran delta guitarist to flesh out the ensemble of Waters (guitar), Willie Dixon (bass), and Clifton James (drums). When Muddy replied that the bill was already filled—by Buddy Guy, whom he'd asked to participate—Chess hit the roof.

"Muddy told him to sit down, shut up, and wait," says Guy, who arrived during the tune-up for "My Home Is In The Delta." Buddy took out a Kay f-hole acoustic and joined them. Chess, his eyes widening, did not sit down, however. "He just stood there watching, staring for more than an hour as we cut one, two, three, four, and more tracks. Finally, he said to me, 'What the fuck are you doing, knowing how to play that?' I said, 'Well, man, I learned all I know from Muddy.'"

And artists such as Hendrix, Clapton, and Vaughan would later demonstrate the same sort of professional reverence for Guy. It is well-documented that Hendrix's favorite and most-listened-to records in the company of others included Buddy's "Stone Crazy," "First Time I Met The Blues," and the 1963 "Folk Festival Of The Blues" album, which featured his splendid live version of "Let Me Love You, Baby"—not to mention the club shows where Hendrix often would show up to record informally.

"I first met Jimi in 1967," says Guy, "but a time that sticks in my mind is in 1968, on the night Martin Luther King died. I was playing a little place in Greenwich Village called the Generation. I was up there with my guitar behind my head, and people started hollering, 'Hendrix! Hendrix!' He came right up to me and said, 'Pay them no mind. Can I tape what you play?' He was always so nice to me.

"Later, at Steve Paul's Scene, he would ask if he could jam with me, and he'd sit down in a chair and start playing with a wah-wah pedal—which was the first time I'd seen the gadget, although Earl Hooker used something like it for blues. Offstage, he was a very quiet guy, and he reminds me so much of Eric Clapton and Jeff Beck that way, very calm in conversation.

"Also, I felt close to him because he had to go to England to get his first recognition, and so did I," Guy says, referring to his initial February 1965 trip to the U.K., during which he shared a bill with the Yardbirds and Rod Stewart. The range of British and American artists (T-Bone Walker, for one) who sought him out was dizzying for the loner from Lettsworth. Artists like Clapton were arriving backstage to greet him. Jeff Beck would state he previously was into country & western, adding, "I didn't know a Strat could sound like that—until I heard" Buddy's tracks on the "Blues From Big Bill's Copa Cabana" album (Argo, 1963).

Most fans are aware that the recent revitalization of Guy's career was sparked by Clapton's request that Buddy be part of the all-star February 1990-91 blues guitar lineup at London's Royal Albert Hall, which was captured on Clapton's acclaimed "24 Nights" live collection. Fewer people are aware that as soon as Clapton completed his Derek & the Dominos sessions at Miami's Criteria Studios in October 1970, Clapton leapt into co-producing the "Buddy Guy & Junior Wells Play The Blues" album with Guy's longtime harp and vocal compatriot. That record, released in 1972, ranks

with "A Man & The Blues" (Vanguard, 1968) and "I Was Walking Through The Woods" (Chess, 1970, a criminally delayed compilation of 1960-64 sessions) as being among the finest electric blues recordings of the modern era.

Guy returned to England shortly after that Albert Hall stand to cut his comeback album, "Damn Right, I've Got The Blues," for the BMG-distributed Silvertone label, with Clapton, Beck, and Mark Knopfler among those contributing to the Grammy-winning record. Guy got the idea for the title track, the first song he wrote for the project, while driving his band bus overnight during a preceding roadtrip. "Everybody went to sleep on me, and I was riding through the rain, thinking how we lost Muddy Waters, Howlin' Wolf, Little Walter, so many of the greats, and I used to always believe that if one don't carry on the tradition, the other would. Until I realized all those who taught me were gone, and if I didn't do it, maybe nobody would, so damn right, I got the blues!"

The second song he composed for the record was "Remembering Stevie," in memory of the late Vaughan, with whom Guy had shared a concert encore—and very nearly a doomed helicopter—on the foggy August 1990 night Vaughan perished in a crash. Vaughan had recorded several of Guy's songs on his albums, among them "Mary Had A Little Lamb," "Leave My Little Girl Alone," and "Let Me Love You, Baby."

Speaking to this writer during a conversation-and-performance radio broadcast in October 1989, Stevie Ray Vaughan remembered Buddy Guy: "Buddy can go from one end of the spectrum to another. He can play quieter than anybody I've ever heard, or wilder and louder than anybody I've ever heard. I play pretty loud a lot of times, but Buddy's tones are incredible. But Buddy's style is not necessarily such a technical style, it's more like raw meat in a lot of ways. A lot of his earlier records seemed toned down and to-the-point."

Like "One-Room Country Shack"?

"Yeah!" said Vaughan. "And part of the tone thing has to do with the way he puts it, that he was told to turn it down for those records—they wouldn't let him go crazy. He may or may not like this, but from a guitar player's standpoint I'm really glad I got to hear him that way as well, because he pulls such emotion out of so little volume. Buddy just has this cool feel to everything he does.

"And when he sings, it's just compounded. Girls fall over and sweat and die! Every once in a while I get the chance to play with Buddy, and he gets me every time, because we could try to go to Mars on guitars but then he'll start singing, sing a couple of lines, and then stick the mike in front of me! What are you gonna do? What is a person gonna do?!"

It's 11:30 p.m. in downtown Chicago, seven hours since our conversation over crawfish stew, and Buddy Guy is sipping a cognac at the bar of his Legends club, signing autographs, kissing babies, and glad-handing all who approach on the crowded Thursday night. Flickering on the video monitors over the bar is a vintage clip of Hendrix grinning at Guy from the audience at one of Buddy's late-'60s concerts, as the wildman from Lettsworth drops to his knees and begins attacking his guitar with his teeth. Suddenly the Legends patrons are pounding the tabletops for their host, begging him to sit in with a local combo.

Guy hesitates, gulps his drink, then hurries to the bandstand, plunging into a pixillated cover of Muddy Waters' "Hoochie Coochie Man" as the clock strikes midnight.

"Make it so funky they can smell it!" a sweat-drenched Guy exhorts the band, as his Strat screams into another punishing solo run. And the musicians respond instinctively, showing more passion and precision than they have all evening.

Watching Guy in action as he conquers his innate shyness for the umpteenth Chicago night, a comment is recalled from this afternoon, when he was asked why he chose to cover Hendrix's "Red House" on the new "Stone Free" tribute album.

"They had originally asked me to do 'Voodoo Chile,'" he confessed, "and I told my manager, 'I'm superstitious, because Hendrix did it, and Stevie did, and now they're both gone.' Also, to

me 'Red House' was more bluesy.

"See, I pray a lot these days, and one thing I pray for is to know naturally what to play whenever the time comes. It's like when I did Albert Hall with Eric Clapton. He told me not to rehearse, not to plan or take suggestions. I agreed, saying 'The people will let me know what to play.' He nodded, adding, 'And the band will follow wherever you lead.'" ■



## DISCOGRAPHY

### ALBUMS (LABEL), RELEASE DATE

- Blues From Big Bill's Copa Cabana (Argo various artists), 1963
- Left My Blues In San Francisco (Chess), 1967
- A Man & The Blues (Vanguard), 1968
- This Is Buddy Guy (Vanguard), 1968
- I Was Walking Through The Woods (Chess), 1970
- Buddy And The Juniors (Blue Thumb, with Junior Wells), 1970
- Hold That Plane! (Vanguard), 1972
- Buddy Guy & Junior Wells Play The Blues (Atco), 1972
- Stone Crazy! (Alligator), 1981
- Drinkin' TNT N' Smokin' Dynamite (Blind Pig, with Junior Wells), 1981
- Alone & Acoustic (Alligator, with Junior Wells), 1991
- Damn Right, I've Got The Blues (Silvertone), 1991
- Eric Clapton 24 Nights (Duck Reprise, various guest artists), 1991
- Live In Montreux (Evidence, with Junior Wells), 1992
- Rush Soundtrack, Eric Clapton (Reprise, with Buddy Guy), 1992
- The Very Best of Buddy Guy (Rhino), 1992
- The Complete Chess Studio Recordings (MCA/Chess), 1992
- My Time After Awhile (Vanguard), 1992
- Feels Like Rain (Silvertone), 1993
- The Cobra Records Story (Capricorn, various artists), 1993

### SINGLES, (LABEL), RELEASE DATE

- Sit And Cry/Try To Quit You Baby (Artistic), 1958
- This Is The End/You Sure Can't Do (Artistic), 1959
- First Time I Met The Blues/I Got My Eyes On You (Chess), 1960
- Broken Hearted Blues/Slop Around (Chess), 1960
- Ten Years Ago/Let Me Love You, Baby (Chess), 1961
- Stone Crazy/Stippin' (Chess), 1962
- When My Left Eye Jumps/The Treasure Untold (Chess), 1962
- No Lie Hard But It's Fair (Chess), 1963
- My Time After Awhile/I Dig Your Wig (Chess), 1964
- Leave My Girl Alone/Crazy Music (Chess), 1965
- My Mother/Mother In-Law Blues (Chess), 1966
- Keep It To Myself/I Suffer With The Blues (Chess), 1967
- Mary Had A Little Lamb/Sweet Little Angel (Vanguard), 1968
- She Suits Me To A Tee/Buddy's Groove (Chess), 1969
- Damn Right, I've Got The Blues/Mustang Sally/Early In The Morning/Let Me Love You, Baby (Silvertone, European promo), 1991
- Where Is The Next One Coming From/Let Me Love You, Baby/Doing What I Like Best (Silvertone, European import), 1991
- Mustang Sally/Trouble Don't Last/Mustang Sally (alternative mix) (Silvertone, European import), 1991
- Some Kind Of Wonderful (Silvertone, U.S. promo), 1993



## ARTISTS IN ACTION

### MARY-CHAPIN CARPENTER JOHN GORKA

Hammersmith Apollo, London

AMONG THE SMALL but growing number of country artists who have reached out to audiences abroad in the past year, the most successful as a touring act has been Mary-Chapin Carpenter. On her second U.K. visit since the release of her Columbia Records album "Come On Come On," Carpenter sold out a half-dozen shows, according to promoter Paul Fenn of Asgard Promotions, including this Oct. 29 performance at the 3,500-capacity Hammersmith Apollo.

As music executives debate the potential of country music here, Carpenter just keeps on winning fans with her spirited, emotional folk-rock style and her delightfully no-nonsense, stereotype-busting manner.

After an opening set by affable folksy

John Gorka, during which Carpenter joined him for a telling duet on "The Gypsy Song," Carpenter emerged with her longtime band and kicked aptly into "I Feel Lucky." Whirling around to trade her acoustic Gibson for an electric Rickenbacker without missing a beat, she segued into the smartly feminist "He Thinks He'll Keep Her." Jon Carroll's keyboards and John Jennings' guitar leads cascaded warmly over the rhythm of James T. Brown's bass and Robbie Magruder's drums.

Carpenter reveled in her new familiarity with Britain. Of the lover who done her wrong in "You Win Again," she cracked, "He was a real wanker... Did I use that correctly?"

But Carpenter's special appeal to audiences here may well reflect how beautifully her songs evoke Americana: the rural roadside images of "I Am A Town," the summer-night wonder of "Halley Came to Jackson," and, of course, the cajun romp of "Down At (Continued on page 24)

### RONSTADT'S RETURN TO POP

(Continued from page 15)

Light" in favor of 1991's "Mas Canciones," a sequel to "Canciones De Mi Padre" that again featured the singer performing traditional Mexican songs. Ronstadt continued recording in Spanish on her 1992 album "Frenesi," which

explored the Afro-Caribbean tradition.

For Ronstadt, co-producing Jimmy Webb's recent Elektra album "Suspending Disbelief" paved the way for her own return to pop music.

She says, "Jimmy's record was just such a pleasure to make, because I'm a howling fan... and I got so many ideas. I got into a lot of vocal orchestrations on his record, because we had already used up our budget for the orchestra. I was free and available, because I was there at the session, so I started building up layers of vocals on 'Postcards From Paris'... It gave me the idea that I would like to do a whole record with that kind of approach, texturally and vocally."

Covers of the McGarrigle sisters' "Heartbeats Accelerating," the Beach Boys' "Don't Talk (Put Your Head On My Shoulder)," Emmylou Harris' "A River For Him," and Tish Hinojosa's "Adónde Voy" used that vocal orchestration approach, as did the title track, which Ronstadt co-wrote for the film "The Secret Garden."

Aside from the unique vocal arrangements, "Winter Light" includes some unusual instrumentation. On three tracks Dennis James plays glass armonica. "It's an 18th-century instrument where you dip your fingers in water and rub them over these crystal discs, and it makes these beautiful sounds," she says. "It was invented by Benjamin Franklin, and it was popular in the 18th and 19th century, but the people that played them started to lose their minds, so they smashed up all the glass instruments."

Ronstadt says she had been looking for a glass armonica player for 15 years, since she fell in love with the sound of the instrument while attending a session for the recording of a soundtrack album. "I found out from Dennis that the reason why these people were losing their minds was because they were getting lead poisoning, because the crystals were full of lead."

Elektra is working two singles from "Winter Light" simultaneously. "Heartbeats Accelerating" went to AC radio Oct. 25, and to top 40 Nov. 8. A video of the track is garnering airplay on VH-1. Elektra also has serviced Spanish-language radio with "Adónde Voy." Says Bither, "She has a tremendous following there because of the two Mexican records and the Cuban record."

Also, a video has been shot for "Winter Light," the first single from the album in the U.K., which coincides with the release of "The Secret Garden" in Britain.

(Continued on page 24)



## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MADONNA	Hermanos Rodriguez Autodromo Mexico City	Nov. 10, 12-13	\$8,927,703 25,443,953 pesos GROSS RECORD \$125/ \$56/ \$28.13	137,234 ATTEN-DANCE RECORD three sellouts	Ogden Presents Ocesa
BILLY JOEL	Carrier Dome Syracuse Univ. Syracuse, N.Y.	Nov. 12-13	\$1,815,038 \$26.50	68,492 two sellouts	Delsener/Slater Enterprises
BILLY JOEL	Rosemont Horizon Rosemont, Ill.	Nov. 16, 19	\$1,005,024 \$28.50	35,264 two sellouts	Jam Prods.
BON JOVI	Sports Palace Mexico City, Mexico	Oct. 29	\$628,106 1,790,102 pesos \$56.25/ \$37.50/ \$18.75	16,756 sellout	Ocesa Ogden Presents
BARRY MANLOW	Sunrise Musical Theatre Sunrise, Fla.	Nov. 18-21	\$468,654 \$48.75/ \$35.75/ \$27.75	12,398 15,200, four shows	Cellar Door Concerts
ROD STEWART	Knickerbocker Arena Albany, N.Y.	Nov. 11	\$437,730 \$40/ \$27.50	14,172 15,811	Delsener/Slater Ent.
NEIL YOUNG, SIMON & GARFUNKEL, BONNIE RAITT, SAMMY HAGAR & EDDIE VAN HALEN, WARREN ZEVON, ANN & NANCY WILSON, MELISSA ETHERIDGE	Shoreline Amphitheatre Mountain View, Calif.	Nov. 6	\$434,000 \$25/ \$20	20,000 sellout	Bill Graham Presents
ROD STEWART	Hartford Civic Center Hartford, Conn.	Nov. 12	\$432,583 \$40/ \$27.50	13,787 15,963	Delsener/Slater Ent. Frank J. Russo
PEARL JAM, URGE OVERKILL	Kiefer UNO Lakefront Arena Univ. Of New Orleans New Orleans	Nov. 16-17, 19	\$416,862 \$18	23,159 three sellouts	Beaver Prods.
ALAN JACKSON, JOHN ANDERSON, TURNER-NICHOLS	Tacoma Dome Tacoma, Wash.	Nov. 12	\$384,885 \$22.50	17,106 sellout	Frank Prods.

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- **Publishing Hit Songs: An Introduction to Creative Music Publishing**, Neil Gillis, Vice President, Copyright, Warner/Chappell Music, Inc.
- **Negotiating Techniques in the Music Business**, Gene Salomon, Mitchell Silberberg & Knupp
- **Moving Ahead as a Single Artist Label: Creating and Marketing Your Own Recordings**, Carole Koenig, independent recording artist, consultant, producer
- **Contemporary Record Production with Kashif**, Grammy-nominated recording artist, synthesist, and producer/songwriter for such artists as Kenny G., Whitney Houston, and Dionne Warwick
- **Legal and Practical Aspects of the Recording and Publishing Industries**, Richard Schulenberg, JD, music industry attorney
- **The Music Business: Making It Work for You**, Kenny Kerner, Senior Editor, Music Connection
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**Michael To Michael.** WMMS Cleveland PD Michael Luczak calls namesake Michael McDermott, left, "outstanding." McDermott, who moved from Giant to SBK, is promoting his "Gethsemane" album on a national club tour that runs through at least the second week of December. Stops include Philadelphia, Chicago, Seattle, and Los Angeles.



**Crows' Feat.** Roundup Music Distributors' Don Jensen and Kemp Mill Music's Robin Wolfson endorse Geffen's Counting Crows, who will land on the Jan. 15 episode of NBC's "Saturday Night Live." In the meantime, the band—which appeared on the November cover of BAM in Northern California—is closing out 1993 on tour with Virgin's Cracker.



**Crow's Nest.** Reunion/RCA recording artist Ashley Cleveland cites A&M's Sheryl Crow, left, as a musician deserving of wider recognition. Crow is on the road with the BoDeans through mid-December, and she later will tour Europe. She just finished shooting a video for "Leaving Las Vegas," which will be out in January.

**ROOTING INTERESTS:** Sometimes, discussion of such vital industry topics as royalties, used CDs, consolidation of the account base, who's buying whom, who's going where, direct marketing, and future technology will get interrupted by a refreshing question—"What are you listening to?"—that reminds us what the business is all about.

From time to time, Popular Uprisings puts its ear to the ground to see which artists folks who work in the music industry are hot for. The question asked of the respondents: "Which artists out there are deserving of a larger audience than they've ever enjoyed?" New and developing acts are usually mentioned, although the responses sometimes include artists who have already appeared on The Billboard 200.

**FROM THE TRENCHES:** Michael Luczak, PD at WMMS Cleveland, places Island's Tom Waits at the top of his list. "He makes great records, he's won Grammys, but he's never had a big following," says Luczak. The programmer also gives thumbs up to SBK's Michael McDermott and A&M's Paw, who Luczak says "really seem to have it."

Don Jensen, top buyer for Seattle-based rackjobber Roundup Music Distributors, calls Geffen's Counting Crows "an awesome band. They're amazing live." Others who Jensen thinks deserve larger followings include Warner Bros. performer Iris DeMent, Private Music's A.J. Croce, and EastWest's Chris Rea, the veteran singer who has a new album tentatively scheduled for April release.

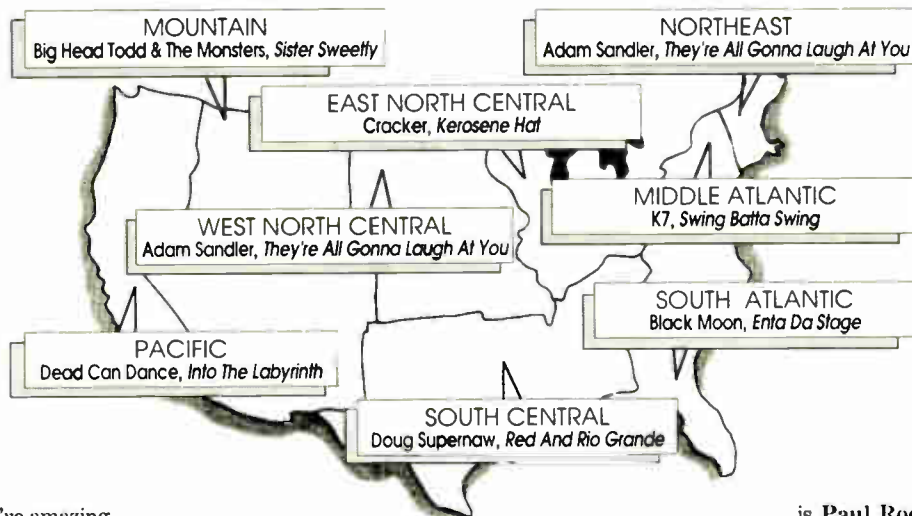
Another West Coast buyer, Chuck Lee, assistant VP of music buying for the Wherehouse chain, cites Mammoth/Atlantic band the Juliana Hatfield Three and Virgin's Curve.

On the other side of the country, Robin Wolfson, director of advertising and promotion for Beltsville, Md.-based Kemp Mill Music web, agrees with the high regard that Roundup's Jensen has for Counting Crows. And even though A&M's John Hiatt has charted as high as No. 47 on The Billboard 200, Wolfson

figures he deserves a larger audience, saying simply, "He's brilliant." Another clever lyricist, Epic's Peter Himmelman, also wins Wolfson's favor, as does Rykodisc's Morphine.

**FROM THE FOURTH ESTATE:** Jonathan Van Meter, editor

## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

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

SOUTH ATLANTIC	SOUTH CENTRAL
1. Dead Can Dance, <i>Into The Labyrinth</i>	1. Doug Supernaw, <i>Red And Rio Grande</i>
2. Candlebox, <i>Candlebox</i>	2. Eightball & MJG, <i>Comin' Out Hard</i>
3. US3, <i>Hand On The Torch</i>	3. Mazz, <i>Nadie Como Tu</i>
4. Chaka Demus & Pliers, <i>All She Wrote</i>	4. Coming Of Age, <i>Coming Of Age</i>
5. Cracker, <i>Kerosene Hat</i>	5. Emilio Navaira, <i>Southern Exposure</i>
6. Mac Mall, <i>Illegal Business?</i>	6. Big Head Todd/Monsters, <i>Sister Sweetly</i>
7. Coming Of Age, <i>Coming Of Age</i>	7. Jeff Foxworthy, <i>You Might Be A Redneck</i>
8. Lea Salonga, <i>Lea Salonga</i>	8. Martina McBride, <i>Way That I Am</i>
9. Counting Crows, <i>August And Everything...</i>	9. Cry Of Love, <i>Brother</i>
10. Deep Forest, <i>Deep Forest</i>	10. Lee Roy Parnell, <i>On The Road</i>

in chief of Vibe magazine, says "Plantation Lullabies." Me'Shell NdegeOcello's Maverick debut, "is my favorite album in the last five years." Van Meter also praises Imago's Aimee Mann.

At the Los Angeles Times, succinct critic Dennis Hunt applauds "Inner City Griots" by Island's Freestyle Fellowship.

**FROM THE STUDIO:** OK, you figure that Reunion/RCA singer Ashley Cleveland and Josselyne Jones, a member of Next Plateau's Boy Krazy, would like to see their own careers soar. But who else deserves a break?

Cleveland keeps her fingers crossed for Pat McLaughlin, who charted with a self-titled Capitol album in 1988 but is currently unsigned. "He is absolutely the real deal," she raves. Cleveland also hopes fellow singer/songwriter Sheryl Crow will catch fire, and she thinks Chrysalis act World Party has long been overlooked.

Jones pulls for Captiol's soulful Portrait, a group with which Boy Krazy has performed, and she also raves about veteran EMI act Go West, which she says has had "turntable hits, but they've never really sold." Another vet who has her favor

is Paul Rodgers; Rodgers' "Muddy Waters Blues: A Tribute To Muddy Waters" reached No. 91 on The Billboard 200, but Jones figures the all-star album deserved to chart even higher.

"Entertainment Tonight" co-anchor John Tesh, whose "A Romantic Christmas" raced to a No. 50 peak last year on The Billboard 200, keeps his fingers crossed for Squeeze. "They're big," says Tesh of the A&M band. "But the way they write songs, they should be No. 1." Tesh also cites vet Michael McDonald and Capitol's Johnny Clegg & Savuka. "He's No. 1 in France, but he's never caught on here," says Tesh.

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

## BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	10	DEAD CAN DANCE	INTO THE LABYRINTH
2	2	39	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
3	3	26	DOUG SUPERNAW	RED AND RIO GRANDE
4	4	3	KATHIE LEE GIFFORD	IT'S CHRISTMAS TIME
5	7	13	CRACKER	KEROSENE HAT
6	6	17	CANDLEBOX	CANDLEBOX
7	5	6	MARY KATE & ASHLEY OLSEN	I AM THE CUTE ONE
8	17	5	ADAM SANDLER	THEY'RE ALL GONNA LAUGH AT YOU
9	11	2	K7	SWING BATTASWING
10	9	6	BLACK MOON	ENTA DA STAGE
11	8	6	COMING OF AGE	COMING OF AGE
12	26	2	DAVID FOSTER	THE CHRISTMAS ALBUM
13	16	14	CRY OF LOVE	BROTHER
14	12	10	MARTINA MCBRIDE	THE WAY THAT I AM
15	10	16	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
16	—	1	US3	HAND ON THE TORCH
17	18	6	COUNTING CROWS	AUGUST & EVERYTHING AFTER
18	14	8	JOSHUA KADISON	PAINTED DESERT SERENADE
19	15	18	URGE OVERKILL	SATURATION
20	13	20	ROBIN S.	SHOW ME LOVE

21	24	16	BROTHER CANE	BROTHER CANE
22	20	16	BUJU BANTON	VOICE OF JAMAICA
23	25	4	LEE ROY PARNELL	ON THE ROAD
24	36	23	DEEP FOREST	DEEP FOREST
25	30	2	FAITH HILL	TAKE ME AS I AM
26	39	7	JAMES	LAID
27	23	12	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
28	—	1	JEFF FOXWORTHY	YOU MIGHT BE A REDNECK IF...
29	21	16	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
30	32	4	SHAWN CAMP	SHAWN CAMP
31	—	1	CULTURE BEAT	SERENITY
32	29	4	CRASH TEST DUMMIES	GOD SHUFFLED HIS FEET
33	22	8	ROBBEN FORD & THE BLUE LINE	MYSTIC MILE
34	31	5	JERRY GARCIA & DAVID GRISMAN	NOT FOR KIDS ONLY
35	34	11	EIGHTBALL & MJG	COMIN' OUT HARD
36	27	5	PJ HARVEY	THE 4-TRACK DEMOS
37	38	15	MARY KATE & ASHLEY OLSEN	BROTHER FOR SALE
38	—	9	SHELBY LYNNE	TEMPTATION
39	37	2	RONNY JORDAN	THE QUIET REVOLUTION
40	28	9	THE CONNELLS	RING



## Continental Drift

UNSigned ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**MIAMI:** Thanks to a liquor company, the U.S. is succumbing to **Natural Causes**. Since winning the Southeast regional and then the national **Tanqueray Rocks** competition held in New York, the six-piece band, fronted by lead singer/songwriter Arlan Feiles, has been winning over audiences with its unique lyrically oriented, down-to-earth rock. The band has been featured in the **Miami Rocks Showcase** and the **Southeast Music Conference** in Tampa, Fla. The band's 12-song release is "Bomb In The Shelter," and was voted album of the year by Miami alternative paper *The New Times*. It is well into its second pressing, having sold more than 2,000 copies locally. The CD was produced by **Tom Dowd**, who also has produced **Eric Clapton** and the **Allman Brothers**, at North Miami's legendary **Criteria Studios**. "He reminds me of Bob Dylan, except that Arlan can sing," says Dowd. Of his band's music, Feiles says, "It's rootsy and truthful, that's the essence of it. It's a natural evolution of organic rock music." The rest of the band—guitarist **Sean Edelson**, bassist **Matt Coogan**, keyboardist/background vocalist **Karen Friedman**, guitarist **Joel Schantz**, and drummer **Jim Wall**—are equally adept musicians, with backgrounds in folk and reggae music. Together for two years, **Natural Causes** has shot to the forefront of the local music scene with its pulsating and passionate performances.



NATURAL CAUSES

SANDRA SCHULMAN

**PHILADELPHIA:** The City Of Brotherly Love is living up to its name with the release of "Brothers & Sisters ... Live From Philly," a benefit double-CD set including music from local artists. The project is set for a Dec. 1 release, with all proceeds from sales of the discs earmarked for **ActionAIDS**, a nonprofit organization that provides support to people with AIDS. The 29 tracks on the set are divided between local artists and nationally known acts. Among those appearing on the record are **Grover Washington Jr.**, **Live**, **Jeffrey Gaines**, the **Goats**, **Suddenly Tammy!**, **Peter's Cathedral**, and **Ben Arnold**. There are also spoken-word pieces, representing works by more than two dozen local poets.

MELINDA NEWMAN

**ST. LOUIS:** On Nov. 22, the metropolitan music community gathered to honor its brightest and best with the **People's Choice Music Awards**, sponsored by **Riverfront Times**, the Gateway City's arts and entertainment newsweekly. This was the second annual awards ceremony celebrating the results of the yearly readers poll. The festivities included live performances from alternative band **Vitamin A**, winner of best local artist. Other acts performing included jazzy **Swing Set**, blues/R&B band **Marsha Evans Coalition**, Latin-oriented **Goza**, and another alternative up-and-comer, **Pretty Polly**. Other major winners suggested a trend away from perennial favorites, with the exception of best rock'n'roll artist **Jules Blattner** and best male vocalist **Ralph Butler**. The **Michelle Shaheen Trio** won the most awards, with Shaheen taking the best female



JULES BLATTNER

vocal award and the group topping the lists for best jazz artist and artist most deserving of a recording contract. Best alternative went to **Suave Octopus**, best metal to **Conquest**, best blues to **Rondo's Blues Deluxe**, best funk to the **Urge**, best world beat to **Reggae At Will**, best R&B/soul to **Oliver Sain**, best country to **Nick Nixon**, and best folk to **Geyer Street Sheiks**, which features vocalist **Alice Spencer**, formerly of **Three Merry Widows**. Local celebrity presenters, including music press, industry reps, and media personalities, announced the awards and kept things festive.

BRIAN Q. NEWCOMB

## ARTIST DEVELOPMENTS

### STRETCH RUN

English group **Liberty Horses** had a rough time getting out of the gate in the U.S., thanks to the ill-fated deal between the band's home label, **Rough Trade**, and **Capitol** here. But the group's debut album, "Joyland," which came out in the U.K. last February, has finally been released domestically—on **Gramavision**, of all places.

"It's a stretch to a new realm," says **Gramavision** managing director **Joanna FitzPatrick**, acknowledging that the company is known primarily as a jazz label. But she hastily adds that "integrity and composer quality" rate a close second when characterizing the **Rhino**-distributed line, and that's where **Liberty Horses** come in.

Comprising the quartet's nucleus are multi-instrumentalist **Calum MacColl** and lead vocalist/guitarist **Neill MacColl**, scions of folk music greats **Peggy Seeger** and the late **Ewan MacColl**, and half-siblings of fellow singer/songwriters **Kirsty MacColl** and **Hamish MacColl**. The brothers are also former members of the late, lamented U.K. group **The Bible**, as is bassist/keyboardist **Leroy Lendor**. Drummer **Robert Bond** hails from **Nashville**, but has been a session player in **London** since 1989.

**Liberty Horses**, Neill says, actually began during **Biblical times**. "I'd always been mainly a guitarist in other people's bands, and I was getting frustrated. So **Calum** and I started writing songs—though we never considered ourselves to be songwriters. Not to go into real deep analysis, but being brought up in an environment with such powerful people around all the time, you felt that you either had to be that or completely do something else."

Of course, the brothers had pursued their destiny from a young age, having performed extensively with their parents and various pre-Bible **Brit** bands. After the **Bible's** demise, they joined ex-Fairground Attraction vocalist **Eddi Reader's** group; Neill produced **Reader's** debut album and also performed with singer/songwriter **David Gray**. Meanwhile, **Calum** produced his parents' final album and played in the band **Black**.

**Liberty Horses**, which was named after free-riding circus horses, matured as time allowed. What transpired, though, was a two-year circus in its own right.

"We signed a deal with **Rough Trade**, which went bankrupt, then started up again as **Rough Trade**

Recordings," says **Neill MacColl**. "When **Rough Trade** did its deal with **Capitol** in America, our record was made a big priority and they printed up a lot of singles for 'Shine.' Then, suddenly, **Capitol** decided it didn't want **Rough Trade** at all, and dumped the whole label—and us."

Enter **Jonathan Rose**, president of **Gramavision**, which, like **Rough Trade**, is distributed via **TDK** in Japan. **Rose** caught **Liberty Horses** at a club in **Tokyo** while attending a **TDK** convention and, having previously licensed **Rough Trade** artists such as

(Continued on next page)

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LIBERTY HORSES: Neill and Calum MacColl



## MAKING GOOD ON BADD'S PROMISE

(Continued from page 15)

is shaping up as a major hit. "It's doing terrific for us," says Rick Stacy, PD at KKFR, a top 40/rhythm-crossover station in Phoenix. "The group's drawing an older demographic in terms of appeal—the song's bringing in 25-to-34-year-olds. We're playing another track from the album, 'Choose,' as well."

Stacy says the single stands an excellent chance of doing as well, if not better, than Color Me Badd's breakthrough smash, "I Wanna Sex You Up," which peaked at No. 2 on Billboard's Hot 100 in 1991. "This song is testing much better," he says. "I was at a station in Atlanta when that song

came out, and it wasn't testing well [even though] it sounded good on the radio. It was not the hit that this one is turning out to be."

A video for "Time And Chance," directed by Ice Cube, was serviced to MTV, BET, The Box, and local video outlets. Mills adds that the choice of Ice Cube "was very important. We didn't want the group to come across as too slick. We wanted to send a signal that Color Me Badd is very much a part of the street."

The new album gives the group an opportunity to display a diverse range of material. In addition to strong original material that includes several plaintive pop/R&B ballads and groove-driven cuts, Color Me Badd tackled Sly Stone's "Let Me Have It All" and two classics, "The Bells" (a Marvin Gaye composition that gave the Originals a 1970 hit), and "Wildflower" (first cut by Skylark in 1973). "We went all the way with this album," says group member Sam Watters. "There was no in-between; we didn't make any artistic compromises. Our aim was to make an album that each of us could say we loved." An emphasis on 'live' instrumentation was a key factor in the album's production, adds Abrams.

Since Color Me Badd's initial success with the double-platinum single "I Wanna Sex You Up" and subsequent hits "I Adore Mi Amor" and "All 4 Love" was not confined to the U.S., the group began promotional work for "Time And Chance" overseas. "The group went to key markets in Europe and Asia in October to do television and press," says Giant's Backer. "Since we have a new relationship with BMG overseas, we also wanted the local staff in those markets to meet the group."

The label's Mills adds that "since we were able to break the first album worldwide, the group has a global base," so, following a Nov. 15 New

York launch party for the album and a Nov. 18 appearance on "The Arsenio Hall Show," Color Me Badd headed to key international markets for further promotional duties. Other U.S. TV slots include a Dec. 22 "Tonight Show" performance. Maintaining domestic visibility for the group while it travels globally, Giant has taken 30-second ads on MTV, BET, and The Box.

The band's virtually instant success still has some of the group's members reeling, says Abrams. "We didn't think it would happen the way it did. When we got the chance to be on the 'New Jack City' soundtrack (from which 'Sex You Up' originally was lifted as a single), we were just honored to be on an album with so many well-known artists. We had tried for a long time to get a deal, but we stayed so busy after the record became a hit that we didn't have time to think about what was happening around us." After the 1991 Club MTV tour, the group did a domestic stint with Paula Abdul in 1992, followed by overseas performances.

Work on "Time And Chance" began toward the end of 1992, and because of their creative involvement in the project, group members feel a natural concern for the new album's success. "Everyone tells you about the sophomore jinx," says Watters. "The pressure's been there, but we know we worked real hard on this record." Adds Abrams, "This album is a big jump musically from the first album but this time, it's completely us."

## RONSTADT

(Continued from page 21)

Ronstadt went on a two-week promotional tour to local radio and television, Bither adds, and is set to perform Dec. 1 on "The Tonight Show." "She has been working hard to make sure the word is out there, but I don't see it in terms of re-establishing herself, because she hasn't been away. She's just been doing a lot of different things," he says.

Ronstadt will continue to do things differently. She has no plans to tour to support "Winter Light," although she will continue to play live dates.

"It costs me so much money to tour with my rock'n'roll band that I have to stay out for several months just to recoup," she says. "I don't want to go out for months. I want to go out for three days or five days maximum, and with a Mexican band I can do that, because they don't need to rehearse all the stuff. They play it all the time, and they all play it perfectly. The only one that really needs to rehearse is me. And it's a real family thing... I don't have to be homesick."

## ARTISTS IN CONCERT

(Continued from page 21)

The Twist And Shout." Debuting a new song called "The Things That Matter," Carpenter showed that success has not warped her refreshing perspective. Encoring with the Searchers' "Hearts In Her Eyes," she gave an appropriate nod to British Invasion pop. And in closing quietly with "Come On Come On," Carpenter offered a melodic invitation that crossed all borders.

THOM DUFFY

## New Tomes Celebrate Lives, Work Of Great Lyricists

OH, KAY! All song lyrics, of course, need music to make them take flight, but one needn't be a scholar to take pleasure from a collection of lyrics without the accompanying musical notes. Of the great Broadway/Hollywood lyricists, it's no revelation to put Ira Gershwin among the most accomplished, a plateau that usually guarantees lyrics will read well off the page. Dozens of Gershwin's lyrics require no recollection of their melodies to be appreciated. Rightfully, then, Gershwin joins two other mas-

ters, Cole Porter and Larry Hart, who have gotten the coffee-table book treatment from Robert Kimball, the noted musical theater annotator.

Gershwin, equipped with literary and topical awareness similar to that of Porter or Hart, never quite had their edge, yet managed to match them in brilliance. Similar in format to the Porter and Hart editions is "The Complete Lyrics Of Ira Gershwin" (Alfred A. Knopf, New York, 414 pages, \$45). True to its title, it includes everything extant that Gershwin wrote (even incomplete work). For the record, his brother George Gershwin supplied most of the music, but Ira also was at his peak when teamed with the likes of Jerome Kern, Vernon Duke, Harold Arlen, Arthur Schwartz, and Harry Warren. A few will know all the lyrics, but no one, it seems, can possibly know all the music—in many cases the music is (presumably) lost forever. Kimball has done a neat thing, too, in turning to Gershwin's own words to describe his intentions and background on songs, often quoting from Gershwin's wonderful "Lyrics On Several Occasions." Kimball has done a complete job with that Gershwin tome as well, even including excerpts from the text that never made the published book! Ira, who died in 1983, even has a song title to sum up this book. It's a 1924 song called "They Don't Make 'Em That Way Anymore."

ALTHOUGH Ira Gershwin and his contemporary, E.Y. Harburg, had co-authored some song lyrics, Harburg on his own was a mighty force in the maturation of the musical theater/Hollywood lyric. Harburg, more than any other lyricist of his rank, also wore his social conscience on his sleeve without sappiness. Of course, "Brother, Can You Spare A Dime?" is where most attention to Harburg's humanity is directed. But in the insightful and enlightening "Who Put The Rainbow In The Wizard Of Oz? Yip Harburg, Lyricist" (The Univ. Of Michigan Press, 472 pages, \$35), his son Ernie Harburg and journalist Henry Meyerson write of "The Eagle And Me," which Harburg wrote with Harold Arlen for the 1944

musical, "Bloomer Girl": "The Eagle And Me" occupies a transitional place among what we might term the 'black plight song'... [It is] a ballad of the '40s, when, for the first time, a nascent civil rights movement was beginning to direct the public to the possibility of curtailing institutional racism. A lamentation [such as 'Ol' Man River' and 'Supper Time'] would no longer suffice, and 'The Eagle And Me' is not a song in the same vein as its predecessors. It is, rather, the first theatre song of the fledging civil rights movement." A sample:



by Irv Lichtman

Free as the sun is free/  
That's how it's gotta be/  
Whatever is right for  
bumble bee/  
And river

and eagle is right for me."

There is yet another tome about a worthy songwriter who wrote both lyrics and melodies: "A Most Remarkable Fella—Frank Loesser And The Guys And Dolls In His Life," by his daughter Susan Loesser (Donald I. Fine, New York, 304 pages). Sophisticated, street-wise, and witty, Loesser wrote dozens of hits both as lyricist-only and lyricist-composer, including such Broadway triumphs as "Guys & Dolls" and "The Most Happy Fella." Note, in "No Two People" from the film musical "Hans Christian Andersen," how Loesser adds freshness to clichéd rhymes: "No two people have ever mooned such a moon/June'd such a June/Spooned such a spoon; No two people have ever been so in tune/As my macaroon and I."

THE 12th Songwriter Showcase, hosted by the Songwriters Hall of Fame, will be presented Dec. 2 at The Lone Star Roadhouse in New York starting at 8 p.m. Seven writers will sing their material. Admission is free.

SERVING YOUTH: The BMI Foundation, a nonprofit group formed to encourage young composers in a wide musical spectrum, is celebrating its 10th anniversary with a gala film and TV music concert Dec. 7 at the Dorothy Chandler Pavilion in Los Angeles. Composer/conductor John Williams will chair the event, featuring seven composers conducting the Young Musicians Foundation Debut Orchestra in their own works. They are Charles Fox, Jerry Goldsmith, Michael Kamen, David Newman, Basil Poledouris, Mike Post, and Alan Silvestri.

PRINT ON PRINT: The following are the best-selling folios from CPP-Belwin:

1. Iron Maiden, A Real Live One
2. Buddy Guy, Feels Like Rain
3. Gloria Estefan, Mi Tierra
4. Clint Black, No Time To Kill
5. Beach Boys, Guitar Anthology.

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## Tevin Campbell's Stock Matures Qwest Singer 'Ready' For Adult Stardom

BY J.R. REYNOLDS

LOS ANGELES—With Tevin Campbell's second album, "I'm Ready," gaining favor with the public since its Oct. 15 release, Qwest/Warner Bros. executives should no longer be holding their collective breath regarding his transition from boy wonder to young adult vocalist.

The first single, "Can We Talk," is steadily working its way up the Hot R&B Singles chart, and the album debuted on the Top R&B Albums chart Nov. 13 at No. 4.

Now 18, Campbell was only 14 when he began working on his first album, "T.E.V.I.N.," which has sold more than 750,000 units, according to SoundScan data. But he gained national attention even earlier, when he was featured on Quincy Jones' platinum-selling album "Back On The Block" in 1989. "Tomor-

row," a single from that album, served as the platform on which he began building his reputation as a promising new artist. As a result, fame enveloped the vocalist early on, during a key transitional period in his life.

While production of his first album was under way, Campbell's voice was changing. He also was confronted with the usual stresses and strains common to all teen-agers. Compounding those problems were the growing pains of his budding new career. It was a concern that did not go unnoticed by Warner Bros. senior VP/GM of black music, Benny Medina, who executive-produced "I'm Ready" with Quincy Jones.

"It was important to me from the beginning that Campbell be able to live as normal a life as possible," says Medina. "With that in mind, we all made sure he remained in a position to continue doing all the things a young man his age would do."

Though their efforts were largely successful, Campbell says that being a high-profile recording artist sent his life around additional twists and turns. But he adds that he used those experiences to his advantage.

"I wanted to make a more mature-sounding album to reflect my current state of mind," Campbell says. "'I'm Ready' says a lot about who I am as a person because of the things I've been through during the last four years or so. I hope people will see that I'm not the same young kid that I was on my first album."

(Continued on page 27)



CAMPBELL



Here It Is. Veteran recording artist Freddie Jackson makes his RCA bow with the single "Make Love Easy." Pictured at Jackson's signing to the label, from left, are Charles Huggins, Hush Productions president; Joe Galante, RCA Records president; Jackson; and Skip Miller, RCA's senior VP for black music.

## African-Americans Bail Out On The Blues; Pebbles' Savvy Label; Dred Scott's Donation

WHAT HAPPENED TO THE B? A lot of people pay lip service to the idea that blues and jazz are important parts of African-American heritage. So many of us talk a convincing game about how we must never forget where we came from. My question is, if there are so many people out there who are "down for the cause," then why, when I go to blues shows, do I see only a smattering of African-Americans?

I was at the Roxy in L.A. to see Private Music's Taj Mahal. His latest album, "Dancing The Blues," holds some of the best music I've heard this year. The show was crackling with soulful energy and the capacity crowd of 400-plus was completely into Taj's irresistible flair and saucy wit. The only problem I had with the show was the same festering irritation I've had at nearly every blues show I've ever attended: Where were the black folks?

I can forgive our younger hip-hop brothers and sisters. Theirs is a world of the right now. But as adults, musical appetites change. And so should attitudes.

Now, I realize everyone has different tastes in music. But it's sobering to sit in a venue listening to one of the blues genre's most entertaining artists and notice a glaring absence of what should be Taj Mahal's core audience. After all, blues is a traditional African-American art form dating to the early part of the century.

Since the close of the '60s, the popularity of blues has steadily declined within the black community. It's been suggested by one music historian that the reason for the apparent African-American dissociation from blues is that the form represents the '20s and '30s, a time particularly difficult for blacks, financially and socially.

A less provoking, but no less damaging, theory is the old radio/listener paradox: Radio doesn't program blues because listeners don't like it, and listeners don't like blues because radio doesn't program it.

Either way, something's very wrong here, and it needs to be fixed. Koko Taylor, Little Milton, B.B. King, and

even more contemporary blues performers like Robert Cray are in danger of becoming artistic exiles from their own ethnic culture. The traditional jazz scene is a little better, but there's plenty of room for improvement. Remember, it's rhythm and blues.

**SAVVY MOVE:** MCA recording artist/producer Pebbles, who also runs her own management company, has launched her own label called Savvy Records. The MCA-distributed boutique's first album release is titled "Ghetto Street Funk." It's recorded by the street funk group Parental Advisory, which was featured on the "CB4" soundtrack. The act's first single is "Maniac."

With a staff of seven, Pebbles describes Savvy as a full-faceted label with acts that have "the right songs and the right images." Albert McKissack is the label's general manager.

**READING, RAPPING & RITHMATIC:** Tuff Break/A&M rapper Dred Scott donated 250 black history books and literary works to two South Central Los Angeles libraries and a public school. Scott made the public presentation to Rep. Maxine Waters (D-Calif.) and L.A. city librarian Elizabeth Martinez. During the affair, the rapper said that it is easier for kids in South Central to get guns than it is to get new textbooks.

**NAACP NOMS:** This year's NAACP Image Awards will be held Jan. 5 at the Pasadena (Calif.) Civic Auditorium. The show will air on television Jan. 22. The number of categories this year was increased to 40. Music nominees include Digable Planets, Shai, Silk, SWV, and Tag Team in the new artist category; Aaron Neville, Babyface, Brian McKnight, Luther Vandross, and Tevin Campbell in the male vocalist category; and Aretha Franklin, Janet Jackson, Sade, Toni Braxton, and Whitney Houston in the female vocalist category. Also, embattled rapper Tu-

(Continued on page 27)



by J. R. Reynolds



## ARTIST DEVELOPMENTS

### ALTERNATIVE RAPPERS

The logo says it all—a black, three-headed baby fresh from the womb, screaming loudly. This startling visual announces the arrival of the Fugees, a new rap group that bills its sound as a new birth of hip-hop.

Haitian rappers Wyclef "Clef" Jean and Prakazrel "Pras" Michel,



FUGEES: Wyclef Jean, Prakazrel Michel, and Lauryn Hill.

together with New Jersey-born female MC/singer Lauryn Hill, form the Fugees' nucleus. The group's Ruffhouse/Columbia debut album, "Blunted On Reality," is slated to drop Jan. 18.

Although the term "alternative" is used by the group to describe its lyrical content, a more specific music categorization remains difficult. "We don't carry guns, and we don't call our black sisters bitches," Pras says. "That's why we're alternative."

Social commentary and political activism are tools the Fugees use in their raps. "Originally, hip-hop music educated listeners and used to be a way to avoid violence," Clef says. "The group's name represents

those who seek both mental and physical refuge from oppression and attempts to educate people in a country that perceives Haitians as 'refugees' and 'boat people.'"

The self-produced album features a creative mix of raging, freestyle raps, Afrocentric poetry, ragga chanting, and funky insights on street life.

"Boof Baf," the edgy, highly danceable first single, was released to clubs, retail, and mix shows Oct. 12 to build a street buzz. The label will release the single to radio in late December and go for adds in early January. According to Jeff Burrows, marketing manager for Columbia, this strategy is used to build on the already positive reactions in the San Francisco Bay Area, Southeast, and Buffalo, N.Y., markets.

The videoclip for "Boof Baf" is breaking on BET, "Yo! MTV Raps," and The Box, which should increase the single's momentum.

The label is making considerable efforts to introduce the Fugees to record buyers by positioning the group in hip-hop fanzines, college newspapers, and other rap publications. The label also is hoping to put together an East Coast college tour to coincide with the album's January release.

The group's expressions of social awareness and use of Afrocentric lyrics have led to inevitable comparisons with Arrested Development. Angela Thomas, Columbia's VP of marketing, black music division, notes that although those comparisons are positive, the Fugees are different because of their strong dancehall/reggae vibe. "They show where rap can go," she says, stressing the group's strong ties to the black community. "It's not all about gangsters."

DJ MARIUS



# Billboard TOP R&B ALBUMS

FOR WEEK ENDING DEC. 4, 1993

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	TITLE	PEAK POSITION
<b>★ ★ ★ NO. 1/GREATEST GAINER ★ ★ ★</b>						
1	44	—	2	MC REN RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
2	2	3	19	TONI BRAXTON ▲ LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	1
3	3	—	2	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	3
4	1	—	2	A TRIBE CALLED QUEST JIVE 41490* (10.98/15.98)	MIDNIGHT MARAUDERS	1
5	6	4	4	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	4
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
6	<b>NEW ▶</b>	—	1	DAS EFX EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
7	4	1	4	TOO SHORT JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	1
8	5	2	6	EAZY-E RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA	1
9	7	5	6	XSCAPE SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	3
10	8	7	14	BABYFACE ● EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
11	10	9	12	MARIAH CAREY ▲ 2 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
12	11	6	3	DRS CAPITOL 81445 (9.98/13.98)	GANGSTA LEAN	6
13	9	—	2	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	9
14	13	11	4	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
15	17	15	27	JANET JACKSON ▲ 4 VIRGIN 87825 (10.98/16.98)	JANET.	1
16	16	13	22	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
17	12	10	4	SHAQUILLE O'NEAL JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
18	<b>NEW ▶</b>	—	1	QUEEN LATIFAH MOTOWN 6370 (9.98/13.98)	BLACK REIGN	18
19	14	8	5	ERICK SERMON RAL/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
20	18	14	40	2PAC ● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
21	19	16	6	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10.98/15.98)	VERY NECESSARY	13
22	<b>NEW ▶</b>	—	1	COLOR ME BADD GIANT 24524/REPRISE (10.98/15.98)	TIME AND CHANCE	22
23	15	12	9	SPICE 1 JIVE 41513 (9.98/15.98)	187 HE WROTE	1
24	21	19	13	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
25	20	17	33	INTRO ● ATLANTIC 82463/AG (9.98/15.98)	INTRO	11
26	23	18	15	SCARFACE ● RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
27	22	—	2	II D EXTREME GASOLINE ALLEY 10958/MCA (9.98/15.98)	II D EXTREME	22
28	25	21	8	AARON HALL MCA 10810 (9.98/15.98)	THE TRUTH	7
29	24	20	9	MARTIN LAWRENCE EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT	10
30	31	44	7	BOYZ II MEN MOTOWN 6365 (10.98/15.98)	CHRISTMAS INTERPRETATIONS	30
31	26	23	18	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
32	28	24	49	DR. DRE ▲ 3 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
33	29	22	8	KRS-ONE JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
34	27	25	7	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	13
35	40	34	55	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
36	37	36	53	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
37	33	39	53	SOUNDTRACK ▲ 10 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
38	42	35	6	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE	34
39	32	26	56	SWV ▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
40	30	32	25	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
41	34	41	10	EARTH, WIND & FIRE REPRISE 45274 (10.98/15.98)	MILLENNIUM	8
42	38	—	2	JODY WATLEY MCA 10947 (10.98/15.98)	INTIMACY	38
43	41	37	14	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
44	35	30	9	KEITH WASHINGTON QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
45	47	40	8	SOULS OF MISCHIEF JIVE 41514* (9.98/15.98)	93 'TIL INFINITY	17
46	36	28	8	E-40 SIC WID IT 340 (8.98/11.98)	THE MAIL MAN	13
47	46	29	14	JOE MERCURY 518016 (9.98 EQ/15.98)	EVERYTHING	16

48	39	31	16	KRIS KROSS ● RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
49	43	27	4	HI-FIVE JIVE 41528 (10.98/15.98)	FAITHFUL	23
50	48	46	24	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
51	45	33	9	EN VOGUE EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE	16
52	51	47	72	BRIAN MCKNIGHT ● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
53	49	43	8	COMING OF AGE ZOO 11064 (9.98/15.98)	COMING OF AGE	43
54	50	38	6	LEADERS OF THE NEW SCHOOL ELEKTRA 61382* (10.98/15.98)	T.I.M.E.	15
55	55	50	9	DE LA SOUL TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE	9
56	63	54	6	JAZZY JEFF & FRESH PRINCE JIVE 41489* (10.98/15.98)	CODE RED	39
57	60	59	7	MINT CONDITION PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	53
58	54	48	10	PRINCE PAISLEY PARK 4544Q/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES	6
59	57	53	10	THE ISLEY BROTHERS ELEKTRA 61538 (12.98/16.98)	LIVE!	34
60	53	49	34	ONYX ▲ RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUJUP	8
61	52	42	14	EIGHTBALL & MUG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	41
62	59	63	16	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
63	65	58	16	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
64	73	71	29	INNER CIRCLE ● BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
65	56	52	10	PRINCE PAISLEY PARK 45431/WARNER BROS. (12.98/17.98)	THE HITS 1	14
66	66	70	13	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	54
67	68	67	53	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
68	64	60	10	PRINCE PAISLEY PARK 45435/WARNER BROS. (12.98/17.98)	THE HITS 2	23
69	62	55	26	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
70	69	66	16	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
71	58	61	53	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
72	61	51	37	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
73	79	68	102	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
74	70	99	4	RONNY JORDAN 4TH & BROADWAY 444060 (9.98/13.98)	QUIET REVOLUTION	70
75	<b>NEW ▶</b>	—	1	CHRIS WALKER PENDULUM 27720/ERG (10.98/15.98)	SINCERELY YOURS	75
76	91	—	33	LORDS OF THE UNDERGROUND PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS	13
77	67	57	17	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
78	86	—	2	YZ LIVIN' LARGE 3017/TOMMY BOY (10.98/15.98)	THE GHETTO'S BEEN GOOD TO ME	78
79	76	62	30	MC BREED WRAP 812Q/CHIBAN (9.98/16.98)	THE NEW BREED	16
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
80	99	—	2	K7 TOMMY BOY 1071 (10.98/16.98)	SWING BATTAS SWING	80
81	80	74	37	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
82	74	69	26	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
83	75	65	22	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
84	97	82	8	MAC MALL YOUNG BLACK BROTHA 2022 (9.98/13.98)	ILLEGAL BUSINESS?	82
85	81	79	18	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	28
86	84	78	48	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
87	87	72	22	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
88	71	45	6	GEORGE CLINTON PAISLEY PARK 25518/WARNER BROS. (10.98/15.98)	HEY MAN...SMELL MY FINGER	31
89	90	77	12	JADE GIANT 24520/WARNER BROS. (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	67
90	77	56	7	DIGITAL UNDERGROUND TOMMY BOY 1080 (10.98/16.98)	THE BODY-HAT SYNDROME	16
91	72	73	15	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
92	100	97	22	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
93	<b>RE-ENTRY</b>	—	26	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
94	78	64	13	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	19
95	88	80	23	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
96	93	76	54	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
97	94	—	73	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
98	85	83	13	THA ALKAHOLIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
99	82	81	35	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
100	89	93	59	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*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 are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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## TERRI ROSSI'S RHYTHM SECTION

**CHRISTMAS DON'T BE LATE:** More full-length R&B Christmas projects are out than ever before. There are new releases from BeBe & CeCe Winans and Boyz II Men, and various artists join in for special holiday offerings from GRP Records, LaFace Records, and Blackberry Records, which features songs from the Williams Brothers. For me, the most special of all is the one from the Luke Records family (check out the back of the CD and you'll know why). As I review this week's Hot R&B Airplay chart, it seems as though radio is trying to lock in new music that can be played, along with seasonal songs, throughout the holiday season. Radio seems to be looking for strong album cuts from radio-friendly artists with which to keep listeners in place.

**ALBUM CUTS:** Tevin Campbell has, in his short career, been a good friend to radio. With his new "I'm Ready" album (Warner Bros.), radio programmers again have selected at least two songs to feature in addition to the official single, "Can We Talk." "Shhh" leaps up the airplay chart with the strength of a single; its points increase 70%. Another title, "Always In My Heart," is just below the chart, but shows increasing activity and could be an emerging radio fave. Meanwhile, if the management at So So Def planned to make "Understanding" the next Xscape single, they'd better hurry—the song could be at the top of the airplay chart even before the single is in stores. "Understanding" increases 23% in airplay points.

**RADIO KNOWS WHAT IT WANTS** from its artists. "A Long Way From Home" is Johnny Gill's (Motown) current single, and it re-enters the Hot R&B Airplay chart this week. Prior to the use of BDS-monitored information, none of us would have known that another Gill song, "Quiet Time To Play," is getting such strong radio exposure. "A Long Way" has more stations across the country giving it airplay than "Quiet Time," but the latter song appears higher on the chart because it has many major-market stations giving it double-digit spins each week. It is No. 4 at WVVAZ Chicago, and is top 15 at WGCI, also in Chicago. It also ranks high in Baltimore, Philadelphia, Los Angeles, and Norfolk, Va.

**REAL RADIO UPDATE:** The R&B radio panels have been updated, based on the results of the summer 1993 Arbitron radio survey. The panel now includes 101 stations, of which 74 are monitored stations. The new BDS-monitored radio stations are WOLF-AM Syracuse, N.Y.; WEAS-FM Savannah, Ga.; WYFZ-AM Del Ray Beach, Fla.; and KXOX-AM St. Louis. This may very well be the first time that Billboard's R&B charts have ever included radio information from Syracuse. We heartily welcome all new reporters!

**R&B MONITOR UPDATE:** Two beautiful songs top the two charts featured in the R&B Airplay Monitor magazine this week. The No. 1 song on the R&B/Mainstream chart is Campbell's "Can We Talk." It holds on to the top of the chart for a second week. There are two Airpower records: "Cry For You" by Jodeci (Uptown) advances 27-8, and "Hero" by Mariah Carey (Columbia) gains strongly and is now at No. 19. On the R&B/Adult chart, this week's No. 1 song is "Never Keeping Secrets" by Babyface (Epic). There are also two Airpower records on that chart this week: "Your Love Keeps Working On Me" by Jody Watley (MCA) moves 10 places to No. 21, and "Something In Common" by Bobby Brown and Whitney Houston (MCA) rises 29-22.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	4	HUMP WIT' IT	95 SOUTH (WRAP/ICHIBAN) 1 week at No. 1
2	5	3	BORN IN THE GHETTO	FUNKY POETS (550 MUSIC)
3	1	6	ONE ON ONE	TO BE CONTINUED... (EASTWEST)
4	12	4	BLOWIN' MY MIND	ART MADISON (JVK)
5	—	1	WHAT I DO BEST	ROBIN S. (BIG BEAT/ATLANTIC)
6	14	5	KHADIJAH	DIRT NATION (ZOO)
7	10	13	STOP, LOOK & LISTEN...	U-MYND (LUKE)
8	—	1	DO YOU STILL LOVE ME	WILL DOWNING (MERCURY)
9	21	2	COUNTY LINE	COOLIO (TOMMY BOY)
10	15	3	CARHOPPERS	POSITIVE K (ISLAND/PLG)
11	18	2	HIGHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND/PLG)
12	13	2	I GO ON	MC LYTE (FIRST PRIORITY/ATLANTIC)
13	9	5	TURNING ME ON	KONCRETE LEVEL (POCKETOWN)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	20	2	YOURS	SHAI (GASOLINE ALLEY/MCA)
15	—	1	FEMALE MAC	SMOOTH (JIVE)
16	16	2	I DON'T WANNA BE GROWN UP	ANOTHER BAD CREATION (MOTOWN)
17	17	3	WATCH THE SOUND	FAT JOE (VIOLATOR/RELATIVITY)
18	—	1	SHOOTIN' DEUCES	ICE DOG (HOT)
19	—	1	ANGEL	COMPANY (GIANT/REPRISE)
20	—	1	NO TIME TO PLAY	GURU (CHRYSALIS/ERG)
21	—	2	CATCH A BAD ONE	DEL THA FUNKEE HOMOSAPIEN (ELEKTRA)
22	—	1	NOTHING COMPARES 2 U	PRINCE (PAISLEY PARK/WARNER BROS.)
23	22	2	FOR LOVE ALONE	BETTY WRIGHT (MS. B)
24	11	2	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
25	19	11	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)

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

## R&B

### RHYTHM & THE BLUES

(Continued from page 25)

pac Shakur has been nominated for his role in the film "Poetic Justice."

**NURI BACK:** Former Arista A&R VP Erik Nuri, who took a hiatus from the biz in the aftermath of the tragic deaths of his two brothers, is back after purchasing New York-based Black Jazz Records. The label has historic recordings by Doug and Jean Carn. It will release the best of the catalog on compilations and on previously unavailable CDs. Nuri also will sign contemporary, hip-hop, and acid-jazz acts.

**ESSENCE OF SUCCESS:** Clarence Avant, Branford Marsalis, and Keith Washington were among the 300 attendees welcoming Essence editor in chief Susan L. Taylor as the magazine celebrated the opening of its new West Coast offices. Entertainment for the gala, held at L.A.'s hot Georgia restaurant, was provided by new A&M girl group For Real.

**INDIE MOVE:** High fives to record and radio vet Bobby Bennett as he shifts gears to head up the promotion and marketing department as executive VP at the International Entertainment Production Record Group. Headquartered in Washington, D.C., the former EMI exec and WHUR programmer reports that IEP is hitting the ground running, having signed acts Clint Holmes, X-Cellence, XL, and NDG (No Description Given).

### TEVIN CAMPBELL

(Continued from page 25)

"I'm Ready" is a 14-track endeavor that contains work from some of the music industry's most prolific producers. Babyface & Daryl Simmons produced the first single, "Can We Talk." Other high-profile producers on the project include Prince, Narada Michael Walden, and Quincy Jones.

"On my first album, I was working with all these name producers, but I wasn't as in tune with the record business back then," says the Dallas-born singer. "So it wasn't as big a deal as it was when I began working on 'I'm Ready.'"

Campbell's voice, while reflective of his age and still maturing, demonstrates a unique tonality, placing his vocals within a distinct niche in a business of many sound-alikes.

Medina says he wasn't concerned about Campbell's changing voice when recording the first album. "We all knew there would be a change, but I knew he would still have his technique and skills he'd acquired to that point."

Medina adds that although Campbell may have dropped a half-step on his upper register, the change was welcomed because the singer is still able to reach most of his highs while now coming through more fully on the lows.

The album's title track is a breezy, midtempo song that highlights Campbell's easily recognizable voice. "Always In My Heart" is a ballad that offers a further glimpse into Campbell's emotional conviction, as he projects a spirited realism in the song's lyrics.

"We're positioning Campbell as a superstar to be reckoned with," says Medina. "With this album, we're going to help him develop a more international presence."

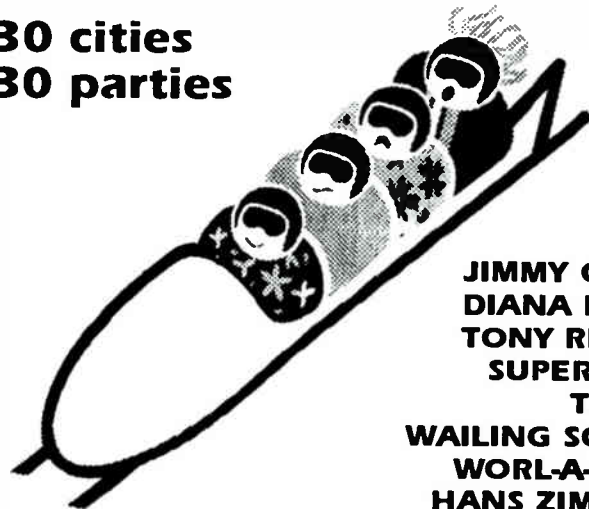
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				<b>★ ★ ★ No. 1 ★ ★ ★</b> 4 weeks at No. 1	
1	1	1	9	<b>GANGSTA LEAN</b> C. JACKSON (C. JACKSON, E. J. TURNER, T. CARTER)	◆ DR5 (C) (M) (T) CAPITOL 44958
2	3	3	9	<b>CAN WE TALK</b> BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 18346/WARNER BROS.
3	2	2	13	<b>JUST KICKIN' IT</b> J. DUPRI (J. DUPRI, M. SEALS)	◆ XSCAPE (C) (T) SO SO DEF 77119/COLUMBIA
4	4	4	10	<b>SHOOP</b> A. MARTIN, C. JAMES (SPARKS, JAMES, DENTON, ROBERTS, TURNER)	◆ SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
5	5	5	8	<b>BREATHE AGAIN</b> L.A. REID, BABYFACE, D. SIMMONS (BABYFACE)	◆ TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
6	6	6	7	<b>NEVER KEEPING SECRETS</b> BABYFACE, L.A. REID, D. SIMMONS (BABYFACE)	◆ BABYFACE (C) (V) EPIC 77264
7	9	11	6	<b>KEEP YA HEAD UP</b> D. J. DARYL (T. SHAKUR, D. ANDERSON, R. TROUTMAN)	◆ 2PAC (C) (M) (T) (X) INTERSCOPE 98345/ATLANTIC
8	8	8	6	<b>SEX ME (PARTS I &amp; II)</b> R. KELLY (R. KELLY)	◆ R. KELLY (C) (T) (X) JIVE 42161
9	7	12	7	<b>AGAIN</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (V) VIRGIN 38404
10	10	7	12	<b>ANNIVERSARY</b> TONY! TONI! TONE! (R. WIGGINS, C. WHEELER)	◆ TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
11	14	16	7	<b>HERO</b> W. AFANASIEFF, M. CAREY (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (V) (X) COLUMBIA 77224
12	12	10	17	<b>HEY MR. D.J.</b> 118TH STREET PRODUCTIONS (GIST, BROWN, CRISS, ZHANE, BAHR, WARE, GREY)	◆ ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
13	11	9	15	<b>COME INSIDE</b> N. HODGE (K. GREENE, C. WIKE, N. HODGE)	◆ INTRO (C) (T) (X) ATLANTIC 87317
14	15	14	9	<b>NEVER SHOULD'VE LET YOU GO</b> JOE, K. MILLER (E. F. WHITE)	◆ HI-FIVE (C) JIVE 42178
15	13	13	20	<b>RIGHT HERE (HUMAN NATURE)/DOWNTOWN</b> B. A. MORGAN, G. PARKER (B. A. MORGAN, J. BETTIS, S. PORCARO, G. PARKER, G. GOMEZ, K. ORTIZ)	◆ SWV (C) (T) (V) (X) RCA 62614
16	16	20	6	<b>TIME AND CHANCE</b> D. J. POOH (M. JORDAN, COLOR ME BADD, M. DENARD)	◆ COLOR ME BADD (C) (D) (V) GIANT 18339/REPRISE
17	17	19	9	<b>LOOKING FOR MR. DO RIGHT</b> A. STEWART (A. STEWART)	◆ JADE (C) GIANT 18429/REPRISE
18	22	25	6	<b>SLOW AND EASY</b> R. TROUTMAN (R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ ZAPP & ROGER (C) (D) REPRISE 18315
19	26	—	2	<b>CRY FOR YOU</b> D. SWING (D. SWING)	◆ JODECI (C) UPTOWN 54723/MCA
20	23	23	7	<b>(I KNOW I GOT) SKILLZ</b> DEF JEF, M. WELLS (J. FORTSON, S. O'NEAL, M. WELLS)	◆ SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
<b>★ ★ ★ Power Pick/Sales &amp; Airplay ★ ★ ★</b>					
21	28	47	4	<b>GETTO JAM</b> DJ BATTLECAT (DOMINO, K. GILLIAM)	◆ DOMINO (M) (T) OUTBURST/RAL 77297-/CHAOS
22	18	17	18	<b>SOMETHING IN YOUR EYES</b> L.A. REID, BABYFACE, D. SIMMONS (K. EDMONDS)	◆ BELL BIV DEVOE (C) (V) MCA 54725
23	20	15	17	<b>DREAMLOVER</b> M. CAREY, D. HALL, W. AFANASIEFF (M. CAREY, D. HALL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
24	21	22	29	<b>WHOOPI! (THERE IT IS)</b> TAG TEAM (TAG TEAM)	◆ TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
25	30	38	4	<b>MAKE LOVE EASY</b> P. LAURENCE (P. LAURENCE)	◆ FREDDIE JACKSON (C) RCA 62704
26	29	37	7	<b>YOUR LOVE KEEPS WORKING ON ME</b> ART 'N RHYTHM (J. BARNES, R. WHITE, J. DIGGS)	◆ JODY WATLEY (C) MCA 54744
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
27	<b>NEW</b>	1	1	<b>WHAT'S MY NAME?</b> DR. DRE (S.WOOP)	◆ SNOOP DOGGY DOGG (C) DEATH ROW/INTERSCOPE 98340/ATLANTIC
28	32	75	4	<b>U.N.I.T.Y.</b> K. GEE, MUF1 (D. OWENS, J. SAMPLE)	◆ QUEEN LATIFAH (C) (D) (T) MOTOWN 3225
29	35	26	10	<b>FOREPLAY</b> B. DUFAE (RAAB, B. DUFAE)	◆ RAAB (M) (T) (X) RIP-IT 1001-/ALC
30	27	30	5	<b>AWARD TOUR</b> A TRIBE CALLED QUEST (J. DAVIS, A. MUHAMMAD, M. TAYLOR)	◆ A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
31	31	40	4	<b>REAL MUTHAPHUCKKIN G'S</b> RHYTHM D. (EAZY-E, GANGSTA DRESTA, BG, KNOCC OUT)	◆ EAZY-E (C) (T) RUTHLESS 5508/RELATIVITY
32	34	34	4	<b>THE MORNING AFTER</b> F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18349
33	33	33	8	<b>UP ON THE ROOF</b> P. BROWN, J. CARUTHERS (C. KING, G. GOFFIN)	◆ II D EXTREME (C) GASOLINE 54738/MCA
34	19	18	8	<b>RUNAWAY LOVE</b> T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	◆ EN VOGUE FEATURING FMOB (C) EASTWEST 98354
35	24	21	25	<b>ANOTHER SAD LOVE SONG</b> L.A. REID, BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4047/ARISTA
36	25	24	4	<b>FREAKIT</b> C. CHARITY, D. LYNCH (A. WESTON, W. HINES, C. CHARITY, D. LYNCH)	◆ DAS EFX (C) (M) (T) (X) EASTWEST 98341
37	39	32	5	<b>NEVER LET ME GO</b> L. VANDROSS, M. MILLER (J. SCOTT)	◆ LUTHER VANDROSS (C) (V) LV 77209/EPIC
38	36	31	21	<b>IF</b> J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	◆ JANET JACKSON (C) (T) (V) (X) VIRGIN 12676
39	41	36	10	<b>STRAIGHT FROM MY HEART</b> J. PENN II (J. POWE, J. CLAY, D. PEETE, S. POWE)	◆ UNV (C) (D) (V) MAVERICK/SIRE 18353/WARNER BROS.
40	37	27	24	<b>I GET AROUND</b> D. J. DARYL (SHAKUR, D. ANDERSON, R. TROUTMAN, L. TROUTMAN, S. MURDOCK)	◆ 2PAC (C) (M) (T) INTERSCOPE 98372/ATLANTIC
41	40	29	32	<b>SOMETHING'S GOIN' ON</b> J. PENN II (J. POWE, D. PEETE, J. CLAY)	◆ UNV (C) (V) MAVERICK/SIRE 18564/WARNER BROS.
42	43	44	8	<b>SO HIGH</b> J. SANCHEZ (M. MORALES, M. ROONEY, BIG ANG, EL-BOOG-E, THICKNEZZ, SHORTI I FORTI)	◆ 7669 (C) MOTOWN 2217
43	47	—	2	<b>WHO'S THE MACK</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ RALPH TRESVANT (C) MCA 54773
44	38	28	14	<b>COMING HOME TO LOVE</b> KASHIF (M. JONES, A. WILUS, S. STEIN)	◆ COMING OF AGE (C) ZOO 14099
45	50	54	6	<b>LONG WAY FROM HOME</b> L.A. REID, BABYFACE, D. SIMMONS (L.A. REID, BABYFACE, D. SIMMONS)	◆ JOHNNY GILL (C) MOTOWN 2221
46	44	46	26	<b>LOSE CONTROL/GIRL U FOR ME</b> K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	◆ SILK (C) KEIA 64643/ELEKTRA
47	48	59	6	<b>KEEPIN' MY COMPOSURE</b> J. CATALON (SHAZAM, DINO, GI, STICK)	◆ H-TOWN (C) (M) (T) LUKE 473
48	49	35	21	<b>I'M IN LUV</b> J. DIBBS (J. DIBBS, B. ALLEN, T. DENSLAW)	◆ JOE (C) (T) MERCURY 862 462
49	45	51	6	<b>I'M REAL</b> J. DUPRI (J. DUPRI)	◆ KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77237/COLUMBIA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	55	61	6	<b>AFTER THE LOVE</b> B. MCKNIGHT (B. MCKNIGHT, B. BARNES)	◆ BRIAN MCKNIGHT (C) MERCURY 862 710
51	58	55	5	<b>69</b> T. RILEY (T. RILEY, FATHER M. C., BUTTNAKED TIM DAWG)	◆ FATHER (M) (T) (X) UPTOWN 54751-/MCA
52	51	50	18	<b>FOR THE COOL IN YOU</b> BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	◆ BABYFACE (C) (T) (V) EPIC 77109
53	46	60	9	<b>COME BABY COME</b> J. GARDNER, K7 (K7, J. GARDNER)	◆ K7 (C) (M) (T) (X) TOMMY BOY 7572
54	42	39	13	<b>STAY IN MY CORNER</b> J. NETTLESBEY, T. COFFEY (J. NETTLESBEY, T. COFFEY, K. WASHINGTON)	◆ KEITH WASHINGTON (C) QWEST 18393/WARNER BROS.
55	52	64	8	<b>I'M A PLAYER</b> THE DANGEROUS CREW (T. SHAW, B. COLLINS, G. COOPER, G. CLINTON, JR.)	◆ TOO SHORT (C) (M) (T) JIVE 45152
56	54	58	13	<b>METHOD MAN</b> PRINCE RAKEEM (DIGGS, HUNTER, HAWKINS, SMITH, WOODS, COLES, JONES, GRICE)	◆ WU-TANG CLAN (C) (T) LOUD 62544/RCA
57	76	81	3	<b>I'M LOOKING FOR THE ONE (TO BE WITH ME)</b> T. RILEY, M. RILEY (W. SMITH, M. SMITH, T. RILEY)	◆ JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
58	61	74	6	<b>BETCHA'LL NEVER FIND</b> S. HURLEY (C. SAVAGE, S. HURLEY)	◆ CHANTAY SAVAGE (C) I.D. 62652/RCA
59	56	41	12	<b>VOODOO</b> G. LEVERT, E. NICHOLAS (G. LEVERT, E. NICHOLAS)	◆ TEDDY PENDERGRASS (C) ELEKTRA 64608
60	60	62	10	<b>STAY REAL</b> E. SERMON (E. SERMON, R. TROUTMAN, L. TROUTMAN)	◆ ERICK SERMON (C) (M) (T) RAL/CHAOS 77140/COLUMBIA
61	70	82	3	<b>LOVE TONIGHT</b> C. WALKER (C. WALKER)	◆ CHRIS WALKER (C) PENDULUM 58066/ERG
62	71	78	5	<b>ALL NIGHT</b> D. GAINES (D. GAINES)	◆ ME-2-U (C) RCA 62680
63	63	63	19	<b>LAI'D BACK GIRL</b> F. BEVERLY (F. BEVERLY)	◆ MAZE FEATURING FRANKIE BEVERLY (C) WARNER BROS. 18422
64	62	—	2	<b>SAME OL' SHIT</b> TOOTIE (MC REN, TOOTIE)	◆ MC REN (C) (T) RUTHLESS 5510/RELATIVITY
65	77	91	3	<b>THE ONE FOR ME</b> JOE (K. MILLER, JOE, D. T. GERRELL)	◆ JOE (C) (T) MERCURY 862 74D
66	64	53	20	<b>ALRIGHT</b> J. DUPRI (J. DUPRI, W. MARAGH)	◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
67	72	77	6	<b>HEARTBREAKER</b> W.E.D. (W. WILLIAMS, E. LEVERT, D. MITCHELL, S. WYNN)	◆ THE O'JAYS (C) EMI 58054/ERG
68	59	52	10	<b>NOBODY DOES IT BETTA</b> MINT CONDITION (STOKELY)	◆ MINT CONDITION (C) PERSPECTIVE 7434/A&M
69	65	73	7	<b>93 'TIL INFINITY</b> A-PLUS (T. MASSEY, O. LINDSEY, D. THOMPSON)	◆ SOULS OF MISCHIEF (C) (T) JIVE 42157
70	57	43	12	<b>PINK CASHMERE</b> PRINCE (PRINCE)	◆ PRINCE (C) (D) (V) PAISLEY PARK 18371/WARNER BROS.
71	67	65	11	<b>LET ME RIDE</b> DR. DRE (DR. DRE, SNOOP)	◆ DR. DRE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC
72	88	—	2	<b>COME CLEAN</b> DJ PREMIER (K. J. DAVIS, C. MARTIN, C. PARKER, F. SCRUGGS, K. JONES, T. TAYLOR)	◆ JERU THE DAMAJA (C) (T) PAYDAY/FERR 127 000/PLG
73	68	56	9	<b>COMPUTER LOVE</b> CHAPMAN, PENSADO, HENNINGS (TROUTMAN, TROUTMAN, MURDOCK, HENNINGS)	◆ NKRU (C) (T) KAPER 62675/RCA
74	66	48	11	<b>GET A LITTLE FREAKY WITH ME</b> A. HALL, L. STEWART (A. HALL III, S. HALL)	◆ AARON HALL (C) (M) (T) (V) SILAS 54229/MCA
75	53	76	9	<b>WRITTEN ON YA KITTEN</b> NAUGHTY BY NATURE (V. BROWN, K. GIST, A. CRISS, G. MACDERMOT)	◆ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 583*
76	82	85	13	<b>SWEAT (A LA LA LA LA LONG)</b> I. LEWIS, T. HARVEY, R. LEWIS (I. LEWIS)	◆ INNER CIRCLE (C) (T) (V) BIG BEAT 98429/ATLANTIC
77	80	79	20	<b>TRUST ME</b> GURU (GURU, N. DAVENPORT)	◆ GURU WITH N'DEA DAVENPORT (C) CHRYSALIS 24849/ERG
78	79	71	7	<b>STAND BY YOUR MAN</b> M. MARL (J. T. SMITH, M. WILLIAMS, B. ERVIN)	◆ L.L. COOL J (M) (T) (X) DEF JAM/RAL 77098-/COLUMBIA
79	86	98	3	<b>NOW I FEEL YA</b> B. JORDAN, J. VIDO (B. JORDAN, J. VIDO)	◆ SCARFACE (C) RAP-A-LOT 53841/PRIORITY
80	95	—	2	<b>SPEND THE NIGHT</b> M. WHITE (D. THOMAS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18324
81	78	72	16	<b>HEAVEN KNOWS</b> L. VANDROSS, M. MILLER (L. VANDROSS, R. VERTELNEY)	◆ LUTHER VANDROSS (C) (T) LV 74996/EPIC
82	84	88	4	<b>BROOKLYN BOUNCE</b> DADDY-O (DADDY-O, R. TROUTMAN)	◆ DADDY-O (C) (T) BROOKTOWN/ISLAND 862 684/PLG
83	75	68	15	<b>H. ALL THRU THE NIGHT</b> H. BELL (H. BELL, L. DEVLUGT, T. SHIDER)	◆ P.O.V. (DUET WITH JADE) (C) (M) (T) (X) GIANT 18414/REPRISE
84	90	93	3	<b>BABY I'M BACK</b> K. BAYYAN (J. T. TAYLOR, K. BAYYAN, N. BATTLE)	◆ J.T. TAYLOR (C) MCA 54752
85	87	—	3	<b>BOOM SHAK A-TACK</b> C. THOMPSON (H. PAYNE, N. HOWELL)	◆ BORN JAMERICANS (M) (T) DELICIOUS VINYL 1D139-/ATLANTIC
86	73	70	15	<b>SUNDAY MORNING</b> M. WHITE (M. WHITE, S. REYNOLDS, A. WILLIS)	◆ EARTH, WIND & FIRE (C) (D) REPRISE 18461
87	83	57	11	<b>IT HAD TO BE YOU</b> K. SWEAT, R. MURRAY (K. SWEAT, R. MURRAY, G. JENKINS)	◆ SILK (C) KEIA 64599/ELEKTRA
88	<b>NEW</b>	1	1	<b>LET IT SNOW</b> B. MCKNIGHT, BOYZ II MEN (B. MCKNIGHT, W. MORRIS)	◆ BOYZ II MEN (C) (D) MOTOWN 2218
89	94	—	2	<b>THINK (ABOUT IT)</b> S. REMI (J. BROWN, PATRA)	◆ PATRA (FEATURING LYN COLLINS) (C) (M) (T) EPIC 77161
90	99	—	2	<b>YOU TOLD ME</b> R. RIDEOUT (R. RIDEOUT, A. CHRISTIAN, Q. T. KEY, POSITIVE K)	◆ MOTIF (FEATURING POSITIVE K) (C) (T) PAYDAY/LONDON 857 302/PLG
91	<b>NEW</b>	1	1	<b>JUDY HAD A BOYFRIEND</b> W. SCOTT (B. BELLE, G. CURTIS)	◆ RIFF (C) (T) EMI 58012/ERG
92	<b>NEW</b>	1	1	<b>HERE COME THE LORDS</b> K. DEF (A. WARDRICK, D. KELLY, M. WILLIAMS, K. HANSFORD)	◆ LORDS OF THE UNDERGROUND (C) (M) (T) (X) PENDULUM 58065/ERG
93	85	83	18	<b>MEGA MEDLEY</b> R. TROUTMAN (R. TROUTMAN, N. WHITFIELD, B. STRONG)	◆ ZAPP & ROGER (C) (M) (T) (X) REPRISE 1842D
94	<b>NEW</b>	1	1	<b>DUNKIE BUTT PLEASE PLEASE PLEASE</b> K. EVANS, D. MICHERY, D. GRIGSBY (I. PINKNEY, R. GORDON)	◆ 12 GAUGE (C) SCOTTI BROS. 75373
95	<b>RE-ENTRY</b>	3	3	<b>MANY CLOUDS OF SMOKE</b> TOTAL DEVASTATION (B. FRESH, T. PLATT, TUF CUT TIM)	◆ TOTAL DEVASTATION (C) (M) (T) (X) ARISTA 1-2624
96	74	67	8	<b>GUESS I'M IN LOVE</b> FULL FORCE, J. ABER, P. EDGE, B. MEDINA (FULL FORCE, PEPSII)	◆ CHERYL "PEPSII" RILEY (C) (T) (V) (X) REPRISE 18492
97	<b>NEW</b>	1	1	<b>YOU'LL NEVER FIND ANOTHER</b> E. BAKER (E. BAKER)	◆ Y.T. STYLE (C) THIRD STONE 98358/ATLANTIC
98	91	86	4	<b>DRED LOC</b> A. BETTS (M. NDEGEOCELLO)	◆ M'SHELL NDEGEOCELLO (C) (M) (T) (X) MAVERICK/SIRE 18361/REPRISE
99	97	—	2	<b>HOW MANY EMCEE'S (MUST GET DISS'D)</b> EVIL DEE, MR. WALT (E. DEWGARDE, W. DEWGARDE, K. BLAKE)	◆ BLACK MOON (M) (T) WRECK 20064-/NERVOUS
100	81	69	13	<b>BREAKADAWN</b> DE LA SOUL, PRINCE PAUL (MERCER, JOLICOUER, MASON, HOUSTON, WONDER, GREENE)	◆ DE LA SOUL (M) (T) (X) TOMMY BOY 586*

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.



# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	9	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST) 2 weeks at No. 1
2	3	13	<b>NEVER KEEPING SECRETS</b>	BABYFACE (EPIC)
3	2	12	<b>JUST KICKIN' IT</b>	XSCAPE (SO SO DEF/COLUMBIA)
4	4	15	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)
5	5	9	<b>GANGSTA LEAN</b>	DRS (CAPITOL)
6	6	19	<b>ANNIVERSARY</b>	TONY! TONI TONE! (WING/MERCURY)
7	7	22	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)
8	9	11	<b>SHOOT-N-PEPA</b>	(NEXT PLATEAU/PLG)
9	8	16	<b>COME INSIDE</b>	INTRO (ATLANTIC)
10	14	2	<b>CRY FOR YOU</b>	JOEY (UPTOWN/MCA)
11	12	9	<b>NEVER SHOULD'VE LET YOU GO</b>	HI-FIVE (JIVE)
12	11	7	<b>KEEP YA HEAD UP</b>	2PAC (INTERSCOPE/ATLANTIC)
13	10	20	<b>RIGHT HERE (HUMAN NATURE)</b>	SWV (RCA)
14	17	7	<b>SEVEN WHOLE DAYS</b>	TONI BRAXTON (LAFACE/ARISTA)
15	13	19	<b>AGAIN</b>	JANET JACKSON (VIRGIN)
16	16	17	<b>DREAMLOVER</b>	MARIAH CAREY (COLUMBIA)
17	15	6	<b>WHAT'S MY NAME?</b>	SNOOP DOGGY DOGG (DEATH ROW)
18	20	8	<b>HERO</b>	MARIAH CAREY (COLUMBIA)
19	25	6	<b>TIME AND CHANCE</b>	COLOR ME BADD (GIANT/REPRISE)
20	24	6	<b>SEX ME</b>	R. KELLY (JIVE)
21	22	7	<b>LOOKING FOR MR. DO RIGHT</b>	JADE (GIANT/REPRISE)
22	18	20	<b>SOMETHING IN YOUR EYES</b>	BELL BIV DEVOE (MCA)
23	30	4	<b>UNDERSTANDING</b>	XSCAPE (SO SO DEF/COLUMBIA)
24	29	6	<b>GETTO JAM</b>	DOMINO (OUTBURST/RAL/CHAOS)
25	28	6	<b>SLOW AND EASY</b>	ZAPP & ROGER (REPRISE)
26	19	14	<b>RUNAWAY LOVE</b>	EN VOGUE (EASTWEST)
27	21	28	<b>ANOTHER SAD LOVE SONG</b>	TONI BRAXTON (LAFACE/ARISTA)
28	31	7	<b>YOUR LOVE KEEPS WORKING...</b>	JODY WATLEY (MCA)
29	26	21	<b>DOWNTOWN</b>	SWV (RCA)
30	23	24	<b>IF</b>	JANET JACKSON (VIRGIN)
31	27	32	<b>SOMETHING'S GOIN' ON</b>	UNV (MAVERICK/SIRE/WARNER BROS.)
32	32	25	<b>RIBBON IN THE SKY</b>	INTRO (ATLANTIC)
33	36	7	<b>(LAY YOUR HEAD ON MY) PILLOW</b>	TONY! TONI TONE! (WING/MERCURY)
34	34	3	<b>WHO'S THE MACK</b>	RALPH TRESVANT (MCA)
35	33	24	<b>SOMETHING IN COMMON</b>	BOBBY BROWN/WHITNEY HOUSTON (MCA)
36	39	4	<b>MAKE LOVE EASY</b>	FREDDIE JACKSON (RCA)
37	38	10	<b>FOREPLAY</b>	RAAB (RIP-IT/ILC)

Tracks moving up the chart with airplay gains. © 1993, Billboard/BPI Communications.

## HOT R&B RECURRENT AIRPLAY

1	1	5	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)
2	2	5	<b>LOVE NO LIMIT</b>	MARY J. BLIGE (UPTOWN/MCA)
3	—	1	<b>IT'S FOR YOU</b>	SHANICE (MOTOWN)
4	5	7	<b>ONE WOMAN</b>	JADE (GIANT/REPRISE)
5	10	2	<b>CRY NO MORE</b>	II D EXTREME (GASOLINE ALLEY/MCA)
6	6	5	<b>LATELY</b>	JOEY (UPTOWN/MCA)
7	9	17	<b>EVERY LITTLE THING U DO</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
8	8	2	<b>ONE LAST CRY</b>	BRIAN MCKNIGHT (MERCURY)
9	4	5	<b>BABY I'M YOURS</b>	SHAI (GASOLINE ALLEY/MCA)
10	11	7	<b>LET ME BE THE ONE</b>	INTRO (ATLANTIC)
11	7	9	<b>WEAK</b>	SWV (RCA)
12	3	8	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT/ATLANTIC)
13	12	21	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
14	14	15	<b>I'M SO INTO YOU</b>	SWV (RCA)
15	13	2	<b>RUFF NECK</b>	MC LYTE (FIRST PRIORITY/ATLANTIC)
16	15	6	<b>IF I HAD NO LOOT</b>	TONY! TONI TONE! (WING/MERCURY)
17	17	8	<b>ABC-123</b>	LEVERT (ATLANTIC)
18	16	11	<b>SEEMS YOU'RE MUCH TOO BUSY</b>	VERTICAL HOLD (A&M)
19	18	9	<b>KNOCKIN' DA BOOTS</b>	H-TOWN (LUKE)
20	22	44	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
21	19	31	<b>LOVE SHOULD A BROUGHT YOU ...</b>	TONI BRAXTON (LAFACE/ARISTA)
22	21	22	<b>NO RHYME, NO REASON</b>	GEORGE DUKE (WARNER BROS.)
23	23	24	<b>KISS OF LIFE</b>	SADE (EPIC)
24	24	30	<b>I'M EVERY WOMAN</b>	WHITNEY HOUSTON (ARISTA)
25	—	24	<b>YOU REMIND ME</b>	MARY J. BLIGE (UPTOWN/MCA)

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
51	69 (Zomba, ASCAP/Donril, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/My Two Sons, ASCAP)	WBM
52	93 'TIL INFINITY (Soul's Of Mischief, BMI)	
53	AFTER THE LOVE (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI)	
54	AGAIN (Black Ice, BMI/Flyte Tyme, ASCAP)	WBM
55	ALL NIGHT (Music Corp. Of America, BMI/Bright Light, BMI)	
56	ALRIGHT (So So Def, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Wild Apache, ASCAP)	WBM/CPP
57	ANNIVERSARY (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Rev, ASCAP)	HL
58	ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)	WBM/HL
59	AWARD TOUR (Zomba, ASCAP/Jazz Merchant, ASCAP)	CPP
60	BABY I'M BACK (Sula, BMI/Kinsman, BMI/Kharana, BMI)	
61	BETCH'ALL NEVER FIND (Last Song, ASCAP/Third Coast, ASCAP)	
62	BOOM SHAK A-TACK (Chizled Out, BMI/Mudside, BMI)	
63	BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL	
64	BROOKLYN BOUNCE (Saja, BMI/Troutman, BMI/O Dad, BMI/Okedoke, BMI)	
65	CAN WE TALK (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
66	COME BABY COME (Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)	
67	COME CLEAN (EMI, ASCAP/Gifted Pearl, ASCAP)	
68	COME INSIDE (Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP/Wika, ASCAP)	WBM/HL
69	COMING HOME TO LOVE (Warner-Tamerlane, BMI/Kashif, BMI/Streamline Moderne, BMI/New Music Group, BMI) WBM	
70	COMPUTER LOVE (Saja, BMI/Troutman, BMI/Arn, ASCAP/Beane Tribe, ASCAP)	
71	CRY FOR YOU (EMI April, ASCAP/DeSung Mob, ASCAP)	WBM
72	DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/WB, ASCAP)	WBM
73	DUNKIE BUTT PLEASE PLEASE PLEASE (AMI, BMI)	
74	FOREPLAY (Drop Science, ASCAP)	
75	FOR THE COOL IN YOU (Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM	
76	FREAKIT (Straight Out Da Sewer, ASCAP/Fat Wax, BMI/EMI April, ASCAP/Collars To The Addict, ASCAP/Sewer Slang, BMI/EMI Blackwood, BMI) WBM	
77	GANGSTA LEAN (Rap & More, BMI)	
78	GET A LITTLE FREAKY WITH ME (MCA, ASCAP/Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Gimme Some Hot Sauce, ASCAP)	CPP
79	GETTO JAM (No Dooze, ASCAP/Cats On The Prowl, ASCAP)	
80	HEARTBREAKER (WE, BMI/Lyrica, BMI)	
81	HEAVEN KNOWS (EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelney, BMI)	WBM/HL
82	HERE COME THE LORDS (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)	
83	HERO (Sony Songs, BMI/Rye, BMI/Wallyworld, ASCAP/WB, ASCAP) HL/WBM	
84	HEY MR. D.J. (Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, BMI/O/B/O Itself, ASCAP/Medad, BMI)	
85	IF (Black Ice, BMI/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
86	I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM	
87	(I KNOW I GOT) SKILLZ (Word Life, ASCAP/Chrysalis, ASCAP/Cina, ASCAP/Large Giant, ASCAP/WB, ASCAP)	CPP/WBM
88	I'M A PLAYER (Zomba, BMI/Bridgeport, BMI/Rubber Band, BMI) CPP	
89	I'M IN LUV (J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP	
90	I'M LOOKING FOR THE ONE (TO BE WITH ME) (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/Donril, ASCAP)	
91	I'M REAL (So So Def, ASCAP/EMI April, ASCAP)	WBM
92	JUDY HAD A BOYFRIEND (B Funk, ASCAP/Warner Chappell, ASCAP)	
93	JUST KICKIN' IT (So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI) WBM	
94	KEEPIN' MY COMPOSURE (Pac Jam, BMI/Wreckshop, BMI) WBM	
95	KEEP YA HEAD UP (Ghetto Gospel, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Rubber Band, BMI) WBM	
96	LAI D BACK GIRL (Amazement, BMI)	
97	LET IT SNOW (Cancelled Lunch, ASCAP/Pri, ASCAP/Squirt Shot, BMI)	
98	LET ME RIDE (Sony Tunes, ASCAP) HL	
99	LONG WAY FROM HOME (Kear, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI)	
100	LOOKING FOR MR. DO RIGHT (Large Giant, ASCAP/Wokie, ASCAP/WB, ASCAP) WBM	
101	LOSE CONTROL/GIRL U FOR ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM	
102	LOVE TONIGHT (CCW, ASCAP/Rogit, ASCAP/EMI Blackwood, BMI)	
103	MAKE LOVE EASY (MCA, ASCAP/Bush Burnin', ASCAP/Paul Laurence III, ASCAP)	
104	MANY CLOUDS OF SMOKE (Hogstatus, ASCAP)	
105	METHOD MAN (Wu-Tang, BMI)	
106	THE MORNING AFTER (Amazement, BMI)	
107	NEVER KEEPING SECRETS (Sony Songs, BMI/Ecaf, BMI) HL	
108	NEVER LET ME GO (Duchess, BMI)	
109	NEVER SHOULD'VE LET YOU GO (Zomba, ASCAP/4MW, ASCAP) CPP	
110	NOBODY DOES IT BETTA (New Perspective, ASCAP)	
111	NOW I FEEL YA (N-The Water, ASCAP)	
112	THE ONE FOR ME (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP)	
113	PINK CASHMERE (Controversy, ASCAP/WB, ASCAP)	WBM
114	REAL MUTHAPHUCKKIN G'S (Ruthless Attack, ASCAP/Hard 2 Oppose, ASCAP)	
115	RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playful, BMI/GG Loves Music, BMI) WBM	
116	RUNAWAY LOVE (Two Tuff-Enuff, BMI)	
117	SAME OL' SHIT (MC Ren, ASCAP/Ruthless Attack, ASCAP/Night Stawka, ASCAP)	
118	SEX ME (PARTS I & II) (Zomba, BMI/R.Kelly, BMI) HL/PPP	
119	SHOOP (Unichappell, BMI/Placid, BMI/Next Plateau, ASCAP/S.T.M., BMI) WBM	
120	SLOW AND EASY (Troutman, BMI/Saja, BMI)	
121	SO HIGH (Second Generation Rooney Tunes, BMI/MCA, BMI/Jackie-O, ASCAP)	
122	SOMETHING IN YOUR EYES (Sony Songs, BMI/Ecaf, BMI)	
123	SOMETHING'S GOIN' ON (Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Audible Arts, BMI/WB, ASCAP) WBM	
124	SPEND THE NIGHT (Little Reata, BMI/Chunky Monkey, BMI/McSpadden, BMI)	
125	STAND BY YOUR MAN (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP/Microphone Mafia, ASCAP) WBM	
126	STAY IN MY CORNER (Coffey, Nettlesbey, BMI/Big Giant, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Warner-Tamerlane, BMI) WBM	
127	STAY REAL (Erick Sermon, ASCAP/Saja, BMI/Troutman, BMI)	
128	STRAIGHT FROM MY HEART (Maverick, ASCAP/Undercurrent, ASCAP/WB, ASCAP/Nomad-Noman, BMI/Audible Arts, BMI/Warner-Tamerlane, BMI) WBM	
129	SUNDAY MORNING (Maurice White, ASCAP/Sony Tunes, ASCAP/Reyshell, BMI/Warner-Tamerlane, BMI/Streamline Moderne, BMI/Playful, BMI) HL/WBM	
130	SWEAT (A LA LA LA LA LONG) (Mad House, BMI)	
131	THINK (ABOUT IT) (Dynamite, BMI)	
132	TIME AND CHANCE (Brittisse, ASCAP/Me Good, ASCAP)	
133	TRUST ME (III Kid, ASCAP/Gifted Pearl, ASCAP/EMI April, ASCAP/My Dog Luna, ASCAP)	
134	U.N.I.T.Y. (Queen Latifah, ASCAP/Four Knights, BMI/Music Corp. Of America, BMI) HL	
135	UP ON THE ROOF (Screen Gems-EMI, BMI) WBM	
136	VOODOO (Trycap, BMI/Zomba, BMI/Ramal, BMI/Cleveland's Own, BMI/Warner-Tamerlane, BMI) CPP/WBM	
137	WHAT'S MY NAME? (Suge, ASCAP)	
138	WHOO! (There It Is) (Avert, BMI)	
139	WHO'S THE MACK (Flyte Tyme, ASCAP)	
140	WRITTEN ON YA KITTEN (T-Boy, ASCAP/Naughty, ASCAP/United Artists, ASCAP/EMI U Catalog, ASCAP)	
141	YOU'LL NEVER FIND ANOTHER (Elijah B., BMI)	
142	YOUR LOVE KEEPS WORKING ON ME (WB, ASCAP/Kulu Shay, ASCAP/Tu, ASCAP/Interscope, ASCAP/Thug, ASCAP/Brandi-Jo, ASCAP) WBM	
143	YOU TOLD ME (London, ASCAP/Polygram, ASCAP)	

# 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	8	<b>GANGSTA LEAN</b>	DRS (CAPITOL) 5 weeks at No. 1
2	2	9	<b>SHOOP</b>	SALT-N-PEPA (NEXT PLATEAU/PLG)
3	3	13	<b>JUST KICKIN' IT</b>	XSCAPE (SO SO DEF/COLUMBIA)
4	5	8	<b>CAN WE TALK</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
5	4	6	<b>SEX ME</b>	R. KELLY (JIVE)
6	6	4	<b>KEEP YA HEAD UP</b>	2PAC (INTERSCOPE/ATLANTIC)
7	9	7	<b>BREATHE AGAIN</b>	TONI BRAXTON (LAFACE/ARISTA)
8	7	5	<b>AGAIN</b>	JANET JACKSON (VIRGIN)
9	10	5	<b>NEVER KEEPING SECRETS</b>	BABYFACE (EPIC)
10	11	7	<b>(I KNOW I GOT) SKILLZ</b>	SHAQUILLE O'NEAL (JIVE)
11	8	29	<b>WHOO! (THERE IT IS)</b>	TAG TEAM (LIFE/BELLMARK)
12	16	5	<b>HERO</b>	MARIAH CAREY (COLUMBIA)
13	15	4	<b>REAL MUTHAPHUCKKIN G'S</b>	EAZY-E (RUTHLESS/RELATIVITY)
14	18	4	<b>TIME AND CHANCE</b>	COLOR ME BADD (GIANT/REPRISE)
15	14	12	<b>COME INSIDE</b>	INTRO (ATLANTIC)
16	13	10	<b>ANNIVERSARY</b>	TONY! TONI TONE! (WING/MERCURY)
17	17	15	<b>HEY MR. D.J.</b>	ZHANE (FLAVOR UNIT/EPIC)
18	12	4	<b>FREAKIT</b>	DAS EFX (EASTWEST)
19	19	5	<b>AWARD TOUR</b>	A TRIBE CALLED QUEST (JIVE)
20	20	7	<b>NEVER SHOULD'VE LET YOU GO</b>	HI-FIVE (JIVE)
21	24	2	<b>U.N.I.T.Y.</b>	QUEEN LATIFAH (MOTOWN)
22	23	8	<b>LOOKING FOR MR. DO RIGHT</b>	JADE (GIANT/REPRISE)
23	33	2	<b>GETTO JAM</b>	DOMINO (OUTBURST/RAL/CHAOS)
24	21	16	<b>SOMETHING IN YOUR EYES</b>	BELL BIV DEVOE (MCA)
25	27	5	<b>SLOW AND EASY</b>	ZAPP & ROGER (REPRISE)
26	25	13	<b>COME BABY COME</b>	K7 (TOMMY BOY)
27	29	8	<b>FOREPLAY</b>	RAAB (RIP-IT/ILC)
28	22	2	<b>SAME OL' SHIT</b>	MC REN (RUTHLESS/RELATIVITY)
29	38	3	<b>MAKE LOVE EASY</b>	FREDDIE JACKSON (RCA)
30	28	6	<b>I'M REAL</b>	KRIS KROSS (RUFFHOUSE/COLUMBIA)
31	46	5	<b>69</b>	FATHER (UPTOWN/MCA)
32	26	24	<b>I GET AROUND</b>	2PAC (INTERSCOPE/ATLANTIC)
33	32	24	<b>RUFFNECK</b>	MC LYTE (FIRST PRIORITY/ATLANTIC)
34	43	6	<b>UP ON THE ROOF</b>	II D EXTREME (GASOLINE ALLEY/MCA)
35	30	17	<b>DREAMLOVER</b>	MARIAH CAREY (COLUMBIA)
36	44	10	<b>COMING HOME TO LOVE</b>	COMING OF AGE (ZOO)
37	36	19	<b>RIGHT HERE/DOWNTOWN</b>	SWV (RCA)
38	37	10	<b>LET ME RIDE</b>	DR. DRE (DEATH ROW)
39	42	19	<b>I'M IN LUV</b>	JOE (MERCURY)
40	41	8	<b>I'M A PLAYER</b>	TOO SHORT (JIVE)
41	39	10	<b>STAY REAL</b>	ERICK SERMON (DEF JAM/RAL/COLUMBIA)
42	34	23	<b>ANOTHER SAD LOVE SONG</b>	TONI BRAXTON (LAFACE/ARISTA)
43	51	3	<b>NOW I FEEL YA</b>	SCARFACE (RAP-A-LOT/PRIORITY)
44	45	10	<b>93 'TIL INFINITY</b>	SOULS OF MISCHIEF (JIVE)
45	67	2	<b>COME CLEAN</b>	JERU THE



# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	SHOOP (C) (T) (X) NEXT PLATEAU/LONDON B57314/PLG	◆ SALT-N-PEPA 3 weeks at No. 1
2	2	2	3	KEEP YA HEAD UP (C) INTERSCOPE 98345/AG	◆ 2PAC
3	4	4	5	(I KNOW I GOT) SKILLZ (C) (T) (X) JIVE 42177	◆ SHAQUILLE O'NEAL
4	3	3	13	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
5	6	7	3	REAL MUTHAFUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E
6	5	5	3	FREAKIT (C) (M) (T) EASTWEST 98341/AG	◆ DAS EFX
7	7	6	4	AWARD TOUR (C) (T) (X) JIVE 42187	◆ A TRIBE CALLED QUEST
8	9	—	1	U.N.I.T.Y. (C) (D) (T) MOTOWN 3225	◆ QUEEN LATIFAH
9	15	—	1	GETTO JAM (M) (T) OUTBURST/RAL 72297/CHAOS	◆ DOMINO
10	10	10	1	COME BABY COME (C) (M) (T) (X) TOMMY BOY 7572	◆ K7
11	8	—	1	SAME OL' SHIT (C) (T) RUTHLESS 5510/RELATIVITY	◆ MC REN
12	12	11	5	I'M REAL (C) (M) (T) (X) RUFFHOUSE 77236/COLUMBIA	◆ KRIS KROSS
13	21	22	3	69 (M) (T) (X) UPTOWN 54751/MCA	◆ FATHER
14	11	8	19	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
15	14	9	17	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
16	16	13	9	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/AG	◆ DR. DRE
17	19	16	3	I'M A PLAYER (C) (M) (T) JIVE 45152	◆ TOO SHORT
18	17	15	9	STAY REAL (C) (M) (T) RAL/CHAOS 77140/COLUMBIA	◆ ERICK SERMON
19	24	31	2	NOW I FEEL YA (C) RAP-A-LOT 53841/PRIORITY	◆ SCARFACE
20	20	24	8	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF
21	33	—	1	COME CLEAN (C) (T) PAYDAY/FERR 127 000/PLG	◆ JERU THE DAMAJA
22	18	14	12	METHOD MAN (C) (T) LOUD 62544/RCA	◆ WU-TANG CLAN
23	31	28	1	DUNKIE BUTT (C) SCOTTI BROS. 75373	◆ 12 GAUGE
24	22	17	1	HEAT IT UP (C) (T) MCA 54743	◆ RAKIM
25	38	—	1	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	◆ LORDS OF THE UNDERGROUND
26	27	29	1	MANY CLOUDS OF SMOKE (C) (M) (T) (X) ARISTA 1-2624	◆ TOTAL DEVASTATION
27	NEW ▶	—	1	I'M LOOKING FOR THE ONE (C) (T) (X) JIVE 42183	◆ JAZZY JEFF/FRESH PRINCE
28	28	39	1	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/ATLANTIC	◆ BORN JAMERICANS
29	23	12	15	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
30	25	30	4	BROOKLYN BOUNCE (C) (T) BROOKTOWN/ISLAND 862 684/PLG	◆ DADDY-O
31	26	21	12	CHECK YO SELF (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
32	13	27	3	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583*	◆ NAUGHTY BY NATURE
33	41	40	1	HUMP WIT' IT (C) (T) WRAP 187/CHIBAN	◆ 95 SOUTH
34	30	19	19	WHOOT, THERE IT IS (M) (T) WRAP 0150/CHIBAN	◆ 95 SOUTH
35	29	18	6	BOOM! SHAKE THE ROOM (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE
36	40	46	2	THINK (ABOUT IT) (C) (M) (T) EPIC 77161	◆ PATRA
37	36	36	1	KHADIJAH (C) (T) 200 14105	◆ DIRT NATION
38	34	20	14	ALRIGHT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
39	46	25	10	VERY SPECIAL/STOP SHAMMIN' (C) (D) (T) COLD CHILLIN' 18437/REPRISE	◆ BIG DADDY KANE
40	32	26	8	BREAKADAWN (M) (T) (X) TOMMY BOY 586*	◆ DE LA SOUL
41	35	23	22	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
42	43	37	2	DAZZEY DUKS (C) (T) TMR 3089/BELLMARK	◆ DUICE
43	39	34	9	DRE DAY (C) (M) (T) DEATH ROW/INTERSCOPE 53827/AG	◆ DR. DRE
44	44	32	11	MAKE ROOM (C) (D) (T) LOUD 62579/RCA	◆ THA ALKAHOLIKS
45	NEW ▶	—	1	COUNTY LINE (M) (T) (X) TOMMY BOY 577*	◆ COOLIO
46	42	38	1	OH CAROLINA (C) (T) VIRGIN 12672	◆ SHAGGY
47	37	33	14	INSANE IN THE BRAIN (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL
48	NEW ▶	—	1	SHOOTIN' DEUCES (C) (T) HOT 031/50H	◆ ICE DOG
49	RE-ENTRY	—	3	STAND BY YOUR MAN (M) (T) (X) DEF JAM/RAL 77098/COLUMBIA	◆ L.L. COOL J
50	48	42	14	GOTTA GET MINE (C) (T) WRAP 93154/CHIBAN	◆ MC BREED

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

## R&B

### ARTISTS & MUSIC

# 2Pac Too Wack? A Rapper On The Edge; Love Loses Out With New Hip-Hoppers

UPON LEARNING ABOUT the Oct. 31 shooting incident involving Tupac Shakur (2Pac) in Atlanta, some dudes in my neighborhood jokingly tagged the performer Two Pops. But they were serious when they labeled him "troubled." The shooting incident occurred during a pre-dawn traffic dispute with two off-duty police officers. According to reports, when one of them pulled a gun, Shakur peeled off two bullets. One officer was struck in the buttocks, the other in the abdomen.

Charged with aggravated assault, Shakur spent one night in jail before posting a \$55,000 bond. He then flew to New York to complete a role in the New Line film "Above The Rim."

Then, Nov. 18, the performer went from acting to illing. He and two associates were charged with sexually assaulting a 20-year-old female. According to published reports, the woman was restrained by the men, and Shakur and another man forced her to perform oral sex. The alleged assault, which took place in a Manhattan hotel room, is the latest in a series of troubling incidents involving Shakur.

In March, he and a second man were charged with assault with a deadly weapon. The pair allegedly attacked a limousine driver who believed they were using drugs. Five months later, a Los Angeles jury convicted Shakur of carrying a loaded handgun in his car. That earned him two years' probation.

Clearly, Shakur has been teetering on the edge of a wipeout all year. With

the new sexual assault charges, the question mark that's been hanging over his future has grown even bigger.

But Shakur (who has just been nominated for an NAACP Image Award) is endangering more than just his own career. He and other rappers who can't get a grip are also helping set the stage for hip-hop's last blast. With their buck-wild actions, these artists are unwittingly playing into the hands of forces fed up with heightened levels of black achievement.

It might be too late for Shakur, but



by Havelock Nelson

rap's other makers of mayhem must now stop, look, and think about how their displays are being used. As one of the brothers on my block remarked, "They've got to get a check-up from the neck up, or it might all be over when they say when."

LET'S TALK about male mating habits. These days it's all about macho style and cockiness. For many in the rap generation, the prevailing attitude is forget romance, show no emotion, and communicate only coarseness. That's one reason why the sentiments in L.L. Cool J's

## Platinum For Washington? New Set May 'Make It Easy' Qwest Aims To Introduce Singer To Younger Audience

BY DJ MARIUS

OAKLAND, Calif.—Coming off the success of "Make Time For Love," a debut album that sold more than 415,000 units, according to SoundScan, vocalist Keith Washington has his sights fixed firmly on platinum territory. His second release on the Qwest/Warner Bros. label, "You Make It Easy," has climbed as high as No. 15 on the Billboard Top R&B Albums chart.

A native of Detroit, Washington emerged on the R&B scene on the strength of his first single, 1991's "Kissing You." The track quickly became a radio staple, and rose to No. 1 on Billboard's Hot R&B Singles chart. Introduced as a romantic interest on "General Hospital," ABC-TV's popular daytime show, Washington subsequently was exposed to millions of new admirers.

"You Make It Easy" is being mar-

keted to build on Washington's initial popularity. "Keith has a solid female following and [a strong] overall 18-34 demographic," says Hank Spann, Warner Bros.' VP of promotion, black music division. Spann says a major goal of this project is to expose Washington to younger listeners.



WASHINGTON

While Washington has established his talents as a romantic singer, the new album highlights his abilities as a producer and writer as well (he co-penned nine of the 11 tracks).

Among several well-known producers lending creative input were Jon Nettlesbey and Terry Coffey (Miki Howard, Howard Hewett), Barry J. Eastmond (Anita Baker, Freddie Jackson), Gerald Levert, and George Duke.

"You Make It Easy" also features a select list of guest performers, including the Perri sisters, Wendy Moten, and saxophonist Marion Meadows.

The continuing themes of love, trust, and commitment flow through the album, allowing Washington's fans to enjoy a respite from some of R&B's more overtly sexual inclinations. Several tracks, including the first single, "Stay In My Corner," and the ethereal

"I Need Love" got panned as soft and those in tracks like 2Pac's "I Get Around" and "Ain't No Fun (If The Homies Can't Have None)," from the new Snoop Doggy Dog album, are more likely to be embraced. They're reflected in come-ons that many women find offensive.

GIN AND JUICE: With chilled-out 808 drums and spare keyboard melodies, Condition Red's "Don't Get Caught Slippin'" ('O' Town Records, Orlando, Fla.) thrusts slow and deep as it carries a safe-sex message: "When ya bone use protection, or get caught slippin' lookin' for affection" ... Mac Mall is an L.A. rapper whose favorite color is green. He likes marijuana leaves and believes in dollar bills, y'all. He has an album on the independent Young Black Brotha Records that's making noise on the Left Coast. He pitches his gangsta-lean voice against pimp grooves made up using live instruments. They're perfect for kitted-up Jeeps or Coup de Villes ... Producer Jermaine Dupri has a publicist. She is Lisa Herndon at the Terrie Williams Agency in New York ... Rapper Chuck D. and WBO heavyweight champion Michael Bent will be the featured speakers at a Wednesday (1) conference titled "World AIDS Day: Focus On Youth." Its sponsor is the Upper Manhattan Task Force on AIDS ... Vanilla Ice is set to face his difficult comeback challenge with a pro-weed track titled "Hootie Mack."

## TO OUR READERS

Effective this issue, Billboard's Hot Rap Singles chart is expanded from 30 to 50 positions. For details, see page 6.



## Forget Ingenue-ity: Nerissa Is Taking Control

**NERISSA IS NOT AFRAID** to be perceived as a bitch.

Despite her youth and relative inexperience in the music business, the New York-rooted singer is not willing to play the role of a passive pop ingenue. Instead, along each step through the promotion of her eponymous *Active/Select* debut, she is working overtime to gather the knowledge necessary to wisely guide and control her burgeoning career.

"If making sure that the job gets done so that my record has the best possible chance at success makes me a bitch, then so be it," she says. "I'm



NERISSA

not the type of person who is happy to be led around by the nose. And I don't want to wake up at the end of my career and ask, 'what happened?'"

This attitude springs in part from a breach of professional trust that Nerissa faced at an early stage of her musical journey, two years ago. Details of the incident are secondary to the result: a focused and forceful artist who leaves little to the decisions of others.

"I don't want to sound like a control freak—just someone not to be messed around with," she laughs.

Examining Nerissa's album—which is increasingly satisfying with each listen—such inner strength casts a philosophical light on romantic interludes like "Memories Of Love." It also wraps steamier moments like her rendition of the Dramatics pop/soul nugget, "In The Rain," with an assured, wicked sensuality. The singer composed a number of the set's stronger tunes, effectively holding her own alongside heavy-hitter Todd Terry and sharpening her lyrical chops with up-and-comers Benji Candelario and James Brunkvist.

The stylistic tone of the album banters between club-intensive house and R&B/hip-hop, à la Mary J. Blige. As most dance albums do these days, it aims to be all things to all people. And while that is a surefire trap for a confused failure, Nerissa is up to the challenge, holding the listener's attention with a smoky alto range that shows promising signs of developing a distinctive timbre and phras-



by Larry Flick

ing. She is particularly memorable on future hits "Where Do We Go From Here" and "Get On, Get Out," both of which rapidly bring the word "diva" to mind.

"Singing has to come from the heart and from the gut," she says. "The stuff I sing about is real, and doing that is very important to me. Sometimes, sharing my stories in these songs is almost like therapy. I'm working through things, and, hopefully, as I find answers, so will people who listen."

Apparently, people are connecting with Nerissa in some fashion. "In The Rain" was recently a dancefloor staple across much of the U.S., peaking at No. 17 on Billboard's Club Play chart. The track also opened enough doors at crossover and pop radio to generate healthy anticipation for the next single, which will be the lovely and uplifting "Stars." The release of that track likely will keep her on the road, playing nightclubs and making various promotional appearances through the end of the year.

And as Nerissa becomes more savvy and confident in her career, we predict that people will realize that "bitch" is too silly and negative a descriptive word here. We prefer to refer to her as an artist with the potential for great personal power.

**BEATS IN MOTION:** Georgie Porgie, one of the Chicago club scene's more valuable commodities, continues his bid for national stardom with "All Because Of Me" (Vibe Music), yet another of his exemplary pop/house anthems. Although his voice is

still a tad thin, he compensates with a contagious passion and energy that easily pushes him over the top. And the track rocks mighty hard, with its bum-waggin' bassline and ear-catching hook. Actually, Porgie is such a good songwriter, we cannot help wondering why more acts have not tapped into his deep well of material.

Bets on the success of "All Because Of Me" are hedged with a plethora of reliably solid remixes by Vibe Music compatriots Maurice Joshua (his "Tribal" version is the total jam!), Terry Hunter, Aaron Smith, and Joey Donatello. The curveball is the presence of Tommy Musto—and having him aboard is a smart decision. He brings a fresh perspective to the record that complements its recognizable Chicago sound with a splashy New York intensity that can only broaden its reach.

It's always nice to get a new one from the folks at New Jersey's long-running *Movin' Records*. "Flute Song" by Nyles Arrington is a delightfully uplifting instrumental that lays a disco groove beneath rolling piano lines, cheering vocal loops, and, of course, a wafting flute solo that tingles with jazz spice. There are three well-structured versions to choose from, ranging in tone from blossoming peak-hour revelry to more soothing early-a.m. fare. Be sure to pick one.

While we await the next release from *Black Box*, fans of that act's new lead singer, Charvoni, should slip into Nu Phonic's "No More Heartache" (King Street Sounds, New York). She is in excellent voice here, playing the role of a wronged lover to the hilt. Producer Kelton Cooper lays a dark, underground foundation embellished with familiar house-rooted piano/organ fills. Kenny Carpenter and Lenny Fontana contribute workable remixes, most notably the driving "KLM" version. Ripe for major-label picking, this one could easily make it in the big leagues with a fleshier remix. Anyone taking notes?

Hanging left of center for a hot second, we want to direct your immediate attention toward "Ripened Peach" (Chameleon/Elektra), the genius second single from Ethyl Meatplow's essential "Happy Days, Sweetheart" album. Unlike the previous "Queenie," which was remixed to a house pulp, this one hovers around the original downtempo nature of the original recording. Each of the song's four incarnations is wickedly trippy, exploring kinetic African-tribal and hip-hop beat options. While the body responds to the rhythms, the brain is fed a feast of unusual keyboard lines, sound effects, and vocal bits. J.G. Thirlwell's "Deep Fried" mix rises as the most unique and memorable excursion, though Jack Dangers' rendition is accessible enough to seep into mainstream consciousness. *Ummm...*

Finally, no holiday party will complete without RuPaul's gorgeous reading of the traditional Christmas song "Little Drummer Boy" (Tommy Boy), which is produced with a rous-



**Hold The Anchovies, Please.** The Columbia Records dance music department recently sponsored a pizza party for members of the IRS/Let's Dance record pools in Chicago. Pictured, from left, are pool director Lori Annarella; Dave Shaw, local promotion manager, Columbia Records; pool owner Mike Macharello; and Gary Link, Midwest marketing coordinator, Sony Music.

ing gospel/funk hand by Jimmy Harry. Perhaps the most satisfying aspect of this record is the fact that radio and club DJs are given an opportunity to hear what a solid, credible singer Ru really is. There is nothing campy about this record; the humor is, no doubt, saved for the video. This single amplifies the necessity for Tommy Boy to take a chance on one of the more song-oriented cuts from Ru's "Supermodel Of The World" album. It could mean the difference between establishing Ru as a quirky but real artist, or as a disposable cartoon.

The 12-inch format of "Little Drummer Boy" has a variety of nifty, programmable house and hip-hop mixes by the 3X Platinum Productions posse and Marcus "The Slice" Shultz. Dig into 'em.

**TID-BEATS:** Loni Clark, who made a lingering first impression with the internationally embraced "Rushing" earlier this year, proves that she is not a one-hit wonder with the forthcoming "U" on New York's Nervous Records. Once again, Mood II Swing wrote and produced the track, which has an invigorating house personality as well as radio-ready urban tendencies... Roughly two years after discovering Haddaway's current pop hit "What Is Love" on import, Stateside club DJs are about to receive the follow-up, "Life" (Arista). While there is no denying the similarity in sound, the song does have a chorus that instantly sticks to the brain, with workable mixes by Gary Jones and Alex Trime. By the by, Haddaway's just-released eponymous album has several notable jams, including the funk-fortified houser "Yeah" and rave/NRG stomp "Come Back (Love Has Got A Hold On Me)"... Though NovaMute Records was conceived in 1992 as a small techno/club subsidiary of Mute Records, the label has grown into an influential entity that sets a high standard for others to match. This is best exhibited on the upcoming

"NovaMute: Version 1.1," an album that offers a comprehensive overview of the label's history to date. The set is filled with a number of tracks that have never been released in the U.S. Among the better acts involved are Italy's Unity 3, Spirit Feel from the U.K., and Sweden's brilliant Karl Axel-Bissler. A tasty smorgasbord of international flavors from a label that likely will continue to make an indelible mark on dance music... Alternative heads should be on the lookout for "Afrodisiac," the first full-length album by the Veldt. Listen closely, and you will, no doubt, hear eclectic influences that range from Prince and Public Enemy to the Cocteau Twins. Factor in topical lyrical matter, and you have one of the first must-hear albums of 1994. Due out in February, the Mercury album will be preceded by the single "Soul In A Jar," remixed by Diamond D.



**Sagat In Full Effect.** Maxi recording artist Sagat recently performed his debut hit, "Fuk Dat," at the Palace in New York. The rapper is playing clubs around the U.S. in support of the single, which is making inroads at radio, thanks in part to fresh remixes by DJ EFX, Marcus Shulz, Rob Sherwood, and Joe Giucastro. His next single, "Get Out Of My Face," is due early in 1994. (Photo: Tina Paul)

### Billboard Dance Breakouts

FOR WEEK ENDING DEC. 5, 1993

#### CLUB PLAY

1. WHITE LOVE ONE DOVE FFRR
2. GOODY GOODY LISETTE MELENDEZ FEVER
3. JOY STAXX FEATURING CAROL LEEMING CHAMPION IMPORT
4. WHAT'S MY NAME? SNOOP DOGGY DOGG DEATH ROW
5. THAT'S WHAT I THINK CYNDI LAUPER EPIC

#### MAXI-SINGLES SALES

1. BREATHE AGAIN TONI BRAXTON LAFACE
2. MAXIMUM OVERDRIVE 2 UNLIMITED RADICAL
3. SWEAT (A LA LA LA LA LONG INNER CIRCLE BIG BEAT
4. GIVE ME WHAT I WANT D.J. PIERRE STRICTLY RHYTHM
5. AS THEM TALK NUBIAN CRACKERS BIG BEAT

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

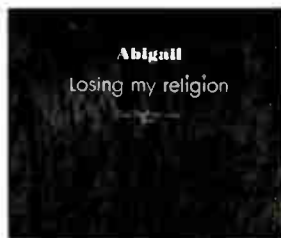


CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	3	5	9	THE PROGRAM MERCURY 862 799 1 week at No. 1	DAVID MORALES & THE B.Y.C. W/ PAPA SAN
2	4	6	8	MR. VAIN 550 MUSIC 77214/EPIC	CULTURE BEAT
3	5	8	7	I WANNA BE FREE BLACK LABEL 91/E-LEGAL	THE LUNA PROJECT
4	11	18	4	LEMON ISLAND 862 957/PLG	U2
5	13	17	5	GO WEST EMI 58084/ERG	PET SHOP BOYS
6	8	12	6	L'ESPERANZA WARNER BROS. 41054	SVEN VATH
7	7	10	8	FIESTA FATAL ATLANTIC B5721/AG	B-TRIBE
8	10	13	5	TRADICION EPIC 77192	GLORIA ESTEFAN
9	2	3	9	THROB VIRGIN ALBUM CUT	JANET JACKSON
10	1	2	10	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
11	18	25	4	VIOLENTLY HAPPY ELEKTRA 66244	BUORK
12	15	22	5	WHAT IS LOVE EASTWEST 95981/AG	EN VOGUE
13	9	4	11	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	LONNIE GORDON
14	19	28	5	SHOW ME WARNER BROS. 41207	ULTRA NATE
15	6	1	11	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
16	12	7	10	GIVE IT UP FFRR 350 039	THE GOODMEN
17	14	15	8	IF I CAN'T HAVE YOU MCA 54737	KIM WILDE
18	30	42	3	YOUR LOVE KEEPS WORKING ON ME MCA 54785	JODY WATLEY
19	24	32	5	BLUE BUDDHA INTERSCOPE 95988/ATLANTIC	THRILL KILL KULT
20	31	40	3	LOVE CHANGES VIRGIN 38413	MK FEATURING ALANA
21	32	44	3	CONGA TE SIRE 41038/WARNER BROS.	DOUBLEPLUSGOOD
22	39	—	2	I'M BEAUTIFUL DAMMIT! A&M 0411	UNCANNY ALLIANCE
23	35	—	2	SUME SIGH SAY FREEZE 50049	HOUSE OF GYPSIES
24	22	9	11	LUV 4-2 EASTWEST 96005/AG	MICHAEL WATFORD
25	20	16	13	I'M IN LUV MERCURY 862 463	JOE
<b>*** POWER PICK ***</b>					
26	47	—	2	I LOVE MUSIC EPIC 77285	ROZALLA
27	28	31	6	CAUGHT IN THE MIDDLE COOLTEMPO IMPORT	JULIET ROBERTS
28	42	—	2	I LIKE TO MOVE IT STRICTLY RHYTHM 12192 REEL 2 REAL FEATURING MAD STUNTMAN	
29	34	43	4	BETCHA'LL NEVER FIND RCA 62651	CHANTAY SAVAGE
30	36	50	3	THINGS CAN ONLY GET BETTER SIRE/GIANT 2450B/WARNER BROS.	D.REAM
31	23	20	13	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
32	17	19	7	TOO MUCH INFORMATION CAPITOL 16489	DURAN DURAN
33	27	30	6	SONG OF LIFE MEDICINE/GIANT PROMOWARNER BROS.	LEFTFIELD
34	38	45	4	U KNOCK ME ANGEL EYES 5412	WARNING
35	21	23	8	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
36	45	48	3	THE KEY, THE SECRET PULSE 8 12445/RADIKAL	URBAN COOKIE COLLECTIVE
<b>*** HOT SHOT DEBUT ***</b>					
37	NEW	1	1	QUEEN OF THE NIGHT ARISTA IMPORT	WHITNEY HOUSTON
38	26	24	8	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
39	NEW	1	1	I WILL BE FREE SOLID PLEASURE IMPORT	BABY JUNE
40	16	14	12	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	DEBORAH HARRY
41	46	49	4	WHERE DO WE GO? FREEZE 50048	THE DARRYL JAMES/DAVID ANTHONY PROJECT
42	37	37	6	RAPTURE INSTINCT 4104	X-STATIK
43	29	26	10	HEAVEN KNOWS LV 77106/EPIC	LUTHER VANDROSS
44	40	36	7	DANCE E-SA 22027	CLUB CULTURE
45	NEW	1	1	GROOVE YOUR MIND COLUMBIA 77182	FREEDOM WILLIAMS
46	49	33	9	SPACE TIME DISCO RCA 62488	DEFINITION FX
47	48	46	5	LET ME RIDE DEATH ROW/INTERSCDPE 53840/PRIORITY	DR. DRE
48	44	41	5	IN MY HOUSE C FOUR 36020	LAURIE ROTH
49	25	21	14	FUK DAT MAXI 2014	SAGAT
50	33	11	13	MOVE ELEKTRA 61568	MOBY

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	3	5	9	SHOOP (T) (X) NEXT PLATEAU/LONDON B57 315/PLG	SALT-N-PEPA
2	2	3	13	GIVE IT UP (M) (T) (X) FFRR 350 039	THE GOODMEN
3	4	4	5	AWARD TOUR (T) (X) JIVE 42186	A TRIBE CALLED QUEST
4	31	—	2	GETTO JAM (M) (T) (X) OUTBURST/CHAOS 7729B/COLUMBIA	DOMINO
5	5	7	10	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1-2616	ACE OF BASE
<b>*** HOT SHOT DEBUT ***</b>					
6	NEW	1	1	KEEP YA HEAD UP (M) (T) (X) INTERSCOPE 95972/AG	2PAC
7	1	1	4	FREAKIT (M) (T) (X) EASTWEST 95984/AG	DAS EFX
8	14	12	10	DREAMS (T) GO/DISCS/LONDON B57 141/PLG	GABRIELLE
9	7	10	7	MR. VAIN (T) (X) 550 MUSIC 77214/EPIC	CULTURE BEAT
10	12	—	2	HERE COME THE LORDS (M) (T) PENDULUM 58065/ERG	LORDS OF THE UNDERGROUND
11	6	8	15	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	ZHANE
12	9	2	8	GANGSTA LEAN (M) (T) CAPITOL 58045	DRS
13	8	9	22	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	HADDAWAY
14	13	6	5	COME CLEAN (T) PAYDAY 120 002/FFRR	JERU THE DAMAJA
15	10	14	7	YOLANDA (M) (T) STRICTLY RHYTHM 12172	REALITY
16	23	24	3	LEMON (T) ISLAND 862 957/PLG	U2
17	11	11	10	JUST KICKIN' IT (T) (X) SO SO DEF 77120/COLUMBIA	XSCAPE
18	15	13	5	69 (M) (T) (X) UPTOWN 54751/MCA	FATHER
19	18	15	14	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
20	RE-ENTRY	2	2	SHOOTIN' DEUCES (M) (T) 444 22469/HOT	ICE DOG
21	17	39	3	WHAT IS LOVE/RUNAWAY LOVE (T) EASTWEST 95981/AG	EN VOGUE
22	20	27	13	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
23	19	22	22	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
24	NEW	1	1	BETCHA'LL NEVER FIND (T) RCA 62651	CHANTAY SAVAGE
<b>*** POWER PICK ***</b>					
25	47	—	3	GO WEST (T) (X) EMI 58084/ERG	PET SHOP BOYS
26	50	—	2	FUK DAT (M) (T) MAXI 2014	SAGAT
27	24	31	9	HOW MANY EMCEE'S (MUST GET DISSED) (M) (T) WRECK 20064/NERVOUS	BLACK MOON
28	33	—	5	I'LL BE LOVING YOU (M) (T) VIPER 1002/METROPOLITAN	COLLAGE
29	36	23	6	BOOM SHAK A-TACK (M) (T) DELICIOUS VINYL 10139/AG	BORN JAMERICANS
30	22	47	11	93 'TIL INFINITY (T) JIVE 42158	SOULS OF MISCHIEF
31	32	17	11	STAY REAL (M) (T) RAL/CHAOS 77141/COLUMBIA	ERICK SERMON
32	NEW	1	1	ALL I WANT (T) (X) IMAGO 28052	CAPTAIN HOLLYWOOD PROJECT
33	NEW	1	1	BED ROCK (T) 4TH & B'WAY 830 585/ISLAND	3 STEPS FROM NOWHERE
34	42	—	2	SUME SIGH SAY (T) FREEZE 50049	HOUSE OF GYPSIES
35	21	43	3	REAL MUTHAPHUCKKIN' G'S (T) RUTHLESS 5508/RELATIVITY	EAZY-E
36	RE-ENTRY	4	4	EVERYBODY DANCE (T) DECONSTRUCTION 62693/RCA	EVOLUTION
37	40	38	5	SHOOT TO KILL (M) (T) WEEDED 20072/NERVOUS	MAD LION
38	44	35	7	SEX DRIVE (M) (T) (X) ISLAND 535 500/PLG	GRACE JONES
39	29	19	10	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	NAUGHTY BY NATURE
40	NEW	1	1	FOR REAL (T) RELATIVITY 0232	JOHNNY P.
41	41	20	8	FOREPLAY (M) (T) (X) RIP IT 1001/ILC	RAAB
42	NEW	1	1	I-IIGHT (ALRIGHT) (T) GEE STREET 830 583/ISLAND	DOUG E. FRESH
43	38	—	2	I GO ON (M) (T) FIRST PRIORITY 95995/AG	MC LYTE
44	28	16	15	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	SWV
45	34	45	6	SEX ME (T) (X) JIVE 42185	R. KELLY
46	RE-ENTRY	7	7	HAPPENIN' ALL OVER AGAIN (T) (X) SBK 58010/ERG	LONNIE GORDON
47	35	—	5	COUNTY LINE (M) (T) (X) TOMMY BOY 577	COOLIO
48	49	41	17	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	ROBIN S.
49	26	37	8	I'M A PLAYER (M) (T) JIVE 42152	TOO SHORT
50	RE-ENTRY	17	17	PLASTIC DREAMS (T) (X) EPIC 74992	JAYDEE

○ 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. © 1993, Billboard/BPI Communications.

## EVERYBODY'S TALKING ABOUT ...



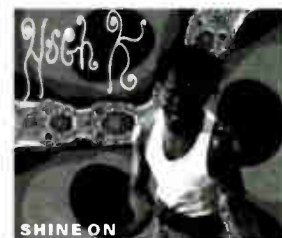
ZYX 7092-12  
ZYX 7092-8

**LARRY FLICK  
IN BILLBOARD...**  
"A Club Hit in the making, with solid pop and crossover radio potential."



ZYX 7056R-12  
ZYX 7056-8

**CLIFF HORVICK  
FROM WBWT...**  
"ZYX has a lot of killer material lately and this cut is no exception"



ZYX 7117-12  
ZYX 7117-8

**RONNIE MATTHEWS  
FROM WCKZ...**  
"Excellent Club House Cut with a touch of reggae"





**Anchors Aweigh.** Charting the voyage for their newly established publishing company, High Seas Music, from left, are partners Mark Hartley, Bob Kirsch, and Larry Fitzgerald.

## Mavericks Meet The Mainstream

### Sophomore MCA Effort More Radio-Friendly

■ BY JIM BESSMAN

NASHVILLE—With their major-label debut, 1992's "From Hell To Paradise," the Mavericks scored a solid hit with critics, who praised the band's unique blend of country and roots rock. Unfortunately, the record flopped at country radio. "What A Crying Shame," their follow-up album on MCA Nashville due Feb. 1, is an attempt to fill the band's radio gap without burning its critical bridges.

Producer Don Cook, fresh from his success with Brooks & Dunn and Mark Collie, was brought in for the



THE MAVERICKS

band's crucial sophomore project. Meanwhile, lead singer and main songwriter Raul Malo collaborated with country hitmaker Kostas on four cuts, and he teamed up for one song each with rockers Al Anderson of NRBQ and Stan Lynch of Tom Petty's Heartbreakers. To further heighten the record's radio-friendliness, label mate Trisha Yearwood, acclaimed country singer Joy White, and recent Cook production client James House were enlisted as backup vocalists.

The end result, which also includes the Harlan Howard/Kostas co-written "Ain't Found Nobody" and covers of Bruce Springsteen's "All That Heaven Will Allow" and Jesse Winchester's "O What A Thrill," is a marked change from "From Hell To Paradise," but one that both band and label feel stays true to the Mavericks' country influ-

ences and core following.

"It's a different album, which shows a lot of maturity in the band," says MCA Nashville senior VP of national promotion Shelia Shipley. But perhaps the key factor in the label's hopes for "What A Crying Shame" is Malo's maturation as a tunesmith.

"Raul's craft as a songwriter has improved and become more mainstream," Shipley says. "That, combined with a mainstream producer like Don Cook, makes for a package which can work for country radio and still be the Mavericks."

And just who are the Mavericks? Borrowing a characterization from bassist Robert Reynolds, the band is "contemporary country, but on the edge because of the power and drive we deliver live and on record." Lyrically, "From Hell To Paradise" also showed a band deeply concerned with the social issues affecting its hometown of Miami, but those socially conscious themes have taken a back seat on the new album.

"The first record was more of a personal statement of what we were about and where we came from, and either people cared about it or didn't," says Malo, who has since moved to Nashville along with the rest of the band. "There were songs

(Continued on page 35)

## Naomi's 'Love' Tells A Cinderella Story

### Also, Bluebird Cafe Raises Funds For Homeless

**NAOMI'S ENCORE:** Just in time for Christmas—a complete manual for single mothers who are willing to traipse through hell to gain fame and fortune for themselves and their kids. Naomi Judd's "Love Can Build A Bridge" (Villard Books, written with Bud Schaetzle) is less about vision and talent—although there's plenty of both involved—than about unrelenting energy. As you watch her whirl, bounce, and clatter with her two children from one coast, one job, one defeat, and one recovery to another, you marvel that she didn't melt or disintegrate in transit.

An enthralled press has minutely chronicled the Judds' journey since mother Naomi and daughter Wynonna made their recording debut in 1983. That being the case, the most fascinating part of this book is Naomi's account of the early years in her hometown of Ashland, Ky., her short and stormy first marriage, and her Perils-Of-Panline existence in California. It is exciting and instructive to witness the way her quick mind grapples with adversity, how it deflects it or holds it at bay until the threat is neutralized and she and her daughters are on their way toward another adventure.

Naomi's ambitions to succeed at something might have taken quite a different direction had she not recognized and nourished (at some emotional expense)

Wynonna's extraordinary musical gifts. And while Ashley Judd appeared to stand in the shadow of her mother and older sister during the duo's glory years, Naomi makes it clear in her book that the youngster was always an example of magic-in-the-making.

When the Judds disbanded in 1991 because of Naomi's life-threatening illness, many feared the Cinderella story was over. It wasn't. Wynonna promptly became a multiplatinum artist in her own right, and Ashley went on to earn raves as an actress. Mama taught them well. Now, if they can just match her energy, they may amount to something.

**HELP WANTED:** Jesse McReynolds, of the groundbreaking Jim & Jesse bluegrass duo, needs our help. Because of his wife's cancer and son's multiple sclerosis, McReynolds is beset by enormous medical bills. Contributions can be sent to the Jesse McReynolds Fund, c/o Larry Morrow/First American National Bank, 2511 Nolensville Road, Nashville, Tenn. 37211. In September, the International Bluegrass Music Assn. inducted Jim & Jesse into its Hall Of Honor.

**MAKING THE ROUNDS:** The Bluebird Cafe is raising funds for Nashville's St. Patrick's Homeless Shelter by

selling "A Bluebird Cafe Christmas," a live album recorded last year at the famed venue. Acts featured on the album are the Jay Patten Band, Crystal Gayle, Jimmy Hall, Jonell Mosser, Mark Germino, Roberto Bianco, Russ Taff, Pebble Daniel, Bob DiPiero, Vickie Carrico, and Gary Nicholson... Nashville-based songwriter Chris McCarty plays a villainous role on the season finale of "In The Heat Of The Night"... Prentice Hall Law & Business publishing has just released the one-volume reference guide, "Multimedia: Law & Practice," by Michael D. Scott, a partner in the Los Angeles law firm of Graham & James... Veteran Nashville freelancer Stacy Harris has written "The Best Of Country" edition in the new series of "The Essential CD Guides" from Collins Publishers, San Francisco... Lorrie Morgan is the new national spokesperson for the Marine Corps Reserve's Toys For Tots program... Epic Records' Joe Diffie has joined the

Grand Ole Opry as its 71st member... The new Clint Eastwood/Kevin Costner movie, "A Perfect World," has a soundtrack album filled with country tunes, including the original recordings of Don Gibson's "Blue Blue Day" and "Sea Of Heartbreak," Johnny Cash's "Guess Things Happen That Way," Bob Wills & the Texas Playboys' "Ida Red," George Ham-



by Edward Morris

ilton IV's "Abilene," Marty Robbins' "Don't Worry," and Hank Locklin's "Please Help Me, I'm Falling (In Love With You)." The soundtrack album is on Reprise... Ron Huntsman Entertainment Marketing in Nashville is producing a weekly hourlong radio series called "Red Steagall's Cowboy Corner." Historian Buck Ramsey writes the show in conjunction with Steagall. RHEM is offering the program on a barter basis... Sony Signatures, the entertainment merchandising and licensing division of Sony Software, has opened an office in Nashville. The company licenses, designs, produces, and markets star-related items. Already signed to the company are Diffie, Ricky Van Shelton, Boy Howdy, and Highway 101.

**MARK YOUR CALENDAR:** BMI and the W.O. Smith Nashville Community Music School will present "Jazz On Music Row," Dec. 12 in the BMI lobby. Performers will include Bill Altwater, Chris Brown, Thomas Cain, and Sam Levine. Tickets are \$5 for adults and \$1 for those under 18... Kathy Mattea and Aaron Neville will headline a Christmas show on The Nashville Network's American Music Shop, Dec. 21 at 8 p.m. Eastern... Lorrie Morgan and Mark Miller, lead singer for Sawyer Brown, will host

(Continued on page 35)

## Rosters Undergo Trimming At Nashville's Major Labels

■ BY PETER CRONIN

NASHVILLE—Nashville's major labels continue to trim down and tighten up their artist rosters. The total number of acts signed to these labels is currently 186, down from 203 a year ago. Of this new total, 110 are men, 43 are women, and 33 are duos or larger groups.

The Sony labels have the most acts under contract (27), followed by Warner Bros. (24), Curb and MCA (20 each), Mercury (17), Liberty (17), Arista (12), Atlantic (11), Giant (10), BNA (9), and Asylum (6).

Among the acts who have left these labels since the last tally are Zaca Creek, Cathy Burch, Paul Overstreet, the Smith Bros., Dean Dillon, Corbin/Hanner, Ronny Cox, the Kentucky Headhunters, Craig Martin, Kevin Welch, Michael White, Judd Erickson, the Texas Tornados, Lisa Brokop, Glen Campbell, Skip Ewing, David Lynn Jones, Palomino Road, and Jackson Claypool. Robert Ellis Orrall and Rodney Crowell switched labels, Crowell moving from Columbia to MCA and Orrall departing RCA to reappear on Giant as part of Orrall & Wright, a duo with songwriter Curtis Wright. The following is a list of current artist rosters.

Arista: Blackhawk, Brooks & Dunn, Linda Davis, Diamond Rio,

Radney Foster, Alan Jackson, Dude Mowrey, Lee Roy Parnell, Pam Tillis, the Tractors, Steve Wariner, Michelle Wright.

Asylum: Guy Clark, Brother Phelps, Emmylou Harris, Bob Woodruff, Stephanie Davis, Bryan White.

Atlantic: Archer/Parks, Roger Ballard, Confederate Railroad, Noel Haggard, Kieran Kane, Ray Kennedy, Tracy Lawrence, Robin Lee, Marilyn Martin, Neal McCoy, John Michael Montgomery.

BNA: John Anderson, Marc Beeson, Dale Daniel, Kim Hill, Jesse Hunter, Lorrie Morgan, Lisa Stewart, Doug Supernaw, Turner Nichols.

Curb: Junior Brown, Jackson Claypool, the Desert Rose Band, Merle Haggard, Boy Howdy, Kimber Clayton, Hal Ketchum, Delbert McClinton, Ronnie McDowell, Tim McGraw, Marie Osmond, Sawyer Brown, T.G. Sheppard, Six Shooter, Ray Stevens, Tony Toliver, Rick Vincent. Curb/MCA: Wynonna Judd, Lyle Lovett. Curb/Capitol: Buck Owens. Curb/Capricorn: Hank Williams Jr.

Giant: Deborah Allen, Dennis Robbins, Orrall & Wright, Kenny Rogers, Carlene Carter, Clay Walker, Rhonda Vincent, Daron Norwood, Hank Flamingo, Chad

(Continued on page 35)



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 127 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	5	7	13	*** No. 1 *** AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS (V) LIBERTY 17639
2	6	8	19	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	MARTINA MCBRIDE (V) RCA 62629
3	1	2	13	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
4	3	5	12	MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. DOUGLAS)	ALAN JACKSON (V) ARISTA 1-2607
5	10	14	20	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS (C) (V) WARNER BROS. 1B385
6	2	1	14	ALMOST GOODBYE M. WRIGHT (S. WRIGHT, J. SCHLITZ)	MARK CHESNUTT (V) MCA 54718
7	9	12	14	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC B7313
8	7	6	16	ON THE ROAD S. HENDRICKS (B. MCDILL)	LEE ROY PARNELL (C) (V) ARISTA 1-2588
9	4	4	18	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	COLLIN RAYE (V) EPIC 7711B
10	12	16	9	SOON J. CRUTCHFIELD (C. KELLY, B. REGAN)	TANYA TUCKER (V) LIBERTY 17594
11	11	13	12	FAST AS YOU P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM (C) (V) REPRISE 18341/WARNER BROS.
12	15	17	14	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	SAMMY KERSHAW (V) MERCURY 862 600
13	13	18	8	THE SONG REMEMBERS WHEN G. FUNDIS (H. PRESTWOOD)	TRISHA YEARWOOD (C) (V) MCA 54734
14	14	21	10	I DON'T CALL HIM DADDY R. LANDIS (R. NIELSEN)	DOUG SUPERNAW (V) BNA 62638
15	8	3	14	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
*** AIRPOWER ***					
16	19	22	8	THE BOYS & ME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB ALBUM CUT
17	17	24	7	I NEVER KNEW LOVE J. STROUD (L. BOONE, W. ROBINSON)	DOUG STONE (C) (V) EPIC 77228
*** AIRPOWER ***					
18	22	28	8	WILD ONE S. HENDRICKS (P. BUNCH, J. KYLE, W. RAMBEAUX)	FAITH HILL (C) (V) WARNER BROS. 1B411
19	18	23	7	SOMEBODY NEW J. SCAIFE, J. COTTON (A. HARVEY, M. CURTIS)	BILLY RAY CYRUS (C) (V) MERCURY 862 754
*** AIRPOWER ***					
20	23	30	6	IS IT OVER YET T. BROWN (B. KIRSCH)	WYNONNA (V) CURB 54754/MCA
21	25	32	6	LIVE UNTIL I DIE J. STROUD (C. WALKER)	CLAY WALKER (C) (V) GIANT 1B332
22	16	20	15	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
23	28	36	9	I WANT TO BE LOVED LIKE THAT D. COOK (P. BARNHART, J. HARRISON, B. LABOUNTY)	SHENANDOAH (V) RCA 62636
24	26	31	12	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
25	21	11	16	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (C) (V) MCA 54717
26	40	55	3	STATE OF MIND J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK (C) (V) RCA 62700
27	33	35	11	KISS ME IN THE CAR C. HOWARD (C. WATERS, J. BERRY)	JOHN BERRY (V) LIBERTY 1751B
28	32	33	7	THE CALL OF THE WILD S. HENDRICKS (A. TIPPIN, B. BROCK, M. P. HEENEY)	AARON TIPPIN (C) (V) RCA 62657
29	20	10	15	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
30	35	38	9	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A. REYNOLDS, J. ROONEY (H. KETCHUM)	HAL KETCHUM CURB ALBUM CUT
31	24	9	19	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	LORRIE MORGAN (V) BNA 62576
32	37	42	4	JOHN DEERE GREEN J. SLATE, B. MONTGOMERY (D. LINDE)	JOE DIFFIE (C) (V) EPIC 77235
33	29	26	19	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	VINCE GILL (V) MCA 54715
34	42	49	4	A LITTLE LESS TALK AND A LOT MORE ACTION N. LARKIN, H. SHEED (K. HINTON, J. STEWART)	TOBY KEITH (C) (V) MERCURY 862 262
35	43	45	5	SHE'D GIVE ANYTHING C. FARREN (J. STEELE, C. FARREN, M. MELAMED)	BOY HOWDY CURB PROMO SINGLE
36	34	27	17	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
37	31	25	18	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	48	65	3	YOU WILL E. GORDY, JR. (P. ROSE, M. A. KENNEDY, R. SHARP)	PATTY LOVELESS (C) (V) EPIC 77271
39	41	41	6	WORTH EVERY MILE G. BROWN (T. BROWN)	TRAVIS TRITT WARNER BROS. ALBUM CUT
40	36	34	9	HAMMER AND NAILS S. FISHELL, R. FOSTER (R. FOSTER, C. BULLENS)	RADNEY FOSTER (V) ARISTA 1-2608
41	27	15	15	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. BALLEW, J. STEVENS)	JOHN ANDERSON (V) BNA 62621
42	38	37	20	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERROW)	JOE DIFFIE (C) (V) EPIC 77071
43	39	39	18	AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
44	50	59	4	WE JUST DISAGREE J. BOWEN, B. DEAN (C. FARREN, J. DEAN)	BILLY DEAN SBK ALBUM CUT/LIBERTY
45	45	44	12	JUST ENOUGH ROPE S. BUCKINGHAM (S. STALEY, S. DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159
46	49	48	6	WHY DON'T THAT TELEPHONE RING K. STEGALL (C. GUILLEN, R. HELLARD)	TRACY BYRD (C) (V) MCA 54735
47	44	40	20	TRASHY WOMEN B. BECKETT (C. WALL)	CONFEDERATE RAILROAD (C) (V) ATLANTIC B7357
48	30	19	16	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
49	51	50	4	DRIVIN' AND CRYIN' S. HENDRICKS (R. GILES, S. BLAKE)	STEVE WARINER (V) ARISTA 1-2609
50	46	47	6	I CAN'T TELL YOU WHY T. BROWN (T. SCHMIT, D. HENLEY, G. FREY)	VINCE GILL GIANT ALBUM CUT
51	52	53	4	HIGH TECH REDNECK B. CANNON, N. WILSON (B. HILL, Z. TURNER)	GEORGE JONES (V) MCA 54749
52	53	60	4	WERE YOU REALLY LIVIN' R. L. PHELPS, D. PHELPS (R. L. PHELPS, D. PHELPS)	BROTHER PHELPS (C) (V) ASYLUM 6459B
53	60	70	3	GOODBYE SAYS IT ALL M. BRIGHT, T. DUBOIS (J. MACRAE, C. BLACK, B. FISCHER)	BLACKHAWK (C) (V) ARISTA 1-2568
54	54	58	6	DESPERADO J. STROUD (D. HENLEY, G. FREY)	CLINT BLACK GIANT ALBUM CUT
55	69	—	2	NO MORE CRYIN' J. LEO (T. MCBRIDE, J. LEO)	MCBRIDE & THE RIDE (V) MCA 54761
56	66	73	3	CONFESSIN' MY LOVE M. WRIGHT (S. CAMP, J. S. SHERRILL)	SHAWN CAMP (C) (V) REPRISE 18331/WARNER BROS.
57	55	56	20	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	DIAMOND RIO (C) (V) ARISTA 1-2580
58	58	62	6	TAKE IT EASY J. STROUD (J. BROWN, G. FREY)	TRAVIS TRITT GIANT ALBUM CUT
59	72	—	2	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 1B386
*** HOT SHOT DEBUT ***					
60	NEW ▶	—	1	I'D LIKE TO HAVE THAT ONE BACK T. BROWN, G. STRAIT (B. SHORE, R. WEST, A. BARKER)	GEORGE STRAIT (C) (V) MCA 54767
61	75	—	2	SAWMILL ROAD M. POWELL, T. DUBOIS (S. HOGIN, J. MCBRIDE, D. TRUMAN)	DIAMOND RIO (V) ARISTA 12610
62	73	—	2	CRYIN' TIME R. LANDIS (B. OWENS)	LORRIE MORGAN (V) FOX 62707/BNA
63	57	52	19	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	AARON NEVILLE (C) (V) A&M 0312/MERCURY
64	59	54	19	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	MCBRIDE & THE RIDE (V) MCA 5468B
65	62	68	5	WE CAN LOVE S. HENDRICKS, L. STEWART (M. BEESON, J. COLUCCI)	LARRY STEWART (V) RCA 62696
66	68	67	5	NOTHING IN COMMON BUT LOVE M. LAWLER, H. SHEED (C. WISEMAN, D. LOWERY)	TWISTER ALLEY (C) (V) MERCURY 862 B46
67	64	69	6	TEQUILA SUNRISE K. STEGALL (D. HENLEY, G. FREY)	ALAN JACKSON GIANT ALBUM CUT
68	67	64	19	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
69	NEW ▶	—	1	HEY CINDERELLA J. BOWEN, S. BOGGUSS (S. BOGGUSS, M. BERG, G. HARRISON)	SUZY BOGGUSS (V) LIBERTY 17641
70	74	74	3	HE FEELS GUILTY D. JOHNSON, C. JACKSON (V. THOMPSON, T. FOLK)	BOBBIE CRYNER (C) (V) EPIC 77195
71	63	66	6	DREAM YOU M. WRIGHT (J. PHILLIPS, C. WISEMAN)	PIRATES OF THE MISSISSIPPI LIBERTY ALBUM CUT
72	65	46	11	SMALL PRICE D. JOHNSON (A. CUNNINGHAM, T. MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
73	RE-ENTRY	5	5	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
74	71	63	8	HIGH POWERED LOVE A. REYNOLDS, R. BENNETT (T. J. WHITE)	EMMYLOU HARRIS (C) (V) ASYLUM 64610
75	RE-ENTRY	2	2	ALREADY GONE J. CRUTCHFIELD (J. TEMPCHIN, R. STRADLUND)	TANYA TUCKER GIANT ALBUM CUT

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. © 1993, Billboard/BPI Communications.

## HOT COUNTRY RECURRENTS

1	1	—	2	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	CLAY WALKER GIANT
2	2	1	3	HE AIN'T WORTH MISSING N. LARKIN, H. SHEED (T. KEITH)	TOBY KEITH MERCURY
3	3	2	5	HOLDIN' HEAVEN T. BROWN (B. KINNER, T. MCHUGH)	TRACY BYRD MCA
4	4	4	10	CHATTAAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON ARISTA
5	5	3	3	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	SAWYER BROWN CURB
6	6	5	4	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE
7	9	8	8	EVERY LITTLE THING H. EPSTEIN (C. CARROLL, P. ANDERSON)	CARLENE CARTER GIANT
8	7	7	5	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE EPIC
9	8	9	7	CAN'T BREAK IT TO MY HEART J. STROUD (R. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC
10	11	6	3	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	BROTHER PHELPS ASYLUM
11	14	13	16	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, R. KOSTAS)	PATTY LOVELESS EPIC
12	12	12	20	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEED (T. KEITH)	TOBY KEITH MERCURY
13	10	11	9	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT MCA

14	13	10	3	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	STEVE WARINER ARISTA
15	15	15	19	I LOVE THE WAY YOU LOVE ME D. JOHNSON (Y. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY ATLANTIC
16	19	17	12	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON BNA
17	—	—	1	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	WYNONNA CURB
18	17	14	9	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW BNA
19	16	19	3	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	BILLY RAY CYRUS MERCURY
20	20	16	8	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	LITTLE TEXAS WARNER BROS.
21	22	18	10	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN ARISTA
22	21	21	23	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW MERCURY
23	18	20	4	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	AARON TIPPIN RCA
24	25	—	19	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL ARISTA
25	23	22	16	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA CURB

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.



# COUNTRY CORNER



by Lynn Shults

**ROPING IN HIS 13TH** No. 1 is Garth Brooks, with "American Honky-Tonk Bar Association." Brian Kennedy and Jim Rushing wrote the song; the producer was Allen Reynolds. It is the second release from Brooks' "In Pieces" album to top the singles chart; "Ain't Going Down (Til The Sun Comes Up)" also reached No. 1. Three other tracks from the album have appeared on Billboard's Hot Country Singles & Tracks chart. "Callin' Baton Rouge" (re-entry-73) has five chart weeks to its credit, while "Standing Outside The Fire" and "One Night A Day" have received enough monitored airplay to have made chart appearances.

**THE MOST ACTIVE TRACK** is "State Of Mind" (40-26) by Clint Black, followed by "You Will" (48-38) by Patty Loveless; "God Blessed Texas" (10-5) by Little Texas; "I'd Like To Have That One Back" (debut-60) by George Strait; "Soon" (12-10) by Tanya Tucker; "I Want To Be Loved Like That" (28-23) by Shenandoah; "Live Until I Die" (25-21) by Clay Walker; "A Little Less Talk And A Lot More Action" (42-34) by Toby Keith; "We Just Disagree" (50-44) by Billy Dean; and "She'd Give Anything" (43-35) by Boy Howdy.

**IT IS TAKING SINGLES** longer to reach No. 1 on Billboard's singles charts. "Reckless" by Alabama took 12 weeks to make it to the top. "American Honky-Tonk Bar Association" took 13 weeks. More significantly, it has taken 19 weeks for Martina McBride's "My Baby Loves Me" to reach the No. 2 position, and 20 weeks for "God Blessed Texas" to reach No. 5. Are the days of eight-to-10-week cycles to reach No. 1 over? Maybe. McBride and Little Texas are distinctly different, in that "God Blessed Texas" came on the singles chart as an album cut some five weeks before its official release date, whereas "My Baby Loves Me" entered the chart as an official release. Both the RCA and Warner Bros. promotion staffs are to be complimented on their management of these two singles.

**SHOULD COUNTRY SINGLES** stay on the chart for 26 weeks? They do on all Billboard charts except country. The chart life for country singles currently is 20 weeks, with exceptions being made inside the top 20. Billboard created the 20-week rule to speed up the chart. Some in the industry say it is time to move to 26 weeks, which is more representative of the life of a hit record. For example, subscribers to Broadcast Data Systems know that most former No. 1 titles surface at No. 1 on the Hot Country Recurrents chart at the end of their 20-week cycles. In a 26-week cycle, they would remain on the main chart after 20 weeks at about No. 30. The industry keeps denying the strength of these titles by inventing such terms as "power recurrences." Why? Shorter chart life for hit records traditionally has been supported by promotion departments and radio because it opens the way for more No. 1 titles. But with the advent of BDS and SoundScan, marketing and sales departments are paying closer attention to the impact of airplay on sales. These savvy record people are using software that can cross-reference the amount of airplay a title receives in a given market or region, or nationally, against its retail sales. Armed with this information, the marketers are exerting more influence on how long records are worked.

## MAVERICKS MEET THE MAINSTREAM

(Continued from page 33)

about child abuse, homelessness, and political oppression because we were living in a town where these things exist all around you. You can't help but be absorbed by them unless you're cold and callous.

"But this time, I wanted to write cool little ditties. Most of the songs are based on everyday things that people can relate to—human relationships that are more accessible. The earlier songs are still important to us, and we play them live. But to go back and do "Hell 2" wouldn't be true to what we wanted to do, which was make a great country record with hooks, melodies, and interesting lyrics. There's no science to it."

But there was a lot of fun involved, adds Malo, especially in the collaborations.

"Kostas and I just hit it off right away," he says. "He's a Greek immigrant, and I'm the son of Cuban immigrants, and we're digging the shit out of Ray Price, Elvis, the Everlys, Webb Pierce, Johnny Cash, and the Beatles. We wrote and wrote and wrote."

With NRBQ's Anderson, who is himself developing into a country hit songwriter (he co-authored Carlene Carter's "Every Little Thing"), Malo wrote "The Things You Said To Me," a tribute to Elvis Presley. And his co-writing efforts with

Heartbreaker Lynch yielded "I Should Have Been True," a song that reflects both sides of the Mavericks.

"Stan obviously comes from a rock'n'roll background," says Malo, "and he reached a happy medium with me where country and rock'n'roll met in the late '50s with the Everlys and Roy Orbison."

MCA Nashville has high hopes that "What A Crying Shame" will rope in heretofore reluctant country radio programmers. To make this happen, the label will exploit the band's acknowledged performance strengths by inviting programmers to club gigs in each of the six MCA regions throughout the country. These will not be typical industry showcases, Shipley stresses, but will include a heavy proportion of just plain fans to give radio a taste of the Mavericks' strong following.

The label's promotion staff also will continue "hammering away" at country stations to increase airplay on the album's first single, the title track.

"They aren't a mainstream country band on the order of McBride & the Ride or Little Texas," says Shipley. "Any time something that's unique and a little left-of-center comes along, people need more than one listen to get convinced."

Shipley says that MCA Nashville hopes to get 15-20 adds per week through the end of the year and is resolved to stay the course. She has already secured a big victory at New York's WYNY-FM and also at CMT, where the video for "What A Crying Shame" was featured as a "Sneak Peek" video and extended beyond the designation's normal limit.

## NASHVILLE LABELS TRIM ROSTERS

(Continued from page 33)

Mullins.

**Liberty:** Asleep At The Wheel, John Berry, Suzy Bogguss, Garth Brooks, the Cactus Brothers, Charlie Daniels, Charlie Floyd, Cleve Francis, Ricky Lynn Gregg, Highway 101, Chris LeDoux, Ronnie Mil-sap, the Nitty Gritty Dirt Band, Pearl River, Pirates Of The Mississippi, Tanya Tucker. **Liberty/SBK:** Billy Dean.

**MCA:** Marty Brown, Tracy Byrd, Mark Chesnutt, Jerry Clower, Mark Collie, Rodney Crowell, Joe Ely, Vince Gill, George Jones, the Mavericks, Mac McAnally, McBride & the Ride, Reba McEntire, Bill Monroe, David Lee Murphy, Run C&W, George Strait, Marty Stuart, Kelly Willis, Trisha Yearwood.

**Mercury:** John Brannen, Amie Comeaux, Billy Ray Cyrus, Davis Daniel, Tom T. Hall, Toby Keith, Sammy Kershaw, Jeff Knight, Kathy Mattea, Ronna Reeves, the Statler Brothers, Bo "T," Shania Twain, Twister Alley, John & Audrey Wiggins, Becky Williams, Chely Wright.

**RCA:** Alabama, Eddy Arnold, Clint Black, Andy Childs, Mike Henderson, Martina McBride, Ja-

mie O'Hara, Restless Heart, Shenandoah, Larry Stewart, Aaron Tippin, Lari White.

**Sony/Columbia:** Chet Atkins, Larry Boone, Stacy Dean Campbell, Mary-Chapin Carpenter, Vern Gosdin, Great Plains, Matthews Wright & King, Willie Nelson, Dolly Parton, Mike Reid, Riders In The Sky, Earl Scruggs, Ricky Van Shelton, Rick Trevino, Joy White. **Sony/Epic:** Charlie Chase, Bobbie Cryner, Joe Diffie, Darryl & Don Ellis, Gibson/Miller Band, James House, Patty Loveless, Ken Mellons, Collin Raye, Ricky Skaggs, Doug Stone, Tammy Wynette.

**Warner Bros.:** David Ball, Deanna Cox, Iris Dement, Jeff Foxworthy, Faith Hill, Greg Holland, Brian James, Little Texas, Mark O'Connor, Dan Seals, Russ Taff, Randy Travis, Travis Tritt. **Reprise:** the Branson Bros., Shawn Camp, Victoria Shaw, Dwight Yoakam. **Warner/Western:** Waddie Mitchell, Don Edwards, Herb Jeffries, Bill Miller, Michael Martin Murphey, Sons Of The San Joaquin, Red Steagall.

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

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

- 43 **AIN'T GOING DOWN (TIL THE SUN COMES UP)** (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/CPP
- 6 **ALMOST GOODBYE** (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP
- 75 **ALREADY GONE** (Jazzbird, ASCAP/WB, ASCAP) WBM
- 1 **AMERICAN HONKY-TONK BAR ASSOCIATION** (EMI April, ASCAP/The Old Professor's, ASCAP) WBM
- 16 **THE BOYS & ME** (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
- 48 **THE BUG** (Chairsourt, ASCAP/Almo, ASCAP) CPP
- 73 **CALLIN' BATON ROUGE** (Combine, ASCAP/EMI Blackwood, BMI) HL
- 28 **THE CALL OF THE WILD** (Acuff-Rose, BMI/Songs Of PolyGram, BMI/Bantry Bay, BMI) HL/CPP
- 56 **CONFESSIN' MY LOVE** (August Wind, BMI/Longitude, BMI/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM
- 62 **CRYIN' TIME** (Sony Tree, BMI/Beachaven, ASCAP/Jarost, ASCAP)
- 54 **DESPERADO** (Cass County, ASCAP/Red Cloud, ASCAP) WBM
- 29 **DOES HE LOVE YOU** (PKM, ASCAP/Golden Reed, ASCAP/New Claron, ASCAP) WBM
- 22 **DO YOU KNOW WHERE YOUR MAN IS** (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) WBM/HL
- 71 **DREAM YOU** (WB, ASCAP/Bamatuck, ASCAP/Almo,
- ASCAP) WBM/CPP
- 49 **ORIVIN' AND CRYIN'** (Great Cumberland, BMI/Diamond Struck, BMI/Patentick, BMI/United Entertainment, BMI)
- 29 **EASY COME, EASY GO** (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL
- 68 **FALLIN' NEVER FELT SO GOOD** (Patix Janus, ASCAP/WB, ASCAP) WBM
- 11 **FAST AS YOU** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 5 **GOD BLESSED TEXAS** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
- 53 **GOODBYE SAYS IT ALL** (BMG, ASCAP/Little Beagle, ASCAP/Five Bar-B, ASCAP/Bobby Fischer, ASCAP/House On Fire, ASCAP)
- 63 **THE GRAND TOUR** (Al Gallico, BMI/Algee, BMI) CPP
- 31 **HALF ENOUGH** (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP
- 40 **HAMMER AND NAILS** (Polygram, ASCAP/St. Julien, ASCAP/Mommy's Geetar, BMI) HL
- 70 **HE FEELS GUILTY** (EMI April, ASCAP/Ideas Of March, ASCAP/Warner-Tamerlane, BMI) WBM
- 69 **HEY CINDERELLA** (Famous, BMI/Loyal Dutchess, BMI/Warner-Tamerlane, BMI/Patrick Joseph, BMI/Mana Belle, BMI/August Wind, BMI) WBM
- 74 **HIGH POWERED LOVE** (Tony Joe White, BMI/EMI, BMI)
- 61 **HIGH TECH REDNECK** (MCA, ASCAP/Sold For A Song, CAPAC/Brother Bart, BMI/Coburn, BMI) HL
- 64 **HURRY SUNDOWN** (Warner-Tamerlane, BMI/Zomba,

- BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP
- 50 **I CAN'T TELL YOU WHY** (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
- 60 **I'D LIKE TO HAVE THAT ONE BACK** (Music Corp. Of America, BMI/Hidden Harbor, BMI/Dabi Lu, BMI/Katie Walker, BMI/O-Tex, BMI)
- 14 **I DON'T CALL HIM OAOOY** (Englishtown, ASCAP)
- 41 **I FELL IN THE WATER** (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM
- 59 **IF IT WASN'T FOR HER I WOULDN'T HAVE YOU** (Songs Of PolyGram, BMI)
- 17 **I NEVER KNEW LOVE** (Sony Cross Keys, ASCAP/Wonderland, BMI/Will Robinsongs, BMI) HL
- 20 **IS IT OVER YET** (Nocturnal Eclipse, BMI)
- 23 **I WANT TO BE LOVED LIKE THAT** (Sony Tree, BMI/Warner-Tamerlane, BMI) HL
- 32 **JOHN DEERE GREEN** (EMI Blackwood, BMI/Linde Manor, BMI) WBM
- 45 **JUST ENOUGH ROPE** (New Haven, BMI/Tom Collins, BMI) CPP
- 37 **JUST LIKE THE WEATHER** (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP
- 27 **KISS ME IN THE CAR** (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
- 34 **A LITTLE LESS TALK AND A LOT MORE ACTION** (Sheddhouse, ASCAP/Polygram, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) HL
- 21 **LIVE UNTIL I DIE** (Linda Cobb, BMI/Us Four, BMI/Lori Jayne, BMI)
- 4 **MERCURY BLUES** (B-Flat, BMI/Traditon, BMI/Bug, BMI)
- 2 **MY BABY LOVES ME** (Sony Cross Keys, ASCAP) HL

- 7 **MY SECOND HOME** (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM
- 55 **NO MORE CRYIN'** (Songs Of PolyGram, BMI/Songs Of McBride, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI)
- 66 **NOTHING IN COMMON BUT LOVE** (Almo, ASCAP/Micropterus, ASCAP) CPP
- 36 **NO TIME TO KILL** (Blackened, BMI) CPP
- 33 **ONE MORE LAST CHANCE** (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM
- 8 **ON THE ROAD** (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL
- 42 **PROP ME UP BESIDE THE JUKEBOX (IF I DIE)** (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
- 12 **QUEEN OF MY DOUBLE WIDE TRAILER** (EMI Blackwood, BMI/Linde Manor, BMI) WBM
- 3 **RECKLESS** (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
- 61 **SAWMILL ROAD** (Sony Tree, BMI/Sony Cross Keys, ASCAP/Music Corp. Of America, BMI/Dan Truman, BMI)
- 35 **SHED GIVE ANYTHING** (Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Alberta's Paw, BMI/Longitude, BMI/CurbSongs, ASCAP/Farrenuff, ASCAP/Full Keel, ASCAP)
- 15 **SHE USED TO BE MINE** (Sony Tree, BMI/Deerfield Court, BMI) HL
- 72 **SMALL PRICE** (MCA, ASCAP/Music Corp. Of America, BMI) HL
- 19 **SOMEBODY NEW** (Ensign, BMI/Famous, ASCAP) HL/CPP
- 30 **SOMEPLACE FAR AWAY** (CAREFUL WHAT YOU'RE DREAMING) (Forashadow, BMI)
- 24 **SOMETHING'S GONNA CHANGE HER MIND** (BMG,

- ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL
- 13 **THE SONG REMEMBERS WHEN** (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 10 **SOON** (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Hmownsell's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)
- 26 **STATE OF MIND** (Copyright Control)
- 58 **TAKE IT EASY** (Swallow Turn, ASCAP/Sun City, ASCAP) WBM
- 67 **TEQUILA SUNRISE** (Cass County, ASCAP/Red Cloud, ASCAP) WBM
- 9 **THAT WAS A RIVER** (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patentick, BMI) WBM/CPP
- 57 **THIS ROMEO AIN'T GOT JULIE YET** (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM
- 47 **TRASHY WOMEN** (Rhythm Wrangler, BMI/Groper, BMI)
- 65 **WE CAN LOVE** (EMI April, ASCAP/Hartland Express, ASCAP) WBM
- 44 **WE JUST DISAGREE** (EMI Blackwood, BMI/Bruser, BMI)
- 52 **WERE YOU REALLY LIVIN'** (Gum Island Enterprises, BMI)
- 46 **WHY DON'T THAT TELEPHONE RING** (BMG Songs, ASCAP/Careers-BMG, BMI) HL
- 18 **WILD ONE** (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI) WBM/HL
- 39 **WORTH EVERY MILE** (Sony Tree, BMI/Post Oak, BMI) HL
- 38 **YOU WILL** (EMI Blackwood, BMI/Egypt Hollow, BMI/My Choy, BMI/With Any Luck, BMI) WBM



# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING DEC. 4, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	6	<b>VARIOUS ARTISTS</b> GIANT 24531 (10.98/15.98)	*** No. 1 *** COMMON THREAD: THE SONGS OF THE EAGLES	1
2	3	3	12	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
3	2	2	8	<b>REBA MCENTIRE</b> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	2
4	4	5	59	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
5	5	4	8	<b>GEORGE STRAIT</b> MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
6	7	12	10	<b>VINCE GILL</b> ● MCA 10877 (10.98/15.98)	***GREATEST GAINER*** LET THERE BE PEACE ON EARTH	6
7	6	7	4	<b>TRISHA YEARWOOD</b> MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
8	9	10	35	<b>DWIGHT YOAKAM</b> ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
9	11	9	28	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
10	8	8	64	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
11	10	6	3	<b>DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE</b> COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
12	12	11	22	<b>MARK CHESNUTT</b> ● MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
13	20	20	6	<b>ALAN JACKSON</b> ARISTA 1-8736 (10.98/15.98)	HONKY TONK CHRISTMAS	13
14	15	15	22	<b>BILLY RAY CYRUS</b> ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
15	16	16	16	<b>CLAY WALKER</b> GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	13
16	13	13	39	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
17	14	14	82	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
18	17	17	62	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
19	21	21	28	<b>LITTLE TEXAS</b> WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
20	19	18	19	<b>CLINT BLACK</b> RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
21	22	22	37	<b>SAMMY KERSHAW</b> ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
22	18	19	5	<b>TANYA TUCKER</b> LIBERTY 89048 (10.98/15.98)	SOON	18
23	25	25	54	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
24	23	28	167	<b>GARTH BROOKS</b> ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
25	26	27	119	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
26	24	23	6	<b>ALABAMA</b> RCA 66296 (9.98/15.98)	CHEAP SEATS	16
27	27	26	65	<b>COLLIN RAYE</b> ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
28	29	29	79	<b>BILLY RAY CYRUS</b> ▲ <sup>7</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
29	NEW	1	1	<b>DOUG STONE</b> EPIC 57271/SONY (9.98 EQ/15.98)	***HOT SHOT DEBUT*** MORE LOVE	29
30	28	24	73	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
31	31	30	15	<b>AARON TIPPIN</b> RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
32	32	31	31	<b>JOE DIFFIE</b> EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
33	30	33	15	<b>SAWYER BROWN</b> CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
34	33	31	59	<b>LORRIE MORGAN</b> ● BNA 66047 (9.98/13.98)	WATCH ME	15
35	38	36	3	<b>ASLEEP AT THE WHEEL</b> LIBERTY 81470 (11.98/16.98)	TRIBUTE TO THE MUSIC OF BOB WILLS...	35
36	36	34	31	<b>TOBY KEITH</b> MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17

○ 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 are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	34	37	238	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
38	35	35	49	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
39	39	40	115	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
40	37	38	37	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
41	40	39	25	<b>DOUG SUPERNOW</b> BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
42	56	65	3	<b>LORRIE MORGAN</b> BNA 66282 (9.98/15.98)	***PACESSETTER*** MERRY CHRISTMAS FROM LONDON	42
43	42	45	61	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743 (10.98/16.98)	THE CHASE	1
44	43	44	132	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
45	41	41	9	<b>SUZY BOGGUSS</b> LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
46	44	43	86	<b>WYNONNA</b> ▲ <sup>3</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	1
47	46	47	66	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
48	45	46	93	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
49	47	48	60	<b>PAM TILLIS</b> ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
50	49	60	4	<b>VARIOUS ARTISTS</b> K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	49
51	50	50	22	<b>JOHN ANDERSON</b> BNA 66232 (9.98/15.98)	SOLID GROUND	12
52	53	52	64	<b>TRISHA YEARWOOD</b> ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
53	55	53	10	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
54	48	42	8	<b>EMMYLOU HARRIS</b> ASYLUM 61541/ELEKTRA (9.98/15.98)	COWGIRL'S PRAYER	34
55	59	55	12	<b>CONWAY TWITTY</b> MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
56	54	49	31	<b>PATTY LOVELESS</b> ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
57	58	56	141	<b>VINCE GILL</b> ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
58	52	58	31	<b>TANYA TUCKER</b> LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
59	60	51	5	<b>SOUNDTRACK</b> FOX 66313/RCA (10.98/16.98)	THE BEVERLY HILLBILLIES	51
60	57	59	67	<b>ALABAMA</b> ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
61	64	64	124	<b>TRISHA YEARWOOD</b> ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
62	51	54	13	<b>RICKY VAN SHELTON</b> COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
63	61	57	22	<b>CARLENE CARTER</b> GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
64	62	61	103	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
65	63	63	184	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
66	67	62	34	<b>VARIOUS ARTISTS</b> K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
67	71	72	3	<b>LEE ROY PARNELL</b> ARISTA 18739 (9.98/15.98)	ON THE ROAD	67
68	73	—	2	<b>FAITH HILL</b> WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	68
69	72	74	13	<b>SHENANDOAH</b> RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
70	66	69	30	<b>TRACY BYRD</b> MCA 10649 (9.98/15.98)	TRACY BYRD	24
71	68	67	89	<b>AARON TIPPIN</b> ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
72	RE-ENTRY	56	56	<b>RANDY TRAVIS</b> ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
73	65	68	14	<b>RANDY TRAVIS</b> WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
74	74	—	127	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
75	70	—	135	<b>LORRIE MORGAN</b> ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8

# Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING NOVEMBER 27, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>GARTH BROOKS</b> ▲ <sup>2</sup> LIBERTY 98742 (9.98/15.98) 2 weeks at No. 1	BEYOND THE SEASON	5
2	4	<b>GEORGE STRAIT</b> ● MCA 5800* (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	15
3	2	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	GREATEST HITS	133
4	10	<b>REBA MCENTIRE</b> ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	11
5	12	<b>KENNY ROGERS &amp; DOLLY PARTON</b> ▲ <sup>2</sup> RCA 5307 (7.98/11.98)	ONCE UPON A CHRISTMAS	16
6	19	<b>ANNE MURRAY</b> ▲ <sup>2</sup> LIBERTY 16232	CHRISTMAS WISHES	16
7	18	<b>ALABAMA</b> ▲ RCA 7014 (7.98/11.98)	ALABAMA CHRISTMAS	15
8	3	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	131
9	24	<b>THE JUDDS</b> ▲ CURB 6422/RCA (7.98/11.98)	CHRISTMAS TIME WITH THE JUDDS	17
10	5	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	118
11	23	<b>DOLLY PARTON</b> COLUMBIA 46796*/SONY (5.98 EQ/9.98)	HOME FOR CHRISTMAS	13
12	7	<b>GEORGE STRAIT</b> ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	133
13	8	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	133

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	6	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	24
15	—	<b>RICKY VAN SHELTON</b> COLUMBIA 45269/SONY (5.98/9.98)	SINGS CHRISTMAS	11
16	9	<b>DOUG STONE</b> EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	13
17	16	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	131
18	13	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	132
19	15	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	16
20	11	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	131
21	17	<b>DWIGHT YOAKAM</b> ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	90
22	14	<b>VINCE GILL</b> MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	8
23	—	<b>RANDY TRAVIS</b> ● WARNER BROS. 25972 (9.98/14.98)	AN OLD TIME CHRISTMAS	12
24	21	<b>DAVID ALLAN COE</b> COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	44
25	20	<b>CONWAY TWITTY</b> FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	24

Catalog albums are older titles which are registering significant sales. © 1993, Billboard/BPI Communications and SoundScan, Inc.



## Artists &amp; Music

# Jazz BLUE NOTES



by Jeff Levenson

**ANY(EVERY)THING GOES DEPARTMENT:** After four albums for RCA/Novus (the company that got him up and running), and then a whole lot of maneuvering to determine which other label could provide a proper milieu (read: promotional support, money) for Phase Two of his career, **Roy Hargrove** decided to give **Verve** his all. No surprise, really—his move to the label had been rumored for some time.

The contract's various signatures apparently are inked and dry, so Young Roy (as **Sonny Rollins** likes to refer to him) is ready to talk. What does the 24-year-old trumpeter have planned now that he's a Verve artist, scheduled to begin work on a new album in January?

"I've been milling some ideas around," he says, a day after returning from a four-week, whirlwind tour of Europe. "I'd like to do a recording with strings. I'd like to work with a vocalist. Maybe a record involving some tenorists—**Johnny Griffin**, **Stanley Turrentine**, guys like that. If I can get **Sonny** or **Wayne [Shorter]**, that would be great, too. I would say, though, overall, my plan is to be ready for anything." A wise guideline for this business, I'd say.

**PARRIS IN THE SPRINGTIME** (Other Times, Too): It's coincidental—and refreshing—that Hargrove is expressing an interest in vocalists. Traditionally, hardcore players complain about working with them ("... too confining, not enough solo space,

they're not musicians..."). **Gary Burton**, however, like Hargrove, feels differently. From out of the blue, we got a warm letter from the vibist, describing the genesis of his latest project, "It's Another Day," a collaboration with singer **Rebecca Parris**. Here (quoted with permission) is what he says:

"I've always wanted to do a project with a great singer, and had always thought that someday, one of my favorite singers would call me up to do something together. The years have gone by, and it didn't happen... So, last year about this time, I saw **Rebecca** at one of her concerts, and it was particularly good, and I could see us working together beautifully."

In a separate note (perhaps the liner for the upcoming disc?), he goes on to say, "The human voice is the model for most forms of instrumental music... That's why trumpets and saxophones, the most voice-like instruments in terms of phrasing and expression, have played such a vital role in jazz... All us jazz players, no matter what instrument we play, aspire to this kind of 'vocal' phrasing."

For **Parris**, the record represents her sixth as a solo artist (her main label continues to be **MusicMasters**). **Dizzy Gillespie** once likened her to **Carmen McRae**, and the comparison seems apt: **Parris** reads a lyric with a knowing, I've-got-this-song-under-control elan that communicates confidence and conviction. Expect to see the new album after **New Year's** on **GRP**.

**SNOOPY, LAY OUT:** From out of the skies, another batch of **Red Baron** titles—some new recordings, others, reissues. Among them? New works from singer **Teresa Brewer** and flutist **Ali Ryerson**, and previously known material from **Earl "Fatha" Hines** and **Paul Desmond** with the **Modern Jazz Quartet**. For those looking for recommendations, I'll only say this: Any chance to hear **Desmond** is my idea of a good time.

# Classical KEEPING SCORE



by Is Horowitz

**MAKING THE CONNECTION:** It would be hard to find anyone who must be reminded that the slow movement of **Mozart's Piano Concerto No. 21** was taken from the movie "Elvira Madigan." Or was it the other way around?

A store clerk who is asked for a CD that carries the classical tune in "Love And Death" might need some help.

**NARM's** new "Guide To Classical Music" will inform him that it's to be found in **Prokofiev's "Lt. Kije Suite."** It also will provide other musical links to movies, commercials, and TV themes that can help lock in that disc sale.

The guide, a loose-leaf binder that was a major project of **NARM's** classical music committee, is now in the hands of retailer and distributor association members. It took more than a year to complete, from concept to publication, and it should prove a useful marketing resource for dealers and store staff with little classical experience.

The tome's 10 chapters provide succinct descriptions of musical eras, listings of composers and their major works, instruments, commonly used musical terms, and merchandising tips. Also included is a fairly comprehensive state-by-state listing of classical radio stations.

The guide was put together by a number of committee members and **NARM** staffers. **Malcolm S. Cole**, chairman of **UCLA's** music history department, is credited with reviewing the material and editing.

**CYCLING ALONG:** Pianist **Derek Han**, whose traversal of the **Mozart Piano Concertos** with **Paul Freeman** and

the **Philharmonia Orchestra** for **ProArt/Fanfare** is well under way, has begun a cycle of the **Haydn Piano Concertos** with **Freeman** and the **English Chamber Orchestra**.

Other **Han** futures include the complete **Beethoven Piano Concertos** with the **Berlin Symphony**, and the two **Mendelssohn Piano Concertos** with the **Israel Chamber Orchestra**.

**MATERNITY LEAVE:** Hit violinist **Anne-Sophie Mutter** has canceled concerts in Europe and North America through spring 1994, when she is expecting her second child. In at least one case, a scheduled **March** concert in **North York, Canada**, her replacement will be Israeli violinist **Shlomo Mintz**.

**RAISING HER VOICE:** There's lots of recording activity in store for soprano **Sylvia McNair** on **Philips**. Among her upcoming projects are **Handel's "Giulio Cesare"** and the last six **Haydn masses**, both with **John Eliot Gardiner** on the podium; she also will work on **Stravinsky's "The Rake's Progress,"** directed by **Seiji Ozawa**.

Last month **McNair** completed an album of **Kern songs** with **Andre Previn** at the piano, to be released late in 1994. Other albums already recorded for **Philips** and due early next year include a **Mahler Fourth Symphony** with **Bernard Haitink** and the **Berlin Philharmonic**, and **Gluck's "Orfeo ed Euridice"** with **Gardiner** fronting the **English Baroque Soloists**.

**A FAMILY AFFAIR:** Few nonsinging voices are as well known to music fans as **Martin Bookspan's**. His has been the voice behind "Live At Lincoln Center" and countless other radio and TV broadcasts over the years. Now he and his wife **Janet**, also highly visible (and audible) as a narrator on stage and disc, are heard on a new recording of "The Nutcracker," detailing the action of the **Tchaikovsky** ballet as it occurs in the score. **Timothy Russell** conducts the **Naples (Florida) Philharmonic** on the two-CD **Summit Records** release.

# THE Billboard Classical 50



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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ ★ NO. 1 ★ ★ ★				
1	1	2	LONDON ORCH. RCA 61938 (9.98/15.98)	1 weeks at No. 1 SYMPHONIC YES
★ ★ ★ GREATEST GAINER ★ ★ ★				
2	2	2	CARR/DOM/PAV SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES
★ ★ ★ PACESETTER ★ ★ ★				
3	5	2	DOM/ROSS/CARR SONY 53358 (9.98 EQ/15.98)	CHRISTMAS...
4	4	2	BERLIN SYMPH. (WOHLERT) LASERLIGHT 15146 (4.98/5.98)	NUTCRACKER
5	3	167	CARR/DOM/PAV LONDON 4304332 (10.98 EQ/15.98)	IN CONCERT
6	6	81	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPH. NO. 3
7	8	5	LUCIANO PAVAROTTI LONDON 4250992 (10.98 EQ/15.98)	TI AMO
8	7	2	TALLIN CHAMBER(KALJUSTE) ECM 20003 (10.98/15.98)	PART: TE DEUM
9	9	5	BARTOLI/SCHIFF LONDON 4402972 (10.98 EQ/15.98)	IMPATIENT LOVER
10	12	2	VARIOUS ARTISTS PHILIPS 4388242 (10.98 EQ/14.98)	OPERA MAGIC
★ ★ ★ HOT SHOT DEBUT ★ ★ ★				
11	NEW		NYC BALLET/ZINMAN NONESUCH 79331 (10.97/15.97)	THE NUTCRACKER
12	11	2	ROYAL ORCH. K-TEL 611-3 (5.98/12.98)	HOOKED ON CLASSICS: VOL. 1
13	10	2	POPS (WILLIAMS) SONY CLASSICAL 47235 (9.98 EQ/15.98)	NIGHT & DAY
14	17	5	KATHLEEN BATTLE DG 4358662 (10.98 EQ/15.98)	BEL CANTO
15	14	35	VARIOUS ARTISTS LONDON 4401002 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
16	13	27	POPS (WILLIAMS) SONY CLASSICAL 53380 (9.98 EQ/15.98)	UNFORGETTABLE
17	22	9	ANONYMOUS FOUR HARMONIA MUNDI 907099 (13.98/18.00)	ON YOOIS NIGHT
18	16	11	JOHN BAYLESS ANGEL 54801 (9.98/15.98)	THE PUCCINI ALBUM
19	15	57	CECILIA BARTOLI LONDON 436272 (10.98 EQ/15.98)	IF YOU LOVE ME
20	42	2	PAVAROTTI LONDON 4432202 (10.98 EQ/15.98)	GREAT STUDIO ...
21	18	55	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
22	19	2	VARIOUS CAMEO CLASSICS 8753 (2.98/4.98)	VERY BEST OF MOZART
23	50	2	SCHOLA HUNGARICA LASERLIGHT 14107 (4.98/5.58)	GREGORION CHANTS
24	RE-ENTRY		JOSE CARRERAS TELDEC 92369 (9.98/15.98)	WITH A SONG IN MY HEART
25	23	2	VARIOUS ARTISTS MCR CLASSICS 8908 (2.99/4.99)	BEST OF MOZART
26	NEW		VARIOUS PRO ARTE 1204 (15.98/24.98)	GREAT MELODIES OF THE CLASSICS
27	24	2	VARIOUS ARTISTS RCA 60829 (5.98/9.98)	MOZART-GREATEST HITS
28	21	2	VARIOUS ARTISTS MCR CLASSICS 8905 (2.99/4.99)	BEST OF BEETHOVEN
29	NEW		LUCIANO PAVAROTTI DEJA VU 124 (9.98/13.98)	GOLD
30	NEW		PHILA. ORCH. (ORMANDY) SONY CLASSICAL 0621 (5.98/9.98)	NUTCRACKER
31	NEW		JAMES GALWAY RCA 61836 (3.98/7.98)	O HOLY NIGHT
32	27	93	YO-YO MA/BOBBY MCFERRIN SONY MASTERWORKS 48177 (9.98 EQ/15.98)	HUSH
33	30	2	VARIOUS ARTISTS DG 4391492 (5.98 EQ/10.98)	MAD ABOUT GUITARS
34	25	59	HOLLYWOOD(MAUCERI) PHILIPS 4380072 (10.98 EQ/15.98)	KING AND I
35	20	2	VARIOUS ARTISTS DG 4395132 (5.98 EQ/10.98)	MAD ABOUT THE CLASSICS
36	41	31	VARIOUS ARTISTS ANGEL 64769 (7.98/10.98)	HEAVY CLASSIX
37	32	35	LUCIANO PAVAROTTI LONDON 4367192 (10.98 EQ/15.98)	AMORE
38	31	2	VARIOUS ARTISTS MCR CLASSICS 8907 (2.99/4.99)	BEST OF BACH
39	33	2	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
40	35	2	POPS(FIEDLER) RCA 60835 (5.98/9.98)	FIEDLER-GREATEST HITS
41	36	2	VARIOUS CAMEO CLASSICS 8751 (2.98/4.98)	VERY BEST OF BEETHOVEN
42	44	2	VARIOUS RCA 60840 (6.98/10.98)	PACHELBEL CANON
43	48	3	VARIOUS ARTISTS RCA 61886 (9.98/15.98)	OPERA'S GREATEST LOVE SONGS
44	29	2	CLEVELAND ORCH. (THOMAS) SONY 33172 (14.98 EQ)	CARMINA BURANA
45	28	2	VARIOUS ARTISTS RCA 60831 (5.98/9.98)	BEETHOVEN-GREATEST HITS
46	NEW		VARIOUS ARTISTS MADACY 5608 (10.98/19.98)	100 GOLDEN CLASSICS
47	NEW		VARIOUS PRO ARTE 1201 (15.98/24.98)	COMPLETE BEETHOVEN SYMPHONIES
48	26	2	VARIOUS ARTISTS DG 4391502 (5.98 EQ/10.98)	MAD ABOUT MOZART
49	NEW		VARIOUS ARTISTS PRO ARTE 1206 (14.98/24.98)	PIANO MASTERPIECES
50	37	2	VARIOUS ARTISTS MCR CLASSICS 8908 (2.99/4.99)	BEST OF TCHAIKOVSKY

FULL-PRICE CLASSICAL	FULL-PRICE CROSSOVER	MID-LINE
1 CARR/DOM/PAV LONDON IN CONCERT	1 LONDON PHIL. (PALMER) RCA SYMPHONIC YES	1 CARR/DOM/PAV SONY TENOR CHRISTMAS...
2 UPSHAW/ NONESUCH GORECKI: NO.3	2 DOM/ROSS/CARR SONY CHRISTMAS...	2 ROYAL PHIL.(CLARK) K-TEL HOOKED ON:VOL.1
3 PAVAROTTI LONDON TI AMO	3 POPS (WILLIAMS) SONY NIGHT AND DAY	3 VARIOUS RCA MOZART-GREATEST HITS
4 TALLIN CHAMBER ECM PART: TE DEUM	4 VARIOUS LONDON PAVAROTTI/FRIENDS	4 PHILA. ORCH. SONY TCHAIKOVSKY
5 BARTOLI/SCHIFF LONDON IMPATIENT LOVER	5 BOST.POPS SONY UNFORGETTABLE	5 VARIOUS DG MAD ABOUT GUITARS
6 VARIOUS PHILIPS OPERA MAGIC	6 BAYLESS ANGEL PUCCINI ALBUM	6 VARIOUS DG MAD ABOUT CLASSICS
7 NYC BALLET NONESUCH NUTCRACKER	7 GALWAY RCA WIND BENEATH MY WINGS	7 VARIOUS ANGEL HEAVY CLASSIX
8 BATTLE DG BEL CANTO	8 CARRERAS TELDEC WITH A SONG...	8 VARIOUS MADACY 50 MASTERPIECES
9 ANON 4 HARMONIA MUNDI ON YOOIS...	9 YO-YO MA/MCFERRIN SONY HUSH	9 POPS(FIEDLER) RCA FIEDLER-GREATEST HITS
10 BARTOLI LONDON IF YOU LOVE ME	10 HOLLYWOOD PHILIPS KING AND I	10 VARIOUS RCA PACHELBEL CANON
11 PAVAROTTI LONDON GREAT STUDIO...	11 GALWAY RCA SEASONS	11 VARIOUS RCA BEETHOVEN-GREAT HITS
12 VARIOUS PRO ARTE GREAT MELODIES...	12 GARRETT SILVA AMERICA WEBBER: LOVE SONGS	12 VARIOUS DG MAD ABOUT MOZART
13 PAVAROTTI DEJA VU GOLD	13 GALWAY RCA AT THE MOVIES	13 VARIOUS DG MAD ABOUT PIANO
14 PAVAROTTI LONDON AMORE	14 THE CHIEFTAINS RCA THE CELTIC HARP	14 VARIOUS RCA CLASSICS.GREATEST HITS
15 VARIOUS RCA OPERA'S LOVE SONGS	15 LONDON SYMPH. DG ON THE TOWN	15 CARRERAS SONY FAVORITE ARIAS

Alboms with the greatest sales gains this week. \* Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. EQ indicates equivalent prices for labels that do not issue list prices. © 1993. Billboard/BPI Communications and SoundScan, Inc.



# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL	TITLE
1	1	1	<b>TONY BENNETT</b> COLUMBIA 57424	1 week at No. 1 STEPPIN' OUT
2	2	23	<b>HARRY CONNICK, JR.</b> ● COLUMBIA 53172	25
3	4	9	<b>JOSHUA REDMAN</b> WARNER BRDS. 45365	WISH
4	5	7	<b>SOUNDTRACK</b> HOLLYWOOD 61357/ELEKTRA	SWING KIDS
5	3	7	<b>SHIRLEY HORN</b> VERVE 519703	LIGHT OUT OF DARKNESS
6	6	15	<b>NINA SIMONE</b> ELEKTRA 61503	A SINGLE WOMAN
7	9	3	<b>CASSANDRA WILSON</b> BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
8	7	15	<b>MILES DAVIS &amp; QUINCY JONES</b> WARNER BRDS. 45221	LIVE AT MONTREUX
9	8	1	<b>ELLA FITZGERALD</b> VERVE 519084	THE BEST OF THE SONGBOOKS
10	10	1	<b>JOHN MCLAUGHLIN</b> VERVE 519861	TIME REMEMBERED
11	11	1	<b>DIANA ROSS</b> MOTOWN 6340	THE LADY SINGS... JAZZ AND BLUES
12	12	31	<b>JOE SAMPLE</b> WARNER BRDS. 45209	INVITATION
13	13	1	<b>CHARLIE WATTS</b> CONTINUUM 19310	WARM & TENDER
14	14	25	<b>DAVE GRUSIN</b> GRP 9715	HOMAGE TO DUKE
15	16	1	<b>BILLIE HOLIDAY</b> VERVE 513943	BILLIE'S BEST
16	15	37	<b>JOE HENDERSON</b> VERVE 517674	SO NEAR, SO FAR
17	18	5	<b>GRP ALL-STAR BIG BAND</b> GRP 9740	LIVE!
18	19	11	<b>NNENNA FREELON</b> COLUMBIA 53566	HERITAGE
19	17	39	<b>SHIRLEY HORN</b> VERVE 511879	HERE'S TO LIFE
20	20	1	<b>OSCAR PETERSON TRIO</b> TELARC 83356	ENCORE AT THE BLUE NOTE
21	RE-ENTRY		<b>JOSHUA REDMAN</b> WARNER BRDS. 45242	JOSHUA REDMAN
22	23	1	<b>GENE HARRIS</b> CONCORD 4578	A LITTLE PIECE OF HEAVEN
23	21	27	<b>DIANE SCHUUR</b> GRP 2006	IN TRIBUTE
24	25	25	<b>DAVID BENOIT</b> GRP 9687	LETTER TO EVAN
25	24	41	<b>JOE HENDERSON</b> VERVE 511779	LUSH LIFE
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1	1	51	<b>KENNY G</b> ▲ <sup>5</sup> ARISTA 18646	13 weeks at No. 1 BREATHLESS
2	2	13	<b>FOURPLAY</b> WARNER BRDS. 45340	BETWEEN THE SHEETS
3	3	19	<b>DAVE KOZ</b> CAPITOL 98892	LUCKY MAN
4	4	11	<b>STANLEY CLARKE</b> EPIC 47489	EAST RIVER DRIVE
5	5	9	<b>SPYRO GYRA</b> GRP 9714	DREAMS BEYOND CONTROL
6	6	21	<b>GEORGE BENSON</b> WARNER BRDS. 26685	LOVE REMEMBERS
7	7	1	<b>RONNY JORDAN</b> 4TH & B'WAY 444060/ISLAND	THE QUIET REVOLUTION
8	8	7	<b>RAMSEY LEWIS</b> GRP 9742	SKY ISLANDS
9	10	21	<b>ART PORTER</b> VERVE FPRECAST 517997/VERVE	STRAIGHT TO THE POINT
10	9	17	<b>GEORGE HOWARD</b> GRP 9724	WHEN SUMMER COMES
11	12	9	<b>BELA FLECK AND THE FLECKTONES</b> WARNER BRDS. 45328	THREE FLEW OVER THE CUCKOO'S NEST
12	11	17	<b>PAT METHENY</b> GEFEN 24601	THE ROAD TO YOU
13	13	31	<b>THE JAZZMASTERS FEATURING PAUL HARDCASTLE</b> JVC 2021	THE JAZZMASTERS
14	15	9	<b>HOLLY COLE TRIO</b> MANHATTAN 81198/CAPITOL	DON'T SMOKE IN BED
15	14	27	<b>MICHAEL FRANKS</b> REPRISE 45227	DRAGONFLY SUMMER
16	18	13	<b>WARREN HILL</b> RCA 66321	DEVOTION
17	21	1	<b>LA VIENTA</b> TELARC 83353	JAZZMENCO
18	22	49	<b>DAVID SANBORN</b> ELEKTRA 61272	UPFRONT
19	19	1	<b>NOEL POINTER</b> CACHET 5007/SHANACHIE	NEVER LOSE YOUR HEART
20	24	3	<b>JAZZ AT THE MOVIES BAND</b> DISCOVERY 77006	A MAN AND A WOMAN, SAX AT THE MOVIES
21	16	31	<b>LEE RITENOUR</b> GRP 9697	WES BOUND
22	RE-ENTRY		<b>LARRY CORYELL</b> CTI 67236	FALLEN ANGEL
23	17	9	<b>CHICK COREA ELEKTRIC BAND II</b> GRP 9731	PAINT THE WORLD
24	RE-ENTRY		<b>JEFF LORBER</b> VERVE FPRECAST 517998/VERVE	WORTH WAITING FOR
25	25	27	<b>NAJEE</b> EMI 99400/ERG	JUST AN ILLUSION

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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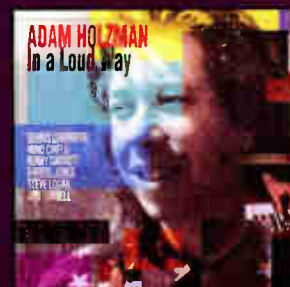
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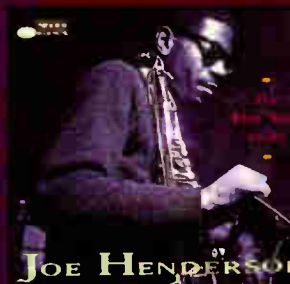
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## Artists & Labels Ring In Holidays With An Avalanche Of Seasonal Releases

**C**HRISTMAS, ONCE AGAIN: As many in the Latin music industry rejoice over the passage of the Tratado Del Libre Comercio (TLC) or NAFTA, it is imperative to put tongue firmly in cheek and consider what really is important this time of year: new Christmas releases.

Each year, in fact, usually brings a sleighful of Christmas albums, and 1993 is no different. Among the best of this year's Yuletide harvest are Roberto Perera's "Christmas Fantasies" (Heads Up) and "Tarjeta De Navidad" (Globo/Sony), a multi-artist tropical compilation spotlighting a host of salsa and merengue notables.

Perera—a gifted harpist from Uruguay who already has issued a pair of fine jazz-rooted efforts—puts tasteful jazz, Afro-Caribbean, and Andean folk spins on the traditional collection of Anglo Christmas nuggets, rounded out by uplifting versions of the Venezuelan "Niño Lindo" and "La Peregrinación," taken from an Argentinian folk mass. Perera redefines Yuletide nostalgia from the perspective of a standout Latino musician.

"Tarjeta De Navidad" is a sensational tropical dance album distinguished by sizzling duet entries from Gilberto Santa Rosa and Tony Vega ("Llegó La Navidad"), Danny Rivera and Victor Victor ("Qué Viva La Navidad"), Victor Manuelle and Rey Ruiz ("El Algo Más"), and Luis Enrique and Pupy Santiago ("La Fiesta Se Pone Buena").

Of course, other Christmas albums



by John Lannert

recently hit retail. Just shipped by Globo/Sony is "Alegre Navidad," a nostalgic holiday release sporting guest appearances by Cuco Sánchez, Javier Solís, and Sonia López. From SDI/Sony comes Trulla Express' "Asalto Navideño," which essentially contains only one song, a tropical medley of Christmas classics, predictably called "Medley Navideño."

While Johnny Ventura and José Feliciano head up EMI Latin's tropical Yuletide compendium, "Parranda Navideña," the choice entries are the embraceable title cut from Eddie Santiago, as well as high-stepping tracks from Rolando La Serie ("Esta Navidad," "Lechón Y Guanajo") and Miguel Cuni, Chapottín Y Sus Estrellas ("Lechón Y Bachata").

Discos Fuentes has shipped the Colombian-flavored "16 Villancicos, Vol. 2," a traditional Christmas record by kiddie vocal crew Los Niños Cantores De Navidad. Last but hardly least, is Gloria Estefan's Epic release, "Christmas Through Your Eyes," already a recent entrant on The Top 200. The sterling (if not a tad eclectic) 11-song tribute to the season curiously contains only one Spanish-language

number—"Arbolito De Navidad."

**E**NRIQUE TO HOST NEW YEAR'S Fest: Luis Enrique has been tapped as MC for "La Fiesta De Año Nuevo," set to air Dec. 31 on Telemundo.

Artists to perform are Selena, Vicco, the Barrio Boyzz, Culturax, Francheska, Las Triplets, and Coyote.

**D**ISC SPINNING I: The recent torrential onslaught of new product inevitably leads to a few titles slipping through the cracks of the review bin. Foremost on that list is the delightful "De Nuevo... México" by Cuba's venerable ensemble Sonora Matancera, now in its 70th year of existence. Co-founder/producer Rogelio Martínez is still directing musical traffic on this latest effort for WEA Latina. Fab frontman Yayo "El Indio" flexes his muscular baritone with flair and panache not only on upbeat hip-shakers ("Envuélvete Conmigo," "Sigue Queriéndome"), but also on the lone mid-tempo bolero, "Maldita Vida."

Willy Chirino's latest effort, "South Beach" (Sony Tropical/Sony), is one of his strongest albums yet, containing sure-fire hits and such uplifting entries as "Yo No Quiero Piedras En Mi Camino," featuring a spry solo from ever-expressive flutist Nestor Torres and "Canta," plus touching love ode "Un Día De Abril," complete with poignant ride from ace trumpeter Arturo Sandoval.

**D**ISC SPINNING II: EMI Latin has released a bumper crop of solid Tejano product including recent releases from Mazz ("Que Esperabas"), Gary Hobbs ("Te Vas A Acordar"), Rodeo ("Step By Step"), Pete Astudillo ("Como Nadie"), Joe Posada ("Breakaway"), and Stephanie Lynn & High Energy's self-titled debut. The label also has scored big with sets by more trad Tejano outfits such as Los Pekadorez ("Cantos De Pekadorez"), Los Dos Gilbertos ("Bajo Sexto Y Acordeón"), and the Home Town Boys ("Hombre Inocente").

On the grupo front, Sentimiento's slick ballad/cumbia album "Bota Picudas" (Santa Fe/Sony) bulges with hits ("Baby Baby," "El Bla-Bla-Bla," "Para Que No Me Olvides"), as does El Super Show De Los Vásquez' "Sin Ausencias" (Sony Discos), which should generate at least three hits: "Nieve De Limón," "Embustera," and "No Soy Un Cualquiera."

Mexican vocal powerhouse Lorenzo De Monteclaro—backed by the superb La Costeña—successfully rides the banda wave on his latest Sony Discos album "... De Mil Amores." Best single picks are "El Relojito," "Pelos De Elote," and "Vamos A Querernos."

Frankie Ruiz's latest Rodven album, "Puerto Rico Soy Tuyo," does not seem to be generating much of a buzz, but the salsa set already has yielded a top 20 single and sports killer entry "Háblame," along with a pair of strong single possibilities: "Tal Como Lo Soné" and "Pervón Señora." Likewise, Anthony Cruz's MP album "Para Ti..." has created few waves, even though the inviting 8-song set oozes hits such as "Dile A El," "Sin Ti," "Te Juro Que Aprendí," and "Me Gustas."

# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	12	GLORIA ESTEFAN EPIC/SONY	★ ★ ★ NO. 1 ★ ★ ★ ◆ CON LOS AÑOS QUE ME QUEDAN 4 weeks at No. 1
2	3	4	7	LOS FANTASMAS DEL CARIBE RODVEN	POR UNA LAGRIMA
3	4	5	10	THE BARRIO BOYZZ EMI LATIN	◆ CERCA DE TI
4	2	2	13	LUIS MIGUEL WEA LATINA	HASTA QUE ME OLVIDES
5	5	6	9	LAS TRIPLETS EMI LATIN	◆ ALGO MAS QUE AMOR
6	10	11	5	BRONCO FONOVISIA	DOS MUJERES UN CAMINO
7	12	13	6	PIMPINELA POLYGRAM/LATINO PGD	EL AMOR NO SE PUEDE OLVIDAR
8	7	9	11	ALVARO TORRES EMI LATIN	◆ QUE LASTIMA
9	13	18	4	JERRY RIVERA SONY TROPICAL/SONY	QUE HAY DE MALO
10	6	3	17	CRISTIAN MELODY/FONOVISIA	◆ NUNCA VOY A OLVIDARTE
11	8	8	13	LOS BUKIS FONOVISIA	ACEPTO MI DERROTA
12	14	14	7	LOURDES ROBLES SONY LATIN/SONY	DONDE SE HA IDO TU AMOR
13	11	10	9	ROXIE Y LOS FRIJOLITOS RODVEN	◆ NUNCA DEJES DE SONAR
14	9	7	10	SELENA EMI LATIN	◆ LA LLAMADA
15	15	15	8	LA MAFIA SONY DISCOS/SONY	GRACIAS
★ ★ ★ POWER TRACK ★ ★ ★					
16	28	—	2	LOS TEMERARIOS AFG SIGMA	UNA TARDE FUE
17	20	22	4	BANDA MACHOS FONOVISIA	LOS MACHOS TAMBIEN LLORAN
18	16	19	7	LOS AGUIRRE LUNA/FONOVISIA	CON LAS MANOS VACIAS
19	18	20	14	LOS BUKIS FONOVISIA	MORENITA
20	17	16	10	ALEJANDRA GUZMAN RCA/BMG	◆ MALA HIERBA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
21	NEW ▶	—	1	ANA GABRIEL SONY LATIN/SONY	LUNA
22	21	21	5	BANDA SUPER BANDIDO ANDREA/FONOVISIA	COSAS
23	25	26	4	EDDIE SANTIAGO EMI LATIN	JAMAS
24	26	—	2	MARCOS LLUNAS POLYGRAM/LATINO PGD	◆ RECONQUISTARTE
25	NEW ▶	—	1	PANDORA EMI LATIN	CUANDO QUIERAS DEJAME
26	32	31	6	LOS REHENES FONOVISIA	VERDADES QUE DUELEN
27	22	33	3	LUCERO MELODY/FONOVISIA	EL NUMERO UNO
28	27	27	7	EDGAR JOEL RODVEN	SI TUVIERA TUS OJOS
29	19	17	11	MAGNETO SONY LATIN/SONY	◆ MI AMADA
30	NEW ▶	—	1	VICTOR MANUELLE SONY TROPICAL/SONY	ME DARA EL CONSENTIMIENTO
31	24	24	4	ROCIO JURADO/JOSE LUIS RODRIGUEZ SONY LATIN/SONY	AMIGO AMOR
32	NEW ▶	—	1	YURI SONY LATIN/SONY	DETRAS DE MI VENTANA
33	31	37	3	FAMA SONY DISCOS/SONY	LLORANDO
34	30	34	3	JOSE LUIS PERALES SONY LATIN/SONY	GENTE MARAVILLOSA
35	NEW ▶	—	1	CRISTIAN MELODY/FONOVISIA	ES MEJOR ASI
36	NEW ▶	—	1	VICENTE FERNANDEZ SONY DISCOS/SONY	TE ME VAS AL DIABLO
37	37	—	2	EDNITA NAZARIO EMI LATIN	Y TE VAS
38	NEW ▶	—	1	FITO OLIVARES MUSICISA/FONOVISIA	JUANA MARIA
39	34	—	2	ALEX D'CASTRO RODVEN	EN HORA BUENA
40	35	—	2	JOHNNY RIVERA RMM/SONY	CUANDO PARARA LA LLUVIA

○ Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

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## Berlin Indie DSB, BMG May Be Near Pop Catalog Deal

■ BY DOMINIC PRIDE

LONDON—DSB, the Berlin-based independent label formed from the former East German state record company, is reported to be close to selling its pop catalog to BMG.

The deal will involve the transfer of some 3,000 pop albums, including early recordings by German star Nina Hagen, who recorded for DSB while still a resident in the East.

MCA International president Jorgen Larsen, who also is a minority shareholder in DSB and its former managing partner, said the deal is being finalized and should be completed soon.

The move will leave DSB with a pop catalog of some 500 items and an A&R presence in Berlin. The classical catalog was sold earlier this year to the Hamburg-based Edel company (Billboard, May 8).

Says Larsen, "I think we can say that this is the low point for the company. No one's pretending otherwise. We've sold the classical catalog, and now the pop catalog. The only way from here must be up. I think the company can continue once there's a solid base there."

Formerly known as VEB Deutsche Schallplatten, DSB is believed to be one of few companies outside the manufacturing sector that has survived the transition from state to market economies during Germany's reunification. But DSB has faced problems common to many other industries privatized by the government's Treuhand agency. To soften the impact of moving from a  
(Continued on next page)

## MCA U.K. Crowns New Leadership Phillips Takes Helm As Powell Exits

■ BY ADAM WHITE

LONDON—MCA's British record label and music publishing units are gaining new leadership. Both appointments draw from within the MCA group of companies.

Nick Phillips will take office as managing director of MCA Records U.K. beginning Dec. 1, switching from managing director at MCA Music Publishing U.K. Paul Connolly will succeed

him, moving up within the firm from the post of creative director.

Phillips replaces Tony Powell, who is leaving the record company after six years (Billboard, Nov. 27). This is the first major appointment made by Jorgen Larsen since he took over as president of MCA Music Entertainment International earlier this year. He says that under Phillips, MCA's U.K. label operations "can look forward to an exciting period of rejuvenation and

growth."

Larsen adds that he expects the direction and image of the company to change. "It's healthy to hire someone younger, who will in turn attract younger people."

Powell, whose contract was nearing the end of its term, was offered a business development post at MCA's new international HQ in London, but declined. "I want to stay in the domestic U.K. industry," he says. "I've had six very good years at MCA. Nick is a good appointment, and he'll take the company even further."

"MCA Records here is three times the size it was when I took over, with a reputation to match." Powell cites particular U.K. achievements with such American acts as Cher ("her last two albums have together sold more than a million") and Guns N' Roses.

By contrast, the label's U.K. artist roster has generally fallen short of expectations. The company's most recent A&R director, Jeff Young, left last month. "The last six years have been the most difficult industrywide in terms of developing British talent for the world," Powell acknowledges.

Phillips, 30, joined MCA Music as creative manager in 1988, rising to managing director (and VP of MCA Music International) in 1991. Previously, he worked at EMI Music and ATV Music; he is the son of the latter company's onetime chief, Peter Phillips.

Connolly, 30, also joined MCA Music in 1988, advancing from professional manager to creative director in 1991. Phillips and Connolly have been responsible for signing publishing deals with such acts as P.M. Dawn, 2 Unlimited, Smashing Pumpkins, and Therapy?.

In his new post, Connolly will report to John Brands, senior VP of MCA Music International.



Nick Phillips, currently managing director of MCA Music Publishing U.K., poses with Jorgen Larsen, president of MCA Music Entertainment International. Phillips will report to Larsen in his new position as managing director of MCA Records Ltd. U.K., effective Dec. 1.

## Indian Artists Benefiting From MTV Asia Exposure

This story prepared by Jerry D'Souza in Bombay and Mike Levin in Hong Kong.

HONG KONG—As MTV Asia battles government restrictions and a new competitor in its Hong Kong home base, the music channel's influence is growing, even changing the way some countries view pop music.

India, second only to China in size and equally diverse, has become the channel's hottest market. It may be too soon to say that MTV has improved the quality of Indian music, but local artists who get heavy video play are finding that their sales are climbing and their music is getting wider exposure than ever before.

"MTV is certainly an effective promotional tool [in India], the best currently available," says Atul Churamani, general manager of local record company Magnasound. "Doordarshan [the state-run national TV network] has now awakened to the challenge and has introduced a new music channel."

Acts like Indus Creed, Baba Sehgal, and Apache Indian credit MTV with making them household names in a country that spent \$250 million on music in 1992.

Indus Creed, formerly Rock Machine, was the first to get on the channel with "Rock And Roll Renegade," from its album of the same name. When the group followed that with the "Pretty Child" video from its second album, "The Second Coming"—which won MTV's best Asian

video award this year—sales of both records started to soar.

Indus Creed's members say that broader media exposure helped the band realize the need to change from a previous incarnation too loaded with  
(Continued on page 46)

## EMI Sweden Drops Ultima Thule Neo-Nazism Taints Successful Rockers

■ BY KEN NEPTUNE

STOCKHOLM—Ultima Thule, the only Swedish group to have had three albums in the top 20 at the same time, has been dropped by its distributor, EMI Sweden, after revelations of the band's neo-Nazi past.

Managing director Rolf Nygren decided to ax the band after the press disclosed that band members had lied about earlier affiliations to right-wing organizations. Ultima Thule and Nygren, as distributor of the band's Mariann label, have been under pressure since it was first revealed that the band had ties to neo-Nazi groups. The band denied those allegations, until an interview published in an evening newspaper Nov. 12 exposed the fact that they had lied and had indeed been members of racist organizations.

Until then, the band had claimed they simply played "patriotic" music. The press revelation was the last straw for Nygren, who earlier had defended the band against allegations of racism (Billboard, Oct. 9).

After all the attention created by its chart success, the band had embarked on an unsuccessful effort to clean up its image. In a full-page letter in one of the newspapers and at a free concert here, the band tried to disclaim the perception of its music being racist, saying the music was "for the love of their country." Few were convinced.

The group's latest album, "Vikingabalk," reached the No. 2 position in the Swedish chart and has sold almost enough to achieve gold status (50,000 copies). Nygren says he does not foresee any problem with breaking the distribution contract with the band's label.

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## 6th Berlin Meet Redefines Independence Polish Reps Looking To Stage Similar Event in '94

■ BY OWEN LEVY

BERLIN—Organizers of the sixth Berlin Independence Days here (Nov. 12-14) have been approached by Polish representatives with a view to helping establish a similar conference in Warsaw next year.

Polish copyright laws are due to change at the end of this year, say BID representatives, providing protection for international copyrights and outlawing piracy.

According to BID's new co-director Johannes Theurer, the organization has been asked by Salwomir Sokol of the Foundation of Polish Music to help create a music industry conference and trade show next February to attract Western agents and representatives to Warsaw.

Otherwise, the mood at the annual gathering of independent producers, labels, and artists was low-key but enthusiastic, perhaps reflecting BID's new direction and new administration.

This year, Theurer was joined as co-director by Michael Betz. For the first time, the conference opened up to include hip-hop, house, and techno, as well as roots music with world music and New Age sidebars, alongside its core of alternative rock labels.

Founder and former director Wolfgang Doebeling stepped down to focus on other projects but was involved in organizing the "roots" section of the seminar.

The topics of the expanded panels covered a range of subjects, from devising strategies for better cooperation between indies to more immediate issues such as charting, media access, and dealing with increasing visa restrictions facing non-Western musicians traveling to perform in

### DSB SELLING CATALOG

(Continued from page 42)

planned to a market economy, the Treuhand sought guarantees that mass redundancies would be avoided in the early years of private ownership.

Despite bids from majors and independents, DSB was sold to Ulrich Urban, whose interests were mainly in property and auto dealerships. Urban was preferred by the Treuhand, as he was the only one able to guarantee the company's 160-plus jobs.

Hopes were raised in 1991, when it was announced that Larsen, who some months earlier had resigned as president of Sony Music Europe, was to take a minority stake in the company and become its managing partner.

However, Larsen announced in May of this year that he was to join MCA as international president, although he would keep his holding in DSB (Billboard, May 15). Larsen says he intends to hold on to his stake.

Management of the company was then taken over by the former head of the classical division, Jozua Knol.

Acts currently signed include Ultravox, featuring one member of the original '80s lineup. Dance imprint MFS is highly regarded in the Berlin techno scene (Billboard, Nov. 6).

Europe and the U.S.

Charts were among the most contentious issues discussed. There was a strong consensus among chart panelists that something needs to be done to counter the airplay-oriented top 40 charts, but panelists found it difficult to formulate a solution.

Panelist Peter Jenner of the U.K.'s Sincere Management argued that if charts are DJ-generated, DJs could be corrupted. And, Jenner said, if an independent charting system proves successful, "What's to prevent the majors from moving in with their small labels and emerging artists?"

Johannes Theurer, who also chaired the charts panel, reported some success with the world music charts that he has been compiling and distributing since May 1991.

Though the house and techno labels were given a forum this year, many did not take advantage of it. Section coordinator Uwe Reinecke said he believes there is a basic irony at work. While these artists are using technically sophisticated communications equipment to make music, "They don't know what it means to communicate—basic things like talking and joining they don't seem to un-

derstand." Many are reluctant to give up their underground mystique, he said.

At the meeting of the European Forum of Worldwide Festivals panel, one concern was the increasing difficulty that non-Western artists are having obtaining visas and getting through customs in Western Europe and the U.S.

Eastern European aspects of BID were much stronger this year, with the trade show featuring its first Russian booth. Panels touting the music scenes in Moscow, St. Petersburg, and the Hungarian capital Budapest were well attended, and acts from the Ukraine and Siberia performed. Showcased during BID were some 183 acts from 22 countries, performing in venues all over Berlin.

Theurer admitted there were kinks in this year's BID but pointed out that there were several changes, including a new production team, new sections, and expanded panel discussions and showcases. In addition, they got a late start due to a funding delay. "We tried a lot of new things," he said, "and for the most part, it worked out well."

## newsline...

**SONY MUSIC** says Virgin Retail has pulled out of the running for Skivakademien, the four Scandinavian stores Sony is selling. Virgin will concentrate on opening stores in southern Europe. A likely buyer for the chain is seen as Holland's Free Record Shop, say retail sources.

**AUSTRALIA'S ROADSHOW** empire, which spans cinema, home video production, and distribution, has used the Seekers' 25th anniversary reunion tour to unveil a new division, Roadshow Music. Headed by Rob Walker, former EMI Australia A&R and promotions director and Tina Turner tour manager, it will concentrate on special music projects. Roadshow has been distributing EMI's music video releases for the past 18 months.

**SWEDEN'S CONSUMERS** and retailers are in uproar over Warner Music's price hikes on some CDs. The new price category, "super deluxe," includes artists such as Chris Rea and Phil Collins. The rise pushes the retail price from 140 Swedish kronor (\$16.86) to the region of 180 kronor (\$21.69) at current rates. Many stores have threatened a boycott of the new category, and Phil Collins, recently in Sweden, also expressed displeasure.

**ELTON JOHN** was among artists honored Nov. 17 at the fourth annual Q awards in London. He received the magazine's merit accolade. "It's the only English publication I haven't fucking sued," he cracked, referring to his recent libel actions against British tabloids. Others collecting awards in person included Donald Fagen, Crowded House, Suede, and Sting.

**AMERICAN AIRLINES** is due to begin the first direct flights from Nashville to London's Gatwick Airport, starting next May 26. The move is expected to ease travel for country artists wanting to tour Europe.

**EMI BELGIUM** has is using free cassettes in its latest campaign to promote bands to a broader audience. A free cassette features Blind Melon, Mazzy Star, local signing the Beautiful Babies, and Carter USM, who contributes the collection's title track, "The Music That Nobody Likes." Some 10,000 cassettes will be distributed through specialist retailers, which, says EMI Belgium marketing manager Erwin Gogebeuer, will provide good in-store displays of the four featured acts.

**MTV EUROPE** has signed a deal with Nova TV in the Czech republic, giving the country's first commercial channel three hours of programming per week.

**U.K. distributor TBD** has a new managing director, Alan Taylor, who joins TBD from Argyll Group, operators of food stores Safeway and Presto.

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# HITS OF THE WORLD

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JAPAN (Music Labo) 11/22/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	NEW
2	NEW
3	1
4	NEW
5	NEW
6	2
7	NEW
8	NEW
9	4
10	NEW
<b>ALBUMS</b>	
1	NEW
2	NEW
3	3
4	NEW
5	1
6	2
7	4
8	5
9	NEW
10	NEW

CANADA (The Record) 11/15/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	3
3	2
4	6
5	NEW
6	4
7	7
8	5
9	9
10	NEW
11	11
12	13
13	17
14	10
15	16
16	14
17	15
18	18
19	19
20	8
<b>ALBUMS</b>	
1	2
2	1
3	NEW
4	3
5	5
6	4
7	NEW
8	6
9	NEW
10	7
11	10
12	9
13	8
14	13
15	NEW
16	14
17	11
18	15
19	17
20	12

GERMANY (Der Musikmarkt) 11/16/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	2
2	1
3	3
4	5
5	4
6	6
7	8
8	7
9	10
10	14
11	9
12	12
13	15
14	13
15	11
16	NEW
17	20
18	NEW
19	NEW
20	17
<b>ALBUMS</b>	
1	2
2	NEW
3	1
4	10
5	3
6	4
7	5
8	6
9	8
10	7
11	NEW
12	9
13	13
14	NEW
15	11
16	15
17	16
18	NEW
19	NEW
20	14

ITALY (Musica e Dischi) 11/22/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	2
3	3
4	8
5	4
6	7
7	9
8	6
9	10
10	5
<b>ALBUMS</b>	
1	2
2	1
3	6
4	4
5	3
6	5
7	7
8	NEW
9	NEW
10	9

AUSTRALIA (Australian Record Industry Assn.) 11/21/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	6
3	5
4	2
5	4
6	3
7	8
8	NEW
9	7
10	11
11	16
12	12
13	18
14	9
15	13
16	14
17	10
18	20
19	17
20	15
<b>ALBUMS</b>	
1	NEW
2	NEW
3	1
4	2
5	3
6	12
7	6
8	NEW
9	5
10	4
11	7
12	8
13	NEW
14	NEW
15	9
16	10
17	15
18	17
19	18
20	16

GERMANY (Der Musikmarkt) 11/16/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	2
2	1
3	3
4	10
5	3
6	4
7	5
8	6
9	8
10	7
11	NEW
12	9
13	13
14	NEW
15	11
16	15
17	16
18	NEW
19	NEW
20	14
<b>ALBUMS</b>	
1	3
2	2
3	1
4	NEW
5	5
6	7
7	4
8	10
9	14
10	11
11	9
12	12
13	6
14	8
15	15
16	NEW
17	NEW
18	17
19	13
20	21
21	16
22	NEW
23	27
24	18
25	32
26	22
27	20
28	38
29	25
30	19
31	29
32	NEW
33	31
34	24
35	33
36	39
37	NEW
38	NEW
39	25
40	NEW

GERMANY (Der Musikmarkt) 11/16/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	2
2	1
3	3
4	10
5	3
6	4
7	5
8	6
9	8
10	7
11	NEW
12	9
13	13
14	NEW
15	11
16	15
17	16
18	NEW
19	NEW
20	14
<b>ALBUMS</b>	
1	3
2	2
3	1
4	NEW
5	5
6	7
7	4
8	10
9	14
10	11
11	9
12	12
13	6
14	8
15	15
16	NEW
17	NEW
18	17
19	13
20	21
21	16
22	NEW
23	27
24	18
25	32
26	22
27	20
28	38
29	25
30	19
31	29
32	NEW
33	31
34	24
35	33
36	39
37	NEW
38	NEW
39	25
40	NEW

SPAIN (TVE/AFYVE) 11/1/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	2
3	NEW
4	3
5	4
6	7
7	8
8	NEW
9	NEW
10	9
<b>ALBUMS</b>	
1	2
2	1
3	NEW
4	5
5	3
6	4
7	6
8	7
9	8
10	10

NEW ZEALAND (RIANZ) 11/17/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	3
3	6
4	2
5	4
6	10
7	5
8	NEW
9	9
10	NEW
<b>ALBUMS</b>	
1	NEW
2	NEW
3	3
4	6
5	1
6	2
7	NEW
8	NEW
9	7
10	NEW

NEW ZEALAND (RIANZ) 11/17/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	8
3	2
4	3
5	4
6	12
7	7
8	5
9	11
10	NEW
11	10
12	6
13	NEW
14	9
15	17
16	20
17	15
18	22
19	26
20	NEW
21	16
22	27
23	21
24	14
25	13
26	NEW
27	24
28	NEW
29	23
30	19
31	18
32	NEW
33	NEW
34	NEW
35	29
36	39
37	NEW
38	NEW
39	25
40	NEW

NEW ZEALAND (RIANZ) 11/17/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	3
3	6
4	2
5	4
6	10
7	5
8	NEW
9	9
10	NEW
<b>ALBUMS</b>	
1	NEW
2	NEW
3	3
4	6
5	1
6	2
7	NEW
8	NEW
9	7
10	NEW

NETHERLANDS (Stichting Mega Top 50) 11/27/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	10
3	NEW
4	7
5	5
6	2
7	3
8	NEW
9	6
10	9
<b>ALBUMS</b>	
1	1
2	3
3	NEW
4	2
5	5
6	6
7	4
8	10
9	8
10	NEW

NEW ZEALAND (RIANZ) 11/17/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	3
3	6
4	2
5	4
6	10
7	5
8	NEW
9	9
10	NEW
<b>ALBUMS</b>	
1	NEW
2	NEW
3	3
4	6
5	1
6	2
7	NEW
8	NEW
9	7
10	NEW

NEW ZEALAND (RIANZ) 11/17/93	
THIS WEEK	LAST WEEK
<b>SINGLES</b>	
1	1
2	8
3	2
4	3
5	4
6	12
7	7
8	5
9	11
10	NEW
11	10
12	6
13	NEW
14	9
15	17
16	20
17	15
18	22
19	26
20	NEW
21	16
22	27
23	21
24	14
25	13
26	NEW
27	24
28	NEW
29	23
30	19
31	18
32	NEW
33	NEW
34	NEW
35	29
36	39
37	NEW
38	NEW
39	25
40	NEW

NEW ZEALAND (RIANZ) 11/17/93	
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# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 11/27/93 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	5	GOT TO GET IT CULTURE BEAT DANCE POOL
4	3	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	4	GO WEST PET SHOP BOYS PARLOPHONE
6	7	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
7	6	WHAT'S UP 4 NON BLONDES INTERSCOPE
8	8	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
9	13	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE
10	14	CAPELLA U GOT 2 LET THE MUSIC INTERNAL DANCE
11	16	DON'T BE A STRANGER DINA CARROLL A&M
12	10	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
13	15	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE PULSE 8
14	11	BOTH SIDES OF THE STORY PHIL COLLINS VIRGIN
15	9	GIVE IT UP GOOD MEN FRESH FRUIT
16	NEW	CRYIN' AEROSMITH GEFEN
17	12	LIFE HADDADWAY COCONUT
18	18	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
19	NEW	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE
20	17	MOVING ON UP M PEOPLE deCDNSTRUCTION
<b>ALBUMS</b>		
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	NEW	PHIL COLLINS BOTH SIDES VIRGIN
3	NEW	BRYAN ADAMS SO FAR, SO GOOD A&M
4	2	PET SHOP BOYS VERY PARLOPHONE
5	3	PEARL JAM VS EPIC
6	4	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
7	5	FRANK SINATRA DUETS CAPITOL
8	6	KATE BUSH THE RED SHOES EMI
9	10	THE BEATLES 1962-1966 APPLE/EMI
10	7	BILLY JOEL THE RIVER OF DREAMS COLUMBIA
11	15	EROS RAMAZZOTTI TUTTE STORIE DDD
12	11	THE BEATLES 1967-1970 APPLE/EMI
13	8	DIE ARZTE DIE BESTIE IN MENSCHENGESTALT METRONOME
14	14	MIKE OLDFIELD ELEMENTS - THE BEST OF VIRGIN
15	17	FRANKIE GOES TO HOLLYWOOD BANG!... THE GREATEST HITS ZTT
16	12	UB40 PROMISES AND LIES DEP INTERNATIONAL
17	9	INXS FULL MOON, DIRTY HEARTS ATLANTIC
18	19	TAKE THAT EVERYTHING CHANGES RCA
19	16	MARIAH CAREY MUSIC BOX COLUMBIA
20	NEW	WET WET WET END OF PART ONE - THEIR GREATEST HITS PRECIOUS ORGANISATION

## SWEDEN (GLF) 11/19/93

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	4	TRUST ME PANDORA VIRGIN
4	3	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	7	CRYIN' AEROSMITH GEFEN
6	NEW	THE SIGN ACE OF BASE MEGA
7	6	GO WEST PET SHOP BOYS PARLOPHONE
8	9	LILLA FAGEL BLA STAFFEN HELLSTRAND HI FIDELITY
9	NEW	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
10	NEW	IS IT LOVE TWENTY 4 SEVEN INDISC
<b>ALBUMS</b>		
1	1	MAGNUS UGGLA ALLA FAR PASAR COLUMBIA
2	NEW	BRYAN ADAMS SO FAR, SO GOOD A&M
3	NEW	PHIL COLLINS BOTH SIDES WEA
4	NEW	ROBERT BROBERG MALAROCK RBR
5	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
6	4	REBECCA TOMQVIST A NIGHT LIKE THIS EMI
7	3	STEFAN ANDERSSON WALK RIGHT ON RECORD STATION
8	6	STAFFAN HELLSTRAND REGN HI FIDELITY
9	7	FRANK SINATRA DUETS CAPITOL
10	9	TOM PETTY & THE HEARTBREAKERS GREATEST HITS MCA

## BELGIUM (IFPI Belgium/SABAM) 11/12/93

THIS WEEK	LAST WEEK	SINGLES
1	2	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	1	HAVIN A GOOD TIME DEF DAMES DOPE GAME
3	NEW	MAXIMUM OVERDRIVE 2 UNLIMITED BYTE RECORDS
4	6	GO WEST/SHAMELESS PET SHOP BOYS PARLOPHONE
5	4	WHAT'S UP 4 NON BLONDES INTERSCOPE
6	NEW	PLEASE FORGIVE ME BRYAN ADAMS A&M
7	NEW	I'LL ALWAYS BE THERE ROCH VOISINE RCA
8	5	GEEF MIJ DE SLUETEL JO VALLY INDISC
9	3	CAMARGUE C.J. BOLLAND RS RECORDS
10	8	GA DAN LUC STEENO CENTROPAC RECORDS
<b>ALBUMS</b>		
1	1	THE BEATLES 1962-1966 EMI
2	5	DANA WINNER REGENBOGEN ASSEKREM
3	2	THE BEATLES 1967-1970 EMI
4	3	PEARL JAM VS COLUMBIA
5	4	ADAMO COMME TOUJOURS EMI
6	NEW	ROY ORBISON PAUL ANKA FACE TO FACE SONY
7	8	SOULSISTER LIVE SAVINGS EMI
8	NEW	BRYAN ADAMS SO FAR, SO GOOD A&M
9	7	SOUNDTRACK THE BODYGUARD ARISTA
10	NEW	HELENE JE M'APPELLE HELENE MULTI

## IRELAND (IFPI Ireland) 11/18/93

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	GIVE IT UP GOODMEN LDNDON
4	3	GOT TO GET IT CULTURE BEAT EPIC
5	8	HERO MARIAH CAREY COLUMBIA
6	5	CRAZY WORLD ASLAN RCA
7	6	DON'T BE A STRANGER DINA CARROLL A&M
8	NEW	TRUE LOVE ELTON JOHN & KIKI DEE ROCKET
9	NEW	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
10	NEW	FEELS LIKE HEAVEN URBAN COOKIE COLLECTIVE PULSE 8
<b>ALBUMS</b>		
1	1	BRYAN ADAMS SO FAR SO GOOD A&M
2	2	MEAT LOAF BAT OUT OF HELL II VIRGIN
3	4	BETTE MIDLER EXPERIENCE THE DIVINE ATLANTIC
4	NEW	GARTH BROOKS NO FENCES CAPITOL
5	3	CHRISTY MOORE KING PUCK COLUMBIA
6	NEW	PHIL COLLINS BOTH SIDES VIRGIN
7	NEW	DIANA ROSS ONE WOMAN - THE ULTIMATE COLLECTION EMI
8	NEW	GARTH BROOKS IN PIECES LIBERTY
9	NEW	WET WET WET END OF PART ONE (THEIR GREATEST HITS) PRECIOUS ORGANISATION
10	6	VARIOUS BEST OF DANCE '93 TELSTAR

## FINLAND (Seura/IFPI Finland) 11/25/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	GOT TO GET IT CULTURE BEAT DANCE POOL
2	1	U GOT 2 LET THE MUSIC CAPELLA K TEL
3	NEW	ANOTHER NIGHT M.C.SAR & THE REAL MCCOY HANSA
4	5	GIVE IT UP GOODMEN GINGER
5	9	TRUST ME PANDORA EMI
6	NEW	WHAT'S UP MINNESOTA COCONUT
7	4	PLEASE FORGIVE ME BRYAN ADAMS A&M
8	NEW	DON'T LEAVE ME THIS WAY JOANNA COLUMBIA
9	NEW	TIME IS ALRIGHT FOR LOVE SIR PRIZE WEA
10	10	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
<b>ALBUMS</b>		
1	1	NELJA RUUSUA POP-USKONTO EMI
2	2	PET SHOP BOYS VERY EMI
3	7	PELIMANNET PELIMANNET AUDIOVOX
4	NEW	KATE BUSH THE RED SHOES EMI
5	3	HADDADWAY THE ALBUM COCONUT
6	NEW	NEON 2 RIVIEN VALISTA COLUMBIA
7	NEW	ERI ESTITTAJIA DANCE DELUXE FINNLEVVY
8	NEW	KIM WILDE THE SINGLES COLLECTION MCA
9	NEW	JOPE RUONANSUU JOPE RUONANSUU PRESIDENTIKSI AUDIOVOX
10	NEW	SIR ELWOODIN HILJAISET VARIT KYMMENEN TIKKUA LAUDALIA HERODES

## PORTUGAL (Portugal/AFP) 11/18/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CONDEMNATION LIVE DEPECE MODE MUTE
2	NEW	MARY JANE'S LAST DANCE TOM PETTY MCA
3	NEW	MAXIMUM OVERDRIVE 2 UNLIMITED TOCO
4	NEW	IMPOSSIBLE CAPTAIN HOLLYWOOD INTERCORD
5	NEW	IS IT LOVE TWENTY 4 SEVEN TOCO
6	3	CRYIN' AEROSMITH GEFEN
7	NEW	QUEEN OF THE NIGHT WHITNEY HOUSTON ARISTA
8	2	PLEASE FORGIVE ME BRYAN ADAMS A&M
9	NEW	NEVER GONNA FKW GAS
10	7	WHAT'S UP MINNESOTA ARIOLA
<b>ALBUMS</b>		
1	1	VARIOUS SUPER MIX 8 VIDISCO
2	7	FRANK SINATRA DUETS CAPITOL
3	NEW	BRYAN ADAMS SO FAR SO GOOD A&M
4	3	PEARL JAM VS EPIC
5	8	PHIL COLLINS BOTH SIDES WEA
6	2	EROS RAMAZZOTTI TUTTE STORIE DDD
7	9	VARIOUS BRASIL ROMANTICO RCA
8	4	4 NON BLONDES BIGGER, BETTER, FASTER MORE! WARNER
9	10	THE BEATLES 1962-1966 APPLE
10	NEW	PET SHOP BOYS VERY PARLOPHONE

## ARGENTINA (C.A.P.I.F.) 11/12/93

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	FITO PAEZ EL AMOR DESPUES DEL AMOR WARNER
2	NEW	PHIL COLLINS DOS CARAS WARNER
3	2	LUIG MIGUEL ARIES WARNER
4	NEW	INXS FULL MOON, DIRTY HEARTS POLYGRAM
5	NEW	ZAPATO VELOZ PA TOKISKI POLYGRAM
6	8	LOS FANTASMAS DEL NEGRO VIDELA CARAMELO SONY
7	NEW	PAUL McCARTNEY PAUL IS LIVE EMI
8	NEW	VARIOUS YESTERHITS POLYGRAM
9	NEW	IRON MAIDEN A REAL DEAD ONE EMI
10	NEW	MICHAEL BOLTON MICHAEL BOLTON SONY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**IRELAND:** Lavishly praised in the press—U.K. magazine Folk Roots called him “a Van Morrison for the 1990s”—Kieran Halpin undoubtedly is one of the finest singer/songwriters to emerge from the folk scene in this country. Ironically, in recent years he has enjoyed his greatest recognition abroad, notably in Germany, Holland, and Switzerland. Born in County Louth, Halpin's first disc was 1979's “Port Of Call,” recorded with fiddler and singer Tom McConville from Newcastle upon Tyne, whom he met while busking in mainland Europe. Since then Halpin has made seven more albums, three for his present label, Round Tower. The latest of these, “The Rite Hand,” although not country music, was recorded in Nashville last May because Halpin wanted to work with some of the city's top session musicians. His main collaborators were co-producer Jay Vernali (ex-Memphis Horns) and English pianist/arranger Anth Kaley, with whom he recorded “Mission Street” in 1991.



KEN STEWART

**ITALY/RUSSIA:** The 18th annual TENCO Festival took place at the Riviera resort town of San Remo, Oct. 29-31. A celebration of singer/songwriters, the event was established in 1974 by the impresario Amilcare Rambaldi as an alternative to the highly competitive San Remo Festival. Indeed, it was named in memory of Luigi Tenco, a writer and performer who committed suicide in a fit of depression after failing to win the 1968 San Remo Festival, and it is the aim of the TENCO event to provide an essentially noncompetitive showcase for the artists taking part. A special prize is nevertheless awarded for “artistic achievement” as judged by various journalists and critics. This year it was awarded posthumously to the Russian singer/songwriter and poet Vladimir Wysotskij, who died in 1980 at age 42. Despite being ostracized by the official Soviet media for much of his career, Wysotskij became a legend in Russia. Thanks to the underground distribution of cassette copies of his work, his powerful songs and existential lyrics were widely known and loved by Russians long before glasnost allowed official recognition of his genius in the late '80s. Wysotskij's widow, the actress Marina Vlady, was present to receive the TENCO award and participate in an evening of his songs, which she said translated well into Italian. The songs were interpreted by Eugenio Finardi, Ligabue, Cristiane De Andre, and Francesco Guccini, among others, and a compilation of their versions, “Il Volo Di Volodja,” has since been released on the independent Alabianca label. Also, the Russian Ministry Of Culture has invited these Italian artists to repeat the show in Moscow and Leningrad.

MARK DEZZANI

**NETHERLANDS/SURINAM:** Kaseko is a type of African-oriented dance music mainly popular in Surinam, a former Dutch colony in South America. Among the instruments typically featured are the snare drum and the skratyi, a big drum with a small cymbal attached. Kaseko, which evolved from Kawina (another type of music also originating in Surinam), has existed since 1900. It was affected first by the religious Winti music of Surinam, then, after World War II, Kaseko began to absorb the more widely popular influences of the mambo, the merengue, and the calypso. Although it has remained popular in expatriate Surinam circles, little attention has been paid to Kaseko music in the Netherlands, until now. A special CD called “Switi: Hot! Kaseko Music” (Munich Records) has just been launched as an initiative of the government-subsidized Stichting Popmuziek Nederland (SPN; Dutch Rock Foundation). The album features four Kaseko acts of Surinam extraction: Zonnebloem (Sunflower), which specializes in the so-called K-dance Kaseko style that incorporates influences from the French Antilles; Master Blaster, which plays Kaseko in the Motunu style with a South American emphasis; Yakki Famiri, which specializes in the quick-tempo rhythms of Aleke-style Kaseko; and Carlo Jones & the Surinam Troubadours, who play in the acoustic Bigi Poku style, the purest form of Kaseko. Although the disc is primarily available in retail outlets specializing in world music, the SPN hopes it will eventually spark a more widespread interest in the rich and varied charms of Kaseko.

WILLEM HOOS

**U.K.:** Mick Karn lends a new meaning to the expression “Big In Japan.” The six-foot-plus bassist is probably best known for his contribution to '80s glam-pop act Japan, where his pumping basslines for tracks such as “Adolescent Sex” and “Life In Tokyo” became the band's hallmark. Japanese audiences warmed to their namesake, and Karn's popularity there is still strong; he recently was invited to open Tokyo club “On Air West.” Karn has also been in the public eye closer to home, having completed a European tour ending at London's Bloomsbury Theatre early in November. He has traded the bubbling, rounded bass of his Japan years for a more aggressive, grinding feel, and like fellow ex-Japan member David Sylvian, has incorporated less orthodox rhythms and tonalities into his music. On tour he is supported by guitarist David Torn and his long-time collaborators Steve Jansen on drums and Richard Barbieri on keyboards. The performance features striking visuals of molten lava and exploding buildings. Karn has a solo album, “Bestial Cluster,” out on Creative Music Productions, and Karn, Jansen, and Barbieri have released “Beginning To Melt,” the product of several years' collective composition, on their own Medium Records.

**PORTUGAL:** The latest sensation here is Tres Tristes Tigres (Three Sad Tigers), a female cabaret trio with a fresh flash of vaudeville visuals. The group features vocalist Ana Deus (formerly of rock band Ban.), pianist Paula Sousa, and Regina Guimaraes, a well-known writer who does not perform with the other two on stage. The trio's debut album, “Partes Sensiveis” (EMI/VC), boasts updated versions of standards including “Anjazul,” “Subida Aos Ceus,” and “Branca De Neve.”

FERNANDO TENENTE





# French Biz Pushes To Alleviate Repertoire Slide

■ BY PHILIPPE CROCO

PARIS—The French record industry is to press minister of culture Jacques Toulon to increase the quota of French music played by radio stations in an attempt to help reverse the declining market share of national repertoire.

French productions have fallen from 54% of the market in 1988 to 44% today, due partly to FM stations playing predominantly international reper-

toire.

The industry is also to set up a fund to reverse the decline in the number of retail outlets, along the lines of similar successful schemes in Holland and Germany.

Speaking on the final day of the promotional "Disque en Fete" event, which ran from Oct. 23 to Nov. 6, Bertrand Deleros, director general of France's industry association SNEP said, "The major radio stations are cur-

rently giving as little as 20% of their music programming time to French repertoire.

"The minister should be favorably disposed towards this recommendation, since he has declared himself to be in support of excluding cultural works from the General Agreement on Tariffs & Trade treaty in the interest of protecting national patrimony."

According to Deleros, the drop in the market share of French repertoire has

been made worse by the decline in small record dealers. "France is a musical desert," he says. "The British and the Germans buy twice as many records as the French—no doubt because there are many more record outlets in the U.K. and Germany. And the records stocked by French supermarkets, which account for half of national record sales, do not reflect the richness of French musical creativity."

(Continued on page 47)

## INDIAN ARTISTS

(Continued from page 42)

plodding, ethnic content. The group's contemporary mix of western arrangements and native instruments and cadences has struck a responsive chord among youth in the country's urban centers.

Baba Seghal, the engineer-turned-rap singer, was popular before MTV. The deep-rooted Indian rhythms of his third release, "Thanda Thanda Pani" (Cold Cold Water), sold almost 100,000 cassettes in eight months. But once the "Dil Dhadke" video hit MTV, album sales reached 92,000 copies a month; they rose to 111,000 after the clip was aired on Doordarshan.

Overall sales of "Thanda Thanda Pani" have hit 600,000. Seghal's most recent release, "Main Bhi Madonna," (I Too Am Madonna), decked the artist out in female attire on the cover and dressed corny lyrics in Indian rhythms. The album already has sold 350,000 copies.

Apache Indian, called Steve Kapur while growing up in Birmingham, England, is another artist who has attracted a huge local audience by incorporating Indian content (bhangra) into his own music. Mixing bhangra with reggae, Apache Indian has earned greater MTV rotation and expatriate cult status in India.

Bhangra-muffin (from ragamuffin) and socially conscious lyrics have pushed his popularity past India's borders. MTV gets requests for Apache Indian from Middle Asia, Southeast Asia, Hong Kong, and Taiwan.

"Without MTV, I'd probably be still DJ-ing or singing some form of reggae in Birmingham," he says. "The whole thing about discovering my ethnic background and putting it into my music comes from [media exposure]." His only album to date, "No Reservations" (Island), has passed the 200,000 mark in India and 250,000 in all of Asia.

MTV has done three promotional tours of India during the past year. "It's the most receptive music audience I've ever seen," says spokesman Todd Phillips. "Before us, there was no outlet for popular music outside the discos, and the kids have grabbed onto it as a way of being in touch with [local and international] music."

V.J. Lazarus, VP of Music India, says MTV has played the key role in promoting new Indian acts like Apache Indian, and that Indian viewers are becoming more willing to accept what they see on the channel. "Music knows no barriers," Lazarus says. "Whatever language a song is sung in, if it has good rhythms, it is bound to become a success."

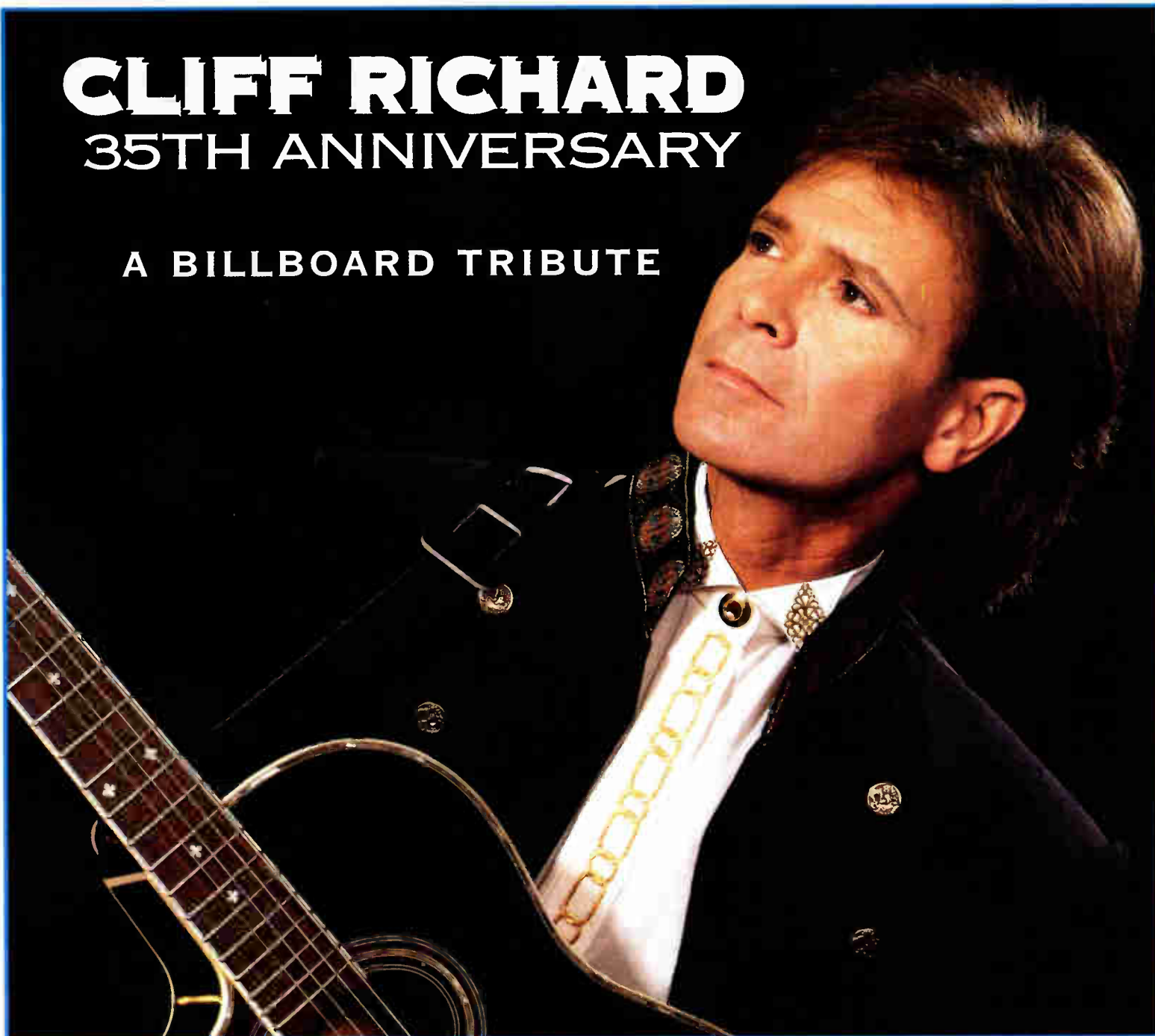
The audience for international music is confined largely to India's major cities, where about 20% of the population lives. Foreign artists rarely get noticed in rural areas. But as more and more villages hook into satellite television, MTV's effect follows.

For example, local jeans maker Flying Machine has become one of the country's top retailers with an advertising campaign anchored by "You've seen them on MTV, now see them on me." And VJs like Sophiya Haque and Danny McGill are recognized and mobbed during promotional shoots in India.

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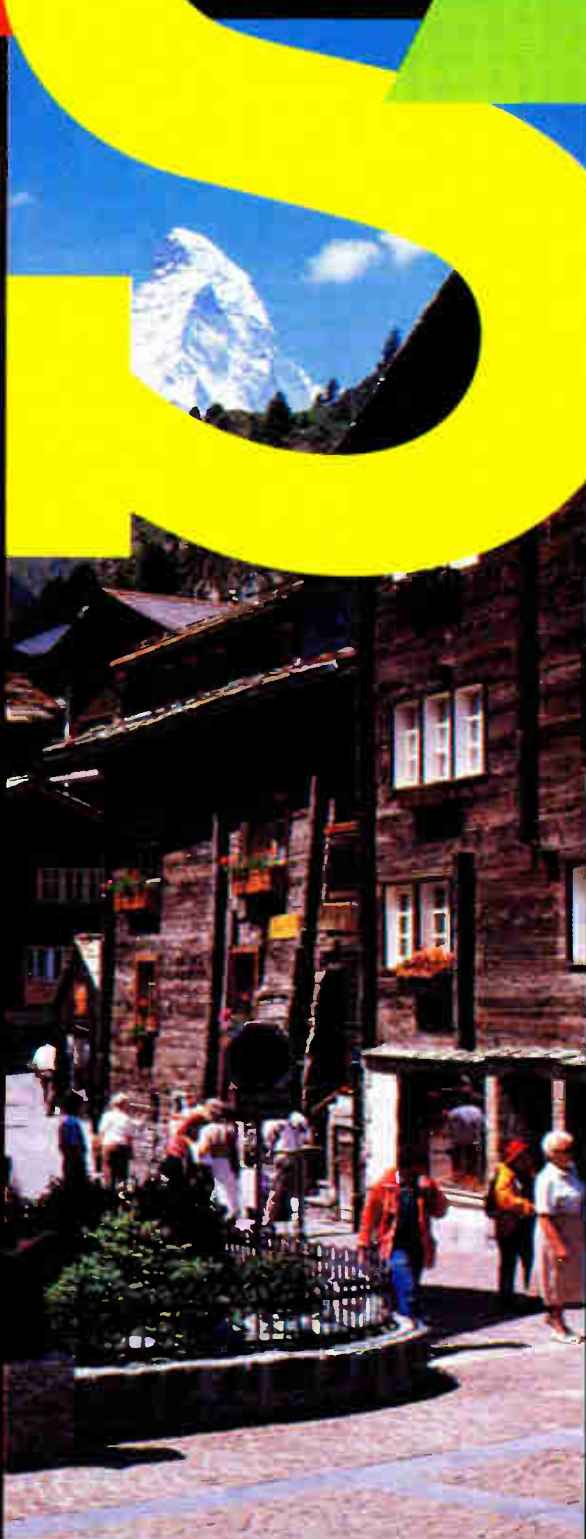
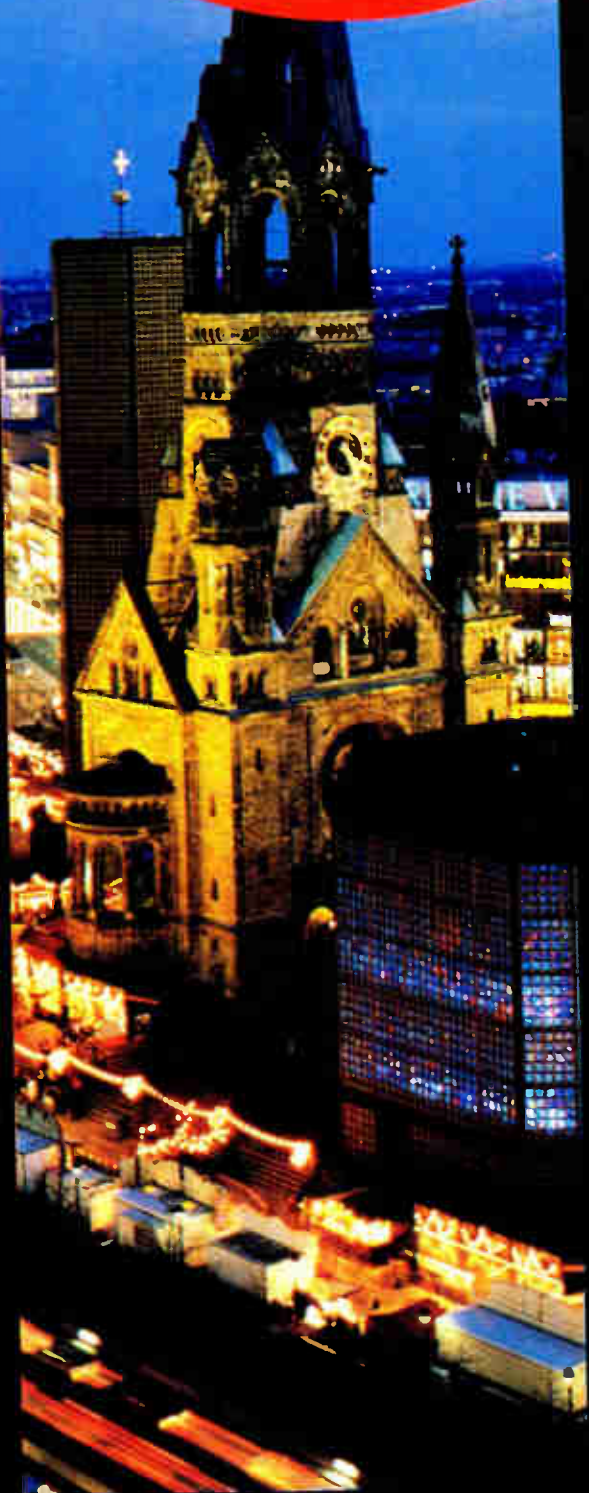


Billboard  
Spotlights  
Germany  
Switzerland  
& Austria

G

S

A





**Y**ou are an American record company executive. You pick up the latest edition of *Billboard* and turn to the Hot 100. You smile with satisfaction. Because the chart features no less than 18 American productions. A good week for U.S. artists.

The other 82 singles are all in the German language, of course.

A surreal scenario—but it illustrates the situation that, week after week for the past four decades and more (with some recent exceptions), has confronted record company executives in the German-speaking territories. English-language productions, whether from the U.S. or U.K., totally dominate the market.



The market share of domestic repertoire is, at best, 20% in Germany, 8% in Switzerland, 10% in Austria. And, if you eliminate folk music and children's repertoire and consider only pop product, the local product shares are even smaller.

Does it matter?

Increasingly, the answer from many GSA record companies is that it matters a great deal. Below, *Billboard* writers report on what is being done, now, to increase the market share of domestic product in Germany, Switzerland and Austria.



## REBUKED BY RADIO'S COLD SHOULDER, DOMESTIC ARTISTS AWAIT VIVA AND "CHANGED ATTITUDES"

BY MIKE HENNESSEY

**A**lthough the domestic repertoire market share in Germany is considerably more substantial than in neighboring Austria and Switzerland, the consensus of industry opinion is that the chronic imbalance between the sales of Anglo-American product and those of local productions is undesirable and, to some extent, artificially sustained by media discrimination.

Estimates vary as to the average market share of local repertoire. Warner Music managing director Gerd Gebhardt says the share of national product in the German charts averages 30%. Sony Music's Jochen Leuschner agrees. EastWest managing director Juergen Otterstein estimates 25%.

But if you consider sales of German productions (other than classical and jazz music) as a proportion of total repertoire sales, then the market share is certainly under 20%.

Says PolyGram president Wolf Gramatke, "There is a special historical reason for the limited market for German popular music. The Germans gave up their music after the war, and three generations have been brought up on Anglo-American pop and rock."

While folk music and schlager get reasonable exposure on certain radio stations and on television, the challenge of breaking new contemporary German artists is formidable.

Ralph Siegel Jr. is president of Munich-based Jupiter Records, an independent that releases 10 albums and 45 singles a year—predominantly by German acts. Comments Siegel, "I look in the German singles chart this week and I see not one German song in the Top 10. There are just eight German releases in the Top 100 singles chart and 14 German productions in the Top 100 albums."

"My local pop radio station, Bayern 3, plays 90%-95% English-language repertoire," says Jupiter managing director Joachim Neubauer. "A recent release which has had extensive airplay on Munich radio stations is 'All You Need Is A Friend,' a song against racism by Ron Williams, an American who has lived in Germany for many years."

PolyGram's Gramatke agrees that getting radio exposure for contemporary German-language repertoire is extremely difficult. "We are signing local artists and trying to break them," explains Gramatke, "but the radio situation is much tougher now than it was five years ago. And there is absolutely no TV time available. We have to find other ways to get new artists known. We have to get them on tour and we just have to work harder and longer on their development."

Continued on page GSA-7

## LOCALS INCREASE THEIR SHARE BY ESCHEWING ANGLO-AMERICAN POP

BY MANFRED SCHREIBER



## LANGUAGE, DIVERSE POPULATION'S WIDE TASTES LIMIT LOCALS' ACCESS

BY URS HUGIN

**O**f the GSA territories, Switzerland is unquestionably the one whose record market is most dominated by product of foreign origin. And while U.S. and U.K. repertoire is by far the most pervasive, the multiple ethnic and cultural elements in the Swiss population mean that the country is also receptive to repertoire from Austria, France, Germany and Italy.

And while some—though by no means all—Swiss record company executives would like to see a bigger market for Swiss repertoire, the obstacles against boosting sales are formidable. The answer to the question, "What's being done in Switzerland to increase market share of local repertoire?" is: Not a lot—simply because there is not a great deal that can be done.

With a population of only 6.6 million, with a broadcasting network that hugely favors Anglo-American product, and with its residents comprising Italian speakers, German speakers, French speakers and Swiss dialect speakers, Switzerland is a particularly difficult country in which to break even with a local release. And since very little Swiss-produced repertoire is exportable—except for acts like Yello, Stefan Eicher and Andreas Vollenweider—producers cannot sensibly look for additional revenue from foreign territories.

"Unfortunately," observes PolyGram managing director Ossi Drechsler, "recordings by artists singing in the Swiss-German dialect are not even exportable to Germany and Austria. That's why we can only achieve limited sales with acts like Peter Reber, Peach Weber and all the comedy-cabaret acts."

For all of these reasons, the number of releases of local productions is minimal. BMG makes between 10 and 20 local releases a year; K-Tel 15-20 singles and five to 10 albums; Phonag 26 albums a year;

Continued on page GSA-12

**A**lthough the market share of home-produced recordings in Austria has been steadily increasing over the last three years, the economics of domestic repertoire are daunting.

Says Sony managing director Martin Rammer, "It costs us just as much as it does a German company to produce a national pop album—but our market is less than one-tenth the size of the German market. An album must almost achieve gold record status (25,000 sales) in order to break even. Nevertheless, we consider it important to produce local repertoire and not simply to be a marketing operation for foreign product."

In 1991, national pop product had a 7.9% share of the record market. That increased to 8.5% in 1992—and, for the first half of this year, the figure stood at 10%. If folk music—currently accounting for 4.5% of the market—is included in the local product category, then domestic repertoire can claim a share of almost 15%.

One reason for the growth in the domestic repertoire share is that Austrian acts are increasingly producing music which has its own special identity and are not simply emulating Anglo-American pop. A second reason—perhaps linked to the first—is that Austrian radio stations are giving more exposure to local productions.

As IFPI president and PolyGram managing director Chris Wemcken observes, "This is the first time in years that the national pop product share is greater than that of classical music, which has 9.6%." Although PolyGram has not had a particularly successful year with local repertoire, Wemcken is expecting better results in '94 with releases by Ostbahn Kurti, STS, Wolfgang Ambros, Gert Steinbacher and Franz Morak.

BMG Ariola has scored with Hubert von Goisern's fusion of Alpine folk music and rock, selling 160,000 units in Austria alone; and Papermoon, a folk-pop duo, has achieved 80,000 sales. Both acts have had their albums released in Germany and Switzerland. New releases feature dance group Power Pack, Ballyhoo (a Vienna-based rock band) and Andrew Edge, a British artist resident in Austria who is produced by ex-Falco producer Peter Ponger. And the new Rainhard Fendrich album, "Brueder," has advance orders of 30,000.

Erich Krapfenbacher, managing director of EMI, notes that his label has "a small but successful roster of local artists, including EAV, Mo, Boris Bukowski, Hubertus von Hohenloe and Tony Wegas, who represented Austria in this year's Eurovision Song Contest."

Sony has made a considerable impact with its dance label Club Play, which offers remixes of international hits and specializes in trendy cover titles. The group Unique achieved gold status (25,000) with the single

Continued on page GSA-17



# OSMAR '93

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DADA

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DEF LEPPARD

DEPECHE MODE

DIE TOTEN HOSEN

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4 NON BLONDES

PETER GABRIEL

GUNS N' ROSES

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THE TRAGICALLY HIP

UGLY KID JOE

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VAN HALEN

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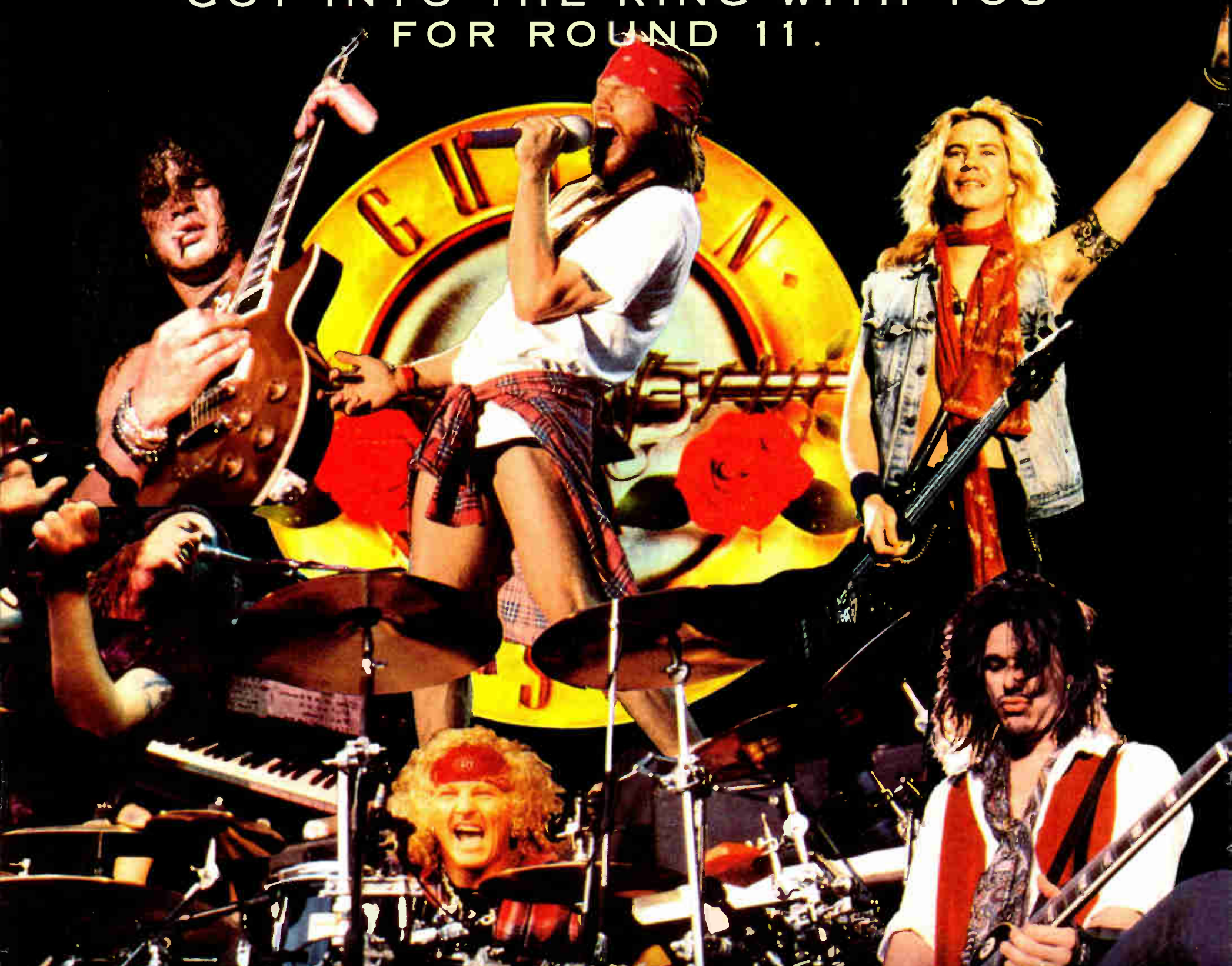


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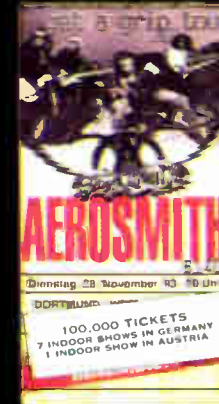
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WE ARE GRATEFUL TO ROB PRINZ (CAA) AND PAUL KORZILIUS FOR THEIR TRUST AND HELP.





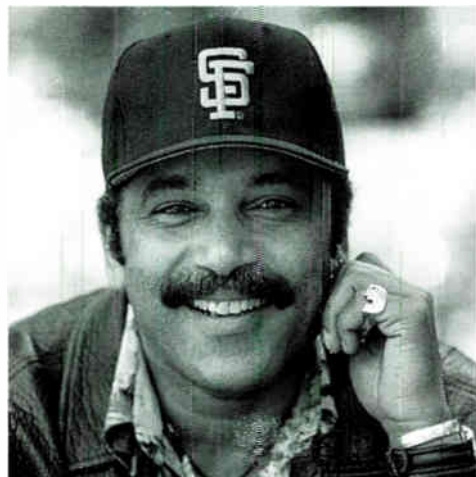
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 JONATHAN KESSLER, J. D. FANGER, ANDY FRANKS AS WELL AS  
 HARVEY GOLDSMITH AND ANDREW ZWICK, JOHN REID, DOC MCGHEE AND UWE  
 BLOCK, TIM COLLINS AND ROD MCSWEE (T.B.), MILES COPELAND, KIM TURNER  
 AND PHIL BANFIELD (MPI PRESTIGE), PAUL LILLY AND BOB GOLD (SOLO).





Ron Williams gets much airplay in Munich.

### Domestic Artists

Continued from page GSA-2

Warner's Gebhardt complains that "Discrimination against local repertoire by Germany's 280-plus radio and TV stations prevents our national product share from increasing to any extent. As chairman of the German Phono Academy, I am attempting to help German artists to reach a wider audience. The Echo Awards, created by the Academy, have already achieved a better response to national product at an international level."

Juergen Otterstein believes that the radio problem will remain until there is much greater segmentation of formats. "I think we shall eventually see radio stations seeking to establish different profiles. When I talk to my international colleagues about the radio situation in Germany, they cannot understand why the stations make it so difficult for local repertoire."

"We have been trying to solve the radio problem in Germany for many years now, but with little success," admits Herbert Kollisch, managing director of the Stuttgart-based independent Intercord. "Nevertheless, I think we are beginning to see a change in the attitude of some programmers toward domestic product, and we in the record industry will keep on pressing for a better deal for our productions."

EMI Publishing managing director Peter Ende tends not to share the general view that German productions are cold-shouldered by German radio stations. "When we try to copy American and British productions, we have a problem," he states. "But when we produce something different, something with an individual flavor, then radio will play it. I believe the broadcast media are opening up for German repertoire—providing that it's music of quality." Ende says that currently around 15% of his revenue comes from local copyrights. "And we can often make more money with successful local repertoire than with international songs. We usually keep 25% of the income from a foreign song, whereas we get 40% from one of our own copyrights," he adds. "However, if the artist is a well-established act, he may demand half the publisher share, so we finish up with only 20%."

One segment of German national repertoire in which it has proved more easy to break new acts is dance music—a repertoire area that has seen signal international success by such artists as Haddaway, Snap and Culture Beat. "With dance music," says MCA managing director Heinz Cannibol, "no one cares where the product comes from." MCA, which began operations in Germany last January, has just begun to build its own roster, signing Abstuerzende Brieftauben, a punk rock band from Hanover; Milan-based reggae artist Papa Winnie and the group Illegal 2001. Cannibol says the label also plans to be active with one-shot dance releases.

The German industry has high hopes that the advent of the new music channel Viva, a \$60 million dollar project backed by Thorn EMI, the Sony Corp., Time Warner and PolyGram, will give a major boost to German repertoire, since the plan is to give local productions an airplay share of around 40%.

"We need Viva as a matter of sheer self-defense," Helmut Fest elaborates. "We would be happy if we could get exposure for our artists on the regular TV programs, but television in Germany is a wilderness when it comes to popular music. Advertising agencies are dictating programming, and it is a mad scramble for ratings."

"We cannot, either, expect MTV to play 10 new acts from each European country, so Viva will be a vital means of breaking new German acts. After all, Germany has great musical traditions. Yet when you go to a radio station with German product, you have to fight to get it played. The programmers prefer pre-tested repertoire. We have a great new

Continued on page GSA-26



## GERMAN MARKET: DESPITE PRICE SLASHERS, VIDEO GAMES AND MAXI-SINGLE FEARS, "NO REASON FOR GLOOM AND DOOM"

BY MIKE HENNESSEY

The German record market this year has shown a gratifying resilience in the face of a recession that has impacted so severely on many other segments of commerce and industry. Against most expectations, the sound-carrier market in the first seven months of 1993 was up by 8% in value. Unit sales to the trade of all configurations in the first half-year were up by nearly 5%, at 95.6 million.

Vinyl LP sales for the first six months this year slumped by more than 60% to a mere 1 million, and cassettes were down 24% at 19.3 million. But a buoyant CD market, boosted by an acceleration in CD penetration (now at 60%), more than offset the decline in the other long-play formats. CD album sales for the first semester advanced by 15.4% to 58.4 million and are now accounting for nearly 7% of total long-play sales.

With the CD single also making good progress—its 62.5% increase to 15.6 million more than compensating for the 65% decline in vinyl singles sales (down to 1.3 million)—combined singles sales were up by more than 35%, at 16.9 million.

However, the IFPI half-year statistics also have their disquieting aspects. With the optical disc now accounting for almost 80% of total unit sales, there are distinct signs that Germany is in the process of becoming, like Holland, a one-carrier market—perhaps not a good augury for the future of DCC, although blank cassette sales remain steady at around 150 million annually.

There is also a disturbing element in the success of the CD single because, at present, maxi-singles account for the bulk of the sales—which not only means that the two-track single is a long way from regenerating the traditional singles market, but also presages the prospect of the four-track CD being seen as a cheaper alternative to the regular, long-play CD.

Warner managing director Gerd Gebhardt has no doubt that the maxiled success of the CD single is to a considerable extent due to the fact that young people have less disposable income and opt for the four-track configuration rather than the long-play CD.

"The two-track CD is not really established yet," says Sony managing director Jochen Leuschner. "For one thing, not all companies are in favor of it."

And EMI managing director Helmut Fest warns, "We must be careful that the four-track CD does not become a replacement for the regular CD. It is OK when the maxi has three or four different mixes of the same tune, or when the repertoire is dance music, which is normally not an album genre, but it would be dangerous if companies were to start issuing maxi CDs with four of the best tracks from an album."

MCA chief Heinz Cannibol agrees that there is a danger that CD maxi-single sales could eat into long-play CD sales in the long term. And the situation has been aggravated by a flurry of articles in the print media attacking the record industry for over-pricing CDs, a claim that has been summarily rejected by record industry leaders, including BMG Ariola Musik president Thomas Stein, who has argued that 50 DM would not be an unreasonable price for a CD.

"In real terms," says EMI's Fest, "the price of a long-play record is lower today than it was when I started in this business 25 years ago. In those days, LPs cost 22 or 23 marks. Taking inflation into account, that is a higher price than today's 36 marks for a CD, and you are getting a superior product. In 1968, a Volkswagen cost about 8,000 marks. Try to buy a new Volkswagen today for 12,000 marks."

A major obstacle facing the record industry in its efforts to convince the public that its prices are reasonable and realistic is the continuing practice of chains like Media Market of using records as loss leaders. Says Fest, "When a consumer pays 36 marks for a CD and then sees the same product in a Media Market store for 24 marks, he naturally thinks

that he has been ripped off."

Another unwelcome trend underlying the figures for the first half-year is the substantial consumer shift away from full-price product to mid-price and low-price product, which undermines profitability. Full-price cassette sales dropped by a massive 32.5% in the first six months of this year. And while full-price CD sales were up by 5.7%, cut-price CD sales jumped 50.7%, and mid-price were up 20.7%. Of the 7.8 million increase in long-play CD unit sales, low-price repertoire accounted for 45%, mid-price repertoire 32% and full-price repertoire 23%.

This situation is widely seen as a combination of aggressive marketing of back catalog in compilations and collections and of a more price-conscious buying policy on the part of consumers. The greater emphasis on mid- and low-price product at the expense of full-price sound carriers has, in turn, caused the major chains and department stores to seek bigger discounts from record companies on the lower-priced merchandise in order to sustain profitability.

"The big dealers looking for mid-price product," comments Helmut Fest, "don't want to pay more than 10 marks per CD. If EMI turns them down on, say, a Tina Turner collection, then they will go to Sony for a

Michael Jackson mid-price album or to Phonogram for an Elton John record. There is only so much space in the stores, so the dealer takes the best deal he can get, irrespective of which superstar is involved, and that means the other companies are not able to move their mid-price product into his stores."

The aggressive pricing of the chains and department stores is accelerating the decline of the small and medium-sized dealer in Germany—a trend that is viewed with concern by the industry. Current chains and department stores are responsible for 50% of sound-carrier sales in Germany, with the Metro-Asko group accounting for 15%.

There's no doubt that the increase in the number of small towns in Germany with no dedicated record outlet has contributed to the fact that the record industry is losing customers. Says PolyGram president Wolf Gramatke, "Consumer reach, which went up considerably with the advent of the CD, is now starting to decline. We have 5% fewer customers today than we had in 1991. In that year, 52.4% of the population

bought at least one record. Last year the figure was down to 47.2%. The 7% of the population who are intensive buyers are responsible for about 50% of our business."

Another fact of market-life is that the industry is relying increasingly on the intensive buyer to maintain sales levels. And there is no doubt that the disappearance of high-street record stores (small, specialist shops that carry a wide range of stock beyond the Top 40) has been responsible for the decline in purchases by average and infrequent buyers.

Gramatke also notes that the industry is losing customers in the 10-15 age group who are showing an increasing predilection for video games. PolyGram research shows that the most important record-buying age group today is the 16-19 segment of the population, which accounts for 35% of record sales.

Although the German record industry, through Phononet, is investing a substantial amount of money in a computerization program to help the smaller dealers operate more cost-effectively, it is generally felt that there will be a continuing attrition of high-street record shops. "I think," says Sony's Jochen Leuschner, "that, notwithstanding relief programs organized by the industry, we are unlikely to reverse the trend toward increasing concentration. But we must, of course, do our utmost to ensure that the enterprising small and medium-sized dealers are not discriminated against."

Warner's Gerd Gebhardt notes that the Clearing & Consultative Office established in Cologne by the German industry has a working

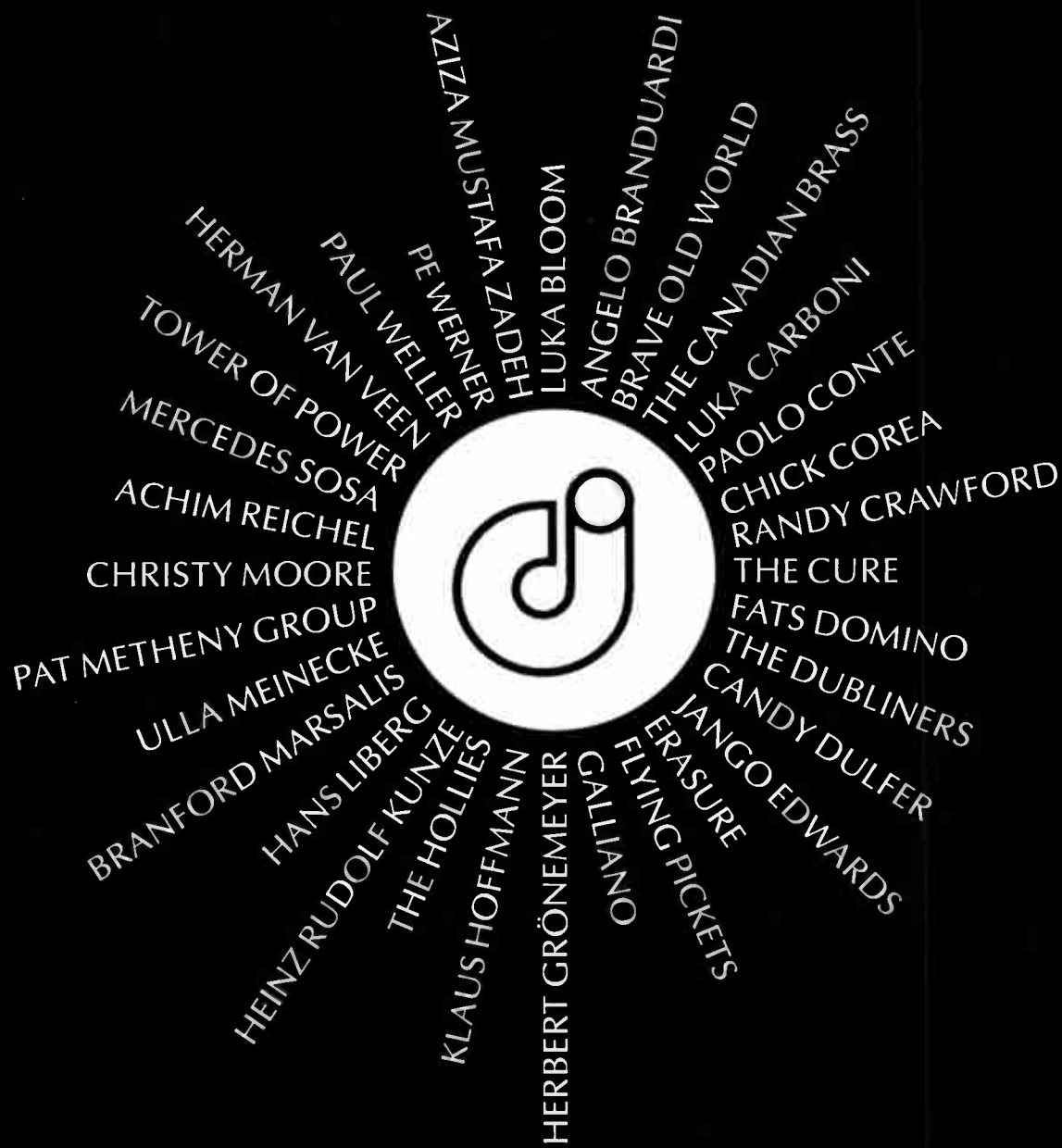
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Thomas Stein, BMG Ariola Musik president



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**GSA**

## GERMAN PROMOTERS BATTLE "CABLE MONOTONY" & "VIDEOCLIP PUPPETS" FOR AUDIENCES' ATTENTION

BY ELLIE WEINERT

Leading German concert promoter Marek Lieberberg has worked with many of the top names from around the world, but says he doesn't like to differentiate between the nationalities of stars he puts out on tour. "What we must do is stress that we're all part of one international community," he says.

The head of Marek Lieberberg Concerts believes, "In view of the spreading right-wing radicalism we're seeing in some areas of today's music, we can obviously do without bringing national elements into an emotive situation." As a gesture against what he calls "political chauvinism," his firm linked with the German Phono Academy, the record industry trade group, to organize the concert "Heute Die!—Morgen Du!"—it translates as "Today It's Them!—Tomorrow It's You!" which showcased top German acts such as BAP, Groenemeyer and Westernhagen in one stellar package.

Says Lieberberg, "These stars got together to demonstrate for freedom, equality and humanism and against racism and violence. Artists' acceptance depends upon charisma and the conviction they bring to their music and performance. Audience reaction doesn't depend on the



Lieberberg promotions include the domestic Scorpions.

country of origin of the act they're watching."

Lieberberg promotions have included U2, Sting, Bon Jovi, Elton John, Leonard Cohen, Guns N' Roses, Extreme, the Bee Gees and many others, along with internationally accepted domestic acts like Ute Lemper, Wagnerian tenor/pop-rock singer Peter Holmann, Andreas Vollenweider and the Scorpions.

"This year has been a kind of one-off season of the century," says Lieberberg. "It would be hard to repeat such an array of exceptional talent. But audience support didn't flag despite near-saturation in concert terms, set in an atmosphere of economic recession. We'll be more selective in coming months. We have to accept that an increase of shows and a decrease of spending money must have side effects.

"The responsible promoter must do his homework carefully and concentrate on the most important issues. We can't afford to follow wrong leads or take bad advice. In the long run, public addiction to what I call 'cable monotony' can kill off the pleasure of wanting to see an act live. Only a reduction of audio-visual addiction can change the situation. Artists who see their futures as videoclip puppets and not as live performers will have to think again."

Lieberberg plans for 1994 include tours by the Bee Gees, Elton John, Billy Joel, INXS, Patricia Kaas and actor Mario Adorf. But he's also presenting new talent. "That's one of the most important roles of a concert promoter," he explains. "It's especially satisfying to bring new acts and music to the public's attention."

Marcel Avram, of Mama Concerts & Rau, counts worldwide tours by Michael Jackson, Rod Stewart and Tina Turner, plus the European tour of Prince, among his past-year successes. In Germany, he's promoted Frank Sinatra, Bruce Springsteen, Michael Bolton, Kenny G, Lenny

Continued on page GSA-10



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## No Gloom

Continued from page GSA-7

committee charged with aiding the small and mid-size dealers to remain viable in the face of increasing dominance by chains and department stores. "We will fight to preserve the retail infrastructure," he says, "but I forecast a price war in the future, which, in some cases, could be ruinous."

Opines Helmut Fest, "The problem with major chains and department stores is that you can't sell any records to them unless they are in the charts. The German record industry thus has a very clear vested interest in keeping the high-street record dealer in business, because he is the man who is going to break new acts. And, of course, once an act is broken, the chains jump in with aggressive pricing to the detriment of the smaller dealers."

However the retail landscape changes in the future, most German record industry executives are confident that despite the recession, the market will grow again this year by anything from 4% to 8% in value. And the outlook for 1994, viewed in the light of what is widely predicted to be an economic recovery next year, is distinctly encouraging.

EMI Music Publishing chief Peter Ende admits to feeling "very positive about 1994. It will be tough and highly competitive but, good days or bad days, people always want music."

Intercom's Herbert Kollisch and Polydor's Goetz Kiso both predict a growth of 8% in value for this year. Warner's Gebhardt, PolyGram's Gramatke and Sony's Leuschner postulate a more modest 5%. And EMI's Helmut Fest adds, "We have a stagnant market, and we're never again going to see two-digit growth rates. But that's no reason for gloom and doom. We have to remember that we are starting from a very high base."

There is no doubt that the German record companies owe much of their enhanced prosperity to the unique factor of having had their market enlarged by 16 million people as a result of reunification. And as, in the long term, the buying power of the population of the former GDR increases, the record industry can look to the future with continuing optimism. This is especially true now that the European Court has ruled against the legitimacy of so-called protection-gap bootlegs—and that close cooperation between the IFPI and the German customs authorities is dramatically reducing the traffic in pirate and counterfeit repertoire emanating from the East European countries.

According to IFPI anti-piracy director Martin Schaefer, 200 court actions were initiated against pirates in 1992. So far this year, the total is running at under half that figure. ■

## Promoters

Continued from page GSA-8

Kravitz, Paul McCartney, Whitney Houston, Eros Ramazotti and others, along with top domestic acts.

"The people who run the venues, city councils or local entrepreneurs or various cultural groups apparently haven't noticed these are critical times," says Avram. "Venue rentals and so on continue to climb, so how can we possibly offer cheaper tickets?"

This year's three-day open-air event "Rock Over Germany," held simultaneously at two different locations on two separate weekends, attracted 85,000 a day in Munich (in the south), Lüneburg (north) and Wildenrath (west), figures Avram claims to be "unmatched" in Germany this year. He notes, "Productions are increasingly expensive, and two- or three-day open-air shows are financially successful since the facilities and infrastructure can be employed by all the artists."

Tours for Hamburg-based promoter Karsten Jahnke this year included Little Richard, Zucchero, Peter Gabriel, Fats Domino, Chick Corea, the Dubliners, the Hollies and Angelo Branduardi, along with such German acts as Groenemeyer, Pe Werner and Nena. Jahnke says he sees no difference between audience acceptance levels for local acts as opposed to international names. "There was a slight downward trend this year, though ticket prices remained stable," he notes. "The problem is having too many events in too short a period." However, he anticipates a "chronically positive 1994."

Munich promoter Ruediger Hoffmann, of Stimmen der Welt, represents such GSA acts as Austria's S.T.S. and Ludwig Hirsch, who get "consistently good concert acceptance." Peter Rieger, of Rieger Concerts in Cologne, says, "We've been wise enough to pass on deals which would have meant us passing through our financial pain threshold."

Hello Concerts' Lothar Schlessmann, who promotes German acts including Freiheit, the Spider Murphy Gang and hard-rock outfit Bonfire, finds that local acts are growing in acceptance in Germany. "What's more, we're attracting concert-goers who normally don't go to pop and rock shows, to performances by—as an example—folk-rock act Haendling. Certainly it's easier for the consumer to identify with artists closer to home, though the opposite is true of hard rock acts unless they're in the top league. It's not been easy this past year, but we've done better than expected. It's unrealistic to predict 1994 will be all that much better, but those who calculate sensibly will survive." ■

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German clubber Haddaway

## AFTER THREE DECADES, GERMAN DANCE MUSIC STILL FLOORS THE WORLD

BY WOLFGANG SPAHR & DOMINIC PRIDE

Reduction isn't the word. It's been more like a total conquest this year as the world has warmed to the charms of Germany's grooves. Captain Hollywood Project, Haddaway, Culture Beat, U96 and a host of others have followed Snap in springing from club-level popularity to international mainstream charts in 1993.

Blending simple, catchy hooks with precision production and robust rhythms, dance music "made in Germany" has charted in every major European territory this year, and the likes of Snap and Haddaway have crossed the Atlantic. That's the story the world is buying right now. And the thousands of DJs, producers, artists and labels involved in the dance scene are doing nothing to dispel that myth, nor should they. But the 6 million Germans who go to clubs each week are wondering what all the fuss is about. The style and quality of homegrown productions they've been dancing to in recent years has been consistently good, but their favorite music has become the international flavor of the month overnight. In short, Germany has been rediscovered.

"The German dance-producer scene has been active for many years and has always been ahead of the pack in Europe," contends Alexander Abraham, label manager of Sony Music's Dance Pool, which this year has enjoyed a No. 1 single with Culture Beat in 13 countries and success with B.G., the Prince of Rap.

Diversity has long been German dance music's strength. Club scenes in Berlin, Frankfurt, Hamburg and the cities of the Rhineland generate their own styles, music, labels and local heroes. As Andreas Kiel, A&R chief of EMI Music Publishing notes, "A decisive factor in German dance development is creative DJs, who have moved from just playing records to becoming trend-setting producers, starting their own labels."

EMI Electrola's Stefan Trapp agrees, adding that "the German dance scene has always flourished, especially in the Rhine-Main area. There's an exceptional club scene in Germany, with 6.5 million customers visiting clubs each week."

German dance music—everything from chart-topping singles to hardcore techno—builds on a national heritage that stretches back three decades. Comments Logic Records co-founder Konrad von Löhneysen, "In this age of total digitalization, our electronic music traditions go back to Kraftwerk, Tangerine Dream and DAF. Modern producers work on the basis of a simple hook, which is internationally understandable."

"Techno is German cultural music," says Phonogram marketing director Martin Brem, "seen in the framework of contemporary entertainment music. Look at [1980s industrial noise band] Einsturzende Neubauten, Kraftwerk, U96 and then today the likes of Haddaway..."

While today's success can be traced back to Germany's electronic music gurus, there's also a tradition of synthesizer-driven pop music. Thomas M. Stein, president, BMG Ariola Musik, says, "Way back in the 1970s, we had international disco hits."

EastWest managing director Juergen Otterstein recalls that "first wave of dance talent"—Sylvester Levay, Giorgio Moroder, Peter Belotte, Harald Faltermayer. "The new generation just puts even more emphasis on rhythm and sounds."

Continued on page GSA-18



### Locals' Access

Continued from page GSA-2

and PolyGram four to six albums. EMI, whose local output for many years has been limited to long-established cabaret artists and children's repertoire, has recently appointed a part-time local A&R man with the aim of signing new local talent.

Says EMI managing director Peter Mampell, "We felt we had a duty to invest anew in local talent, even though Switzerland is a high-cost country and the market limited." EMI has recently scored with two singles by new dance group Power Zone, both of which made the charts. An album will follow early next year. Mampell plans to release between six and eight local-repertoire albums a year and the same number of singles. He is also remastering some local back catalog albums for reissue, including material from the early 1980s by Peach Weber.

Sony is currently releasing no local product, "though," says managing director Norman Block, "we may possibly do so in the future."

Warner, however, as a matter of policy, signs no local artists. "When we receive demos from French-speaking artists," explains managing director Claude Nobs, "we send them to Warner France. And when we receive repertoire in German or English, we send it to Warner Germany."

"The essential problem with local repertoire," says K-Tel managing director Martin Schiess, "is that the high costs of production are extremely difficult to amortize in a small market with an exceptionally wide taste in repertoire. But market share of Swiss product could be increased considerably if Swiss radio and television stations gave more exposure to our own productions."

The Swiss industry has made efforts in the past to secure better cooperation from the broadcasting media—and with some success. Says Drechsler, "It was through the efforts of the record industry that Swiss radio was persuaded to introduce the 'Schlagernarometer,' a program featuring folk-style schlager music from Austria, Switzerland and Germany."

But it's harder to get exposure for Swiss pop and rock talent. "Although we try continuously to bring domestic acts into the spotlight," says K-Tel's Schiess, "when it comes to a choice between two comparable products, radio will always go for the American or British release."

Says Phonag's Frei, "Some stations like DRS 3 and Radio Eviva are receptive to Swiss product, but the vast majority give it very little play, if any."

Peter Mampell doesn't agree that Swiss radio stations largely ignore Swiss repertoire, other than folk and schlager. "I think if the repertoire fits the station's format, then it will get played. We have a good relationship with most radio stations, and they give us good support."

And when it comes to television, the story is even less encouraging. "The problem is that Swiss television can offer no local alternative to MTV, so pop viewers have only one effective choice," says Frei. "Of course, it wouldn't make sense for MTV Europe to program Swiss music which is probably not even released in other European territories."

"But, in my opinion, it would be good if MTV had a special forum for domestic product, featuring releases which may not be known in other territories. In this way, people could get to see new and unknown artists and this could create a demand for their repertoire."

EMI's Mampell agrees that there is almost no exposure of national artists on Swiss television. "We have to rely almost entirely on radio airplay to break new artists," he comments. "There is a new videoclip channel, S Plus, but the cost of making videoclips in relation to the potential sales of the product is invariably prohibitive. I would certainly like to see MTV give Swiss rock groups some exposure."

Overall, the Swiss record market weakened slightly over the past year. Unit sales for IFPI members (who represent around 80% of suppliers) dipped from 21.4 million in 1991 to 18.7 million last year—in estimated value terms, down from some 336 million Swiss francs (roughly \$157 million) to 269 million (\$125.7 million).

Despite the national trend, Ossie Drechsler says PolyGram's gross was up 4% in the first half of this year (3% in unit terms) compared with the same period of 1992. Homegrown success came from Stephan Eicher (double platinum), comedian Peach Weber (double platinum), singer-songwriter Peter Reber (platinum) and Yello (gold).

EMI sales director Moritz Faccin is "satisfied" with last year's sales

results, and BMG's Bruno Huber reports "stronger" sales for January to June of this year. Top-selling BMG acts include Gotthard, singer-songwriter Toni Vescoli, country singer John Brack and Pingu, the animated cartoon character.

The Swiss indies have a mixed story to tell. K-Tel managing director Martin Schiess notes that "Swiss sales have stagnated, but exports have improved greatly." Phonag's Frei reports sales 50% up on 1992. Ursula Rohr, of Disctrade, says turnover has dipped for the first time in 14 years of trading, but the second half of 1993 got off to a good start.

Three smaller indies report good business: Zytglogge, noted for Swiss-German language product, who went platinum with "Mattercock," a tribute album to Mani Matter, who died 20 years ago; COD/Tuxedo, who signed former Zytglogge star act Patent Ochsner and struck platinum with the "Fischer" album; and Sound Service of Bern, scoring with Polo Hofer (platinum) and Zuri West (gold).

The past year did see a successful clampdown on bootleggers, with both Frank Zappa and Prince winning cases against companies selling illegal recordings. Both were represented in court by lawyer Peter Vosseler, who also works for IFPI Switzerland. And after more than 40



Swiss success Peter Reber



Exportable Stephan Eicher

years of parliamentary wrangling, a new copyright law was introduced in July. Now, recording and performing artists receive a copyright fee in addition to royalties. A new association, Swissperform, was set up to ensure fair distribution of the revenue.

Set up two years ago, the Swiss Music Promoters Assn. (SMPA) still has to agree on how much money should be paid to visiting artists. Inflated fees, high-price tickets, bad weather—all contributed to a situation where, of the many large festivals held in Switzerland this year, only the Gurten and the Out In The Green events, organized by the Free & Virgin agency, made a profit. The general verdict: "Too many concerts being staged, anyway."

Topping a nationally healthy roster of rising new talent is Trio Hornhuut (Swiss-German language rock). Stop The Shoppers (COD/Tuxedo) is firmly atop the Swiss-German language rock boom. The Pride (Disctrade) is also strong in rock, and leaders of the domestic rap scene are Sens Unik, from Lucerne.

Sales for new-technology formats are low. DCC players have been available only since June, and Victor Pelly, PolyGram marketing director, admits that sales "have been way below our hopes." MiniDisc looks to be in better shape at this stage. Some 10,000 players were sold in the first half of this year, according to Thomas Giger, Sony Switzerland press officer. "There are 300 titles available on MiniDisc, and 60,000 units have already gone out to dealers."

Some see new-format futures in a bleaker light. Lucien Monnerat, managing director of Musikvertrieb, favors DCC but admits that "So far, both formats have lain in our racks like slabs of lead." ■





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It sounds like a story out of Business-Wonderland, but it's true: in just over seven years edel company music AG has developed from a one-man operation working out of the livingroom at home into a company with 230 employees, a newly-built headquarters in Hamburg, Germany, its own pressing plant and mastering works, and a projected consolidated 1993 turnover of 85 million DM (circa \$51 million).

## HOW DID IT HAPPEN?

"Hits," says Michael Haentjes, the CEO and driving force behind edel. "We started by selling in those markets the majors had overlooked or hadn't the energy to try and explore." The result was that very quickly edel hit a seam in the market which turned out to be pure gold, and sometimes platinum.

Open-mindedness and the ability to react quickly to new opportunities is what distinguishes edel from its competitors. The staff, like its leader, is young and dynamic and they like to win. And when winning becomes a habit, it's a hard one to break!

## HITS

edel rolled into the market by successfully introducing a series of compilations to the German public, products supported by popular TV series, movie soundtracks, and the exploitation of back-catalogue repertoire from such international greats as JOE COCKER and MARYLIN MONROE, as well as German mega-artists like ROY BLACK.

Although names are important, the way the names are marketed remains a critical aspect of the business. With releases like THE VERY BEST OF ENNIO MORRICONE and ROYAL PHILHARMONIC ORCHESTRA PLAYS GENESIS HITS & BALLADS, chart entries and lucrative sales went hand in hand.

EDEL CHART ENTRIES  
1993ROYAL PHILHARMONIC  
ORCHESTRA plays  
Genesis Hits & BalladsVERY BEST OF ENNIO  
MORRICONE - Spiel mir  
das Lied vom Tod

## BEST OF GET IT

ALICE IN FASHIONLAND  
Feat. Florian Snyder  
"Alice in Fashionland"JOE COCKER  
"Love Songs and Ballads"  
GET IT 5BEST OF BUD SPENCER &  
TERENCE HILLONE MORE TIME  
"Highland"

GET THE HITS Vol. 1

GUTE ZEITEN -  
SCHLECHTE ZEITEN

ULTRAVOX "I Am Alive"

BOOKER HITS 93

RU PAUL "Supermodel"

ROYAL PHILHARMONIC  
ORCHESTRA plays  
Freddie Mercury & QueenSYBIL "When I'm Good  
and Ready"

GET THE HITS Vol. 2

GET IT - SUMMERHITS

ANDREAS ELSHOLZ  
Immer noch verrückt  
nach DirGUTE ZEITEN -  
SCHLECHTE ZEITEN,  
VOL. II

WYNONNA - Tell Me Why

ONLY YOU - GREATEST  
ROCK 'N' ROLL

LEVELLERS

## LABELS

edel has labels which are fully-owned, such as CONTROL, CLUB TOOLS, ULTRAPOP, EDELTON and CINERAMA, and it has labels such as CHINA, CUBE, ATTIC and CURB under license.

Knowing that you must have a firm hold on the home market if you want to be able to expand into other territories, edel has nurtured and developed an excellent working relationship with the largest independent TV stations in Germany.

## CONTROL / CLUB TOOLS



Tag Team: power on the dancefloor and in the charts.

When the Techno wave hit Europe in early 1992, CONTROL was among the key players. TEKKNOPHOBIA was one of the best-selling compilations on the market. A variety of single releases achieved success in the dance charts: FUN FACTORY with their "Fun Factory's Theme." Their current release "Groove Me" is on its way into the charts.

Among the first signings on the new CLUB TOOLS dance label are ADEVA, JEANIE TRACIE, COMMUNITY feat. FONDA RAE, STEVIE B. and platinum hit-rappers TAG TEAM.

Success brings change too, and a new emphasis on dance music is coming with the new label CLUB TOOLS which is headed by Brian Carter who has just joined edel as A&R consultant

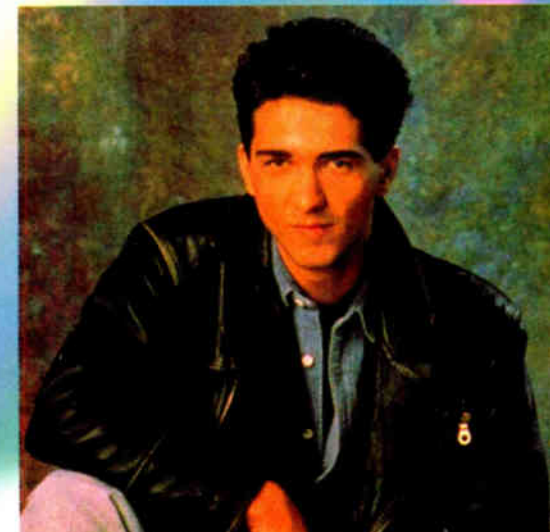
and he'll be 100% concerned with developing and marketing new dance product from home and abroad.

A new label deal has been struck recently with SOLAR records, one of

the West Coast's most active new labels.

And on CONTROL, current priorities are on the continually successful dance acts RU PAUL, and SYBIL.

## ULTRAPOP



Andreas Elsholz: rising young German TV star. Advertising of edel product on TV is standard practice. And one of the fruits of this good relationship has been the signing of ANDREAS ELSHOLZ, the star of the most popular TV soap opera in Germany, the RTL series Gute Zeiten, Schlechte Zeiten (Good Times, Bad Times). edel was able to push his song "Immer noch verrückt nach dir" to Number 1 in the German single charts.

Not only did the ULTRAPOP label play an important role by getting ARMY OF LOVERS into the German album and single charts, but it also was a winner with its compilation series PARTY PEOPLE and the ▶



► albums BEST OF BOOKER 1 & 2, as well as the albums GUTE ZEITEN, SCHLECHTE ZEITEN. Also the ONLY YOU series has recently established itself as a success for the ULTRAPOP label.

## EDELTON

The album "Royal Philharmonic Orchestra plays Genesis Hits & Ballads" proved the excellent marketability of the RPO series (PHIL COL-



The GET IT hit compilation series has become a brand name and has so far sold more than 1 million units.

LINS, QUEEN, ELTON JOHN, GENESIS) by reaching a Top 50 chart position.

The best-selling "Best Of Eis Am Stiel" (more than 800,000 units sold) reflected once again the smart

marketing techniques which couple popular TV films with edel music product.

MARILYN MONROE, who, for the first time ever, worldwide, had a chart-entry with the album "Some Like It Hot" is also on EDELTON. The compilation album "Earthrise," remained in high chart positions for weeks and raised well over 500,000 DM for the Save The Rainforest organisation T.R.E.E., and the album "The Very Best Of Ennio Morricone" sold excellently and finally entered the charts.

The ROY BLACK album "Für Dich Allein" is about to hit platinum with 470,000 sales. And further successful EDELTON releases like "Wayne's World Hits," "Full House Vols. 1 + 2," "ANDREW LLOYD WEBBER - The Love Song Collection" and "Best Of Bud Spencer & Terrence Hill," were added to the list.

Film albums are also featured on this label. GIANTS OF CINEMA "The Best of John Williams" is the latest release in this area.



Excalibur: A big media push and an edel video have launched Volker Barber's fantastic fantasy music, a creative mixture of classic melodies and up-to-date sounds.

## CINERAMA / SILVA SCREEN

"Best Of Arnold Schwarzenegger," "Best Of Kevin Costner" and "Best Of Jean Claude van Damme" are some of the highlights.



James Dean Rebel: the music that filled his films with romance and excitement is now available on CINERAMA.

## labels under license CURB

edel has just added CURB RECORDS to its stable of licensed labels, and the partnership opened with the huge chart success "Tell Me Why" by WYNONNA. A follow-up single is already at hand: "Father Sun." It promises to be just as huge.

CURB is the most successful independent country music record company in the United States and is owned and operated by Mike Curb, the California *Wunderkind* songwriter and businessman who lives the American Dream life but has still managed to maintain his good taste and sharp ear for popular music.

Among the successful acts on his label are: WYNONNA, HAL KETCHUM, DELBERT MC CLINTON, SAWYER BROWN, BOY HOWDY, MERLE HAGGARD, RAY STEVENS and LYLE LOVETT.

edel will be able to exploit both the exciting new acts that CURB makes available and, importantly, the rich diversity of catalogue material, which includes world-famous artists like SAMMY DAVIS JR., THE FOUR SEASONS, and many many others.



Lyle Lovett: stepping into the bright future of music with excellent musicianship and singable melodies.

## ATTIC

Another new addition for 1995 and another success story, this time from Canada.

ATTIC has been named Canadian Record Company of the Year four out of the last five years, is Canada's largest independent label and has made a success of internationally acclaimed acts like TRIUMPH,



Paul Janz: a fresh musical breeze from north of the border.

ANVIL, THE NYLONS, PATSY GALLANT and LEE AARON.

New artists from ATTIC are JOHN JAMES and PAUL JANZ.

With over 70 gold, platinum and multiplatinum records to its credit, ATTIC is a force to be reckoned with internationally. And edel will help it to win recognition in the German market.

edel is represented by ATTIC in Canada.

## CUBE

The exploitation of the CUBE catalogue brought two chart-albums, JOE COCKER - LIVE and a second mega-selling album, JOE COCKER - LOVE SONGS AND BALLADS, and a number of other products with good sales.

The TV-advertised T-REN album released as a tribute to Marc Bolan was also a product which received priority attention. The new PROCOL HARUM collection is the first in 26 years that has all of their best-known hits gathered on one CD.



Joe Cocker: what more can you say about a living legend?

## CHINA

THE LEVELLERS are in the German charts. Their tour was sold out, they had good TV coverage. Continuous promotional activities, massive media investment and heavy marketing support have established the band in Germany, Austria and Switzerland. In September THE LEVELLERS were featured as the WOM act of the month. (WOM, World Of Music, is the largest chain of music stores in Germany.)

The current STRANGLERS album is yet another highlight of the CHINA catalogue, next to the constantly best-selling albums of acts such as the ART OF NOISE.



The Levellers: gold in the UK and already in the German charts.





Kurt Masur: classical music set free.

## BERLIN CLASSICS

When The Wall came tumbling down in 1989 there was a new entry to opportunity created for both east and west. edel has not only invested in the eastern part of Germany by building a new CD pressing plant there, it also invested in musical heritage when Michael Haentjes bought the Master tape catalogue of 2000 albums which once was the treasure of VEB Deutsche Schallplatten.

Conductors such as Kurt Masur, Herbert Blomstedt, Hermann Abendroth and Franz Konwitschny, and Orchestras and Ensembles such as the Gewandhaus-Orchester Leipzig, the Staatskapelle Dresden and the Staatskapelle Berlin, are among the highly respected and talented performers.

The tapes contain not only the best-known works by composers such as Wagner and Johann Strauss, but the great classics by Bach, Mozart, Beethoven and Tchaikovski, as well as important works by numerous

## OPTIMAL

In 1991, with an investment of approximately 20 million DM (\$12.2 million), edel set up a CD manufacturing plant, Optimal Productions.

With 24-hour-a-day production and an annual capacity of close to 6 million CDs, Optimal not only presses edel company's own labels and the ones it has under license, but it has also developed a good reputation as a moderately priced partner for 5rd party customers.

The distribution center has a floor-space of 5,200 m<sup>2</sup>. With a staff of 90 people, all from the area, edel contributes significantly to the economic well-being of a part of Germany which has had development retarded for the last 40 years. edel is one of the most substantial investors in the new German state of Mecklenburg-Vorpommern.

In-house mastering at the plant is done with Sonic Solutions technology.

Besides CD production, a 15,000-a-day cassette tape capacity is also at hand.



Optimal: the best way into the German market is through productivity.

other well-known and well-loved composers.

To administer the catalogue, to direct the selection of titles and concentrate the sales effort, edel acquired the talents of Bernd Runge who, as former chief Producer at DSB (Deutsche Schallplatten Berlin), has intimate knowledge about the artists and the music under his charge.

Bernd Runge is positive about the future of Berlin Classics: "With the use of Sonic Solutions technology we're transforming our back-catalogue to present standards and we're recording new material with artists like the singer and conductor Peter Schreier, and Ludwig Güttler, the world-famous trumpet virtuoso and conductor."

edel, through BERLIN CLASSICS, will be able to add to the heritage catalogue by recording approximately 25 new classic titles per year.

edel is in the midst of setting up a worldwide co-operation network for Berlin Classics.

## SERVICES

### GRAPHICS

All graphics are done in-house now in the Hamburg headquarters with the latest computer technology available from Apple Macintosh. 4-color films are produced with the help of a Linotronic 500. The staff consists of six full-time employees and some part-time help too so that the department is running at full capacity all the time.

### VIDEO POST-PRODUCTION

The reality of present-day record production is that television viewing plays a major role in record sales. Videos for the dance-floor and videos for home-viewing, as well as promotion videos can all be professionally produced on the AVID system for a price which is more than competitive.

### MAIL-ORDER & MERCHANDISING

The Cinema Soundtrack Club was the initial activity at edel and is thus a basic unit in its success. Europe's largest soundtrack mail-order operation offers well over 5,000 movie soundtracks and film-related product to thousands of satisfied customers.

### BOOKS

edel's own book range meanwhile includes more than 30 titles, with best-sellers like "Knight Rider" and "Airwolf," and fan books on QUEEN, ROXETTE and TERMINATOR.

### LEISURE-WEAR

The T-Shirt line is exclusively licensed from Winterland Productions. The artist roster includes KRISS KROSS, MADONNA, NEW KIDS ON THE BLOCK, MR. BIG, JOHN LENNON, ROXETTE, QUEEN, U2, SCORPIONS, PINK FLOYD, just to mention a few.

## EIS

Edel Import Service (EIS) is able to make use of one of the best distribution networks in Europe to distribute a number of national and international labels, like HIGHER OCTAVE, INTRADA, MOONSTONE etc. Founded in October 1992, it is already being well-received by German dealers.



▲ Ottmar Liebert: nouveau success in Germany for a first class guitarist.



## COMPANY ORGANIZATION AND FINANCES

### EDEL AMERICA

International activities will increase considerably as a result of the foundation of edel America Records, Inc. (Los Angeles) and the purchase of 50% of the shares of Phonag AG (Winterthur, Switzerland). In Austria, edel is present in the market with emv Exclusa GmbH.

Jo Hansch, the President of edel America Records Inc., has been in the business since 1964 when he started off as a young radio technician in Australia. Later, he moved to the states where he was made Head of Music at MGM. For a number of years he worked independently for Frank Zappa, bringing the MOTHERS OF INVENTION recordings up to present standards.

edel America is actively acquiring master rights to soundtracks, back-catalogues, etc., to be marketed in Europe as well as in the states.

E D E L  
AMERICA  
RECORDS



E.A.R.: a super new logo for a super new company on the American scene.

The company was restructured and re-organized in 1992 before being turned into an AG. Some areas were merged to insure greater productivity, and relations with employees were standardized.

The differences between a living-room operation and an AG aren't that great. There's perhaps a difference in size, but important decisions still have to be made quickly. Professional management means consultation and shared responsibility, but the personal touch is still very much a trademark at edel.

The new structure makes "edel company" music Aktiengesellschaft the holding company over the following companies:

- "edel" Gesellschaft für Produktmarketing mbH
- "optimal" Tonträger Produktions GmbH
- Sauerwald Musik Verlag GmbH
- "Real" Lizenzagentur für Urhebernebenrechte und Werbeagentur GmbH
- Produma AG (Switzerland)
- emv Exclusa Musikvertriebsgesellschaft mbH (Austria)
- Phonag AG (50%) (Switzerland)
- edel America Records, Inc.

Sole shareholder and CEO is Michael Haentjes.

### "EDEL" GESELLSCHAFT FÜR PRODUKTMARKETING MBH

The most substantial turnover of business within the group of companies, is made by "edel" Gesellschaft für Produktmarketing mbH, the Managing Directors of which are the two members of the executive board, Michael Haentjes and Klaus Ollmann.

This company is organised in 4 main divisions:

#### MARKETING

This division includes the A&R department, the product managers, and the press, TV and radio promo department. The Munich office is under direct control, as is the in-house graphic department which creates covers, print-media ads, sales folders and an update magazine, SUSIS, which informs buyers what's currently available from edel and how it's doing in the charts.

#### DISTRIBUTION

The edel sales team is renowned as one of the most powerful sales forces in the German record industry. It employs a staff of sales representatives, people on telephone sales and further staff in administration. All sales reps are equipped with car telephones.

#### MAIL-ORDER

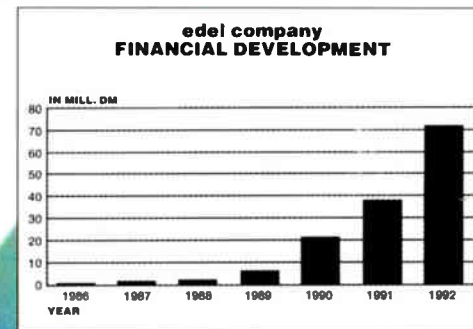
This division consists of the mail-order operation, and EIS (Edel Import Service) as well as the department which handles Exports. Orders are also administered here for the manufacturing plant, for products and for the dispatchers.

#### FINANCES AND ADMINISTRATION

The bookkeeping department, control of the legal and licensing department, customer service, property management and the personnel department are under the direction of Klaus Ollmann.

The Data Processing Department has 2 IBM AS 400 systems in control of 120 terminals and a direct line to the factory and distribution center in Röbel/Müritz.

Over 50 personal computers are in use for general administration.



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# AUSTRIAN MARKET: INCREASED PLAYER- PENETRATION, DECREASED INFLATION MAKE FOR GOOD '93, BETTER '94

BY MANFRED SCHREIBER

VIENNA—Business was up again for the Austrian music industry in 1992, but by no means as much in previous years. In value terms, the upturn was 2.6% on 1991, which, had been 17.1% up on 1990 and which, in turn, was up 9.6% on 1989.

At factory price level, IFPI member companies (which represent some 85% of the total market action) last year grossed \$127.3 million (at 11 Austrian schillings to the dollar). But, with inflation running low at around 3.6% in Austria, the prognosis this year is for something much better. IFPI president Chris Wemcken predicts an upturn of 12-16%.

According to Wemcken, "In the first half of this year, we were up 19.5% on the same period of 1992. Third-quarter figures were 20% up. That's largely due to catalog demand on CD. We expect a 40% CD player-penetration level by the end of this year, compared with 34% last year and only 20% in 1991.

*"But our young buyers are coming back to CD carriers. There's a huge increase in CD single sales; consumers in the 10-16 age group are buying more sound-carriers than video games."*

**—IFPI president Chris Wemcken**

"Granted, penetration in neighboring western countries is still higher than here. But our young buyers are coming back to CD carriers. There's a huge increase in CD single sales; consumers in the 10-16 age group are buying more sound-carriers than video games."

IFPI managing director Franz Medwentsch also notes higher sales of local repertoire and Austrian ethnic folk music. National pop market share increased 10% in the first semester of 1993. International pop has fallen from 76.8% last year to 76% in the first six months of 1993. Classical fell from 10.5% last year to 9.6% in the first half of this year.

Best-selling international artists in Austria last year included Roxette, David Hasselhoff, Guns N' Roses, Queen, Pink Floyd, Michael Jackson, Elton John, Simply Red and Tracy Chapman. Domestic hit-makers last year included EAV, Rainhard Fendrich, Stefanie Werger, Hubert von Goisern, Brunner & Brunner and Osbahn Kurti.

Official IFPI figures for 1992 show sales of 446,498 singles (down 61.2% on 1991), with a factory value of \$1.1 million (down 60.6%); 151,352 12-inch singles (down 47.4%), value \$705,091 (down 64.7%); 2.9 million musicassettes (down 14.1%), value \$18.2 million (down 12.3%); 8.4 million CDs (up 19.1%), value \$95.7 million (up 20.8%).

Vinyl albums had a 1992 market value share of just 4.9%, with the cassette at 14.3%, the CD 75.1% and the vinyl, CD and 12-inch single formats with a 5.7% slice. These figures changed over the first half of this year to: vinyl albums 1.4%, cassettes 11.5%, CDs 79%, singles 7.7%—with a 0.4% share going to the new sound-carriers DCC and MiniDisc.

IFPI president Wemcken claims that "The fall in musicassette sales is attributed to consumers now being so aware of the CD format—plus all the advance publicity about the new formats, especially DCC."

The market share table for IFPI member companies last year shows: PolyGram/Amadeo, 24.2% (23.9% in 1991); BMG Ariola, 23.6% (22.6%); EMI, 14.5% (15.4%); Warner, 13.6% (13.4%); Sony, 12.2% (12.4%); Echo, 5.1% (5.2%); Koch, 4.7% (4.3%); Bellaphon 1.3% (1.4%); GIG, 0.8% (1.4%).

One formidable problem, Wemcken says, is the cut-price trading style of the retail-chain giants. "Our future depends on our record retail trade. We have to bargain with the discount chains to ensure the tradi-

tional dealer can survive. We must stop discounters from selling at prices which are too low," he says, noting they have vast amounts of direct-import product which don't show up in IFPI's figures. "Our business needs the small retailers because they do stock back catalog and cater for minority tastes, like jazz."

At retail, the total Austrian music market grossed some \$295 million last year. That figure includes sales of non-IFPI companies and parallel-import product.

Austria was the first country to introduce a blank-tape levy, collected by mechanical-right society Austro-Mechana. The trend is to falling revenue: \$10.8 million was collected in 1991 (down 1.9% from 1990), with a 13% fall last year—and a further 10% dip projected for 1993.

Says Helmut Steinmetz, director of Austro-Mechana, "Producers say the drop is because cable TV's web is increasing, as are sales of TV satellite receivers. Also, we're getting fewer tourists from the former Eastern European countries, and they were always good blank-tape customers."

As a result, the levy on blank tape is being increased in 1994 by the equivalent of 13-23 U.S. cents on the various formats. Most of the revenue, incidentally, is spent on cultural and social issues such as retirement allowances and health benefits, plus the promotion of young talent.

Austria's music video market is stagnating, according to IFPI chief Wemcken, yet other prerecorded video sales are increasing. VCR penetration here reached 49% of the homes last year. And there are 900,000 cable subscribers, with 260 companies involved. Telekabel, a Philips offshoot with nets in Vienna, Graz, Klagenfurt, Baden and Wiener Neustadt, has 50% of the action, offering subscribers a 22-program choice. It's estimated that 620,000 households are linked to satellite.

The two DADC Austria plants, 100% Sony companies, are sited near Salzburg. Last year's turnover was roughly 125 million CDs, MiniDiscs, CD-ROMs and laserdiscs, up 10% over 1991—exports to European Community countries accounted for 98% of that.

DADC Austria produced more than 1 million prerecorded MiniDiscs,



American star David Hasselhoff is an Austrian hit.



International best-sellers Roxette

featuring 400 titles. Managing director Otto Zich predicts substantial sales increases in the CD-ROM sector.

The independent Koch International record company, based in Tyrol, also has its own CD and DCC manufacturing plant. According to owner/managing director Franz Koch, the Koch CD Quality Test System now accounts for more than 50% of the world's market. Koch International has six record labels, three recording studios, a record pressing plant, analog and digital cassette duplicating facilities—and an annual gross in excess of \$100 million.

CD display specialist Lift, based in Vienna, continues in its expansionist mode. Alongside affiliates in 37 countries, Lift has opened up a subsidiary in Moscow, gaining early success in selling Lift retail fixtures—and the new operation has started importing and wholesaling CDs. While Lift faces difficult market conditions in the established western industrialized countries, developments in Eastern Europe are seen as "very positive," and the firm has opened up an agency in Brazil.

Until now, the state-owned Radio & Television Company (ORF) had the broadcast monopoly in Austria, with two national television channels and four radio stations. That monopoly ends next year, when private radio stations become legal. This change creates a major challenge for ORF—and for those private stations located in Slovakia (Radio CID), Hungary and Italy which are receivable in Austria. ■



## Locals' Share

Continued from page GSA-2

"LoveLine," which was also released in Germany, Switzerland, Holland and Finland. Other successful acts include Jam The House featuring Princess (released in Germany, Italy and Israel), Alexander Bisenz and Herzklang Austria.

Koch International's folk group Kastelruther Spatzen, from the South Tyrol area, has achieved total sales in excess of 3.5 million, and the duo Brunner & Brunner has sold more than 1 million albums. For Warner, their top local successes are Edelweiss and the Bingo Boys. And the small independent label Tyrolis has achieved good sales with the folk group Zillertaler Schurzenjäger, whose latest album had a recent run of more than 10 weeks in the Austrian Top 40. ■



Haddaway are well produced—but aren't immediately recognizable as German productions."

Alex Christensen, of Matiz, and the driving force behind U96, cites quality as the key especially when linked to exposure on MTV in a pan-Europe setting, but notes that "videos don't have a decisive influence in the breaking of a pure dance record. The discos still come up with the verdict. Our hit 'Das Boot' didn't even have a video when it hit No. 1 in Germany. It's hoped that new German music cable TV channel Viva will show more dance videos and counter the prejudices of existing terrestrial TV."

The success of German dance this year is undeniable. Culture Beat's "Mr. Vain" single sold 1.8 million worldwide, and Sony's Dance Pool has had a No. 1 in 13 countries. Logic Records' Snap has sold 14 million albums and singles to date, including the worldwide hit single "Rhythm Is A Dancer" and album "The Madman's Revenge;" labelmate Dr. Alban sold 5 million records through BMG International.

Intercord act Captain Hollywood Project's hit single "More and More" fueled huge international sales of the album "Love Is Not Sex."

Polydor had Europe-wide success with U96 and Alex Christensen and broke Swedish rapper Leila K. through Germany.

Signs suggest the German dance wave will continue. Warner, Sony and EMI Electrola in particular have strong deals within the field. Paradox Studios' Torsten Fenslau, who died tragically in a car crash in November, had been working with Splash, Daffy Duck and Odyssey, and also had his own record company, Abfahrt Records (which has had recent chart success with Kim Sanders). Bass Bumpers Music this year scored a worldwide club hit with "The Music's Got Me" and has remixed U96, Haddaway, McFadden & Whitehead and Sir Prize.

Yet some major labels are only now turning their attention to dance music, suggesting new talent will continue to be found and broken. EastWest has started up the Ultraphonic label, which has signed Prince Ital Joe, featuring Marly Mark, produced by Alex Christensen. Virgin is on the scene with renewed vigor, says managing director Udo Lange (upcoming acts include DC Boost, Mandingo and Basic NRG).

PolyGram's third major label is also warming to the beat. "Metronome is only just starting to get to grips with dance music," says managing director Albert Slenderbroek. "Anyone can do deals, but you have to make sure that they don't get lost in a mass of releases."

But with so many labels chasing dance crossover hits, some hint the dance boom may be about to end. A key danger cited is that the market will be flooded with cheap product. WEA's Bernd Dopp admits "there's always the danger of over-feeding the music-buyer with average and bad productions. Some small and large labels seem to be putting out anything they can."

Yet Sony's Alex Abraham "can't go along with that. Successful productions will always break through, if they are properly supported."

EMI Electrola's Trapp too feels "there has always been an oversupply of dance productions. DJs don't just concentrate on German productions; they get imports from all over the world from special shops. That's why the trend won't be done to death."

Says Gerhard Langbrugger, manager of Session Music Studio, "The consumer can tell between good and bad productions. Wheat is separated from chaff at the disco." But some executives, Polydor's Renner and Logic's von Löhneysen among them, are aware of saturation-point dangers.

So where is dance going? The consensus is that it will, with its strong youth appeal, survive the rough period predicted for the German economy. Norbert Masch, A&R chief of Warner Chappell, which publishes songs performed by Snap, Culture Beat and U96, sums it up: "The more depressed the general state of humanity, the more positive the music." ■

**Dance Music**

Continued from page GSA-12

But that strong tradition of electronic and dance music doesn't explain why Germany has this year come into the international limelight. As Phonogram's Brem explains, "The 'made-in-Germany' tag means quality for those in the know, but kids on the dancefloor don't care where the music comes from, as long as it's got the right groove."

But German techno/dance product suits what has become a very fluid international industry, says Tim Renner, head of Polydor Progressive Music/Jazz: "Dance is the most democratic of all music genres—cheap to produce, easy to disseminate through imports. A DJ picks up a track on import, makes it a club hit, then all he needs the major for is its distribution machine."

Martin Kopphede, of Avenue Musikproduktion, explains that "German producers aren't obsessed just with the U.S. and U.K. markets but also concentrate on the typical Eurosound. This combination of dance and melody has massive crossover potential."

Intercord dance product manager Andreas Kappel reckons today's German product exploits a "barren phase" in traditional heartlands of dance music. "The U.K. used to come up with dance trends," he notes, "but it seems to be in crisis at the moment."

Caba Kroll, manager of Bass Bumpers Music Production, insists that German dance "has overtaken English dance. English productions are often too indulgent and tailored to the English market. German dance is more commercial and easier to handle."

Others play down the nationality factor and play up the quality. Heinz Cambol, MCA Musik managing director, pays tribute to Logic, Zyx and Sony in Frankfurt as the top dogs in dance products, but says, "Projects such as Snap and Culture Beat or



Prince Ital Joe featuring Marly Mark

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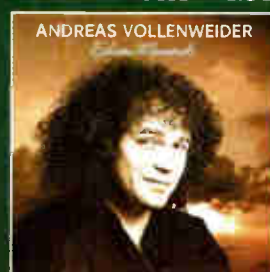


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DANCE POOL



## GERMAN TALENT: MEDIA'S "TOP 40 ATTITUDE" HAMPERS EXPOSURE, BUT PRINT SOMETIMES GIVES UNEXPECTED BOOSTS

BY ELLIE WEINERT

Does upcoming talent really get a fair chance in the German media? How do record companies go about breaking a new signing—and just how successful are they in showcasing emergent talent on radio and TV or in the press?

A key newcomer artist for Jochen Kraus, managing director of Synergy Records, is singer Keely Hawkes, a direct signing—and sister of chart-topper Chesney Hawkes. Her debut single, "In Our Time," from the "Just A Page" album, was released this fall.

Kraus says he received strong support from the print media, with reviews and news of the singer. But radio support was "disappointing," with only a few private stations giving the single any kind of power-play. "In Scandinavia, Denmark especially, we've had absolute power-play. Here, our situation reflects the negative attitude of German radio programmers. And television is no real help, with so few music slots, especially for new acts.

"Radio," Kraus continues, "really should play a major role in breaking new acts; it's the most important medium for them. Restrictive Top 40 formats just don't allow space for new acts, so how can music fans ever find out about them?

"And if there is a family or youth-style show that 'tolerates' music, it's besieged by the whole music industry seeking artist exposure. Inevitably, newcomers lose out to established artists."

MTV, once heralded as the "big hope" of the German industry, is just as unwilling to support newcomers, particularly if they aren't from the U.S. or U.K., says Kraus. If MTV wants to be a European music channel, then it ought to mirror more of what's happening in Europe—just showing clips of German superstars like Groenemeyer, BAP, Peter



Newcomer Marla Glen charts with minimal airplay.

Malfay or Die Fantastischen Vier isn't enough, he reckons.

What's more, Kraus says he now senses an increasingly "Top 40 attitude" in the print media, too, covering acts only when they've become popular.

Biggi Hamer, head of promotion at BMG Ariola, Munich, identifies "the phrase I hate most from the media" as "Let's wait and see what happens." Radio waits for the print media, the print media waits for TV, and TV waits for airplay and chart action. It's a vicious circle. She says it took 16 weeks to get the Stone & Stone single "Wish You Were Here" played on the two major private radio stations, NRW and Antenne Bayern, while no other station would air it. After it charted, massive airplay followed—"though we still didn't get press or TV support."

Yet, Hamer says, the opposite happened with Marla Glen's debut single, "The Cost Of Freedom," when TV and press took off on it and radio was very slow. With only minimal airplay, Glen's single and album are in the charts. "Today's newcomers are the stars of tomorrow," comments Hamer, "and it's radio's duty to give them their chance."

Katharin Landahl, head of promotion at MCA Music Entertainment, paints a less bleak picture. A year after setting up its national A&R division, MCA saw its first punk-rock band, Abstuerzende Briefftauben (Crashing Carrier Pigeons), have its album "Krieg und Spiele" ("War & Games") in the chart. Support came from the press coverage of a promotional tour by the band, as well as radio stations with specialized album programs.

MCA's first local chart single, "Rootsie & Boopsie," by Papa Winnie, also enjoyed massive airplay. Landahl says "Skandal," the debut album by newcomer band Illegal 2001, had "unrelenting support from Radio RSH, who believed in the band from the beginning."

Udo Lange, managing director of Virgin Records, notes that "We've just released three dance tracks by D.C.Boost, Mandingo and Basic NRG. I don't really expect media support, since these acts must get their success via the clubs. But I do wish that radio stations would stop relying on all-time hits and Top 40 and create some innovative radio."

Elfi Kuester, head of promotion for EastWest Records in Hamburg, cites German bands Futurologen and Brosinky, who had "massive promotion without any results." Stone Temple Pilots were broken via the rock press and MTV with no airplay support at all. On the other hand, Canadian rapper Snow ("Informer") and newcomer success story of the year 4 Non Blondes ("What's Up?") both had airplay hits, topped the charts and went platinum.

Kuester says Wendy Matthews, Juliana Hatfield and Helen Hoffner were all supported by the print media. "There are around 40 music magazines in Germany regularly covering music. Intensive coverage is very effective, since it provides new talent information for the fan as well as the retail trade—and it's reflected in sales.

"The majority of TV viewers in Germany are in the 40-70 age group. Continued on page GSA-22

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**Media**

Continued from page GSA-20

and 60% of all prime-time viewers are over 50. That's no basis for newcomers to sell records."

Tim Renner, of the Polydor Progressive Music label, lists new acts In trance featuring D-Sign and the Reim Banditen as both looking for a media break this year. In trance has relied on DJs and clubs, Reim Banditen on the press. Neither got radio or TV support—nor did upcoming acts Element Of Crime and Bobo In Wooden Houses. MTV made Bobo "a one-off exception," Renner reckons. "Apart from the clubs, the print media is the only area open-minded enough to take on

*"The phrase I hate most from the media is 'Let's wait and see what happens.' Radio waits for the print media, the print media waits for TV, and TV waits for airplay and chart action. It's a vicious circle."*

**—Biggi Hamer, BMG Ariola**

innovative acts."

Peter Cadera, head of Intercord's A&R, notes different treatments for different styles of music. Radio and TV do support new talent in the German schlager field, he says—especially shows like "Schlagerparade" and "Hit Parade." "Bravo TV" and "Elf 99" support new artists and are effective, he says, because they reach target audiences.

New international acts who have charted in their home countries get greater acceptance from the German media, and MTV is "of eminent importance," Cadera claims. Dance acts mainly have to break via the clubs, though "trendy" magazines can help. Such acts have "practically



Rappers Fresh Familie gain exposure through German TV and print.

zero" chances on TV, and there's airplay only after a record has hit the top half of the charts. The print media, he notes, is extremely important for heavy metal acts, who get no radio or TV exposure beyond MTV.

If German radio wasn't concentrating on Top 40, says Huberta Roelling, head of promotion for Phonogram in Hamburg, it could play a key role in launching her new acts like Maxi: Rad. Goya, rap group Fresh Familie, ATR, Memphis Blue, Buju Banton and David Morales. Television and print media add the visual impact, which is often of huge importance for new acts.

Helmut Fest, managing director of Electrola-EMI, says, "We have new acts like Stephan Missimo, Keely Hawkes, Savage World, Princessa, John Miles, X.E.S., S.I.N., Barbara Feltus, Nachtschnitt, Fab Too, Bones, Dirk Bach and Culture Cross. Radio should be the decisive media for new acts. But if the stations have their minds only on ratings, they can't do justice to the role."

Fest believes new German music channel Viva will greatly benefit new talent. His head of A&R, Stephan Trapp, says, "Viva started because of sheer frustration over lack of exposure for German acts." Fest

adds, "Playing numerous concerts is one way to break talent, but it can take five or more CDs to do it that way. The print media gives an extra push, but it can't break artists on its own."

New acts currently worked on by Bernd Weiss, head of promotion for Sony Music Entertainment in Frankfurt, include Chaya, Luna Luna, Culture Beat and international acts Spin Doctors and Jamiroquai, who made it via radio and MTV. He found Culture Beat's "Mr. Vain" helped open up radio a bit more to dance product. Chaya had massive airplay. Luna Luna played a long string of gigs as a way through to their next album as did local acts National Gallerie and Coalminer's Best.

Says Weiss, "I just wish there were more 200-300 capacity clubs where new acts could perform. The only radio stations that set trends and feature new things are WDR 1 and SWF 3. German radio hasn't recognized the real listenership changes taking place. Their listeners aren't only the Beatles-Stones generation they target to hang on to advertising revenue."

"Broadly speaking, the media is reluctant and unadventurous in taking a stance on new local talent. It plays safe where ratings and advertising budgets are concerned." ■

# THE ART OF ARTIST DEVELOPMENT

## ILLEGAL 2001

This German language rock band from the North broke with their debut album. Currently on their first nationwide club tour delivering their raunchy and hilarious live act to a dedicated fan base.

### ABSTÜRZENDE BRIEF TAUBEN

Their first release on MCA stayed in the charts for many weeks and was supported by a successful concert tour all around the country. This fun punk outfit is readying their new album to celebrate their 10 years anniversary with their very own cover versions of their favourite German pop songs and schlagers.

### PAPA WINNIE

His version of the standard "You Are My Sunshine" called "Rootsie And Boopsie" was a typical summer hit in Germany, Austria, Switzerland, and Sweden. The release of his sunpowered pop reggae debut album is now being prepared.

### UP-AND-COMING: RÖDELHEIM-HARTREIM-PROJEKT

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## stephan remmler

Remember «Dadada»? The former head of Trio is now successful on his own. With a punchy Rock n Roll-band and a lot of sarcastic tunes. «Vamos» the new album gives us absolutely no reason to believe that Mr. Remmler will one day fit into the beautiful world of German efficiency.



## fresh familiee

Word up! Their new single «Fuck The Skins» makes a lot of noise. This young and ambitious Hip-hop act is on tour with ICE T.s «Body Count» at the moment. Articulating against violence, racism and ignorance they shout out loud about what's wrong in Germany.



## nina hagen

She's a star. You know that. Check out «Revolution Ballroom» the brand new exciting trip to her own kaleidoscope of Rock, Pop and Dance, produced by Roxy Music's Phil Manzanera. As guest: Eurythmics Dave Stewart. German media says: Best Hagen album ever. True.



## maxim rad

He is one of this years hottest new artists. Maxim's debut «Old» was produced by Allan Toussaint in New Orleans, he just entered the charts with his 2nd single «Numbers and Letters» and we all love his warm and relaxed Rhythm 'n' Soul. If you're really into music, check this out.



## valerie's garten

Three girl singers with charming high class pop-tunes take the German charts by storm. All four singles from their debut album entered the Top 100. Their 2nd album «Irgendwo, Irgendwann» offers single-hits *en masse*.



## rausch

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## GERMAN PUBLISHERS DEBATE THE DANGERS AND DELIGHTS OF DIGITAL DIFFUSION

BY WOLFGANG SPAHR

**T**hrough a concerted campaign aimed at politicians in both the German capital Bonn and the European Community heartland in Brussels, German music publishers are battling to ensure the same high levels of copyright law at the international level that they have in their own country.

Uncertainty, not to mention sheer fear, about the impact of music diffusion through digital technology fuels this offensive. Publishers have been holding top-level meetings to thrash out the best ways to prevent free use of copyright music within the emergent digital world. Most agree that control over the use of their music gets more and more difficult these days. They also concur that digitalization offers them bright new opportunities—but also serious risks.

Maja-Maria Reis, president of the German Music Publishers' Assn. (DMV), says, "Digitalization of our musical life is concentrating our attention. Rights exploitation slips more and more away from the control of authors, artists and publishers. We seek action from governments in adapting copyright law to meet technological advances—but we have to act fast. Historically, the level of copyright protection has always been a step behind technology developments."

Ed Heine, managing director of Warner/Chappell, doesn't think digital technology will put publishers or record companies out of business—"but we do have a basic trend to other formats, or to a combination of formats, such as CD Video." Heine calls for authors, publishers, record companies, performing-rights societies and legislative groups worldwide to "rethink the whole concept of obligatory licenses. As it stands, most copyright societies are required by law to issue licenses for compositions on recorded music configurations, even when the items are pirated. Obviously, that's got to change."

The Warner/Chappell chief also seeks "new thinking" on compulsory licensing of radio and TV broadcasts and on performance rights in gen-

eral. He asks, "Why should a license for the broadcasting of records be treated differently from a license, say, to show films—where rights owners can choose the how, when, where and how often the product will be shown—and how much it should cost?"

Peter Ende, head of EMI Music Publishing in Germany, feels that, "Despite the risks and problems of the digital era, the potential opportunities for us are also much greater, especially for writers and publishers with an international presence. But we have to create a clear, cross-border concept for a payments structure, for debt collection and distribution of fees at the international level for everybody involved. Both cultural and economic aspects have to be covered."

Rondor executive Tommy Richter sees digital diffusion of music as "a great and positive challenge and a way for us to make even better use of catalogs."

For Hartwig Masuch, managing director of BMG UFA in Munich, digitalization calls for a display of unity from publishers and collective creativity in securing full rights. "Media without music is inconceivable. Politicians and consumers appreciate that fact. So the interests of the music market will be taken into account both politically and in the courts. We've got to live with these new technologies; we can't just cut ourselves off from them. We must use them aggressively."

Publisher Hans W. Sikorski, a member of the GEMA supervisory board, points to both the challenge of digital and the prospect of "a wider spread of music across national frontiers. We'll balance the two." He adds, "We must make national and international legislative bodies aware of our problems, so they realize what losses can be involved not only for writers and publishers but also national exchequers. We have to negotiate with the broadcasters, but their extended broadcasting—and copying—role justifies higher payment demands." Sikorski adds that increases in the blank tape and equipment levies must be discussed with

manufacturers and importers.

MCA Publishing chief Adrian Facklam-Wolf warns that "A new form of music diffusion with no additional compensation, plus these new dimensions in technology for copying with CD quality, obviously spells danger for copyright owners, unless we control the situation."

Joachim Neubauer, of Siegel Music, admits digital raises real fears of copying: "We worried at first about CD rental, but it wasn't a fatal blow. I appreciate the dangers of digital diffusion, but let's not over-dramatize them." Neubauer wants harmonization of copyright law right across the EC. "The arrival of central licensing mustn't be allowed to cause conflict between individual performing rights societies," he insists. "We mustn't encourage further 'conglomeration,' for that means the same copyright owners sitting in with BIEM and IFPI. A boss who has a record company and a publishing house to run would look at the bottom line and decide which brings in more money, and my fear is that the writers would be the ones to pay."

Michael Karnstedt, European director of Peer Music, believes the introduction of digital radio and television will eventually supersede the traditional forms of recorded music configurations. As a result, mechanical rights as publishers know them today, he feels, will disappear. That means compensation income must be introduced, not only to make good losses from mechanicals, but to actually provide increased revenue.

"Music today is available on the cheap, as consumer goods go," says Karnstedt. "Authors and publishers will get together with record manufacturers to keep a tighter grip on future use of music and treat it as a highly sensitive economic commodity. On the other side of the negotiating table will be the media and the hardware manufacturers."

Peter Kirsten, head of the Global Music Group, also underscores the dangers of digital diffusion, but says, "As an optimist, I assume governments will find ways of reducing the problem, limiting overall damage."

But Michael Kudritzki, of Edition Intro in Berlin, warns that all copyright owners are threatened by digital diffusion, not only publishers: "In fact, I think it's less of a threat to authors' livelihoods than to the record industry."

Publisher Rolf Budde recalls that each technical innovation brought prophecies of doom and downfall. "Digital diffusion simply offers another distribution channel," he says. "If performance monitoring is pursued rigorously, we've no reason to fear the future."

"I see it tougher for the record business, which will have to reconsider its whole strategy. If today's recorded formats really are on the way out, then record producers, like publishers, would be licensors and equally interested in monitoring performances of individual pieces of music."

There is publisher confidence, then, in this climate of changing technology. Says Music Publishers' Assn. president Reis, "Demand for music grows all the time. There's no need for us to take a negative view. But we do have to keep alert about both the opportunities and risks linked with the digital challenge." ■



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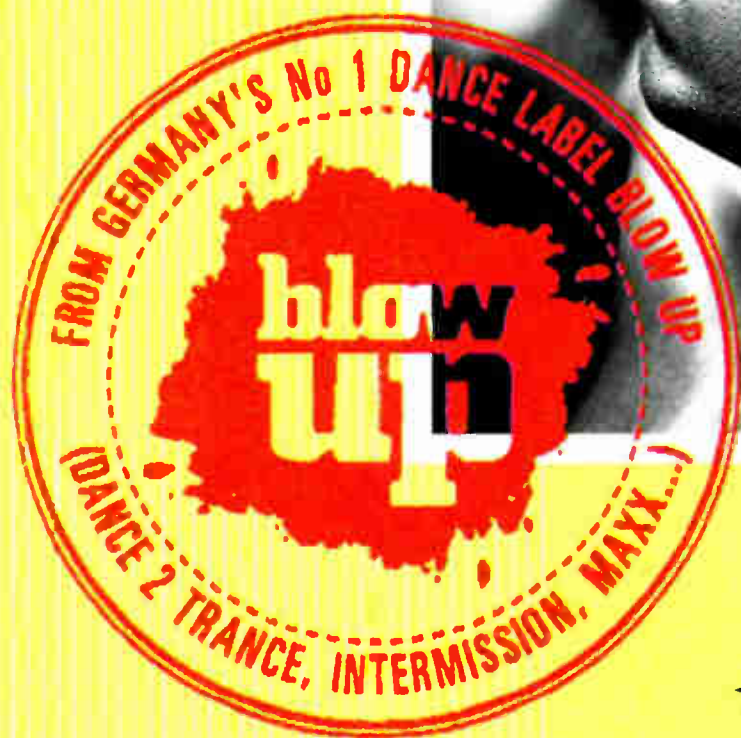
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Commentary

IN THE  
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BY PROFESSOR REINHOLD KREILE, *President of GEMA*

When all those involved in the creation of musical works in Germany and Europe come to look back on this year of 1993, they will surely appreciate how their position has been greatly strengthened by the cooperation among the European authors' societies. This is a particularly gratifying development for creative people in Europe, especially in the light of other integration problems.

There are two major elements regarding the protection of music creators which should be stressed. The first is that the authors' societies of Europe, and the various associations of writers and artists, fully support the European Commission and the national and European lawmakers in their efforts to achieve even more extensive and effective cooperation in this first year of the Single European Market.

All these efforts need to be coordinated to focus on putting the spirit of the "droit d'auteur" into practice. This intensive synergy is indispensable if the rights organizations are to be able to maintain a satisfactory level of protection for copyright owners in this age of endless technological innovation. Measures such as this summer's harmonization of the duration of copyright in musical works throughout Europe at 70 years "post mortem auctoris" are indicative of the concerted efforts being made to achieve a high level of protection for the creative community in Europe.

The second element is that the network of organizations representing the economic and legal interests of creators has also been strengthened by energetic persuasive action on the part of the continental European writers' societies. The efficient administration of rights by European writers' societies, working in close cooperation with one another, constitutes a guarantee that intellectual property—a highly sensitive entity—continues to receive adequate protection and that the economic interests of creators are fully and efficiently safeguarded.

It is vital that it be universally appreciated that there is no alternative to the long-established system of rights administration in Europe, especially in light of technical developments which represent both an opportunity and a threat to the creative community.

The European authors' societies, which are well-organized and flexible service enterprises, are responsible for the distribution of more than two-thirds of the world's total copyright income. This is, to a very considerable extent, due to the high European standard of copyright protection which has been achieved only by the continuing action of the European writers' societies with their parliaments and governments.

The remuneration from Germany alone is especially impressive. In its last financial year, GEMA reported a revenue of 1.137 billion DM (\$710 million), and its income has increased by more than 50% over the last five years. Because of its consistent application of the principle of national treatment, GEMA is a highly protective organization for songwriters all over the world. For example, the German legislation providing a royalty for private copying (in the introduction of which GEMA played a significant part) is one of the world's oldest-established and has been widely imitated. GEMA is pledged to support the cause of all creators whose works are exploited in the Federal Republic of Germany and will fight to see that the rapid developments in the field of digital technology enhance, rather than undermine, the interests of creators everywhere.

Even now, digital and interactive usage permits distribution of intellectual property on a scale hitherto unknown. The revolutionary changes on the technological front, providing an intangible form of music reproduction and music use, will impact dramatically on the music market. GEMA will act with the utmost vigor and determination to see that "music on demand" does not mean "music without rights."

The music industry has acknowledged that digitalization will transform the music business of the future in a way that was previously unthinkable and unforeseeable. The industry must recognize that it will not be long before records are replaced by other forms of digital music diffusion and are forced out of the market. These changes make it all the more important to maintain the supremacy of copyright over related or so-called secondary rights.

The discussions under way at the World Intellectual Property Organization headquarters in Geneva on the impact of the "new instruments" on performing artists and record producers should not result in a situation where related and neighboring rights are placed on the same level as writers' rights. It is essential that the creator enjoys a higher level of protection and remuneration than the interpreter or producer.

The case for giving writers a privileged position is not only morally

justifiable but is also equitable from an economic standpoint. A study by the Munich-based IFO Institute for Market Research on the economic significance of copyright has produced some extremely revealing data as far as Germany is concerned. Even in 1986, the German copyright industries could be compared in terms of economic importance to such industries as mineral oil processing and the supply of power and water. When computer software and entertainment electronics are taken into account, the production value and sales of the German copyright industry amounted to 48.4 billion DM (\$30.2 billion)—thus on a level with the German mechanical engineering industry.

There is no doubt that similar figures can be adduced for other industrial nations—and they demonstrate the cultural and economic significance of creative individuals. GEMA, discharging its function as the protective organization in Germany for the entire world community of music creators, operates in a spirit of close partnership with its sister societies in its commitment to secure a high level of protection and remuneration worldwide for songwriters.

The simple statement of principle which I made on my re-election as president of BLEM in Buenos Aires in September remains an immutable truth: "In the beginning was the author..." ■

**Domestic Artists**

*Continued from page GSA-7*

artist in Keely Hawkes, and we have to promote her largely through concert appearances. But if she had a Top 10 record in the U.K., it would almost automatically be a Top 10 record in Germany."

While waiting for the arrival of Viva, the German record companies can see some encouraging signs when it comes to local repertoire exploitation. EMI, with Groenemeyer, Brings, BAP and LSE, currently derives 28% of its sales from domestic productions. Polydor managing director Goetz Kiso reports a remarkable 40% of income provided by the label's German roster, which includes Matthias Reim, Juergen Drews, Udo Lindenberg and the indomitable James Last. Warner too has a growing roster of successful local acts, including million-selling Marius-Mueller Westernhagen, and Sony has had impressive results with Die Fantastischen Vier and is achieving pre-eminence in the dance field, notably with Culture Beat.

Intercord is scoring with Pur and Pe Werner, Phonogram and Valerie's Garten and the highly durable Scorpions, and BMG Ariola, which has exploited the creative ingenuity of satellite production companies to good effect, has increased its revenue from local repertoire by an average of 20% each year over the past five years. In addition to the massive sales of superstar Peter Maffay, it is currently achieving chart success with East German band Die Prinzen and has made a big international impact with Haddaway. ■

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SPECIAL



EVENTS





## Broadcasters' Sync-Licensing Policies Rankle Publishers

■ BY LARRY LeBLANC

TORONTO—The second season of the variety program "Friday Night! With Ralph Benmergui" on government-owned CBC-TV has been marred by a dispute with a major publisher over the issues of synchronization fees and the publishing rights to the show's theme.

As the sole major publisher with songwriters represented in the leadoff Benmergui shows that began the season Oct. 8, Warner/Chappell Music reports that, unlike last year, the CBC was seeking free sync licenses for the (mostly Canadian) performers appearing on the show. Controlling songs written by members of the Doughboys, Tea Party, and Spirit Of The West, as well as the show's house band, the Look People—all of whom appeared on the first shows of the season—Warner/Chappell executives refused to consider a free sync license. They say that the network later backed down from the free sync demand, which has led the way for other Canadian publishers to be paid sync fees.

"We were the bad boys," says Geoff Kulawick, Warner/Chappell Music Canada's creative director. "We quoted a hundred bucks, and that's what we stuck by."

Additionally, both Kulawick and Warner/Chappell president Jerry Renevych say that CBC executives demanded 50% of the "financial interest only" on the publishing of the "Friday Night! With Ralph Benmergui" theme song, written by members of the Look People. Negotiations, they both say, led to the share demand being dropped to 25%.

"They [CBC executives] threatened to blow the band's original theme song out if they didn't get a piece of the publishing," Kulawick says. "They said if we didn't agree to giving them a share, they'd contract somebody else to write [a new] song."

Unlike the U.S., where it is a common practice for songwriters or publishers to give up part of the publishing to place songs in TV productions, the practice is less common in Canada, except for drama, news, or documentary shows. Publishers are alarmed that the CBC, a government-owned broadcaster, is starting to be aggressive about publishing matters.

"CBC has a new policy about any theme that has been specifically paid

for and created for the network; that it should acquire a piece of ownership on the song," says Brian Ainsworth, the show's senior producer.

"This is a broadcaster's version of controlled composition," says Mark Altman, president of Morning Music Ltd. "They realize they can maintain some money from performance rights. It's despicable that they [CBC] on one hand try to support musicians and then, on the other hand, are trying to take money away from songwriters."

Warner/Chappell's dispute with the CBC comes at a time when major publishers operating in Canada are taking an increasingly militant stance on negotiating uses of their copyrights. This has meant a general tightening up on payments for sync licensing and greater scrutiny of all possible infringements.

"My policy is to do as few low- or no-fee licenses as possible," says Michael McCarty, president of EMI Music Publishing Canada. "In most cases, I don't buy the argument that we're getting enough promotional value to warrant waving the sync fee."

Another sync-licensing issue for television that rankles several publishers concerns taped performances on the CHUM Ltd.-owned MuchMusic national video network. When artists, the vast majority of whom are Canadian, perform on recorded portions of MuchMusic, the channel demands that the artists' own songs be licensed for one dollar. Artists who are performing songs belonging to any other party must obtain sync licensing at their own expense. Excluded from this practice are specials and longform features.

"In effect, what MuchMusic is doing is off-loading their responsibility and obligation to clear the music onto the artist," says David Basskin, CEO/president of the Canadian Musical Reproduction Rights Agency.

"It disgusts me," adds EMI Music's McCarty. "MuchMusic is a monopoly [that is] virtually guaranteed a profit."

Counters Mark Rubinstein, vice-president of business affairs at MuchMusic. "If you're Sting and you're selling advertising, that's one thing. However, if we're providing exposure for a new band, nobody's booking advertising for them, and they are the writers of the song, and they want payment for the song, I say we're not interested in them. I'd rather run Sting."

## FRENCH REPERTOIRE SLIDE

(Continued from page 46)

"They restrict their stocks to around 1,000 titles, whereas there are more than 150,000 titles available," Delcroix continues. "With chains like FNAC and Virgin having a 30% market share between them, and the smaller chains—Nuggets, Madison, and Music Way—accounting for 7% of sales, there is little room for independent dealers to operate. Their numbers have declined from 3,000 in 1983 to around 300 currently—and their market share is a mere 9%."

Department stores, with a 4% share, account for the remainder of the market.

Following the example of the German and Dutch industries, the French record business has set up a record retail intervention fund for phonographic distribution (FIDIP) aimed at helping national music creativity in the areas of production and distribution. Financed by members of SNEP to the tune of 16 million francs (\$2.7 million), of which half is destined to aid small dealers, FIDIP also will help new independent dealers get started and is planning a database to assist record dealers, due to start operating by the beginning of next year.

# Canada's Road to the World

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(Continued from page 13)

Brown often has said that the music evolved from his efforts with a formative local top 40/R&B cover band to connect with audiences at gigs.

"A lot of the places we played, playgrounds and community centers and so on, they didn't have stages," he says. "I figured [the best way] to get the audience's attention, get them into it, was to get my drummers to play this beat I had in mind between the songs. That's how it got going. Pretty soon, they just wanted to hear that beat, you know, so we built these riffs and things, and the songs came out of that."

Brown traces "that particular beat" back to 1939, when he heard older musicians playing it in a sanctified church in North Carolina.

"My mother would take me," he says. "When I heard it first, it wasn't on one set of drums. There was one old man with a big bass drum on his chest, and a fella with a snare, and somebody else with a cymbal."

**IRRESISTIBLE BEAT**

The go-go beat is insinuating, played at about 80 beats per minute on a tempo metronome (although dance fashion dictates sometimes have pushed it as high as 94). It is deceptively simple and, in the right circumstances, irresistible.

At its core, it is a repetition of a basic one-measure phrase on the snare, bass drum, and closed hi-hat cymbals. It's a derivation of the Afro-Latin *clave* beat, played against common (4/4) time, now familiar throughout the Americas, and often called the "shave, haircut—two bits" beat. Brazilian samba and calypso also employ a version of this beat, and funk bands put it on the bottom.

A phonetic approximation of the go-go beat on snare and bass drum is: "Boomp, Bap-Boomp, Boomp-



THE NORTHEAST GROOVERS BAND

Bap-Boomp." In musical notation, it is: o o o / o o o o.

"That's the core," says area drummer Steve Walker. "But it isn't just the drum beat. It's what's played with it, too, the conga and timbale and other percussion, the vocals, the horns, all of that. There's a real art to putting it together."

The drums and percussion are always live, as are the horns; the only synthesized sounds are keyboard textures. Go-go bands usually are nine- or 10-piece groups; it's a big, live, driving, relentless experience.

Although the sound was moving locals beginning in the early '70s, it wasn't until 1979 that the nation got its first taste, when Brown and

**Chuck Brown Keeps On Bustin' It**

■ BY BILL HOLLAND

WASHINGTON, D.C.—By 1990, it was fairly clear to vocalist/songwriter/bandleader Chuck Brown that the chances of Washington's go-go music busting loose in the States and becoming a national phenomenon any time soon had grown slim.

Brown, 57, leader of the Soul Searchers, is known as the godfather of go-go. More literally, he is the creator of the style.

"No question, Chuck Brown is responsible for the creation of the music," says Reo Edwards, veteran go-go producer/engineer.

"All of go-go music comes from Chuck Brown, from the voice to the music to the drumbeat. And how the audience responds. All of it," says Washington drummer Steve Walker, who worked in an early incarnation of the Soul Searchers.

Most other knowledgeable observers of the scene give similar credit to the charming and down-to-earth bandleader.

Brown also is responsible for the one and only big hit for the musical style, 1979's "Bustin' Loose" (Source), which took a months-long ride on the Billboard Soul chart, ending up at No. 1 for three weeks in February and March.

But national success for the go-go



BROWN

godfather and his progeny—groups like EU (formerly Experience Unlimited), Trouble Funk, and Rare Essence—remains elusive.

Although Brown recently got the call for a go-go-tinged TV show theme for the Fox show "Sinbad" this year, he has been exploring an attractive alternative that has simmered in his heart for years: singing ballads, standards, and blues-tinged jazz tunes.

Last year, he teamed with fellow Washington-area singer Eva Cassidy, whom he had heard singing in an area recording studio.

To those unfamiliar with the musical styles Brown grew up with in the 1950s and early '60s, the move may seem a retreat from full-time funkafizing.

"I told Chuck he should stick with go-go," says Edwards.

But to Brown, the move is not so

much a retreat as an alternative.

These days, in addition to a "reasonable schedule" of go-go engagements with the Soul Searchers or the band's minigroup, Bits And Pieces, Brown also works jazz rooms, clubs, and concert halls with Cassidy, singing in a style closer to Lou Rawls, Billy Eckstine, and Arthur Prysock than his soul and funk music compères.

"This music's my first love," he says. "I grew up hearing all the jazz guys and listening to Billy and Sarah and all those artists."

Liaison Records, a division of the Laurel, Md., indie distributor here, recently released an album of Brown and Cassidy's solo and duet performances, "The Other Side."

Offered as a regional release, the album garnered terrific local reviews and has gotten consistent airplay on the gentle-side evening programs of Washington's jazz and urban stations; the set has sold out its first pressing.

In addition to local gigs, Brown takes twice-yearly overseas tours (thanks to go-go release distribution deals with Rhythm King Records in England, Mute Records in Germany, and Funhouse Records in Japan).

There's also a new Brown go-go album on Liaison in the works. "I'm keeping busy," he says.

the Soul Searchers exploded on the national scene with the first and only monster go-go hit, "Bustin' Loose, Part 1," on Source Records. "Bustin' Loose" rocketed to No. 1 on the Billboard Soul chart Feb. 17, 1979, and stayed there for four weeks.

The tune, Brown says, was tailored to be a single and is taken at a brisker tempo than usual. At that tempo, it fit in with the riff-oriented funk tunes popular at the time, "but it had that new groove," he says.

The tune also crossed over and rose to No. 34 on the Hot 100 Singles chart, and the concurrent album also made it to No. 34 and went gold.

The drummer on that record—Ricky Wellman, long considered the best player in the style—caught the ear of the late Miles Davis, who hired him to be the driving force in his late-'80s band.

The song's success set some industry wheels in motion, and throughout the late '70s and early '80s some A&R and label execs came to D.C. to try to mine a potential vein of gold.

Despite a handful of subsequent charting tunes by Brown and other top D.C. go-go groups, including EU and Trouble Funk, none got near the stratospheric success of "Bustin' Loose."

The question remains: If the go-go beat is so unique and infectious, and continues to be so vital here, why hasn't the power of the music connected nationwide?

Musicians, writers, promoters, retailers, label reps, and scene veterans offer several explanations.

"Go-go has had the same basic problem, if you want to call it that, all along," says Richard Harrington of The Washington Post. "Its appeal, primarily, is the live musical experi-

ence: a live band playing set-long grooves, interacting with the audience. It doesn't translate that well to the recorded medium or radio. That isn't what it's about."

Also, many agree with one veteran here who said, "It's a hell of a lot easier [for a label] to get behind a couple of guys with prerecorded samples and a turntable than a 10-piece band. And a lot less expensive, too."

**GO-GO ON FILM**

Veteran national producer/engineer Rob Fraboni was hired by Island in 1986 to put together the soundtrack for the ill-fated film "Good To Go," which featured a number of Washington go-go groups. That soundtrack album points out another problem with many of the go-go tunes of that era—the lyrics.

"There was such a strong regional or D.C. tie-in to them, first of all," he says. "And a lot of the lyrics were also about the experience of being at a go-go concert, which is kind of limiting. It's great for the kids at the dance, but record buyers didn't know what to make of them."

Some on the scene at that time also say that labels were leery of, or lost patience with, some of the streetwise managers of the bands.

"The word got around that dealing with the managers of some of these bands was a hassle," says one label veteran. "I think it contributed to a chill, absolutely."

Go-go bands also became victims of urban social upheaval. Some say the genre lost favor at the label level because of a growing perception throughout the '80s—aided by inaccurate local newspaper headlines—connecting the music scene to drugs, especially PCP (called "Love Boat" here), and to drive-by

shootings.

The connection between go-go music and gangsters persists to this day; fearing recurring violence, the D.C. government has shut down a number of venues that once offered go-go concerts.

There is now a "Save Go-Go" campaign, organized by Charles Stephenson, a senior aide to Rep. Ron Dellums, D-Calif. While not connected to Congress, it has helped to make D.C. mayor Sharon Pratt Kelly's office aware that there is a danger of crushing the hometown music in the efforts to rid the city of drug and gun violence.

Some on the music scene feel that if labels looked at go-go music in a longer view, it could already have developed in other markets.

**DELTA BLUES MUSEUM**

(Continued from page 16)

tographs. These include a collection of photos taken in the late '60s by William Ferris, director of the Center For The Study Of Southern Culture at the Univ. of Mississippi, as well as shots by Mississippi photographer William Eggleston and Paul Natkin of Chicago.

Of special interest are two signs from the Mississippi Delta area. One is from Three Forks, the plantation commissary where Johnson was poisoned at age 27 in 1938. The other is from the Clack Grocery, where House was recorded in the early '40s by Alan Lomax for the Library of Congress; Lomax had come down looking for the already-deceased Johnson. On the same trip, Lomax recorded Waters and other blues legends.

Ruskey says that most of the museum's holdings have been donated—"brought directly to our doorstep"—largely through word of mouth and

"New audiences have to discover what go-go is all about," says drummer Walker. "They have to check it out, then tell their friends, and come back again. Look how long it took with reggae; it finally happened because people in the industry finally understood that it takes time to set it up and build on it, to take it to the people."

However, as the audience for riff-oriented dance singles by funk mainstay bands peaked, the initial potential audience for go-go also began to ebb. And as the generational page turned, hip-hop happened instead (some of it appropriating go-go beats).

Now there is a new audience, and a new generation of local bands, with larger musical palettes that are familiar with rap and other R&B styles. Although go-go remains largely a Washington-area phenomenon, drawing



TROUBLE FUNK

new fans in its third decade, it has not only deepened with tradition but is growing even more exciting in its new possibilities.

The newer bands are "definitely second-generation, and the music is different," says go-go scene veteran Edwards. "They know song structure, see. It's not the same old strung-together riffs."

And go-go aficionados take heart from local accomplishments. "Let me tell you—after just the first three days of airplay [in early October], Northeast Groovers' "Van Damme" blew up to become the No. 1 most requested song for three weeks in a row," says Albie Dee, WPGC's MD and nighttime jock. "It just tore up the request lines."

press coverage. A survey taken last summer showed that 60% of the museum's visitors came through word of mouth.

The museum has created traveling exhibits that go all over the state and the South. They include "Shake 'Em On Down," which is about blues heroes and the conditions that gave birth to the blues in the delta; and "Highway 61," about the legendary highway that runs past Clarksdale and is a primary blues source. The latter was assembled by blues photographer and folklorist Tom Rankin.

Permanent exhibits include "All Shook Up," a tribute to Mississippi musicians that follows the development of hillbilly and blues traditions and their effect on modern popular music, put together by the Mississippi State Historical Museum; and a "Rhythm And Blues" exhibit produced by the Smithsonian Institution.



# Retail

## Manhattan Goes Looney Tunes Warner Bros. Store Opens On 5th Avenue

BY ANNA ROBATON

NEW YORK—Pop culture has arrived on Fifth Avenue.

In late October, Warner Bros. Worldwide Retail, part of the Time Warner Inc. communications empire, unveiled its Warner Bros. Studio Store on Fifth Avenue at 57th Street in midtown Manhattan. The area is home to such upscale retailers as Tiffany & Company, Van Cleef & Arpels, Bulgari, and Bergdorf Goodman.

Brimming with merchandise ranging from Tweety Bird sequined jackets to Road Runner keychains, the three-level store is the flagship for the Warner Bros. Studio Store chain, which has ex-

*'It's one of the premier shopping corners of the world. You couldn't ask for a better address'*

panded at a rate that would make the Tasmanian Devil proud.

The first store opened in 1991 at Beverly Center in Los Angeles. By the end of this year, the chain is expected to have swelled to 61 units, including six in the U.K. Most of the stores are located in moderate-to-upscale regional malls with high traffic counts.

The 30,000-square-foot flagship store is the chain's only freestanding store and is larger than its mall-based counterparts, which average 8,000 square feet and carry about 2,500 stock-keeping units.

The Manhattan store boasts 3,000 SKUs, including apparel, fashion and home accessories, books, videos, toys, posters, animation art, and contemporary collectibles. All the merchandise is based on legendary Warner Bros. screen stars and animated characters. Prices range from \$1.50 for figurines to \$18,000 for kinetic sculptures.

The store's video offering of some 60 titles constitutes a small percentage of overall sales. Those titles consist mainly of cartoons, with a few popular movies like "Batman" and its sequel. The outlet does not carry music.

Warner Bros. executives say the Fifth Avenue site was chosen because it is a high-profile location with heavy traffic, including flocks of tourists, that will give the store national and international exposure. Their instincts apparently were correct.

One Warner Bros. executive says the store has attracted anywhere from 15,000 to 20,000 visitors a day. Shoppers have been lining up outside the store.

"It's one of the premier shopping corners of the world," says Karine Joret, VP of marketing for

Warner Bros. Worldwide Retail, based in Burbank, Calif. "It became available, and we pursued it. You couldn't ask for a better address." She declined to discuss sales results.

The store occupies the basement and first five floors of the 15-story Daiichi Fifth Avenue Building, which is owned by the Daiichi Real Estate Co. Ltd. of Tokyo. The basement and fourth and fifth floors are used for storage and administrative purposes.

The space had been vacant since 1988, when a branch of Manufacturers Hanover Trust moved out. Warner Bros. has signed a 10-year lease with four five-year renewal options.

One analyst estimates that the store generates sales of \$600 per square foot, as compared to aver-

age sales of \$400 per square foot for some of the country's leading specialty retailers, including The Gap, The Limited, and Ann Taylor.

"It's different and it's fun, and people want to be entertained," says Howard Davidowitz, chairman of Davidowitz And Associates Inc., a national retail consulting firm based in New York. Mr. Davidowitz said the store will benefit from the heavy tourist traffic in the area.

"While it is a tremendously upscale area... there are tremendous amounts of tourists, and it is the perfect store for tourists because you can buy something for \$30. I think it's going to be gangbusters," he says.

Architecturally, the store is designed to entertain visitors while

(Continued on page 53)



**Priority Sweep.** Mark Cerami, president of Priority Records, is a happy man after picking up five awards at the recent NARM Independent Music Awards Banquet during the annual Wholesalers Conference in Phoenix. Priority won single of the year, urban recording, rap recording, best-selling recording of the year ("The Chronic" by Dr. Dre), and the 1993 NARM Independent Label of the Year.

## Syracuse Students Mind The Shop At Spectrum

BY CATHERINE APPLEFELD

SYRACUSE, N.Y.—Most single-store retail outlets are run by a management staff that has been with the operation from the outset. But at Spectrum, the term "senior status" has more to do with an employee's grade level than with his or her longevity at the company.

The annual turnover of staffers that generally takes place at Spectrum is due to the unusual fact that the store, which is housed in the Schine Student Center at Syracuse Univ., is owned by the current student body and run by students.

"We're a not-for-profit organization run by the student body," says Andrew Wallace, a Syracuse senior who is serving as records manager and buyer for this scholastic year. The university donates a sum of about \$22,000 to Spectrum annually, which the store then uses for legal fees and the like, according to current GM Scott Rackham, a graduate student in media man-



agement.

A seven-member board of directors that consists of past store execs and members of the current student government oversees the goings-on at Spectrum, albeit from a distance. "They're basically there to make sure the money we get from the student fee is wisely spent," says Rackham.

The board, along with the existing management staff, also helps hire store employees to replace the old guard once graduation day rolls around—a situation that has been known to cause its share of confusion among the 65 company employees, according to Rackham. "It all stems from the fact that we're all moving around so much," he says.



Spectrum's pride and joy is its indie section, which draws browsers from all over the Syracuse area.

Despite its revolving door, Spectrum clearly is a Syracuse staple. The store exudes the casual, crowded feel of a college dorm room. The 2,500-square-foot store is plastered with posters of bands and homemade signage, and CDs and cassettes are kept in keepers in unadorned wooden and gray metal bins. A video rental counter is situated near the front of the store, and a department crowded with electronics rentals—everything from VCRs and stereos to refrigerators and answering machines—makes its home in a corner nook. There's even a small florist department in the back of the store.

In addition, the Spectrum management operates the Blinker, a snack bar located in a nearby campus building, "which means I worry as much about deli meat as [I do about] if we've sold enough Pearl Jam," says Rackham.

Music contributes to about two-thirds of Spectrum's near-\$1 million annual revenue, according to Rackham; as might be expected, the product mix leans decidedly in the direction of modern rock and pop. The store stocks very little catalog product, although Spectrum has been known to order older albums for customers.

The store carries every genre except classical, but its centerpiece is a large section devoted solely to indie product, which draws not only the student population but locals as well. "We're famous for our indie rock," says Rackham, who says that despite Spectrum's heavy rock presence, it defied the odds and sold more units of the new De La Soul album than the new Pearl Jam in its first week out. Rackham posits this theory: "It's because Syracuse still doesn't have a modern rock radio station. It's a huge deficit."

"Student pricing" also has been

an institution at Spectrum since it was founded 21 years ago in a small off-campus house. "It was started by a bunch of students who got together and decided to open a business so they could get records and other things more cheaply for themselves," says Wallace. "They sold art supplies, notebooks—it



Store manager Scott Coldren, left, and records buyer Andrew Wallace adorn Spectrum's new listening bar.

was even an auto parts store years ago."

Markup on music merchandise is only about 20%. "We don't make money here," explains Wallace. "We just sell records at a price that we can make back the money we invested."

Another staple is the store's sales bins, which feature older CDs and cassettes for as little as \$3. "It's usually things we tried to return to the distributors that they won't take back anymore," Wallace says.

For the past five years, Spectrum has been buying most of its music through Northeast One-Stop, which Wallace says has been extremely helpful and understanding of the transient management.

While Spectrum's competitive pricing is a boon, the store also benefits from a fairly captive audience. It moved into the Schine Center when the facility was constructed in 1986 and struck a non-

(Continued on page 55)



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## Barnes & Noble Re-Enters Music Sales At 8 Locations

**MAKING BOOK:** Barnes & Noble, the giant book retailer, has launched its re-invasion of the music business. Already the New York-based merchant has put music in eight of its superstores, with three more expected to come on-line over the next three weeks.

Barnes & Noble, which owns the B. Dalton chain as well as the BookStar/BookStop chain, has carried music in its stores in the past, but that effort was mainly limited to classical. About two years ago, it dropped music as a product line.

But a lot has changed in book retailing during the past two years. Specifically, Borders, a superstore book chain that has been going head-to-head with Barnes & Noble, has been placing full-line music departments in its outlets.

Additionally, Minneapolis-based The Musicland Group has invaded the book industry, carrying that product line in its On Cue outlets, as well as in its Media Play superstores. Musicland also has opened its own bookstore, Readwell's, which clearly is intended as the first outlet of a new book chain.

(Musicland's invasion of books shouldn't be a surprise to Barnes & Noble, as the two companies were among the bidders to buy B. Dalton in 1986, with the latter company winning and the former coming in second.)

By moving into books, Musicland joined Hastings Books, Music & Video and Tower Records/Video in the book business. Recently, Albany, N.Y.-based Trans World Music Corp. has announced that it too will put a book department in one of its superstores, and rumors are circulating that Wherehouse Entertainment is considering adding books to its offerings.

The end result of all this activity is that an awful lot of companies are building huge superstores that combine music, books, video, and other entertainment software. Barnes & Noble clearly was afraid it might be at a strategic disadvantage, so it too made plans to get back into music, hiring Chuck Gorman from Trans World Music Corp. to oversee the company's re-entry into the line.

In coming back into music, Barnes & Noble is doing things differently this time, at least initially. Instead of buying directly from the majors, the chain is buying from Alliance Entertainment Corp., similar to the way Borders is being supplied by Santa Ana, Calif.-based Valley Distributors.

After putting a department of about 3,500 square feet in its Colonie, N.Y., superstore in early September, Barnes & Noble has been rolling out its music department, dubbed Premier Music, in other chain outlets. So far, San Jose, Calif.; Dallas; Appleton, Wis.; Columbus, Ohio; Birmingham, Mich.; Indianapolis; and Buckhead, Ga., a suburb of Atlanta, have either opened with or added music departments. In addition, Farmington, N.Y., Syracuse, N.Y., and Des Moines are slated to appear with music departments during the next few

weeks.

During a visit to the Colonie store back in September, Track was impressed by the build-out of the music department, which has an upscale look, with all shelves and wall paneling made of dark wood. Also impressive is the obvious attempt to reach an older audience by featuring titles, both in the hit wall and at the listening bar, that might not get frontal displays in mainstream music stores.

For example, at that time the hit wall included titles from Doc Scanlon's Rhythm Boys, John Prine, and Kiri, as well as an album called "Mexico Romantic," alongside the superstars you typically would expect to see on a hit wall, such as Garth Brooks, Wynonna, Mariah Carey, and Billy

Joel.

The listening bar featured one track each from 35 albums, including the latest from Paul Hardcastle, Danny Gatton, Luther Van-dross, Dave Grusin, Mica Paris, and Michael Franks.

You get the picture. Nary a metal or rap title in sight, although both genres are represented in the bins.

On the negative side, Track was surprised that Barnes & Noble's expertise in power merchandising of books was nowhere to be found in the music department. The hit wall was in fact a hit table, with CDs stacked around the circumference, with a frontal of the titles leaning against the respective stacks—a very weak presentation.

To be fair, Track reminds readers that Barnes & Noble still is in the initial stages of its music rollout, and the industry likely will see the chain make refinements as it gains experience in music.

**MISSING IN ACTION:** Track recently attended a party thrown by Landmark Distribution for Kinky Friedman at the Lone Star in New York, and took the opportunity to question Burt Goldstein, president of the Carlstadt, N.J.-based distributor, about the company's non-attendance at this year's National Assn. of Recording Merchandisers Wholesalers Conference, held Oct. 14-21. Track pointed out that Landmark's absence fueled rumors that the company didn't attend because it is up for sale along with its sister company, Profile Records. But Goldstein responded that Landmark made the move to become a national distributor this year, and dropped labels that wouldn't agree to be distributed exclusively by the company. As such, Goldstein notes, "We didn't go to the conference because we have satisfyingly monogamous relationships with our labels, as opposed to regional relationships, where a label will sleep with just any distributor."

**HAVING A PARTY:** Tower Records/Video will hold a party Wednesday (1) to celebrate its 10th anniversary in New York.

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## A Music Box Carol

**T**WAS THE FIRST WEEK in December When all through the land Disney's Music Box was touring

All three of its bands The albums were hung From one store's racks with care

In hopes that consumers Would buy Music Box there.



Children were dancing in Converses and Keds As Music Box songs played in-store above their heads This store's windows were colorfully dressed With posters of Craig 'n Co., Norman Foote, and Parachute Express



Then one sunny day, there arose such a clatter The store manager ran to see what was the matter At once he was both elated and dismayed For when he came upon the Music Box display Not a single album had been left With two weeks of shopping, he could've wept But a store employee, who was jolly and quick Pulled out the Music Box inventory in a lick



Above all others, this store's sales reigned And the manager heard the children exclaim As they left hugging Music Box albums so tight Merry Christmas, Happy Hanukkah And to all, a Music Box night!

Disney's



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## RED Celebrates Record-Breaking Biz

### Also, Heyday Head Takes His Show On The Road

**MEGA-BIZ:** Relativity Entertainment Distribution is breaking out the champagne—the company is celebrating the biggest sales month in Relativity's 14-year history. In October, RED tallied a gross of \$10.5 million; RED president Sal Licata says the previous record-setting month brought in \$6 million.

Licata says sales were stoked by a catalog program, but adds, "Easy-E [whose new *Ruthless* album, 'It's On (Dr. Dre 187um) Killa,' is distributed exclusively by RED] was a main contributor," while Relativity stalwart Joe Satriani also moved large numbers with his two-CD retrospective "Time Machine."

While Licata notes that a \$10.5 million month is "small when you're talking about the big six [distributors]," a year's worth of sales on that level translates into \$130 million. And, he asks, "Who does that independently?"

In other developments at RED, the distribution company has dropped about 10 labels from its portfolio. Licata declines to name which ones were dropped, saying that he wants to ensure a smooth transition for the labels. But sources say that the labels that were dropped include CherryDisc, DB, Legato, Revelation, TK, and Relix.

Meanwhile, Licata is upbeat about the remainder of the year. He says he expects business to continue booming through November. "We'll probably have an \$8 million month," he adds. He notes that this kind of tally represents not just RED's good health, but the continued growth of



by Chris Morris

the indie side of the business.

"Independent labels are going to become greater and greater and greater, because there is just so much out there," he says.

**ODYSSEY:** The image of a record label president sitting at a large desk barking into a speakerphone prevails in our business. But Ron Gompertz, who operates the San Francisco indie Heyday Records, has taken an unusual step to reverse the stereotype: For the last two months he's been on the road, criss-crossing the U.S. and visiting retail stores.

"I got bored with computer shows, and started visiting retail stores," says Gompertz, calling from somewhere near Jackson, Miss., on his way to New Orleans. "I realized that people were really surprised when somebody from a label stopped in and schmoozed."

So Gompertz embarked on what he calls "sort of a Kerouacian journey for me." He loaded up a rented, \$149-a-week Plymouth Voyager (with unlimited mileage!) and hit the turnpike up the West Coast.

The van, which had 4,000 miles on its odometer when the trip started,

has rolled up 15,000 miles. "I called [the rental company] from St. Louis and said I needed it for four or five more weeks," Gompertz says. "Then I called again, and they started yelling. I didn't know most vans have a maximum four-week rental."

He estimates that he has visited 500 stores during what he has dubbed "The We Ain't In No Mall Tour" of indie retailers. At each location, he would stop by to kibitz with store owners and clerks, and hand out specially made cassettes featuring such Heyday artists as Penelope Houston, Barbara Manning, Chris Cavas, Chris von Sneidern, and the Aqua Velvets.

"I took out my map and started connecting the dots," he says of his informal itinerary. He speaks knowledgeably of such turf as Lincoln, Neb. ("You can learn from the radio there"); Missoula, Mont. ("It's a town full of Deadheads, but they're Deadheads with guns"); and DI's old stamping grounds, Madison, Wis., where he witnessed several frat boys crashing through a record store window during a rowdy midnight Pearl Jam sale ("It made the news all over Wisconsin that there was a riot").

Of his in-store experiences, Gompertz says, "No two independent stores are alike... At the chains, it's like the McDonaldisation of the record business."

Gompertz, who is winding his way through the South and Southwest, is upbeat about his record-biz version of "Travels With Charlie."

"It's a good way to clear my head," (Continued on next page)

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## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

and get myself close to the reasons I'm doing [the label]," he says.

Like any good traveler, Gompertz has been snapping pictures along the way, and he says he's contemplating a book about his experiences—or, he adds, "maybe I'll do a CD tribute to the American independent record store."

**QUICK HITS:** Ichiban Records in Atlanta has signed an exclusive dis-

tribution deal between the company's rap imprint, **WRAP Records**, and **Wize-Up**, a label operated by former **Geto Boys** member **Willie D**. The first release under the arrangement is the album "Trouble Man," from rapper **SHO**. . . Producer/guitarist **Pete Anderson's** label **Little Dog Records**, recently profiled by **DI**, has signed an exclusive national distribution agreement with **Rounder Records**. The label

has already released its debut album, by singer/songwriter **Anthony Crawford**.

**FLAG WAVING:** Soul veteran **Solomon Burke** graced **DI** with his larger-than-life presence recently to talk about the whys and wherefores of his new **Black Top** release "Soul Of The Blues," the singer's first all-blues album and the first in a projected series of "Certified Gold Rib-

bon Classics."

Burke—who crafted such memorable **Atlantic R&B** smashes as "Just Out Of Reach (Of My Two Open Arms)," "Everybody Needs Somebody To Love," "Cry To Me," and "If You Need Me"—took on the blues for the first time to reawaken younger listeners to their musical heritage.

He says, "You know how parents introduce their children—"Hi, baby,

this is Solomon Burke." And they say, "What rap song did he make?" . . . It's important for the younger generation to realize that not everybody who sings talks about screwin' and humpin' and lickin' it and kickin' it and shootin' it and killin' it. That there is a history to our music, and it goes deep, it's real, it's meaningful. So that was the idea of doing the series."

Following preproduction work with his son, **Selassie Burke** (one of Solomon's 21 children), Burke traveled to New Orleans and cut a host of blues standards and obscure gems with **Black Top's** hot house band.

"It was fun," he says, "because I got a chance to do things that I remember and had always wanted to do, and things that I had my own 16-piece band do."

Holding forth on the enduring value of the genre, Burke says, "Blues represents people's feelings and emotions, and the deepness of love and life, the joy and sorrow. This is what it's about—it's the hurt and pain they feel, and people express that through blues songs. When you listen to **Sonny Boy Williamson** singing, 'I can't spend another night by myself—I mean, that man was *hurtin'*. He was *serious*."

Beyond a second blues volume, Burke hopes to undertake other genres in his projected "Certified Gold Ribbon Classics"—country, soul, gospel, and another style he's never attempted on record: jazz.

Smiling, he recalls one of his favorite jazz singers. "There's a song I'm so fascinated with by **Little Jimmy Scott**, 'The Masquerade Is Over.' He's still fantastic. He *sings*, man. I was a teenager, sneaking in the back of a restaurant in New Jersey, **Billy's Nightclub**, listening to him. I was supposed to be in church."

Music still isn't everything for this multi-faceted soul man: Burke remains a rock-solid preacher at his church, the **House Of Gold For All People**, and, with an eye toward retirement, he also runs a string of other businesses, including a chain of mortuaries. He says of his other entrepreneurial ventures, "We don't call 'em sidelines, we call 'em *survival stations*."

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## MANHATTAN GOES LOONEY TUNES AS WARNER BROS. STORE OPENS

(Continued from page 49)

blending in with its upscale surroundings. The exterior of the building has been restored to its original art deco character. A series of exterior relief panels feature Looney Tunes characters in theatrical scenes.

The first-floor interior is paneled in wood and decorated with memorabilia from Warner Bros. Studios' early years. The second floor contains 12 display stations featuring Looney Tunes characters in classic New York scenes. It also boasts an oversized high-definition television and a suspended video bank for continuous screening of Warner Bros. films, cartoons, and music videos. The third floor contains one of the largest animation art galleries in the world.

On the third floor, an electrically powered Bat Jet descends from the ceiling and shoots laser beams at videotaped villains. All three

levels of the store are connected by escalators and a glass elevator that offers riders views of the store and Fifth Avenue. A huge Superman sculpture is attached to the base of the elevator, creating the illusion that it is being propelled upward by the superhero.

### TARGETING ADULTS

Warner Bros. executives say the Studio Stores primarily target adults. About 80% of the merchandise in each store is intended for adults, and 20% is intended for children, according to the company.

Executives say the strategy differentiates the chain from other theme stores such as Disney, Sesame Street, Hanna-Barbera, and Ringling Bros, which generally are smaller in square footage and are geared toward children.

"We knew from extensive focus

groups that Looney Tunes characters had enormous adult followings," says Peter Starrett, president of Warner Bros. Worldwide Retail. "We all grew up with them, and, for most of us, they get more interesting as we mature."

## Strawberries Goes Back To Future With Boston Store

BY CATHERINE APPLEFELD

FALMOUTH, Mass.—Of the 20 or so new stores the Milford, Mass.-based Strawberries/Waxie Maxie's chain plans to open in the coming year, the superstore located in Boston's Copley Square district is generating particular excitement—as well as nostalgia.

The four-floor, 15,000-square-foot store, which is set to open its doors in the first quarter of 1994, is situated on the very same Boylston Street block as Strawberries store No. 1, which opened in 1974 and was shuttered in the mid-'80s when the company lost its lease.

"It really is a legendary spot," says Ivan Lipton, president of the 143-unit chain, who says the company has invested about \$1 million in the new project and has been working with Boston design firm Bergmeyer to create a retail space that will be unique in the city. "We've come up with a pretty dramatic and exciting design," he adds. Among the highlights are a generous number of listening booths and i-stations, and an entire wall of interactive video screens.

The Copley Square site also will benefit from foot traffic generated by the newly renovated Prudential Center Mall, which is located right across the street and just held a grand reopening, celebrating the addition of 180,000 square feet of retail space. "It is very much a rejuvenated area in terms of retail, and it really doesn't have a music store," says Lipton, who notes that the superstore's nearest competition will be a Tower Records outlet located about five blocks away.

## Sony, Sony Everywhere

NEW YORK—Sony Corp. of America opened its Sony Plaza, a retail space located on the ground floor of its new headquarters at 550 Madison Avenue here. The site includes a store called Sony that features the company's consumer electronics and entertainment products, and another named Sony Signatures that sells licensed merchandise based on Sony's films and recordings.



Present at the Nov. 10 ribbon-cutting ceremony were, from left, Tommy Mottola, president/COO, Sony Music Entertainment; Guy Liebler, president, Sony Plaza; and Michael Schulhof, chairman, Sony Corp. of America.



Visitors look over Sony's hardware and listen to recordings by its artists, such as Gloria Estefan, on the opening day of the new Sony Plaza in midtown Manhattan. (Photos: Chuck Pulin)

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**Creative Writing.** The Foundation For A Creative America honors, from left, BMI president/CEO Frances W. Preston and Oscar-winning composers Alan Menken and Elmer Bernstein at the 1993 Spirit Of American Creativity Gala, held in the Great Hall of the Library Of Congress in Washington, D.C. At right is ASCAP COO John LoFrumento. Preston was given a lifetime achievement award in recognition of her support of the Foundation and of America's musical creators. The awards presented to Bernstein and Menken were part of the Foundation's centennial celebration of America's first movie patents and copyrights.



**"Cool" Tour.** As part of their 30-city "Stir It Up!" tour, artists from the Columbia/Chaos soundtrack for the Disney film "Cool Runnings" visit the Jamaican Embassy in Washington, D.C. and receive a proclamation. Shown in back row, from left, are Bread and Pipe of the Wailing Souls; Jamaica's Olympic bobsled coach, George Fitch (played by John Candy in the film); recording artists Tiger and Tony Rebel; Ambassador Richard Bernal and his wife; Columbia A&R manager Maxine Stowe; Worl-A-Girl's Charmaine & Sensi; and dancehall artist Carla Marshall. In front, from left, are Worl-A-Girl's Miss Linda; new Chaos/Columbia signing Diana King; and Worl-A-Girl's Sabrina.



**Parachute Opens.** Recording act Lowen & Navarro is congratulated on its new album, "Broken Moon," which is the debut release of the Parachute label, recently revived by Mercury Records as an adult alternative label. Lowen & Navarro have just begun a tour with the BoDeans. Shown, from left, are Mercury senior VP of A&R Bob Skoro; senior director of marketing Marty Maidenberg; Dan Navarro; director of A&R Tom Vickers; and Eric Lowen.



**90 Years And Counting.** Sony Classical hosts a reception at Sony Music's New York headquarters to celebrate the "90th Anniversary" limited-edition release "Horowitz-The Complete Masterworks Recordings 1962-1973." The reception was highlighted by a preview screening of the Peter Gelb production "Vladimir Horowitz: A Reminiscence." Shown, from left, are Sony Classical president Gunther Breest, Wanda Toscanini Horowitz, and long-time Horowitz producer Thomas Frost.



**Playing Possum.** Interscope recording group Possum Dixon socializes after performing at a party celebrating the release of the band's self-titled debut album and its single, "Nerves." Shown, from left, are Interscope A&R staffer Chuck Reed, band member Richard Treuel, Interscope co-president Ted Field, and band members Robert O Sullivan, Celco Chavez, and Rob Zabrecky.



**Avenue Of Sales.** Executives of Rhino Records and Avenue Records exchange honors commemorating sales of more than 500,000 Avenue catalog albums since Avenue signed with Rhino for U.S. distribution in August 1992. The Rhino executives gave their Avenue counterparts a Golden Rhino award. The Avenue staffers reciprocated with a display depicting the transition of Avenue group War's catalog from eight-track tapes to CDs. Shown at Rhino's Los Angeles headquarters, from left, are Rhino publicity VP Barbara Shelley; Rhino executive VP Bob Emmer; Rhino president Richard Foos; War member Harold Brown; Rhino managing director Harold Bronson; War member Lonnie Jordan; Avenue CEO Jerry Goldstein; War member Howard Scott; Avenue COO David Chackler; R&B pioneer and Rock And Roll Hall Of Famer Jimmy Witherspoon; and Avenue jazz VP/GM Eddie Levine.



**Stage Stars.** At the unveiling of New York University's Musical Theatre Hall Of Fame, Carol Channing and Jule Styne receive the Hall's first awards. Shown from left are Atlantic Recording Group co-chairman/co-CEO Ahmet Ertegun; Channing; NYU president L. Jay Oliva; Kitty Carlisle Hart, chair of the New York State Council On The Arts; and Styne.



# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		*** No. 1 ***		
1	1	<b>MEAT LOAF</b> ▲ <sup>8</sup> CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL 11 weeks at No. 1	133
2	4	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>2</sup> AMERICAN GRAMAPHONE 1988 (9.98/14.98)	A FRESH AIRE CHRISTMAS	19
3	10	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>3</sup> AMERICAN GRAMAPHONE 1984 (9.98/14.98)	CHRISTMAS	19
4	8	<b>NEIL DIAMOND</b> ▲ COLUMBIA 52914 (10.98 EQ/15.98)	THE CHRISTMAS ALBUM	2
5	12	<b>AMY GRANT</b> ▲ A&M 0001 (10.98/16.98)	HOME FOR CHRISTMAS	2
6	14	<b>JOHN TESH</b> ● GTS 4569 (9.98/14.98)	A ROMANTIC CHRISTMAS	2
7	2	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	110
8	7	<b>THE EAGLES</b> ▲ <sup>12</sup> ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	133
9	3	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	1967-1970	7
10	6	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	1962-1966	7
11	28	<b>VARIOUS ARTISTS</b> ▲ A&M 0003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	2
12	15	<b>GARTH BROOKS</b> ▲ <sup>7</sup> LIBERTY 98742 (10.98/15.98)	BEYOND THE SEASON	3
13	11	<b>PINK FLOYD</b> ▲ <sup>12</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	133
14	5	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	122
15	9	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	133
16	35	<b>VARIOUS ARTISTS</b> ▲ <sup>7</sup> A&M 3911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	17
17	13	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	133
18	25	<b>CROSBY/SINATRA/COLE</b> LASERLIGHT 15152 (4.98/6.98)	IT'S CHRISTMAS TIME	9
19	21	<b>JIMMY BUFFETT</b> ▲ <sup>7</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	133
20	17	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	133
21	22	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	131
22	16	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	133
23	18	<b>ORIGINAL LONDON CAST</b> ▲ <sup>2</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	10
24	43	<b>NAT KING COLE</b> ● CAPITOL 46318 (6.98/10.98)	CHRISTMAS SONG	17
25	19	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	133
26	42	<b>THE CARPENTERS</b> ● A&M 5171 (10.98/15.98)	CHRISTMAS PORTRAIT	15
27	20	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	124
28	36	<b>GEORGE WINSTON</b> ▲ <sup>3</sup> WINDHAM HILL 1019 (9.98/15.98)	DECEMBER	20
29	—	<b>BARBRA STREISAND</b> ▲ <sup>3</sup> COLUMBIA 9557* (5.98 EQ/9.98)	CHRISTMAS ALBUM	14
30	23	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	133
31	26	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	131
32	30	<b>CREEDEnce CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	45
33	32	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	118
34	31	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	122
35	—	<b>GEORGE STRAIT</b> ● MCA 5800 (2.98/6.98)	MERRY CHRISTMAS STRAIT TO YOU	5
36	33	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	119
37	24	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 46982/EPIC (10.98/16.98)	DANCES WITH WOLVES	2
38	38	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (4.98/10.98)	GREATEST HITS	133
39	—	<b>REBA MCENTIRE</b> ● MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	1
40	47	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	17
41	34	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	101
42	—	<b>JOHNNY MATHIS</b> ▲ <sup>2</sup> COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	12
43	46	<b>MICHAEL BOLTON</b> ▲ <sup>4</sup> COLUMBIA 45612* (9.98 EQ/15.98)	SOUL PROVIDER	2
44	29	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	127
45	—	<b>VARIOUS ARTISTS</b> ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS VOL. 2	1
46	37	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	92
47	45	<b>CHICAGO</b> ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	124
48	40	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	133
49	39	<b>ENYA</b> ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	88
50	—	<b>ELVIS PRESLEY</b> ● RCA 59800* (4.98/9.98)	BLUE CHRISTMAS	5

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. © 1993, Billboard/BPI Communications, and SoundScan Inc.

## Big Demand For Small N.Y. One-Stop Pearl Specializes In Rap, R&B, And Urban Sound

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—"Focus on what you do best" could be the motto for Pearl Distributors. The Brooklyn, N.Y.-based one-stop is a small business with a big specialty: R&B, rap, urban, and dance music.

"We're not a full-service one-stop, but we try to keep a good inventory of the style of music our customers want, which is urban-oriented," says owner Freddie Taylor. "We also have a little jazz, some rock, and some gospel, and we've just begun getting into oldies."

About 60% of Pearl's sales are cassettes, with the rest divided equally between CDs and vinyl. Twelve-inch singles and maxi-singles do particularly well for the company. Pearl's inventory includes approximately 100 album titles on vinyl, more than 100 in 12-inch singles, and several hundred titles on CD and cassette. The company also carries "a limited amount" of music videos.

Pearl services more than 100 accounts, mainly in the Northeast, "although we'll ship anywhere," says Taylor. A high percentage are urban-oriented independent music stores in the New York/New Jersey area, including Rock'N'Soul in Manhattan; Hot Watts in Jamaica, Queens; Beat Street in Brooklyn; and Rainbow Records and J&M Records, both in Harlem. Pearl does about \$3 million in business annually.

"We're a small company who tries really hard to keep our customers happy," says Taylor. "We give very personalized service, and we have salespeople who know what they're talking about—they're experts on this kind of music, not just order takers. We fax all our customers the new releases each week and keep them informed on a daily basis, because every day there are new 12-inches and maxi-singles coming out." Pearl also puts out a quarterly catalog.

Product fill is around 90%, "and

### STUDENTS MIND STORE

(Continued from page 49)

compete deal with the neighboring bookstore. "When we moved in here, we had to settle on who would sell what so we wouldn't be competing with each other," says Wallace, "and one of the provisos is that [the bookstore] wouldn't sell any prerecorded music."

Spectrum's biggest competitors are an outlet of the Record Theatre chain, within walking distance from the university at the Marshall Square Mall, and a chain store at the large Carousel Mall, which is within short driving distance. Nearby independent dealers include Oliver's and Desert Shore Records.

Spectrum store hours are 10 a.m.-6 p.m., Monday through Saturday. "We're basically here for the students while they are on campus," says Wallace. "There's no mall hours here."

we're working hard to get the fill better," says Taylor. "We've changed some of the things about the way we were buying—we're ordering more often, sometimes even on a daily basis, and checking the stock carefully at the end of each day to see what we need."

Pearl does not yet have a computer system. "We're still living in the Dark Ages," jokes Taylor. "We're still doing things like the old Jewish one-stops of years ago." She adds that Pearl's 15 employees are meticulous in checking orders.

Taylor started Pearl as a one-woman operation in 1981. "I was working out of my apartment in Manhattan," she recalls. "Sometimes

my father would help me with deliveries. Then I got a little one-room space on 12th Avenue—it was the old Sunshine Distributors space." The one-stop moved twice more within Manhattan until "the rents went sky high" seven years ago. At that point, Taylor moved Pearl Distributors to the Sunset Park section of Brooklyn, where it has remained. The company is housed in a 4,000-square-foot space.

Looking toward the future, Taylor says, "I'd like to expand our inventory as far as increasing some of the different categories, and at some point I would like to become computerized." Her main goal, she says, "is to keep our customers happy."



**BMG Scholarship.** Joe Barrett, product development coordinator, black music for BMG Distribution in Detroit, presents Yolanda Moore with a \$1,000 scholarship, her prize for winning BMG Distribution's Black Music Month essay contest. Yolanda is studying engineering at Northwood Univ. in Midland, Mich. Shown, from left, are her parents, John and Deborah Moore; Yolanda Moore; and Barrett.



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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### DAVID BOWIE

**The Singles 1969-1993**  
PRODUCERS: Various  
COMPILATION PRODUCER: Jeff Rougieve  
Rykodisc 10218/9

Featured in *Music To My Ears*, Nov. 20.

### METALLICA

**Live Shit: Binge & Purge**  
PRODUCERS: Hetfield & Ulrich  
Elektra 61594

This one's for the fans. Ultra-extravagant collection, sold in a box designed to resemble a miniature road case, summarizes two years of constant touring with a superheated three-CD album cut live in Mexico City, plus three full-length videos of shows in Seattle and San Diego. Throw in a 72-page book crammed with pictures and highly amusing documents of Metallica's road work, as well as a stencil that should appeal to the vandals in group's audience, and you have the ultimate holiday headbanger's treat.

### THE NUDES

PRODUCERS: The Nudes  
TNC01

Discerning modern rock, college, and contemporary jazz programmers should find time for this nifty new release by unique alternative-folk duo of guitarist/singer Walter Parks and cellist/vocalist Stephanie Winters. The offset "Tango In Love," as well as "It Takes Two" and "Make Up Your Mind," are ringing/rhythmic ballads that don't recall anything else on the airwaves. Equally rich are the instrumentals: The mood-weaving "Hope And Waiting" is reminiscent of the Paul Winter Consort, while "Carolina June" is a supple air with a melodic tug as strong as Jay Ungar's "Ashokan Farewell" from "The Civil War" PBS documentary. Other material is a shade less seasoned, but spin any track noted above and watch the phones. The Nudes are gonna be heard from. Contact: G.P.O. Box 8720, New York, N.Y.; 212-642-5992.

### MARY BLACK

**The Holy Ground**  
PRODUCER: Declan Sinnott  
Giffhorse 10010

Irish vocalist who has garnered applause on the other side of the Atlantic appears poised to attract more fans stateside, thanks to this handsomely produced and beautifully sung new album. Black is at her most affecting on pair of title cuts, "Summer Sent You," and "Lay Down Your Burden"; backing, which alternates between traditional Eire instrumentation and contemporary styles, adds luster to a set that should awaken people to Black's many talents.

### BILLY BOY ARNOLD

**Back Where I Belong**  
PRODUCER: Randy Chortkoff  
Alligator 4815

Harp player/singer, well-known for his off-covered blues standards "I Wish You Would" (remade here) and "I Ain't Got You," makes a triumphant comeback after years out of the recording studio. Backed by a sharp crew of Southern California players, Arnold flashes his still-keen chops and vocalizes smoothly on nifty tracks such as "Fine Young Girl," "Wandering Eye," and "Young And Evil." A very fine entry for harmonica buffs and Windy City blues nuts.

### ORIGINAL CAST RECORDING

**Sondheim—Putting It Together**  
PRODUCER: Jay David Saks  
RCA Victor 61729

The label has been the repository of much of Sondheim's cast efforts in recent years. This revue, performed to

## SPOTLIGHT



### SNOOP DOGGY DOGG

**Doggystyle**  
PRODUCER: Dr. Dre  
Death Row/Interscope 92279

Highly anticipated set from gifted rapper and "Chronic" star lives up to the hype. Its production, containing rich arrangements of live orchestration, samples, and found sounds, is crisp, melodic, and smooth. Snoop, who gets vocal help from R&B group the Dramatics and the Dogg Pound (a collective of MCs and singers including The Lady Of Rage, Warren G., and That Nigga Daz), rhymes about swigging gin and juice, smoking weed, and perpetrating macking and gangsta-ism. The rapper is credible when speaking about banging, but he clearly isn't afraid of showing a sweetboy side. Set will probably draw criticism from hardcore purists for being chewy-centered, but without a doubt it will extend Snoop and Dre's efforts at bringing coarse rap closer to the mainstream.

perfection by a cast headed by Julie Andrews, had a deliberately short run in New York earlier this year and, thankfully, will have a permanent run as a two-disc set. Andrews' rendition of "Could I Leave You?" comes across as a song she might have sung to Henry Higgins, had there been a sequel to "My Fair Lady" in which she grew too accustomed to his face!

## RAP

### DAS EFX

**Straight Up Sewaside**  
PRODUCERS: Chris Charity & Derek Lynch, Charlie "Noah" Marotta  
EastWest 92265

Rap stylists who first riggedy-rhymed their way out of da sewer with "They Want EFX" are back in effect with a new set that's driven by the same kind of hard, simple funk that made the debut so fierce. Twin MCs Skoob and Drayz still deal heavily in pop-culture references, but they don't double-time as much. This, perhaps, because they want to separate themselves from the numerous machinations they influenced. They do so with winning—if unremarkable—results. At this point in his career, DAS EFX is reacting to an old trend rather than setting new ones.

### WU-TANG CLAN

**Enter The Wu-Tang (36 Chambers)**  
PRODUCER: Prince Rakeem  
Loud/RCA 66336

Thanks to sustained street promotion and heavy exposure on The Box, mob-deep collective's underground sound is rising swiftly to the top. Its set revels in rap aesthetics from the mid-'80s, when things were simpler and purer. In tracks like "Protect Ya Neck," "Method Man," and "Bring Da Ruckus," the rappers throw rugged rhymes against buff beats. Their voices sound like they're attempting to murder the tracks. Then,

## SPOTLIGHT



### GUNS N' ROSES

**"The Spaghetti Incident?"**  
PRODUCERS: Mike Clark & Guns N' Roses, Duff McKagan & Jim Mitchell  
Geffen 24617

Almost informal follow-up to the Gunners' multiplatinum "Use Your Illusion" diptych is a deep bow to band's punk and proto-punk roots. Group feistily covers tracks by such precursors as the Damned, U.K. Subs, the Stooges, the New York Dolls, the Dead Boys, the Misfits, Nazareth, Johnny Thunders, Fear, and (unlisted on the sleeve) Charles Manson. Axl and company throw themselves into the proceedings with brio; result is a vastly entertaining set that plays like an extended soundcheck, full of energy and fun.

in "Can It All Be So Simple," which samples Gladys Knight & the Pips' "The Way We Were," things get more mellow and tender.

### US 3

**Hand On The Torch**  
PRODUCERS: Mel Simpson & Geoff Wilkinson  
Blue Note 80883

The jazzy groove swings hot on hip U.K. import's U.S. debut. Group combines superior raps by Rahsaan, Kobie Powell, and Tukka Yoot with first-rate playing by a coterie of English jazzers and with samples from such Blue Note pioneers as Horace Silver, Thelonious Monk, Art Blakey, and Herbie Hancock. European hit "Cantaloup (Flip Fantasia)," which rides a sample from Hancock's "Cantaloupe Island," is poised to break here; other worthy tracks include "I Go To Work," "Lazy Day," and "The Darkside."

## JAZZ

### JOHN McLAUGHLIN

**Time Remembered/John McLaughlin Plays Bill Evans**  
PRODUCER: John McLaughlin  
Verve 314 519 861

Label has had incredible success with

## SPOTLIGHT



**MTV'S BEAVIS AND BUTT-HEAD**  
**The Beavis And Butt-head Experience**  
PRODUCERS: Various  
Geffen 24613

Uh... huh-huh... cool. MTV's moronic cartoon miscreants (voiced by creator Mike Judge) play host to and gab with a cornucopia of bands that don't suck, including Nirvana, Aerosmith, Megadeth, White Zombie, and the Red Hot Chili Peppers, all of which contribute new material. Some of the humor, like a give-and-take with Anthrax, is destined to wear thin, although the B&B-Cher remake of "I Got You Babe" is frankly hilarious. Given immense popularity of the series and glittering lineup, only commercial element missing is, like, some explosions and stuff.

recent tribute albums by veteran talents (Shirley Horn's Ray Charles salute is a current top five jazz chart entry, while Joe Henderson's Billy Strayhorn and Miles Davis homages also were big sellers), so McLaughlin's bow to the late pianist should be a strong performer as well. Evans was a powerfully lyrical composer, and McLaughlin's guitar settings often match the original waxings in ardent beauty.

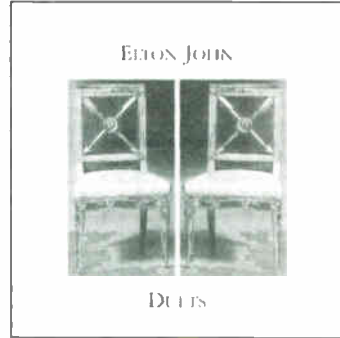
## LATIN

### VARIOUS ARTISTS

**Miniteca Remix Vol. 1**  
PRODUCER: none listed  
Fuentes 16282

Colombian studio mavens Julio "Fruko" Estrada and Germán Roldán display a quirky sense of song refurbishment, what with their oddball electronic gimmickry and unexpected rhythmic changes. But surprisingly, the pair's curious boardwork often freshens up original tracks, particularly Banda La Bocana's maceap merengue entry "Salí A Papa Y A Mama," Orquesta La Sabrosura's recent hit "Tu Amigo O Tu

## SPOTLIGHT



### ELTON JOHN

**Duets**  
PRODUCERS: Various  
MCA 10926

John's latest is a star-filled duet affair in league with the recent Frank Sinatra opus. Collaborators here include k.d. lang and Don Henley—who provide the most compelling selections with "Teardrops" and "Shakey Ground," respectively—and the varied likes of P.M. Dawn, Little Richard, Bonnie Raitt, Paul Young, Tammy Wynette, Chris Rea, Nik Kershaw, Gladys Knight, George Michael, Leonard Cohen, and Marcella Detroit of Shakespear's Sister. Among the cheeky but disappointing efforts are RuPaul's "Don't Go Breaking My Heart" (Kiki Dee checks in with "True Love"). A little something for everybody, just in time for the holidays.

Amante," and Estrada's radical take on Pérez Prado's evergreen "Lupita."

### NEW YORK BAND

**Pa' La Calle**  
PRODUCER: Sergio George  
RMM/Sony 81179

High-energy Gotham congregation delivers a hit-drenched package of merengue thumpers and the can't-miss, bachata love ballad "Contigo." Other single standouts include slamming merengue entries "A Que No Me Adivina" and "El Taxista Amargado," romantic pop/merengue numbers "Eres Mi Vicio" and "No Me Olvides, Cielo," plus tender salsa ode "Bésame."

## COUNTRY

### GARY STEWART

**I'm A Texan**  
PRODUCER: Roy Dea  
Hightone 8050

Stewart's raw-boned honky tonk was a stiff shot of authenticity in a bland, late-'70s country radio landscape. He eventually left Nashville burnt by his day in the sun, but, as he proves on this third Hightone release, he's still got it. "Come On In," "Honky Tonk Hardwood Floor," and "Stompin' Grounds" are as rowdy as their titles would suggest, and when Stewart slows it down to sing the classic "Dark End Of The Street," you know he's been there.

## CLASSICAL

### GRIEG: VIOLIN SONATAS

Augustin Dumay, Violin; Maria Joao Pires, Piano  
Deutsche Grammophon 437 525

Dumay and Pires are a sonata team to reckon with. Distinguished as soloists, they achieve a level of ensemble here, both technically and emotionally, that is rare and treasurable. Along with one or two vocal albums, this set of Grieg's three Violin Sonatas must be numbered among the most attractive discs issued this year to mark the sesquicentennial of the composer's birth. Outstanding.

## VITAL REISSUES™

### JANIS JOPLIN

**Janis**  
COMPILATION PRODUCER: Bob Irwin  
Columbia Legacy 48845

The late-'60s star who combined blues-mama firepower with a striking vulnerability is given her due with a three-CD collection that restates her musical importance. Compilation is a beautifully balanced combination of hits and rarities; some of the latter, such as "What Good Can Drinkin' Do," cut in Austin in 1962, are as poignant as they are revelatory. Previously released Mainstream and Columbia recordings by Big Brother and by Joplin as a solo artist show off a powerful singer who made the blues into something that was uniquely her own.

### THE FABULOUS WAILERS

**The Boys From Tacoma**  
PRODUCER: Buck Ormsby  
Etiquette 012693

No, this isn't Bob Marley's Kingston crew—it's the Washington State band that started a regional trend in the early '60s with its manic cover of Richard Berry's "Louie Louie" (the Kingsmen had the national hit with an indecipherable knock-off of Rockin' Robin Roberts' vocal). The Wailers were a rocking show band that essayed R&B with garage flair (see their "Baby Don't You Do It," an arrangement that presaged the Band's horn-charged version), and collection assembled by bassist Ormsby shows group at its best. A crucial look at the Pacific Northwest in its pre-grunge era.

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

### ▶ CYPRESS HILL *I Ain't Goin' Out Like That* (4:03)

PRODUCERS: DJ Muggs, T-Ray  
WRITERS: L. Freese, L. Muggerrud, T. Ray  
PUBLISHERS: BMG Songs/Cypress Funky/MCA/Soul  
Assassin, ASCAP; T-Ray, BMI  
Ruffhouse/Columbia 77307 (c/o Sony) (cassette single)

Slammin' follow-up to the massive "Insane In The Brain" is a virtual textbook study in pop/hip-hop perfection. Textured track combines a rugged, spine-crawling groove with ear-catching keyboard effects and samples. All the while, act drops serious lyrical science in between brain-embedding choruses. Radio's fondness for street-rooted urban music renders this a guaranteed smash. Watch it explode.

### ▶ HEART *Will You Be There (In The Morning)* (no timing listed)

PRODUCERS: John Purdell, Duane Baron  
WRITER: R. J. Lange  
PUBLISHER: not listed  
Capitol 79293 (c/o CEMA) (cassette single)

As album rock pundits continue to nosh on "Black On Black II," band's ardent pop audience is served a chugging, midtempo rock ballad. Fronted by Nancy Wilson, the track is framed by crisp guitar chords, glistening synth lines, and ringing sisterly harmonies at the chorus. Cast in a mold similar to venerable band's more recent top 40 hits, single sounds like a surefire smash. One of numerous strong moments from the new "Desire Walks On" set.

### ▶ PM DAWN *You Got Me Floatin'* (3:55)

PRODUCERS: PM Dawn  
WRITER: J. Hendrix  
PUBLISHER: Are You Experienced, ASCAP  
Gee Street 6809 (c/o Island) (cassette single)

Entry from the "Stone Free" Jimi Hendrix tribute album is a good reminder that PM Dawn can rock as hard as the next act. A nice contrast of smooth harmonies with harsh lead vocals are laid over an aggressive hip-hop-derived beat. Track has an appropriately trippy vibe, as well as the requisite guitar wizardry. A smokin' jam that deserves avid attention at both top 40 and album rock formats.

### ▶ BOY GEORGE *Everything I Own* (3:37)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
SBK/ERG 04609 (c/o CEMA) (cassette single)

Reggae-splashed rendition of Bread's pop evergreen was first released as a single more than five years ago, but failed to make the pop radio grade. Refurbished for George's new "At Worst, The Best Of . . ." compilation, oh-so-charming track should meet with greater approval this time around—thanks to George's revived strength at radio and radio's increasing penchant for reggae-ified covers.

### ★ CAPTAIN HOLLYWOOD *All I Want* (4:24)

PRODUCERS: Cyborg, DM GmbH  
WRITERS: Attack II, G. Schein, N. Katzman, T. Dawson-Hamson  
PUBLISHERS: Edition ICM/Get Into Magic/Neue Welt Musikverlag/Edition Dance Music Productions/WB, ASCAP  
REMIXERS: Marc "MK" Kinchen, Tony Garcia, Eddie "Flashin'" Fowlkes  
Imago 28052 (c/o BMG) (cassette single)

Act that scored big with "More & More" offers an equally sparkling gem from its noteworthy "Love Is Not Sex" set. Track travels down a slower, more R&B-flavored path, matching deep-voiced male rapping with sultry female belting at the chorus. A nifty choice for top 40 and crossover stations, single sports no fewer than 10 remixes, which try (with varying degrees of promise) to be all things to all punters. Of the bunch, check out Tony Garcia's pop mix and Marc Kinchen's urban radio version.

### ALLURE *On & On . . .* (5:30)

PRODUCERS: Tony Garcia, Bill Brandt  
WRITER: B. Brandt  
PUBLISHER: Billionaire Boys Club/Must Be Nice, BMI  
REMIXERS: Tony Garcia, Bill Brandt  
Big Bang 1012 (12-inch single)

Photogenic female duo continues to mine festive freestyle territory à la mainstays

Cynthia and SaFire. Tune has a nice sing-along refrain and an overall youthful vibe that likely will connect teen-age girls with an affinity for Latin-spiced pop/dance music. Others may respond to the requisite house remix.

### CHILLY CHILL *Everybody Is Rock, Rock, Rock'n'It* (4:37)

PRODUCERS: Edward Meriwether, D. Williams  
WRITERS: C. Prater, E. Meriwether, D. Williams  
PUBLISHERS: Whooping Crane/Merwar, BMI  
Pandisc 106 (CD single)

Lively, chatty pop/rap spinner gains much of its inspiration from those great old Sam & Dave records. Radio will likely respond to the skittling break-beat bottom, while partygoers will find the gang-style chants. Goofy good fun.

## R & B

### ▶ FREDDIE JACKSON *Make Love Easy* (4:33)

PRODUCER: Paul Laurence  
WRITER: P. Laurence  
PUBLISHERS: MCA/Bush Burnin'/Paul Laurence III, ASCAP  
REMIXER: Paul Laurence  
Orpheus/RCA 62703 (c/o BMG) (cassette single)

Enduring urban crooner makes the label switch to Orpheus/RCA with a romantic, rhythmic slow jam that displays his recognizable vocal style to fine effect. First single from the new "Here It Is" collection is winning fast friends at urban radio, thanks in part to several remixes that go from hard to soft in beat context. Can top 40 acceptance be far behind?

### J. SPENCER *Thinkin' About You* (3:58)

PRODUCER: Derrick Hall  
WRITER: D. Hall  
PUBLISHER: Lugman, BMI  
MoJazz 1168 (c/o Motown) (cassette single)

Gifted saxophonist Spencer benefits from the vocal prowess of guest Ephraim Galloway, whose expressive baritone delivery will help make friends at urban radio. The marriage of rich vocals with animated sax lines sounds quite sweet and should easily win the hearts of mature and romantic listeners. From the "Chimera" collection.

### CLEON *Turn Up The Music* (no timing listed)

PRODUCER: R.O.N., Sweets  
WRITERS: C. Benton, R.O.N., Sweets  
PUBLISHER: So What, ASCAP  
Ready Or Not 00564 (cassette single)

Newcomer Cleon issues a sweet invitation to twirl on this pretty, R&B-inflected urban/dance ditty. The arrangement is fueled by jiggly funk guitars and grinding organs. Should be of equal interest to radio and club programmers. Contact: 212-491-7253.

## NEW & NOTEWORTHY

### THE SOULSONICS *Jazz In The Present Tense* (5:10)

PRODUCERS: Jez Colin, Willie McNeill  
WRITER: not listed  
PUBLISHERS: Depth Charge/Hey Wooley  
REMIXER: The Angel  
Chrysalis/ERG 58090 (c/o CEMA) (12-inch single)

The continually expanding acid-jazz movement gets a nice shot in the arm via this deliciously soulful stew of traditional free-associated vocal scatting, strolling hip-hop beats, funky guitars, and agile turntable scratching. Icing on the cake is a wafting flute solo and sinewy horn fills. Utterly artful, and yet completely commercial, way-hip track will probably build a healthy audience at club level before wooing urbanites to take a whirl. Bodes well for the upcoming album of the same name.

## COUNTRY

### ▶ BECKY WILLIAMS *The Trouble With Love* (2:43)

PRODUCER: Nelson Larkin  
WRITERS: R. Reynolds, R. Schaffer  
PUBLISHER: Hot Licks, BMI  
Mercury 1063 (c/o PolyGram) (CD promo)

If this song illustrates anything, it's the trouble with piling lyrical clichés on top of one another. On the whole, a wholly unremarkable debut single.

### ▶ COLLIN RAYE *That's My Story* (3:05)

PRODUCERS: Paul Worley, John Hobbs, Ed Seay  
WRITERS: L.R. Parnell, T. Haselden  
PUBLISHERS: Millhouse/Ashwords/Songs Of PolyGram/Lee Roy Parnell  
Epic 77308 (c/o Sony) (7-inch single)

This straight-ahead, stuttering country rocker may surprise fans of Raye's slower side. The singer holds his own here with a slide guitar-driven track and a lyric about a guy who's a liar and what of it?

### ▶ MARK CHESNUTT *I Just Wanted To Know* (3:21)

PRODUCER: Mark Wright  
WRITERS: G. Harrison, T. Mensy  
PUBLISHERS: Warner-Tamerlane/Patrick Joseph/Sony  
Cross Keys/Miss Dot, BMI/ASCAP

This year's CMA Horizon Award winner keeps the consistency and quality up with this confessional about a memory that just won't let go.

### ▶ BETH NIELSON CHAPMAN *Say It To Me Now* (4:48)

PRODUCER: Frank Filipetti  
WRITER: B.N. Chapman  
PUBLISHER: BNC Songs, ASCAP  
Reprise 6682 (c/o Warner Bros.) (cassette single)

A big, emotional ballad about the desire for total, to-hell-with-the-consequences honesty. Matched with a lesser vocalist, this one might not fly. But in the hands of a singer like Chapman, it positively soars.

## DANCE

### ★ GEORGIE PORGIE *All Because Of Me* (7:29)

PRODUCER: George Andros  
WRITERS: G. Andros, J. Donatello, B. Stingly, D. Faire  
PUBLISHERS: George/Omer/Luv Of U, ASCAP; Burstinglaw Productions, BMI  
REMIXERS: Maurice Joshua, George Andros, Terry Hunter, Aaron Smith, Joy Donatello, Tommy Musto  
Vibe Music 006 (12-inch single)

One of Chicago's favorite club sons drops another of his reliably potent pop-savvy disco ditties. Bolstered by an instantly memorable chorus, record rises above the pack due largely to its traditional song structure—which ultimately lends more weight to the groove. A deep pool of remixes is highlighted by Maurice Joshua's tribal version and Tommy Musto's slick deep-house attitude. Could be the mainstream breakout Porgie has long deserved. Contact: 312-271-9924.

### ★ JEFF MILLS *Berlin* (6:20)

PRODUCER: Jeff Mills  
WRITER: J. Mills  
PUBLISHERS: Millsart/BMG  
REMIXERS: Jeff Mills, DJ Pierre  
Pow Wow 484 (12-inch single)

Rave-meister still has lots of rebellion in his soul, as evident in this fast-paced and assaulting effort. Track often sounds like a space-age machine on the brink of explosion, with its swooping passages and factory-like beat. DJ Pierre enters the room and transforms song into a more accessible, house-inflamed trance anthem. Be sure to investigate the kinky "Late Night" on the flipside. Both are from the "Waveform Transmission, Vol. 1" compilation.

### MITSOU *Everybody Say Love* (6:41)

PRODUCER: Jimmy Harry  
WRITERS: J. Harry, RuPaul  
PUBLISHERS: EMI-Virgin/Whorga/Say Love, ASCAP  
REMIXERS: Eric Kupper, Glo, Davide Ruberto, Mark Lewis, Eric Eko Wickman  
Hollywood 66264 (12-inch single)

French-Canadian siren takes another shot at U.S. success with a silky disco/house twirler. She benefits tremendously from the star power of RuPaul's writing input, as well as Jimmy Harry's astute

production. A plethora of remixes that swing into a variety of club settings should provide further assistance. From the forthcoming album, "Tempted."

### JIDE MAX PRESENTS CULTURE GROOVE *I Want You* (8:50)

PRODUCER: Jide Max  
WRITER: J. Max  
PUBLISHERS: MicMac Entertainment/Bada Boy, ASCAP  
REMIXER: Jide Max  
MicMac 303 (12-inch single)

Here's one for club jocks who never tire of loopy deep-house dubs. Max weaves layers of soft-edged musical elements that give the entire track a thick and rubbery quality that sneaks up on you from behind. Although there is little shift in the rhythm base, each of the four mixes has different sound effects and keyboard goodies that should give the record relatively long underground legs.

## AC

### ▶ NANCI GRIFFITH *It's A Hard Life Wherever You Go* (4:10)

PRODUCER: Nanci Griffith  
WRITER: N. Griffith  
PUBLISHERS: Irving/Ponder Heart, BMI  
Elektra 8863 (CD promo)

Title tune from Griffith's upcoming live album is a stirring acoustic gem that is enriched by her typically smart and sensitive lyrics. Clean and even recording quality will keep fans at AC radio in tow, while possibly opening doors at folk-leaning album rock formats. Should be bolstered by a home video release of the project that features appearances by Guy Clark, Emmylou Harris, and others.

## ROCK TRACKS

### BUFFALO TOM *Tree House* (4:15)

PRODUCERS: The Robb Brothers, Buffalo Tom  
WRITERS: Buffalo Tom  
PUBLISHER: Scrawny, BMI  
Beggars Banquet/EastWest 5347 (c/o Atlantic) (CD promo)

Fine, hard-edged effort from "Big Red Letter Day" is imbued with melody and pop know-how. Sparkling shot of femme backing vocals lifts song to another level as it draws to a close. Modern rock outlets should take interest.

### ★ MARIA MCKEE *Opelousas (Sweet Relief)* (3:53)

PRODUCER: George Drakoulis  
WRITER: V. Williams  
PUBLISHER: Mumbletypeg/Careers-BMG, BMI  
Thirsty Ear/Chaos/Columbia 5441 (c/o Sony) (CD promo)

Album rock PDs who couldn't find the right track from McKee's recent Geffen release should burrow into this, the title cut from the recent Victoria Williams tribute album, "Sweet Relief." Beautifully written and performed, it suits McKee's rollicking rock holler to a T. It'd be criminal to pass it up.

### FISHBONE *Black Flowers* (4:30)

PRODUCERS: Terry Date, Fishbone  
WRITER: C. Dowd  
PUBLISHER: Sony Songs Inc./Bouillabaisse, BMI  
Columbia 5280 (c/o Sony) (CD promo)

This exercise in metal balladry walks a line somewhere between Prince and Metallica, drawing on funk rhythms and vocal harmonies. Organ interlude is cool, but did they really need a guitar solo, too? Edit version should suffice for album rock radio play.

### JOHN TRUDELL *Rant N' Roll* (5:04)

PRODUCER: not listed  
WRITER: J. Trudell, M. Shark, R. Eckstein, B. Watts, G. Ray  
PUBLISHER: Poet Tree/Treasure Room, ASCAP  
Rykodisc 0256 (CD single)

Closing lyrics repeat "from the spirit," and that's where this track is coming from. Byrdsy jangle backs Lou Reed-like vocalizing, with passages of throaty, blues-rock singing worked in. Intriguing cut from "Born To Choose" compilation. Modern rock radio, take note.

### FRONT 242 *Animal* (no timing listed)

PRODUCERS: Daniel B., Eran Westwood  
WRITERS: Daniel B., P. Codenys, E. Westwood, 99  
Kowalski, J. Dubs  
PUBLISHER: Les Editions Confidentiells, SABAM  
Epic 5556 (c/o Sony) (CD single)

Industrial dance act betrays its disco sensibilities in title track and on additional cut "Happiness—More Angels," both of which are appropriate for modern rock airplay on shows culling playlists from the fringes of clubland. Likewise, club jocks could find some inspiring moments here. Kudos to band for leaving "Animal" vocal undistorted. (Those who prefer buccal fuzz, however, can turn to the song's "Zoo" mix.)

### CLUTCH *12 Ounce Epilogue* (2:48)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
EastWest 5344 (c/o Atlantic) (CD promo)

Fairly standard setup of hardcore rhythms, "intimidating" death-metal vocal. Little to recommend itself to many outside the thrash/skate set. Additional track sounds much the same, but slower.

### SUN 60 *Never Seen God* (3:10)

PRODUCER: David Russo  
WRITERS: J. Jones, D. Russo  
PUBLISHER: Done Songs/Beef 'N Brew Music, BMI  
Epic 5344 (c/o Sony) (CD promo)

Cut registers somewhere in the middle on the funk'n'roll scale. Band members play and sing like they know their work here is not particularly inspired. May be a stretch to hold listeners' attention.

## RAP

### ▶ DA YOUNGSTA'S *Wild Child* (3:30)

PRODUCERS: The Beatnuts  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: The Beatnuts  
EastWest 54322 (c/o Atlantic) (cassette single)

Third single from trio's current set, "The Aftermath," is a jaunty and catchy stomper. Insistent beats and an easy-to-chant chorus should push all the right buttons with kids on the street, as well as crossover radio.

### ★ THA HITMEN *Sho Gettin'* Ruff (no timing listed)

PRODUCER: Joe Cooley  
WRITERS: Rodney O., J. Cooley, Pookie Duke  
PUBLISHER: not listed  
Psychotic 1202 (CD single)

They sho' ain't kiddin'. Chunky throwdown contrasts its hearty party groove with searing rhymes about the tough and violent times we're living in. Taken on surface value, track is wildly infectious and danceable with its nasty funk elements. Digging a bit deeper, however, is sobering beyond belief—and that's what makes this an important, must-hear single. Contact: 213-259-0923.

## CHRISTMAS

RuPAUL *Little Drummer Boy*  
Tommy Boy 7593 (CD single)

KATHIE LEE GIFFORD WITH REGIS PHILBIN *Silver Bells*  
Warner Bros. 6484 (CD promo)

TLC *Sleigh Ride*  
LaFace 4059 (c/o BMG) (cassette single)

CARNIE & WENDY WILSON *Hey Santa!*  
SBK/ERG 04588 (c/o CEMA) (cassette single)

PATSY "Kid" Santa Claus/Happy Holly-Day  
Roperry 2255. Contact: 212-935-6324.

LORI RUSSO *Christmas In My Heart*  
Major 39372 (c/o Navarre)

LUKE, H-TOWN, ELDER CHRIS BRINSON, & THE GOSPEL CHOIR *We Bring You Joy*  
Luke 169

MARIA HOWELL *What Does Christmas Mean To You*  
Spirit 0101. Contact: 704-375-0654.

THE REAL UNTOUCHABLES *Christmas In The Ghetto*  
No Limit 1225 (c/o In A Minute)

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.



# Update

## LIFELINES

### BIRTHS

Girl, Charlotte, to Biff and Ilyce Dawes, Nov. 2 in Tarzana, Calif. He is chief engineer for Westwood One's mobile recording division. She is a publishing administrator for Pat Rains & Associates.

### MARRIAGES

Manabu Sano to Misa Miura, Oct. 16 in Tokyo. He is sales manager at Tower Records in Japan.

Tom Gimbel to Carla Klein-smith, Oct. 30 in Austin, Texas. He

is marketing director for indie label Amazing Records there. She is in retail promotions at indie label Flashpoint International there.

### DEATHS

Manny Verzosa, 30, in a car accident, Nov. 14 in Wyoming. Formerly with Atlantic band the Walkers, Verzosa worked as a solo artist after that band's breakup, and had signed to Epic Records a few months ago. He was touring with the Silos when the band's van flipped over. Verzosa was the only casualty. He had been scheduled to record his debut album after the tour. He is survived by his mother, his stepfather, three brothers, a stepbrother, and a stepsister.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## NEW COMPANIES

**Big Pop Records**, formed by Rick Winward. A record label targeting the modern rock and adult alternative music markets. Big Pop will handle all A&R and marketing functions internally, and is considering both independent and major label distribution and joint venture relations. First releases will be albums by Mexico 70 and the Holy Cows, both due out in the first quarter of 1994. P.O. Box 12870, Philadelphia, Pa. 19108; 215-551-3191.

90401; 310-393-3400.

**Brickwall Entertainment Inc.**, formed by Mervyn Jordan and Robert Stephens (aka Screechy Dan). A production and management company currently seeking rap, reggae, and R&B demos. Screechy Dan recently signed to Payday/London Records and EMI Music Publishing, 7 E. 17th St., #74, Brooklyn, N.Y. 11226; 718-462-7655.

**International Entertainment Production Record Group (IEP)**, formed by John Ponchock and Pat Hand. A record company whose mission is to foster an environment that nurtures both established and unknown talent. IEP will produce, promote, and market releases for distribution. The label's roster includes Clint Holmes, X-Cellence, XL, NDG (No Description Given), and XL. 4390-B Parliament Place, Lanham, Md. 20706; 301-459-9020.

**Industrial Artists**, formed by Mary Lambert, Rod Davis, Henry Holtzman, and Thom Tyson. A production company whose activities will span features, music videos, television, commercials, and interactive media. The company will operate under the umbrella of Partners/USA Group. 725 Arizona Ave. #200, Santa Monica, Calif.

## GOOD WORKS

**THIS LAND IS THEIRS:** Barbra Streisand has donated her Malibu estate to the Santa Monica Mountains Conservancy of the State of California. The site, valued at \$15 million and comprising five homes and 24 acres of land straddling a year-round stream in Ramirez Canyon, will become the site of **The Streisand Center For Conservancy Studies**, according to Joseph T. Edmiston, executive director of SMMC. He added that the gift is the most valuable land donated to a public agency since the inception of the Santa Monica Mountains National Recreation Area. He said the center will be operated by the Mountains Conservancy Foundation as part of its public

service to the government, academic, and environmental communities. The estate's only public exposure to date was Streisand's 1986 "One Voice" concert, which was broadcast on HBO and channeled more than \$7 million in profits to charities. For more info, contact Laura Plotkin at 310-456-5046 or Dick Guttman at 310-246-4600.

**TOYS FOR KIDS:** Country music star Lorrie Morgan has agreed to be national spokesperson for the Marine Corps Reserve Toys For Tots Program, an effort of the United States Marine Corps Reserve Toys For Tots Foundation. Along with another country music star, Charlie Daniels, who



**Raising Money "Fore" Charity.** T.J. Martell Foundation board members display a check for \$108,000 raised by the Foundation's "Team Challenge" gold tournament, which was held Oct. 25 at the Glen Oaks Country Club in Old Westbury, Long Island, N.Y. The event set an all time record for raising funds, which will be used toward the upcoming T.J. Martell dinner. The tournament was won by the T-Team, led by Aaron Levy, vice chairman of Elektra. Shown, from left, are Richard Griffiths, president of Epic Associated; Paul Shore, chairman of Shorewood packaging; Tony Martell, senior VP of Epic Records and founder of the T.J. Martell Foundation; and Peter L. Kauff, chairman of Laser Video Network.

serves on the foundation's board of advisors, she will promote public awareness of the program. While in Nashville recently, Morgan recorded video and audio public service announcements at **The Nashville Network**. For more info, contact Phillip G. Mistretta at 716-836-4090 or fax 716-836-4195.

**MODERN ROCK AUCTION:** PolyGram Group Distribution, with support from radio station WHFS, held a **Modern Rock Auction** Nov. 10 at Washington, D.C.'s Hard Rock Cafe that raised more than \$4,000 for doing something, an all-volunteer organization serving local charities. The highest-grossing item was a limited edition John Mellencamp lithograph that sold for \$710, followed by a John Hiatt gui-

tar that sold for \$650. For more info, contact Donna Jean Rumbley or Karen Loudon at 301-441-1670.

**SONGS OF HOPE: In Harmony With The Homeless** hosted a presentation Nov. 17 at the Troubadour in Los Angeles where 28 professional songwriters collaborated with 14 formerly homeless men and women to create songs to honor **National Hunger And Homelessness Awareness Week** and raise funds for the Los Angeles Missions's Rehabilitation Program for the homeless. Sponsors included ASCAP, The David Geffen Foundation, National Academy Of Songwriters, Los Angeles Songwriters Showcase, KCOP Channel 13 and State 51 Music. The event was produced by indie music publisher David Powell and creative arts therapist Katherine Woodward, who hope to interest labels in releasing songs from the project. The professional writers involved included Cherish Alexander, Joleen Belle, Ed Berghoff, Dan Bern, Freddie Brock, Rosemary Butler, Cliff Dawson, Deja Durham, James Eubanks, Robin Frederick, Cecily Gardner, Deborah Holland, Bunny Hull, Jamie Huston, Joyce Ibesi, Pete Leinheiser, Brian O'Neal, Denise Osso, Harold Payne, Steve Plunkett, Rick Polumbi, Art Reynolds, Kirsten Sanders, Alan Roy Scott, Randy Sharp, Gloria Sklerov, Gerry Stober, and Robin Warnicke. Powell and Woodward can be reached at 310-398-9650.

**FOR FIRE VICTIMS:** A number of Laguna, Calif. musicians plan to produce a concert to benefit the victims of the recent Laguna fires Dec. 4 at the Coach House there. Donations will be administered by the Laguna Presbyterian Church, with tickets selling for \$12. Performers donating their talents are Missiles Of October, Jack Tempchin, Members Of Honk, Jodi Seagel, the Cramm Brothers, the Flying Crowbars, the Rounders, and the Eliminators. For more info, contact Ray Carolin at 714-380-7438.

## 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.

### NOVEMBER

Nov. 29-Dec. 2, **Four Business Of Jazz Seminars** (one per day covering various topics), presented by ASCAP, ASCAP office, New York. Sharon Saltzman, 212-621-6329.

Nov. 29-Dec. 2, **East Coast Virtual Reality Expo, Including Virtual Reality Video Festival**, New York Hilton Hotel, New York. 800-632-5537.

Nov. 30, **"Let's Make A Deal: Publishers Help That Dream Come True,"** panel presented by the Assn. Of Independent Music Publishers, Lone Star Roadhouse, New York. 212-758-6157.

Nov. 30, **Sixth Annual Silver Clef Award Dinner and Auction**, to benefit the Nordoff Robbins Music Therapy Foundation, honoring Pete Townshend, Roseland, New York. Sunny Ralfini, 212-541-7948.

### DECEMBER

Dec. 1, **International Managers Forum Meeting**, ASCAP Building, New York. 718-332-8500.

Dec. 2, **Twelfth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Dec. 3, **Eighth Annual Salute To The American Songwriter**, presented by the National Academy Of Songwriters, Wilshire Ebell Theatre, Los Angeles. 213-463-7178.

Dec. 3-6, **The Reggae International Seminar and Exposition**, Jamaica Conference Center, Kingston. 809-929-8030.

Dec. 4, **"How To Start And Run Your Own Record Label,"** presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Dec. 6, **Los Angeles Music Network Meeting**, featuring guest speakers (including Geoff Mayfield of Billboard) discussing the topic, **"The Trades: Lap Dogs To The Industry**

**Or Objective Journalism?"** Hotel Nikko, Los Angeles. Sandra Archer, 310-212-7905.

Dec. 6-10, **Video Expo/Image World Orlando**, Orange County Convention Center, Orlando, Fla. Janet Vargas, 914-328-9157.

Dec. 7, **"Copyrights And Trademarks—How To Protect Your Creative Work,"** presented by entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Dec. 7, **Billboard Year In Music Awards Dinner**, hosted by Melissa Etheridge. A portion of the proceeds will be donated to a Firefighters Relief Fund. Beverly Hilton, Los Angeles. 310-451-7111.

Dec. 8, **1993 Billboard Music Awards Broadcast**, Fox Broadcasting. Jody Martin, 310-451-7111.

Dec. 8, **"The Music Business: Contracts, Managers And Copyrights,"** presented by entertainment lawyer Laurence Rudolph, The Learning Annex, New York. 212-570-6500.

Dec. 11, **Seminar On Opportuni-**

**ties In Broadcasting**, presented by On The Air Studios, Sobelsohn School, New York. Richard Bianco, 212-362-0830.

Dec. 13-14, **"Hollywood 2000: Video, Video-On-Demand, and the Multimedia Future,"** BelAge Hotel, West Hollywood, Calif. 503-343-7024.

### JANUARY

Jan. 6-9, **Winter Consumer Electronics Show**, Sahara Hotel, Hilton, Mirage, and Las Vegas Convention Center, Las Vegas. 202-457-8700.

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. 29-Feb. 1, **51st Annual National Religious Broadcasters Convention**, Sheraton Washington, Washington, D.C. 703-330-7000.

Jan. 30-Feb. 3, **MIDEM Convention**, Palais des Festivals, Cannes. 212-689-4220.



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS™



By Seth Goldstein

**WHO'S NEXT?** In the wake of the Artec debacle, industry thoughts naturally turn to considerations of who might be next among distributors to fold.

Several trade sources suggest that Sacramento, Calif.-based **Video Products Distributors** has balance sheet problems, primarily because of the costs it has incurred during a steady expansion eastward, at a time when Artec was moving west. VPD recently opened a full-stocking branch in Albany, N.Y., weeks before it opened a Burlington, Vt., sales office to fill the void left by Artec (Billboard, Nov. 27).

Comparisons end there, claims VPD president **Tim Shannahan**, who says 1993 is his company's most profitable year to date. "Our company is different," at least as measured by sales per employee. Shannahan says his 170 staffers will generate sales of about \$170 million this year, twice the productivity of Artec. It had 340 people doing the same level of business. VPD, with a \$16 million credit line, remains free of long-term debt, he adds.

Another question for distributors: Is it better to build new branches or buy them? **Ingram and Major Video**, heavy acquirers, now occupy the No. 1 and No. 3 market-share spots, respectively. But, argues **Sight & Sound's J.D. Mandelker**, their acquisitions haven't moved them appreciably ahead of the competition.

"I've never seen an acquisition take place where the acquiring party didn't lose 50% of the business," he maintains. Mandelker calculates that each branch ought to be worth one share point, a formula that may be more applicable to smaller regional wholesalers than to those competing on a national scale.

Major unquestionably is losing Artec accounts, though whether they'll stay lost can't be predicted. Among the gainers is New Jersey-based **Star Video**, which opened a three-person sales and telemarketing office in Pittsburgh in October. With Artec's nearby Harrisburg, Pa., facility changing hands, Star's new venue "is selling like crazy," according to a source. Orders are filled from Buffalo, N.Y.

Star, meanwhile, was named sup-  
(Continued on page 65)

## Market Test 'Legitimizes' Multimedia Dealers Applaud B'buster's CD-ROM Move

BY TRUDI MILLER ROSENBLUM

**NEW YORK**—For home video retailers, multimedia's time is now—almost.

Store owners, no less than consumers, are confused about CD-ROM and other formats. But Blockbuster's decision to test-market CD-ROM in 53 of its California stores will give multimedia a big push forward, say some of those involved.

"I think it will have a tremendous effect," says Jeff Allen, director of marketing for Entertainment Technologies of Colorado Inc., a Denver-based national distributor of video games, computer software, and CD-ROM. "A lot of people were waiting for somebody big to get into it. Once [Blockbuster] got into it, it pretty much legitimized everything. In fact, people that I gave presentations to back in August, who at the time said 'we're not ready for this yet,' are now calling me back and saying 'Could you come back and give me another presentation?'"

The Blockbuster decision, limited right now to stores in the San Francisco market, "certainly lends credibility to the format," says David Goodman, president of U.S. Laser Video Distributors in Fairfield, N.J., a laserdisc distributor that has just begun to handle CD-I and CD-ROM.

"I think [Blockbuster] is aggressive to start this early—but, as we know, they've always been aggressive,"

VSDA president Dawn Wiener says. "I think it's too early for most of us to go in and expect to start selling or even renting the software."

Floor space is a consideration, but not as much as one might think. "I think we'll just take out a little niche of catalog product, slowly, and see how it's moving, like we did with video games," Wiener says. For some retailers, accessories like candy would be sacrificed for items that don't take up all that much space in the first place.

Among multimedia product being eyed for display are CD-ROM and CD-I releases, including the full-motion Paramount movies.

Flagship Entertainment is among those looking at the new formats. The Taunton, Mass.-based buying group, comprising 1,200 stores, will launch a CD-ROM rental program in participating outlets in January. "It's great rental product, because it can't be copied," says president Frank Lucca.

Philadelphia's 516-store West Coast Entertainment franchised video chain has just opened Game Power Headquarters (Billboard, Nov. 27). It's the first of what will be "a large franchise program," says Steve Apple, VP of communications. The store offers CD-I, CD-ROM, and 3DO, along with Sega Genesis, Nintendo, Super Nintendo, Sega CD, and IBM and Apple computer software.

West Sacramento, Calif.-based Tower Records has started carrying

CD-ROM and hopes to get more heavily into the format early in 1994, beginning with 10 stores in the San Francisco Bay Area, says product buyer Cliff MacMillan.

Others, though, are more hesitant about taking the plunge. Ted Engen of Minneapolis-based Video Buyers Group, representing 1,300 stores, says that while the group has been test-marketing CD-I for 18 months, it is a little more cautious about CD-ROM because of the results of a test done a while back. "We found that there are a lot of computers in people's homes that are doing nothing more than collecting dust," he says.

Dean Kohnke, president of Milwaukee chain Bucky's Super Video, says, "We carry CD-I, and we would carry CD-ROM when we feel there are more titles out there customers would be interested in, which is games. Right now, it seems to be mostly things like gardening."

Confusion over what's available and how to market any of the formats dominate discussions. Retailers recognize the need to counteract the information  
(Continued on next page)

## A New Future Is In The Offing For Virgin Games

BY PETER DEAN

**LONDON**—Virgin Retail and W.H. Smith are to sell their 30-store computer games chain, Virgin Games, to Future Zone for 12.5 million pounds (approximately \$19 million).

Future Zone's parent, Rhino Group, will pay 9 million pounds (\$13.5 million) in cash and the remainder in stock to acquire the chain. The total, net of expenses, will be raised through a rights issue which was expected to clear by Nov. 29. Virgin Games will continue under that name until March, when the stores become Future Zone outlets. Rhino Group is unrelated to the Rhino music and home video label in the U.S.

The move makes Future Zone the leading specialist retailer in computer games, with 76 dedicated stores. A year ago there were none. Future Zone now accounts for an estimated 10% in what is still a  
(Continued on page 63)



**Mining For Laughs.** Billy Crystal poses with New Line Home Video marketing manager Michele Bell, left, and Mamie DePew in a fake mine on the set of "City Slickers II." The visit was DePew's prize for winning a national comedy contest that New Line conducted to promote the cassette release of Crystal's "Mr. Saturday Night." Fittingly, entries had to be videotaped for consideration. "City Slickers II" will arrive theatrically late next year.

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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★★ NO. 1 ★★						
1	2	7	<b>OUR FIRST VIDEO</b> Zoom Express BMG Kidz 30039-3	Mary Kate & Ashley Olsen	SF	12.98
2	1	31	<b>COMEDY VIDEO CLASSICS</b> Curb Video 177703	Ray Stevens	LF	16.98
3	3	4	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
4	4	6	<b>GREATEST HITS</b> MCA Music Video 10932	Reba McEntire	LF	19.98
5	<b>NEW</b>		<b>VULGAR VIDEO</b> A*Vision Entertainment 50345-3	Pantera	LF	16.98
6	5	3	<b>ROADKILL</b> A*Vision Entertainment 50436	Skid Row	LF	19.98
7	6	7	<b>VISUALIZE</b> PolyGram Video 4400865073	Def Leppard	LF	19.95
8	7	75	<b>THIS IS GARTH BROOKS</b> ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
9	9	4	<b>NEIL DIAMOND: CHRISTMAS SPECIAL</b> Columbia Music Video 19V-49171	Neil Diamond	LF	19.98
10	8	41	<b>I STILL BELIEVE IN YOU</b> ▲ MCA Music Video 10679	Vince Gill	SF	9.98
11	13	3	<b>CHRISTMAS WITH LUCIANO PAVAROTTI</b> Video Treasures 5V9084	Luciano Pavarotti	LF	9.99
12	14	6	<b>NAOMI &amp; WYNONNA-THE FAREWELL TOUR</b> MPI Home Video MP6350	The Judds	LF	19.98
13	<b>NEW</b>		<b>IMAGES AND WORDS-LIVE IN TOKYO</b> A*Vision Entertainment 50537-3	Dream Theater	LF	16.98
14	10	5	<b>CALL OF THE WILD</b> BMG Video 66311-3	Aaron Tippin	SF	9.98
15	12	34	<b>THE PREMIERE COLLECTION ENCORE</b> ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
16	11	17	<b>KONFIDENTIAL</b> ● PolyGram Video 4400876033	Kiss	LF	19.95
17	15	5	<b>THE VIDEO COLLECTION</b> PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
18	17	7	<b>ALMOST GOODBYE</b> MCA Music Video 10850	Mark Chesnutt	SF	9.98
19	16	64	<b>REBA IN CONCERT</b> ● MCA Music Video 10380	Reba McEntire	LF	14.98
20	19	53	<b>LIVE</b> ▲ <sup>4</sup> PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
21	18	10	<b>THE HITS COLLECTION</b> Warner Reprise Video 3-38371	Prince	LF	19.98
22	33	2	<b>GREATEST VIDEO HITS: VOL. 2</b> Curb Video 777043	Sawyer Brown	LF	19.95
23	20	55	<b>BEYOND THE MIND'S EYE</b> ▲ <sup>2</sup> Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
24	24	2	<b>NO FRILLS VIDEO</b> A*Vision Entertainment 50534	Skid Row	LF	12.98
25	25	51	<b>THIS IS MICHAEL BOLTON</b> ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
26	21	43	<b>FOR MY BROKEN HEART</b> ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.98
27	<b>NEW</b>		<b>A ROMANTIC CHRISTMAS</b> GTS Records Video Treasures 3001	John Tesh	LF	19.98
28	23	97	<b>GARTH BROOKS</b> ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
29	27	6	<b>CONWAY TWITTY # 1 HITS</b> Simitar Ent. Inc. 2467	Conway Twitty	LF	9.95
30	22	25	<b>LIVE &amp; LOUD</b> ● Epic Music Video 29V-49151	Ozzy Osbourne	LF	29.98
31	26	22	<b>ABBA GOLD: GREATEST HITS</b> PolyGram Video 4400855493	Abba	LF	19.95
32	40	157	<b>CARRERAS - DOMINGO - PAVAROTTI IN CONCERT</b> ▲ <sup>8</sup> PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
33	28	14	<b>NUMB</b> Island Video PolyGram Video 44008816331	U2	SF	7.95
34	29	65	<b>UNPLUGGED</b> ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	19.98
35	32	13	<b>LIFE PROMISE PRIDE LOVE</b> Epic Music Video 19V49172	Sade	LF	19.98
36	<b>RE-ENTRY</b>		<b>LIVE AT THE EL MOCAMBO</b> ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
37	31	88	<b>MOONWALKER</b> ▲ <sup>8</sup> Ultimate Production Columbia Music Video 49009	Michael Jackson	LF	24.98
38	<b>RE-ENTRY</b>		<b>GREATEST HITS LIVE</b> ▲ <sup>2</sup> Columbia Music Video 19V-49014	Neil Diamond	C	19.98
39	<b>RE-ENTRY</b>		<b>THEIR FINAL CONCERT</b> ▲ MPI Home Video 6351	The Judds	LF	19.98
40	37	53	<b>A YEAR AND A HALF IN THE LIFE OF METALLICA</b> ▲ Elektra Entertainment 40148	Metallica	LF	34.98

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# Home Video

## 'Hero' Game's Rental Window Cheered

**COLUMBIA SCORES:** Retailers complain mightily when fast-food giants gobble up video promotions, but they're sweet-talking Columbia TriStar Home Video's exclusive rental window on the "Last Action Hero" Sega and Super Nintendo game.

"It's an exceptional program," says Frank Lucca, president of Flagship Entertainment, a buying group representing more than 1,000 video stores. "The fact that we get it first is something the industry should promote and do more of."

The program will offer retailers an exclusive seven-month rental window on the game and the simultaneous release of the movie on cassette, starting Jan. 26. The video also carries an 80-day pay-per-view window.

"Usually I'm gun-shy about movie video games, because titles like 'Batman' didn't do well for us," says Dave Andrews, owner of Mr. Movies, a five-store chain in the Cedar Rapids, Iowa, area. "But I'm a little less cautious this time, because it won't be at Toys 'R' Us."

Columbia TriStar president Pat Campbell says the test will determine if games can be marketed in the same way as tapes. Later, the game will be repriced for sell-through.

"It's about time we recognized that video stores play a major role in the game business," says Campbell, who says rentals contribute 15%-25% to total revenues. "The initial reaction has been good, and if it works out,

there will be a continuing flow of product."

That could be bad news for mass merchants. "We didn't intend to buy 'Last Action Hero,'" says Ed Erickson, senior buyer at Target. "But if they do this with a hot game title, such as a 'Jurassic Park' or 'Aladdin,' we won't like it." Columbia, of course, doesn't have either.

## SHELF TALK

by Elleen Fitzpatrick



Campbell and retailers admit the cross-marketing opportunity is limited.

"I don't think we'll see additional unit sales for the video," says Campbell. "The major element for the video is moving the PPV window to 80 days. That and the strength of the picture will pump up cassette sales."

Andrews says he does not intend to change his buy on either the game or the video. "They don't relate to one another," he adds. "It's a different customer for the video and the game."

But Wherehouse Entertainment will offer a discount on a tape-game rental combination, says Lauren Margulies, director of rental and sell-through product.

"This is most aggressive video and

game promotion we've seen," says Margulies. "It focuses on games as a rental opportunity and gives rental a viable place in the market."

In related Columbia news, although unit sales on "Cliffhanger" hit between 425,000 and 450,000, don't expect others to try a no-rebate strategy (Billboard, Nov. 27).

"The issue is that a non-hit title takes selling, and that usually requires incentives," says one supplier executive. "Reps don't sell a title like 'Cliffhanger,' they take orders."

So what are the conditions that could take away a distributor rebate? "If a title can sell in the 350,000-unit-plus range, and if it had at least a \$60 million box office," the executive says.

**SELL-THROUGH SPIFFS:** St. Louis-based distributor Sight & Sound is offering a store-manager incentive program to increase catalog sell-through sales over the holidays.

Under the program, managers accumulate points when they sell any of 100 catalog titles suggested by the distributor. When the managers achieve a certain point goal, they win a prize. Grand prize winners will receive a Super Nintendo game system.

"We're trying to get more retailers into sell-through and convince them there's more out there than 'Aladdin,'" says marketing coordinator Lynn Peterson.

Titles included in the incentive program are gift sets of "Gone With The

(Continued on page 63)

## BLOCKBUSTER MARKET TEST 'LEGITIMIZES' MULTIMEDIA

(Continued from preceding page)

superhighway, but little else. Entertainment Technologies' Allen says, "Their main concern is, how do I get into this easily? Movies were easy, you just put them on the shelf. This is different—there are a lot of titles, dealers don't know which are good and which are bad, and customers are fearful because a lot of the titles retail for \$50-\$100."

Wiener adds, "When we are so undecided as to what will be the leading software, the consumer can't be expected to pay a lot of money for something knowing that six months down the road he might have made the wrong decision."

Green-lighting new media depends, in large part, on the same demographics that determined video store placement. Retailers generally went where the VCRs were installed; now they're tracking personal computers. CD-ROM can do well in PC-friendly middle- to high-income areas, Allen says. U.S. Laser Video's David Goodman says stores that already sell laserdiscs "have a huge head start" because those customers are "early innovators," eager to get the latest technology.

Presentation is also vital. "You have to highlight the area so the customer knows you're in the business," says Allen. "That doesn't mean putting up a handwritten sign saying 'CD-ROM available here,' with four or five titles. If you're not willing to set up a real area and offer at least 25 titles for rental, then I don't think you should be

in this business."

For smaller stores without much floor space, Goodman recommends a "technology wall," featuring a laserdisc player, CD-I player, 3DO player, and CD-ROM player, and some demo software programs. It is also useful to have peripheral items, such as related books and magazines, and at least one knowledgeable salesperson to answer customers' questions about the product.

Retailers need a good distributor "with a good handle on what's moving," says Flagship's Lucca. "They're going to have to tell us what to put in our stores and what's hot, because we don't know." Flagship uses Simi Valley, Calif.-based Baker & Taylor Software, which recently expanded its sales of CD-ROM releases to include video stores (Billboard, Nov. 13).

Aware of dealers' uncertainties, CD-ROM distributors are doing some heavy hand-holding. Entertainment Technologies provides video stores with a "new dealer kit," which includes a manual explaining how to train salespeople, how to display product, and how to promote it—"pretty much how to handle it from head to toe," says Allen.

U.S. Laser is about to launch a free dealers magazine, Dealer Interactive Software Companion (DISC), which will explain the different systems, address retailer concerns and issues, review new software programs, and the like. The magazine also will function as a catalog for the distributor. DISC will

be distributed free to "every dealer in America that we can get a name and address for," Goodman adds.

Preaching to the unconverted likely will include the results of a recent poll conducted by market-research firm BKG Youth. Asked what five gifts they would like to receive for the holidays, 91% of children 7-13 cited hi-tech video game hardware, 75% asked for video game software, 58% wanted CD players, and 56% chose personal computers. BKG Youth president Marian Salzman says respondents' desires "are rooted in sophisticated technology."

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# 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	INDECENT PROPOSAL	Paramount Pictures Paramount Home Video 32453	Robert Redford Demi Moore	1993	R
2	2	3	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG
3	<b>NEW ▶</b>		SLIVER	Paramount Pictures Paramount Home Video 32722	Sharon Stone William Baldwin	1993	R
4	6	3	POSSE	PolyGram Video 4400881153	Mario Van Peebles Steven Baldwin	1993	R
5	8	3	BORN YESTERDAY	Hollywood Pictures Hollywood Home Video 1744	Melanie Griffith John Goodman	1993	PG
6	5	14	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
7	4	4	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG
8	7	12	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
9	3	12	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
10	10	16	SCENT OF A WOMAN ♦	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
11	13	3	THE DARK HALF	Orion Pictures Orion Home Video 10225	Timothy Hutton Amy Madigan	1993	R
12	9	9	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
13	11	4	COP AND A HALF ◊	Universal City Studios MCA/Universal Home Video 81432	Burt Reynolds Norman D. Golden III	1993	PG
14	12	7	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G
15	15	4	THREE OF HEARTS	New Line Home Video Columbia TriStar Home Video 76043	William Baldwin Kelly Lynch	1993	R
16	14	11	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
17	17	10	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
18	16	9	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
19	28	2	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G
20	19	14	BENNY & JOON	MGM/JA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
21	20	8	INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
22	<b>NEW ▶</b>		WEEKEND AT BERNIE'S II	New Line Home Video Columbia TriStar Home Video 53663	Andrew McCarthy Jonathan Silverman	1993	R
23	18	7	SIDEKICKS	Columbia TriStar Home Video 53603	Chuck Norris Joe Piscopo	1993	PG
24	30	2	WHO'S THE MAN	New Line Home Video Columbia TriStar Home Video 52473	Doctor Dre Ed Lover	1993	R
25	25	3	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G
26	23	10	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
27	24	6	THE NIGHT WE NEVER MET	Miramax Films HBO Video	Matthew Broderick Annabella Sciorra	1993	R
28	27	15	UNTAMED HEART	MGM/JA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
29	21	15	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
30	29	13	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
31	33	19	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
32	26	4	A FAR OFF PLACE	Amblin Entertainment Walt Disney Home Video 1795	Reese Witherspoon Ethan Randall	1993	PG
33	32	12	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
34	36	2	EXTREME JUSTICE	Vidmark Entertainment	Lou Diamond Phillips Scott Glenn	1993	R
35	22	6	JACK THE BEAR	FoxVideo 5597	Danny DeVito	1993	PG-13
36	40	12	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
37	38	13	MAD DOG AND GLORY ♦	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
38	35	14	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
39	<b>NEW ▶</b>		FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG
40	39	4	HIGHLANDER: THE GATHERING	Hemdale Pictures Corp. Hemdale Home Video 7183	Christopher Lambert Vanity	1993	PG-13

♦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. © 1993, Billboard/BPI Communications.

## DAVID BOWIE BLACK TIE WHITE NOISE



### Never-Before-Seen Performances Available On Video and Laser!

**H**OLLYWOOD CENTER STUDIO MAY, 1993 – David Bowie was filmed live, performing six songs from his latest solo album *Black Tie White Noise*. These exclusive, never-before-seen performances are the centerpiece for a one-of-a-kind 63-minute video and laser, *Black Tie White Noise*, available for the first time.

Thrill to the magic of uncommon performances like Cream's classic, "I Feel Free" and the title track, featuring a guest appearance by Al B. Sure, plus three music videos and candid on-camera conversations with the incomparable Bowie.

#### OTHER SELLING POINTS

- A one-of-a-kind program featuring unique live performances
- Directed by David Mallet
- Contains intimate on-camera conversations with Bowie
- A must have for David Bowie fans
- David Bowie has been shaping rock music for over 20 years
- Simultaneous release on laser



SRP: \$29.98  
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SRP: \$19.98  
(VHS) 74321-16622-3

STREET DATE: FEB. 1, 1994 ORDER DATE: JAN. 7, 1994

**BMG**  
VIDEO

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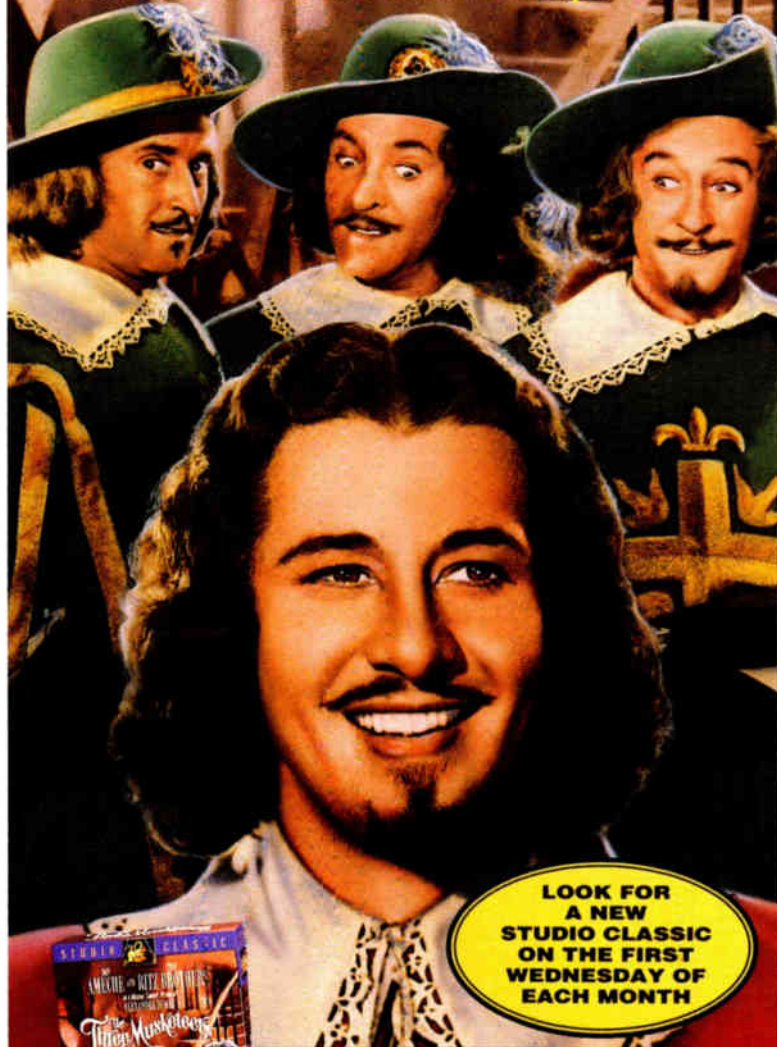


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Twentieth Century Fox presents DON AMECHE and THE RITZ BROTHERS in  
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DARRYL F. ZANUCK in Charge of Production  
Screenplay by M.M. MUSSELMAN WILLIAM A. DRAKE and SAM HELLMAN  
Produced by RAYMOND GRIFFITH Directed by ALLAN DWAN



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# 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	8	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
2	2	3	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	24.96
3	5	2	THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video 1729	Michael Caine The Muppets	1992	G	22.99
4	3	3	TOM AND JERRY-THE MOVIE	Family Home Entertainment 27416	Animated	1993	G	24.98
5	4	14	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
6	35	2	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
7	8	14	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
8	6	17	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
9	9	11	REN & STIMPY: THE CLASSICS ◊	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
10	11	56	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
11	7	180	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
12	13	8	ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
13	NEW ▶		PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
14	22	5	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
15	12	6	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12569	Steven Seagal	1992	R	19.98
16	10	10	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
17	14	4	HAPPILY EVER AFTER	Worldvision Home Video 8045	Animated	1993	G	24.95
18	17	11	REN & STIMPY: THE STINKIEST STORIES ◊	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
19	29	2	TWO FOR THE ROAD	FoxVideo 1084	Audrey Hepburn Albert Finney	1966	NR	19.98
20	NEW ▶		HIGHLANDER	Republic Pictures Home Video 5892	Christopher Lambert Sean Connery	1986	R	14.98
21	19	36	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
22	24	6	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	19.98
23	26	6	DEF LEPPARD: VISUALIZE	PolyGram Video 4400865073	Def Leppard	1993	NR	19.95
24	16	9	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
25	21	14	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
26	15	27	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
27	33	4	REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS	Nickelodeon Sony Wonder LV49209	Animated	1993	NR	14.98
28	25	4	PENTHOUSE: PET OF THE YEAR PLAYOFF 1993	Penthouse Video A*Vision Entertainment 50425-3	Various Artists	1993	NR	19.95
29	27	2	MIRACLE ON 34TH STREET	FoxVideo 1072	Maureen O'Hara John Payne	1947	NR	9.98
30	20	14	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
31	34	27	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
32	36	6	ALI BABA AND THE FORTY THIEVES	Universal City Studios MCA/Universal Home Video 80641	Jon Hall Turhan Bey	1943	NR	14.98
33	18	12	GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
34	RE-ENTRY		BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	19.98
35	23	11	REN & STIMPY: THE STUPIDEST STORIES ◊	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
36	RE-ENTRY		THE ARABIAN NIGHTS	Universal City Studios MCA/Universal Home Video 81576	Jon Hall Maria Montez	1942	NR	14.98
37	NEW ▶		PLAYBOY: HOW TO REAWAKEN YOUR SEXUAL POWERS	Playboy Home Video Uni Dist. Corp. PBV0746	Various Artists	1993	NR	29.95
38	31	34	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
39	40	5	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12420	Wesley Snipes	1992	R	19.98
40	38	7	DAYTIME'S GREATEST WEDDINGS: GENERAL HOSPITAL	ABC Video 42103	Jackie Zeman Brad Maule	1993	NR	14.98

● 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. © 1993. Billboard/BPI Communications.



## VIRGIN GAMES

(Continued from page 59)

highly fragmented market. Masterminding the expansion are former CityVision bosses Bev Ripley and Terry Norris, who built up and sold the top-ranked video chain, Ritz Video, to Blockbuster several years ago.

Although Rhino showed first-half losses of 263,000 pounds (\$395,000) in September, it's anticipated to show a profit of 1.9 million pounds (\$3 million) by the end of the current fiscal year if the deal is completed by Christmas.

London analysts say the purchase makes sense. They anticipate that an enlarged Rhino will show a pre-tax profit of 3.9 million pounds (almost \$6 million) next year, on sales of 50 million-60 million pounds (\$75 million-\$90 million).

Home video circles are anticipating another piece of empire-building from the duo in this fast-expanding market. Ripley says he sees a similarity between the early days of prerecorded cassettes and the current climate in computer games.

"There's definitely a similarity in the way the industry is going, and I hope it ends up the same way—I hope Blockbuster buys us!" says Ripley. "One of the differences at this stage is that we've got a lot more control than we ever had at CityVision."

Ripley claims the Virgin Games buy was a surprise. "It's a smashing deal, because I thought we would have to grow organically," he says. "We've not taken any of their overhead, and it's a straight bolt-on to our business."

The sale is in keeping with Virgin/Smith's plans to develop the megastore concept throughout the U.K. The megastores are increasing shelf space for games, but aren't going up against the Dixons and Comet chains, which account for the bulk of revenues. The only other specialist worthy of note is Computer Store.

The U.K. video and computer games market had a hardware and software retail value last year of 900 million pounds (\$1.35 billion). The 1993 total should approach 1 billion pounds (\$1.5 billion). Games account for 400 million pounds, the European Leisure Software Publishers Assn. reports.

Sega holds 53% and Nintendo 47% of the cartridge market, and the Sega Mega Drive also holds sway in consoles with 33%, to Super Nintendo's 21%. Other contenders include Commodore Omega, Nintendo Gameboy, PC IBM Compatible, and NES. CD-ROM currently accounts for less than 0.5% of the overall market.

## SHELF TALK

(Continued from page 60)

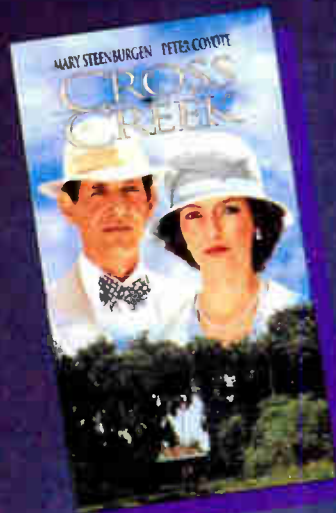
Wind," "The African Queen," and "Casablanca," as well as the "Jurassic Park" and "Aladdin" video games. Banners touting "Wrap These Up For Christmas" are also available.

Additionally, the distributor has sent out a 16-page consumer gift catalog for in-store giveaway.

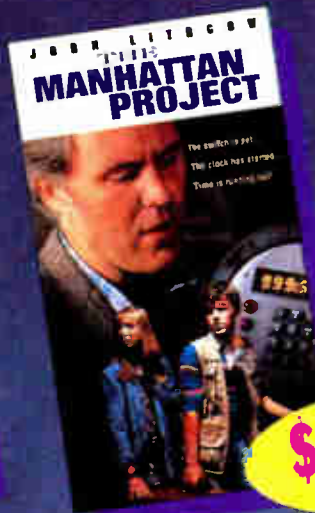
The incentive program and gift catalog are available only to Sight & Sound's 4,000 "Marquee" dealers.

In other Sight & Sound news, a benefit screening of "The Fox And The Hound" will be held Saturday (27) at the Esquire Theatre in St. Louis to assist area flood victims. All proceeds benefit the American Red Cross.

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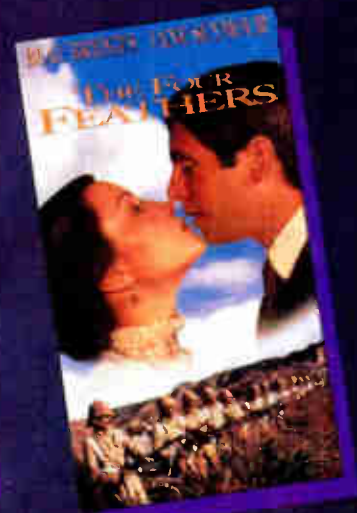
MARY STEENBURGEN  
PETER COYOTE  
COLOR/Approx. 115 Mins. VHS 5827  
PG



JOHN LITHGOW  
CHRISTOPHER COLLETTE  
COLOR/Approx. 112 Mins. VHS 5916 STEREO  
PG-13

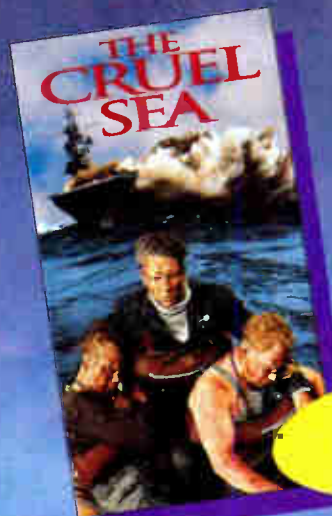


MICHAEL CAINE  
LAURENCE OLIVIER  
COLOR/Approx. 90 Mins. VHS 5909  
PG



BEAU BRIDGES  
JANE SEYMOUR  
COLOR/Approx. 100 Mins. VHS 5865  
NOT RATED

\$14.98  
Each



U.S. & W/Approx. 117 Mins. VHS 5828  
NOT RATED - Replicated in CESP Media



PETER COYOTE  
COLOR/Approx. 85 Mins. VHS 5975  
R - Replicated in CESP Media

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## New Year, New Laser Releases; Pioneer Bows An Elaborate 'T2'

**MASS QUANTITIES:** Straight out of Remulak, "Coneheads" (widescreen or pan-scan, \$34.95) will be launched on laserdisc by Paramount Jan. 26. Disney's witchy comedy "Hocus Pocus" (wide, \$39.99) appears Jan. 5, as does Warner's fast-paced thriller "True Romance" (wide, \$39.98). Fox's "Robin Hood: Men In Tights" and "Hot Shots! Part Deux" (both wide, \$39.98) bow in February.

**MCA** unleashes Jean-Claude Van Damme in "Hard Target" (wide, \$34.98), and the kinder, gentler "Casper Cartoons: Vol. 5" (\$34.98) Feb. 2. Prior to that, watch for the romantic fantasy "Hearts And Souls" with Robert Downey Jr. (wide, \$34.98), "Caught In The Act" (\$34.98), the double-bill "Revenge Of The Creature"/"The Creature Walks Among Us" (\$59.98), and "Cat People" with Nastassia Kinski (wide, \$34.98) Jan. 19.

**PIONEER'S** special collector's edition of "Terminator 2: Judgment Day" (wide, sides 4-6 CAV, THX, Dolby Surround, extras, \$89.95) is an impressive achievement and one of the best laserdisc values of the year. James Cameron has added 16 minutes of footage absent from the theatrical release, the sound and visuals are superb. Three sides of supplementary material cover every aspect of the film's production. Included are an audio commentary track, interviews with more than two dozen cast and crew members, the complete shooting script, storyboards, and a behind-the-scenes look at the elaborate stunts and special effects of "T2."

**NOTABLE NEW DISCS:** Several excellent new laserdiscs have just been released, including Columbia TriStar's romantic hit "Sleepless In Seattle" (wide, \$34.95), Neil Simon comedy "Lost In Yonkers" (\$34.95), and the alpine assault of "Cliffhanger" (wide,

## LASER SCANS™

by Chris McGowan

\$39.95). LumiVision offers the ghoulish "Bela Lugosi Collection" (two films, \$49.95), while Paramount has the blockbuster "Indecent Proposal" (wide, \$34.99) on disc. MCA recently bowed "Fievel's American Tails, Vol. 1" (\$29.98) and the "Marlene Dietrich Collection" (two films, \$59.98), which pairs "Blonde Venus" and "Shanghai Express."

**LASER CATALOGS:** NewVisions has released its "Laser Video File: Fall 1993/Winter 1994" catalog, which lists 8,000 laserdisc titles plus 200 CD-ROM offerings, and has extensive information on laser and multimedia hardware. NewVisions is based in Paramus, N.J. And Voyager has unveiled "The Criterion Collection: 1994 Comprehensive Guide," a lavish, 76-page catalog that describes some 200 special-edition discs. Voyager is now based in Irvington, N.Y.

**MULTIMEDIA NEWS:** Compton's NewMedia has introduced "Compton's Interactive Encyclopedia—MPEG Edition" (Windows, \$395), which updates its popular multimedia reference title with more than 25 full-screen, full-motion video sequences. To play these, your computer must have an appropriate video decompression board. The title will be available in retail channels, and also will be bundled with Sigma Designs' ReelMagic CD-ROM multimedia upgrade kit (\$849 list), which includes an MPEG decompression board, a CD-ROM drive, speakers, and additional software.

Microsoft has announced a co-publication. (Continued on next page)

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Michael Jackson, "Dangerous: The Short Films," Epic Music Video, 112 minutes, \$19.98.** Dramatic video counterpart to Jackson's seemingly unending album assault "Dangerous" was long in the making, and the irony of its release at this rather inopportune time in the superstar's career cannot be overlooked. Nevertheless, the video is a real treat for Jackson fans, as it documents all of the successful efforts to "humanize" the gloved one during the past few years. Included are his speeches at last year's Grammy and Soul Train awards shows, his "Heal The World" halftime extravaganza at the 1993 Super Bowl, the announcement of the Heal The World Foundation, and more. All of the video clips from "Dangerous" are here as well, from the uncut version of "Black Or White" to behind-the-scenes footage of the filming of "Remember The Time" and "Jam" to "In The Closet," "Who Is It," "Gone Too Soon," and others.

thrilled to discover that Best has packaged the first three episodes on one video. Rivaling the Ninja Turtles in pop-culture sensibility, Biker Mice Throttle, Modo, and Vinnie spew their share of references to everything from Arnold Schwarzenegger's "Terminator" character to Axl Rose as they strive to right wrongs on Planet Earth. Animation is top-notch and video, produced by Marvel Productions Ltd., should receive boost from recent release of "Biker Mice" comic book.



**"Pete Townshend: Live!," PolyGram Video, 150 minutes, \$24.95.** Townshend's concert, filmed at a New York theater, offers something for fans old and new. The 2½-hour presentation runs the gamut from resurrected "Tommy" tunes to classic Who anthems to the entirety of Townshend's recently released "PsychoDerelict" album. Starting the ball rolling with "Pinball Wizard," Townshend proceeds to rip through several Who songs he plays solo here for the first time—some in rather unique incarnations—and cranked out more recent hits as well. The video contains three tracks that did not appear when the concert initially was screened as a pay-per-view special: "Magic Bus," "Won't Get Fooled Again," and "Let's See Action." Video will receive additional boost with Dec. 1 broadcast of concert on PBS' "Great Performances."

## CHILDREN'S

**"Biker Mice From Mars—The Adventure Begins," Best Film & Video Corp. (800-527-2189), approximately 65 minutes, \$19.99.** Fans of this popular syndicated television series featuring a trio of human-size mice from Mars will be

possibility of the person administering the CPR contracting illnesses. The Heimlich Maneuver also is presented in detailed description, providing viewers with the confidence and know-how to perform in situations that require split-second action.

## DOCUMENTARY

**"Killer Whales: Wolves Of The Sea," 60 minutes, "The Shark Encounters," 50 minutes, National Geographic/Columbia TriStar Home Video, \$19.95 each.** Spectacular underwater photography marks these two new additions to Columbia TriStar's National Geographic line. "Killer Whales," narrated by Sir David Attenborough, offers close-up views of the habits of orcas and highlights the predatory, familial nature of the creatures that has led to numerous comparisons with wolves. "Shark Encounters" features some very close encounters of the dangerous kind, as viewers see how co-producer Mike deGruy found himself in a few compromising positions during the filming of the video. Aside from these



## HEALTH/FITNESS

**"The HIV+ Survival Guide—Diet For Living In The Age Of AIDS," LifeForce (800-788-8823), 60 minutes, \$39.95.** This unique, refreshing video truly is a guide to living with any life-threatening illness—with the accent on living. Narrator/lecturer Steve Frankel, who is HIV positive, presents a step-by-step nutritional guide to regaining and sustaining optimal health. His program includes information on "forbidden foods," such as sugar and wheat, as well as on immunity-boosting foods. To make the information more digestible, Frankel takes viewers on a shopping trip and shows them how to select items at the peak of their freshness, then returns to the kitchen with actor/author Dirk Benedict to prepare some tasty treats. Although Frankel's engaging, well-researched presentation is enough to convince viewers of the importance of a healthy diet, video also features commentary by a variety of health professionals. Bravo.

**"Save A Life You Love: CPR & The Heimlich Maneuver," Project E (212-239-2000), 29 minutes, \$19.95.** Updated information about the safest techniques for providing CPR and the Heimlich Maneuver are presented in a straightforward manner, demonstrated by a certified paramedic, and reviewed in chart form. Both one- and two-person CPR methods are addressed, as are the differences in procedure for infants, children, and adults, and concerns about the

thrilling moments, the program includes footage and information about some unusual kinds of sharks—including one that electrocutes its prey—and offers exclusive, up-close footage of a live megamouth shark, the first of which was caught in a fishing net off the coast of California in 1990.

## INSTRUCTIONAL

**"New Soccer For Fun & Skills," New Games/Dale N. Le Fevre (707-937-3337), approximately 25 minutes, \$29.95.**

A little while back, Dale Le Fevre produced a video titled "New Games" that presented some 30 cooperative activities aimed at providing entertainment as well as building skills in areas such as trust, teamwork, and confidence. "New Soccer" follows much the same formula, but is centered solely on the game of soccer and thus requires a specific interest, a ball, and a little more space. The focus here is on kicking and balancing

games, which can be played by two to 16 players outdoors or on a carpeted surface. Target audience is teachers, coaches, and players.

**"Creating A Healthy Home," Midway Productions (800-446-1997), approximately 25 minutes, \$19.95.**

Second video from Midway enlightens viewers about more of those pesky environmental no-nos in which they may be partaking every day, and goes further in providing more esoteric tips for a generally healthier lifestyle. Although the video—which starts off with a "typical" morning around the breakfast table—at first might seem like a plug for family values, it is chock full of information provided by the matriarch of the house once her hubby leaves for work. Viewers are taken on a tour of rooms while the narrator provides such tips as unplugging small appliances when they are not in use and not storing food in plastic or styrofoam containers. For those who really want to turn over a new leaf, there are helpful hints about replacing such products as baby oil and powder with natural ingredients, and even growing an aloe vera plant in the kitchen so a healing leaf is in reach in case of burns.

## MADE-FOR-TV

**"The Honeymooners: Volumes 11-20," CBS Video, approximately 50 minutes each, \$9.98 each.**

CBS Video's success with the release of the first 10 "Honeymooners" episodes has prompted the company to trot out volumes 11-20, each of which contains two episodes housed in a snazzy package with specially designed cover art that has been on display at New York's Museum of Television and Radio.



## 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	Addams Family Values (Paramount)	14,117,545	2,577 5,478	—	14,117,545
2	Three Musketeers (Buena Vista)	8,016,917	2,098 3,821	1	21,500,942
3	Carlito's Way (Universal)	5,906,910	1,634 3,615	1	17,929,292
4	My Life (Columbia)	5,314,782	1,290 4,120	1	12,405,382
5	Man's Best Friend (New Line Cinema)	3,861,079	1,220 3,165	—	3,861,079
6	Nightmare Before Christmas (Buena Vista)	3,282,205	1,601 2,050	5	38,887,265
7	The Remains Of The Day (Columbia)	2,731,222	517 5,282	2	7,408,431
8	Cool Runnings (Buena Vista)	2,458,313	1,525 1,612	7	51,521,339
9	The Beverly Hillbillies (20th Century Fox)	1,984,987	1,642 1,209	5	36,938,819
10	The Piano (Miramax)	1,502,325	99 15175	1	1,761,691

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.



## LASER SCANS

(Continued from preceding page)

lishing relationship with Byron Preiss Multimedia, a developer based in New York that specializes in CD-ROM entertainment and educational software. The first title due from the pact will be "Isaac Asimov's The Ultimate Robot," an interactive look at the world of robots, available as a Macintosh CD-ROM later this year and in a Windows version in early '94.

American Laser Games has become the first company to join Crystal Dynamics' new publishing partner program, a distributed label venture. American Laser Games, based in Albuquerque, has released arcade games with live-action video, such as "Mad Dog McCree." Crystal Dynamics is lo-

cated in Palo Alto, Calif.

Medio Multimedia, a Redmond, Wash.-based developer founded in August, has launched its first three CD-ROM titles, all for the MPC format: "Midnight Movie Madness With Gilbert Gottfried," "Exploring Ancient Architecture," and "JFK Assassination: A Visual Investigation" (\$59.95 each).

The New Media Expo will take place April 12-14 at the Los Angeles Convention Center. Contact the Interface Group in Needham, Mass.

**MACINTOSH MULTIMEDIA:** Industry analysts predict that more than 1 million CD-ROM drives will be hooked up to Macintosh computers by

the end of this year. Many of Apple Computers' Mac models can be purchased with CD-ROM drives built in, such as the IIVX, Centris 660AV, Quadra 610, Quadra 650, Quadra 800, and Quadra 840AV. Coming soon are the new PowerPC units.

Members of the Mac universe can enjoy off-world adventure with Spectrum Holobyte's "Iron Helix" (\$99.95), an engrossing action game created by Drew Pictures that features stunning graphics, fast action, wondrous detail, and eerie thrills. It moves at a much quicker clip than other leading interactive CD-ROM sci-fi titles.

Broderbund's "Just Grandma And Me" (\$39.98) is part of the "Living

Books" series for children, and brings a Mercer Mayer storybook alive with marvelous interactivity, amusing sounds, lots of surprises, and beautiful animation. The narration can be heard or read in English, Japanese, or Spanish—the user chooses with a click of the mouse. This is one of those "Ahhh!" titles that can inspire a parent to purchase a multimedia system on the spot.

Time Warner Interactive Group's "How Computers Work" (\$79.99) is an illuminating introduction to the world of bits, bytes, CPUs, and fractals. This interactive title makes a complex subject comprehensible, and includes samples of several of today's leading software programs, such as Word, Excel, QuarkXPress, FileMaker Pro, and SuperPaint.

Billboard®

FOR WEEK ENDING DECEMBER 4, 1993

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	1	7	BEAUTY AND THE BEAST	Walt Disney Home Video Image Entertainment 1325	Animated	1991	G	29.99
2	2	5	INDECENT PROPOSAL	Paramount Pictures Pioneer LDCA, Inc. 32453	Robert Redford Demi Moore	1993	R	39.95
3	3	9	STAR WARS TRILOGY: THE DEFINITIVE COLLECTION	FoxVideo Image Entertainment 0693-84	Mark Hamill Harrison Ford	1993	PG	249.98
4	NEW ▶		SLIVER	Paramount Pictures Pioneer LDCA, Inc. 32722	Sharon Stone William Baldwin	1993	R	34.95
5	16	3	POSSE	PolyGram Video 44C0881153	Mario Van Peebles Steven Baldwin	1993	R	34.98
6	11	3	DENNIS THE MENACE	Warner Bros. Inc. Warner Home Video 17000	Mason Gamble Walter Matthau	1993	PG	39.98
7	5	13	A FEW GOOD MEN	Columbia TriStar Home Video 27896	Tom Cruise Jack Nicholson	1992	R	39.95
8	8	19	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	39.98
9	6	11	ALIVE	Touchstone Pictures Image Entertainment 1596	Ethan Hawke Vincent Spano	1992	R	39.99
10	7	21	BRAM STOKER'S DRACULA	Columbia TriStar Home Video The Voyager Company CC1335L	Gary Oldman Anthony Hopkins	1992	R	124.95
11	NEW ▶		THE SANDLOT	FoxVideo Image Entertainment 8500	James Earl Jones Mike Vitar	1993	PG	39.98
12	9	11	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R	34.98
13	NEW ▶		CLIFFHANGER	Columbia TriStar Home Video 52236	Sylvester Stallone John Lithgow	1993	R	34.95
14	4	9	GROUNDHOG DAY	Columbia TriStar Home Video 52296	Bill Murray Andie MacDowell	1993	PG	34.95
15	NEW ▶		FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	39.98
16	20	3	THE DARK HALF	Orion Pictures Image Entertainment 2391	Timothy Hutton Amy Madigan	1993	R	49.99
17	NEW ▶		MIRACLE ON 34TH STREET	FoxVideo Image Entertainment 8505-80	Maureen O'Hara John Payne	1947	NR	14.98
18	10	13	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R	34.98
19	17	15	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
20	14	17	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	39.98
21	25	87	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
22	NEW ▶		THE MUPPET CHRISTMAS CAROL	Walt Disney Home Video Image Entertainment 1729	Michael Caine The Muppets	1992	G	29.99
23	12	9	SNIPER	Columbia TriStar Home Video 70756	Tom Berenger Billy Zane	1993	R	34.95
24	15	9	CHAPLIN	Live Home Video Pioneer LDCA, Inc. LD69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13	34.95
25	21	3	COP AND A HALF ◊	Universal City Studios MCA/Universal Home Video 41624	Burt Reynolds Norman D. Golden III	1993	PG	34.98

◊ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## PICTURE THIS

(Continued from page 59)

plier of the year by Strawberry's at the chain's annual awards ceremony.

**T**RACKING: Market researcher Verity Group in Fullerton, Calif., has begun a twice-annual tracking study designed to monitor attitudes of consumers and dealers about multimedia formats. It's the first of its kind says president Bill Mathies. Verity polled a national sample of 750 consumers who have purchased a multimedia system or component, 250 who haven't, and 500 dealers from all channels of distribution. Analysis of the fall survey should be ready Feb. 1. The spring push gets under way in early May for completion in August.

**V**IDBITS: Mike Prilutsky, formerly of specialty programmer International Video Network, joins Time Life Video & Television as programming VP, replacing Jeff Peisch, named VP of acquisition and production... CBS/Fox Video introduces its first four \$9.98 "Raggedy Ann And Andy" cassettes with a hint that Handleman

will have a role beyond the usual. The rackjobber, which never gets involved in product announcements, backed out of a phone interview with CBS/Fox marketing VP Mindy Pickard. Pickard already has "Raggedy" designs on the 1994 holiday season. Maybe by

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*Videos Use Less Plastic and Are More Ecologically Sound.*

9  
*No Sugar, No Saturated Fat, No Calories.*

8  
*Available on Popular VHS Format.*

7  
*Big-Time Stars, Not Dates and Prunes!*

6  
*Videos Weigh Less—Easier to Carry.*

5  
*Can Be Given to Friends Without Fear of Retaliation.*

4  
*No Costly and Time-Consuming Mail Order Process.*

3  
*Two Words: Fantastic Selection!*

2  
*Don't Have to Worry About Family Pet Giving Birth In It.*

1  
*Less Likely to Chip Tooth.*





**PRINCE**  
"THE HITS COLLECTION"  
(6/3 38371)



"GIFT"—A FILM BY  
PERRY FARRELL AND CASEY  
NICCOLI FEATURING MUSIC BY  
JANE'S ADDICTION  
(3 38145)



**VAN HALEN**  
"VAN HALEN LIVE:  
RIGHT HERE, RIGHT NOW."  
(6/3 38299)



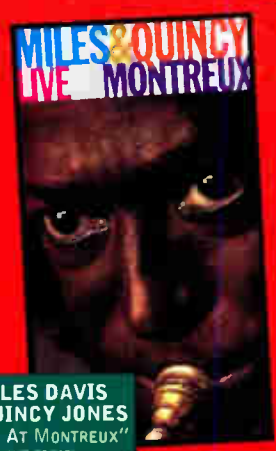
**ERIC CLAPTON**  
"UNPLUGGED"  
(6/3 38311)



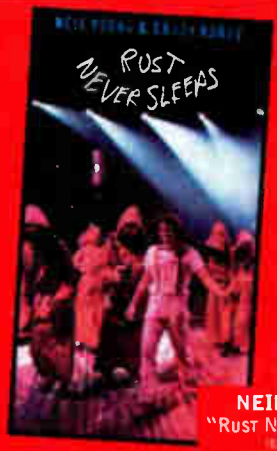
**VELVET UNDERGROUND**  
"VELVET REDUX—LIVE  
MCMXCIII"  
(6/3 38281)



**NEIL YOUNG**  
"UNPLUGGED"  
(6/3 38354)



**MILES DAVIS  
& QUINCY JONES**  
"LIVE AT MONTREUX"  
(6/3 38342)



**NEIL YOUNG**  
"RUST NEVER SLEEPS"  
(6/3 38288)

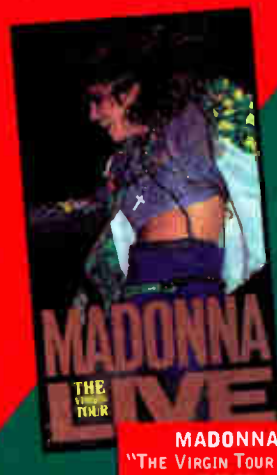


**Coming 12/7**  
**DEPECHE MODE**  
"DEVOTIONAL—  
A PERFORMANCE FILMED BY  
ANTON CORBIJN"  
(6/3 38388)

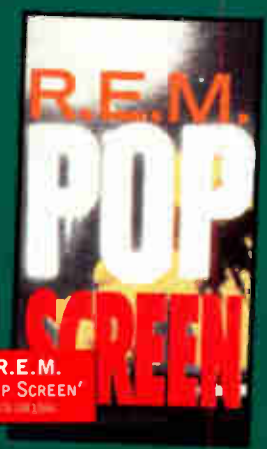
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"MADONNA"  
(3 38111)



**MADONNA**  
"THE VIRGIN TOUR LIVE"  
(6 38295)



**R.E.M.**  
"POP SCREEN"  
(6/3 38305)



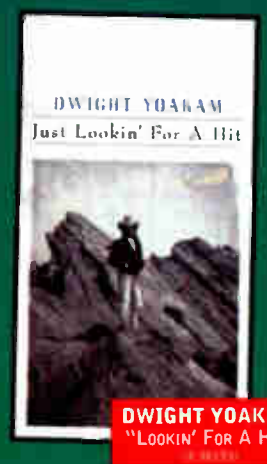
**JIMI HENDRIX**  
"EXPERIENCE"  
(6/3 38281)



**CHRIS ISAAK**  
"WICKED GAME"  
(3 38257)



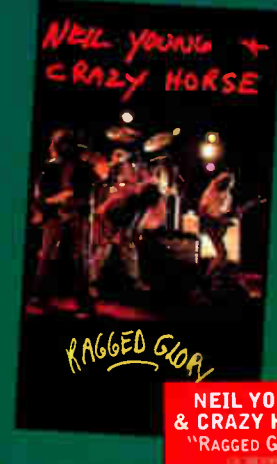
**JANE'S ADDICTION**  
"THE FAN'S VIDEO—  
SOUL KISS"  
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**DWIGHT YOAKAM**  
"LOOKIN' FOR A HIT"  
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# Pro Audio

## Opera House Sings Logic's Praises Digital Desks Add Finnish(ing) Touch

■ BY ZENON SCHOEPE

HELSINKI—A spectacular opening week at the all-new Finnish National Opera House here, beginning Nov. 30 with a presentation of the folk opera "Kullervo" and followed by "Swan Lake" and "Carmen," reinforced the venue's position at the leading edge of audio technology.

Representing a total investment of some 125 million pounds, the audio installation handled by Finnish company MS Audiotron amounted to about 2 million pounds, elevating it to the status of the largest pro audio contract in Finnish history. "In the bigger scheme of things, it's still a pittance when you think that they probably spent more on the chairs," observes the head of the pro audio division at MS Audiotron, Jarmo Roivas.

The Opera employs two AMS Logic 2 digital desks: one for the main auditorium FOH—the first such implementation of the desk—and a second Logic 2 installed in a recording studio in the basement. The latter is used to record playback source audio in an associated

large orchestral recording area, performances from the halls, and to act as a place where sound effects can be created and manipulated in an LCR and Surround Dynaudio monitoring environment designed to mimic the LCR and Surround Sound system installed in the main auditorium.

"The intention throughout is that we convert a sound source once to digital and once back into audio for the audience. Everything else in between is digital," says Karl Tiitinen, head of sound at the Opera. "Once in a lifetime you have an opportunity to buy technology that is leading edge, and the Logic 2 consoles were it. The loudspeakers are small and easily replaced by comparison to the Logic, which is the heart and sets the quality for the whole system."

The complex houses the 1,400-capacity main hall, a smaller 550-seat theater, and rehearsal rooms for dancers, choirs, and musicians, and it replaces the 125-year-old original Helsinki Opera House, now being renovated.

The house system for the classically horseshoe-shaped main hall is a 35kW five-channel Electrovoice MT4 system

driven by a Logic 2 positioned in a control room at the back of the hall.

"The choice of MT4 was fairly simple because we had very definite requirements for headroom," remembers Tiitinen. "The system is not geared for continuous high SPLs but rather for extreme dynamics. We're dealing with orchestral sources which have their own natural dynamics, and the MT4 was the only system that could do it justice. Headroom was also important because of the variety of material we have to be able to deal with here—everything from opera through ballet and on to modern pieces, with the occasional canon for good measure, and we believe the MT4 can handle all of this."

Tiitinen is keen to cite the benefits of  
(Continued on next page)



'Home' Front. Nanci Griffith lends her harmonies to the title cut of "Now You Are My Home," Cliff Eberhardt's debut on Cachet Records, a new joint venture with Shanachie. The two are pictured during the recording session at Quad Studios in New York.

## Microphone Manufacturers Keep Ear To The Marketplace

■ BY MARILYN A. GILLEN

NEW YORK—The odds of seeing an all-digital microphone any time soon (slim), optimum miking methods (depends what you're shooting for), the small- vs. large-diaphragm question (ditto), and the status of microphone preamps (new ones on the way) were among the issues addressed by a panel of microphone manufacturers here earlier this month.

However, the single overriding theme of the several-hours-long discussion—and implicit in the give-and-take itself—was the migration toward a more aggressively market-driven philosophy on the part of the leading microphone companies, which are looking for ways to add extra value to their products in consumers' eyes. "People aren't buying like they used to, and they are keeping their equipment longer," said Doug Cook, president of pro audio equipment dealer Audio-Techniques, which sponsored the event. "It's more important than ever to be well informed."

That's true for sellers as well as buyers. The Nov. 11 event kicked off AudioTechniques' fifth annual "Microphone Month," which this year also included a hands-on demo day and a panel featuring engineers such as Frank Filipetti, Tom Jung, and David Smith discussing their personal miking techniques.

"Over the past few years, [Microphone Month] has proven itself to be a very valuable and effective means to increase the dialog between the manufacturer, the dealer, and the customer," said Cook.

On that front, representatives from

AKG, Audio-Technica, Beyerdynamic, MicroTech Gefell, Sennheiser, and CAD fielded a variety of questions from the floor, which ran the gamut from the general to the project-specific. Of the former, the consensus here was that microphones today are more than holding their own as a strong link in the audio-recording chain.

"When we get complaints, we find that 99% of the time the problem isn't the mike, it's the console," said Audio-Technica's Ken Reichel. "As an industry, we should be very proud of what we have accomplished."

On the issue of a next-generation "digital mike," theoretically incorporating an A-D converter, Bruce Forbes of CAD added, "Microphones already exceed the dynamic range of the CD. So I don't see the need for that." Nor, just yet, is the technology available, added Jerry Graham of MicroTech Gefell. "You need 24 bits to accommodate the dynamic range of a condenser microphone," he said. "Right now, the great limiting factor is that the A-D converters for that simply do not exist."

The home recording market—or, more specifically, project studios—also got a nod from the panelists, several of whom said their companies were seeking to bring versions of their "best" in reach of the market's lower end. "We have to," one said. "That market is just taking off."

The ultimate bottom line, though, was the old one: "Garbage in, garbage out," or mikes are only as good as what you do with them. "We think of microphones as an instrument, like any other," said AKG's Joey Wolpert. "It's all in how you use it."

## Telarc Chief Captures Concert-Like Sound 13-Time Grammy Nominee Shuns Doctoring Effects

■ BY DANIEL LEVITIN

EUGENE, Ore.—While one popular trend in recording arts is to produce ever more exotic soundscapes—elaborate sonic images that have no correlate in the real world—Jack Renner stands firmly

PRO  
FILE

committed to representing music as he hears it. Renner is the chairman and chief recording engineer at Cleveland-based Telarc, a classical and jazz label that is respected worldwide for its consistently high standards and sound quality. As technology has improved over the last

two decades, not all recordings have gotten better, of course. The do-it-yourself, overmiking and multitracking mentality has rendered many newer recordings murky, victims of serious phase and imaging problems.

Renner, a 13-time Grammy nominee for best-engineered classical recording, believes the most important thing he can do is to represent the uniqueness of each performing group. Speaking about his classical recordings, Renner says, "I try to capture the sound you would hear if you had a fairly good seat in the concert hall. I don't believe in a lot of close-miking, because that negates the balance decisions the conductor has made. The identity of an orchestra is in many ways shaped by these balance decisions; it is my job to recreate what the group and the conductor have worked so hard to achieve, and not to intrude between the intention of the performers and what finally reaches the audience."

This approach has led many musicians to cite Renner's recordings of them as their favorites. Members of the Vienna Philharmonic, for example, have praised his recordings of the group as really sounding like the Vienna Philharmonic, in contrast to the more generic sound generated by massive miking and postproduction digital effects.



Jack Renner, chairman and chief recording engineer at Telarc, is a 13-time Grammy nominee.

A typical symphonic microphone setup uses three microphones, placed several feet in front of the orchestra. His microphones of choice? "Small diaphragm, omnidirectional microphones: B&K 4006, Schoeps MK2 or MK2-S, and Sennheiser MKH-20," he says. Working quickly to achieve the right mike placement is essential because of the tremendously high cost of keeping a full orchestra waiting. "Of course, it depends on the orchestra and, if you're in Europe, on the exchange rate and so on," he notes. "On the average, with a really major, international orchestra, the cost is somewhere between \$250 to \$300 a minute. So I generally don't like to spend more than 15 minutes get-

ting a sound before I'm ready to roll. To achieve that fast pace, we generally don't go into halls that we know are not going to work well for recording. Most of the places we use now are places where I've recorded before, so I know what to expect."

Renner virtually shuns multitracking, recording live to two-track and editing parts of performances together to achieve the best overall presentation of the material. "There are two approaches to this," he says. "We try to get either complete movements, or, where circumstances are right, we will have an orchestra run a complete symphony for us, just as if they were doing a concert. That gets the musical flow going, it just gives you much more of a finished performance. Once we've got at least two full performances of an entire work in the can, then we might go back in spots to record little sections where we have to. Normally, we start our editing process with long, long chunks of tape."

The Telarc classical catalog has reached sales figures that other classical labels wouldn't even dare hope for. For the Mozart symphonies, for example, Renner reports sales of "20,000-30,000 in the first couple of years, and then they just keep on going. We're past 50,000 with the first one we did there in Prague." This success has enabled Renner to use the label as a springboard to pursue another dream.

### CLASSIC JAZZ

With a background as a jazz trumpeter in high school and college, Renner had been wanting to bring Telarc into the jazz realm for some time. He found Telarc's 1979 recording of Mel Lewis difficult to distribute because the label didn't

(Continued on next page)



## OPERA HOUSE SINGS LOGIC'S PRAISES

(Continued from preceding page)

using a Logic 2 in its unusual although comfortable role as an SR desk, which he believes has profound effects upon productivity.

"The beauty of the Logic 2 is that the sound can be balanced in rehearsal, then you can do something else, and then your original settings can be used again for the performance in the evening. In this way, nothing is wasted—the work you put into the desk helps you later," says Tiitinen. "With an analog desk it's almost not worth bothering too much between rehearsals unless you are prepared to physically switch desks, and that's actually what we used to do in the old opera house because it was quicker than resetting them manually."

Both desks use a snapshot variant of the Logic's total dynamic automation system designed specifically for the

Opera House by AMS. The second Logic 2 in the recording studio already has been used heavily by sound designers and engineers who can predesign complex sound effects in this room rather than tying up the desk in the main auditorium. A total of five Quantec Room Simulators are used for the Surround enhancements and ambiance creation. Tiitinen points out that few other units are as well suited to classical music or as realistic at simulating room environments. A Soundfield mike is used extensively for 3D sound recording and effects movement to overcome the shortcomings of panned mono effects. "The thing with traditional multichannel sound is that it's fine as long as you sit in the middle," says Tiitinen. "The Soundfield gives us an important extra element of realism."

Akai S3000 series samplers and

DD1000 magneto-optical disc recorder/editors are used as the playback sources, with the latter synchronized whenever multitrack effects creation and triggering are required.

The studio monitoring system uses Dynaudio M4s for the LCR component and C2 and PPM monitors for delivering the Surround information. Tiitinen says the basement room was not ideal for its intended purpose to begin with, being extremely large and square.

"We got a great solution from Andy Munro using the System 2 modular acoustic system in the short time that we had available," he says. "It was designed by Andy acoustically and visually, the monitors were installed in two days and tested, and it really didn't need much tweaking at all. If I hadn't seen it done, I wouldn't have believed it."

## EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

### THE U.K.

**T**HE STUDIO scene has undergone something of a reshuffle of late. West-Ex Studios in North London, which was put up for sale by its owner, Chrysalis, has been bought by the owner of Matrix Studios in London, Nigel Frieda. The Sarm Studio Group has bought Outside Studios, the residential complement to West-Ex Studios in London, from producers Clive Langer and Alan Winstanley. Meanwhile, Pete Townshend's Eel Pie Studios in London is looking for new tenants.

**P**A COMPANY SSE in Birmingham has bought a Tube Tech LCA2A compressor limiter to use on FOH systems, making it one of the first companies to employ a valve kit in this manner.

"I was looking for something which had seamless and almost transparent limiting performance, and introduced a bit of warmth into the system as well," says SSE director Chris Beale. "The LCA2A does it." The first client to use a tubed rig is Wet Wet Wet on its current tour.

SSE also has added another Midas XL3 console and a TAC 6500 monitor board, currently on tour with UB40, to its equipment stock.

**T**HE NORTH OF ENGLAND Venture Capital Co. has bought a 35% shareholding in motorized fader manufacturer Sellmark Electronics. Sellmark managing director John Williams says a capital injection was needed to guarantee continued growth. "We felt we'd taken our business expansion plans as far as we possibly could without outside help," he says.

The move also will benefit subsidiary Audiomation, producer of the Uptown 2000 moving fader automation system.

**V**ISION '93, held in October as the first U.K. broadcast, film, and video show, drew nearly 6,000 registered visitors, with more than 2,000 delegates visiting the free training session and

workshops.

**ABB**EY ROAD'S No-Noise Sonic Solutions room has installed a Sigtech AEC1000 Acoustic Environment correction system, courtesy of Munro Assoc. The Sigtech uses adaptive filter algorithms to model the response of the loudspeaker and the room, then set up a correction filter. The process is fully automated, with the resultant filter inserted into the monitor path, correcting speaker anomalies and canceling room reflections at the listening position.

Remastering engineer Peter Mew says the room was previously bass light and had never been acoustically designed. "The difference is night and day," says Mew. "The fact that I can A/B test with the Sigtech in and out proves how effective the system is in providing a solution."

**T**HE LONDON REVIVAL of the hit '60s musical "Hair" uses a Sennheiser radio mike system consisting of 22 SK 2012 body pack transmitters and a 22-channel EM1036 UHF diversity receiver system, as part of a 33-channel system put together by sound designer Andrew Bruce.

Meanwhile, the first Sennheiser EM 203 UHF3 channel switchable diversity receiver system in the U.K. has been bought by dry-hire company Gradev Theatre Services, which supplies radio mike equipment to theaters, TV and film units, and conference organizers.

**A**XIS AUDIO SYSTEMS has supplied four Akai S3000 samplers to Ferranti's flight-simulation training center in south Wales. The units will be used with Fostex DCM100 stereo rackmount MIDI mixing units to provide automated surround-sound effects.

**L**ONDON'S CTS Studios has become one of the first British recording studios to connect and use the ISDN telecom network. The link-up was tested at the three-hour live session involving the 85-piece London Symphony Orchestra in CTS Studio One and a Spanish choir at DUY Studios in Barcelona for a Spanish musical.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOV.27, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) Meatloaf/ J. Steinman (MCA)	GANGSTA LEAN DRS/ C. Jackson (Capitol)	RECKLESS Alabama/ J.Leo,L.M.Lee Alabama (RCA)	SHOOP Salt-N-Pepa/ Mark Sparks (Next Plateau)	INTO YOUR ARMS The Lemonheads/ Robb Brothers E. Dando (Atlantic)
RECORDING STUDIO(S) Engineer(s)	OCEANWAY (Los Angeles) Steven Rinkoff	ROLL WIT IT (Fremont,CA) Mike Hersh Steve Young	EMERALD (Nashville) Jay Messina Jeff Geidt	SOUNDTREK (New York) Al 'Taz' Mechera	CHEROKEE (Los Angeles) The Robb Brothers
RECORDING CONSOLE(S)	Neve 8108	Amek Mozart	SSL 4064 w/ Ultimotion	Soundtracs CMX	Cherokee Custom
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Ampex ATR 124	Otari MTR-100	Mitsubishi X-850	Studer A800	Otari MTR-90
STUDIO MONITOR(S)	Custom Oceanway	Westlake Meyer HD-1	Hidley/Kinoshita	EV 802 Yamaha NS10	Custom Cherokee
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	RECORD ONE (Los Angeles) David Thoener	ROLL WIT IT (Fremont,CA) Steve Young	EMERALD (Nashville) Jay Messina Jeff Geidt	SOUNDTREK (New York) Al 'Taz' Mechera	CHEROKEE (Los Angeles) The Robb Brothers
CONSOLE(S)	Neve 8078	Amek Mozart	SSL 4064 w/ Ultimotion	Soundtracs CMX	Custom Neve 8108
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Neve 8078	Otari MTR100	Mitsubishi X-850	Studer A800	Otari MTR90
STUDIO MONITOR(S)	Studer A80	Westlake Meyer HD-1	Hidley/Kinoshita	EV 802 Yamaha NS10	Mastering Lab
MASTER TAPE	Ampex 456	3m 996	Ampex 467	Ampex 467	3M 996
MASTERING (ALBUM) Engineer	STERLING SOUND Greg Calbi	FUTURE DISC Tom Baker	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY Herb Powers	MASTERING LAB Doug Sax
PRIMARY CD REPLICATOR (ALBUM)	Uni Manufacturing	Capitol Manufacturing	BMG Manufacturing	DMI	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	BMG Manufacturing	HTM Cinram	WEA Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

## TELARC CHIEF CAPTURES CONCERT-LIKE SOUND

(Continued from previous page)

have a jazz catalog to complement it. But starting in 1989, momentum began to build. "We got Andre Previn to record a jazz album for us with Ray Brown and Joe Pass—that got things going," Renner says. "Then I met Oscar Peterson in an airplane lounge in New York, and we kept in correspondence . . . When we got ready to do the second [Previn] album, it was right after the Oscar Peterson trio had gotten together to tour [Peterson with Herb Ellis, Ray Brown, and Bobby Durham]. We wound up sitting in the Blue Note for three nights and getting four great albums out of it. Once you get your foot in the door, the word gets around that not only do you get a great recording, but you pay the royalties like you said you would, and the album sells!"

Shortly after that, Renner met in-

dependent jazz producer John Snyder, who brought other artists to the label. "Now we have the largest roster of legendary names of anybody," Renner says proudly. In addition to the aforementioned artists, Telarc has released albums featuring George Shearing, Ahmad Jamal, Dizzy Gillespie, and Lionel Hampton. Sales have been unusually high for traditional jazz—"generally in excess of 50,000 and in some cases quite a bit more," Renner reports.

Even with Telarc's expansion, Renner plans to stay involved in as many recordings as possible. "It's possible for me to be involved in 15 jazz and 20 classical recordings in a year. Also, I feel confident turning things over to [engineer] Michael Bishop. But I'll be on the recording console for at least 80% of our recordings for some time to come."



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# Radio

## GMs Bullish On Prospects For '94 Ad Revenue Gains Of 5%-7% Expected

BY ERIC BOEHLERT

NEW YORK—The days of across-the-board, double-digit annual growth may be distant memories for most radio executives, but many see happy days ahead when they look forward to 1994.

Five to seven percent is the common figure that radio group presidents give when asked to predict next year's revenue gains as compared to 1993, while individual station GMs are a bit more bullish.

That may not mean huge dividends, but for broadcasters who just two years ago were facing a rather bleak future, it's a welcome figure, indeed.

"We see continued good things for '94," says John Hayes, president of Alliance Broadcasting, who points to an expected 5% gain for his company's outlets. Hayes, crediting radio's persistence, says the industry not only is out of the woods financially, but "its future is extremely bright."

Part of that optimism stems from the on-going successes of duopolies. Hayes notes that in '94, Alliance is "focused on duopolies for stations in San Francisco [where it owns KFRC-AM-FM] and Detroit [where it owns WYCD]. We're also pursuing turnarounds in other markets," he says.

Mickey Franko, VP/radio at Nationwide Communications, also is upbeat about the new year, and expects gains in the neighborhood of 6%. Nationwide instituted new training for its sales people three years ago, and Franko says that investment is now paying off, pointing to gains the company's stations have been feeling for close to a year now.

According to Franko, Nationwide stations, through September of this year, are up 25% over that same period in 1992. That sort of sales investment is "the difference in a land of five shares," he says.

At the Radio Advertising Bureau, president Gary Fries agrees. He says the industry's improved sales forces, brought on by duopolies that have made station sales teams sharper (i.e., smaller) and more focused, will mean "continued growth in the 6%-7% range" for next year.

Regionally, Alliance's Hayes says the Southwest will continue to thrive ad-wise, while the West Coast, followed by the Midwest, will continue to lag a bit behind. GMs in the Southeast add their region to the plus side of that economic equation.

"We'll be up, no doubt," says Sidney Mendelson, GM at WMC-AM-FM Memphis, who sees gains in the 10% and 20% range for his two stations. Why such big boosts? He explains that after a two-year slide, his once younger-skewing FM station has shifted to hot AC and consequently has been picking up more 25-54 buys. As for the AM N/T station, "We're at the right place at the right time" for

the current talk-radio boom.

Down in Miami, Dennis Collins, VP/GM at WMRZ/WLYF, says "there will be a lot of smiling faces in this market" come next year. "It's a very strong market." Ironically, Collins notes that it was the devastation of Hurricane Andrew, which hit in August of 1992, that turned the South Florida economy around as people scrambled, and spent, to rebuild their lives.

Twelve months ago, still reeling from the first down year in industry history, broadcasters were expressing cautious optimism about 1993. That hope was realized with a solid 8%-9% revenue gain over the very soft 1992. On the eve of '94, it seems that guarded optimism has given way to pure sanguineness.

Hopes may be high for '94, but that may not necessarily translate into more spending (i.e., more jobs). Thanks to a robust market, Mindelson at WMC-AM-FM did recently hire a new business development director. But both Franko at Nationwide and Alliance's Hayes say that while they cut back in personnel over the last two years, particularly through duopolies and local marketing agreements, neither is in a rush to add more people to their payrolls.

"I'm comfortable with our staffing level," says Hayes. "Part of the allure of doing [these deals] is a reduction of costs," he adds. "Let's not kid ourselves."

And that is a trend that's unlikely to change any time soon.

## Broadcasting Is All In The Family For Gardner Bros.

BY CARRIE BORZILLO

LOS ANGELES—The Gardner brothers give new meaning to the concept of brotherly love. Not only do Andre, Bill, and Al claim to feel no sibling rivalry, even though all



AL GARDNER

three work in the fiercely competitive radio world, each says he looks to the others as a source of inspiration.

Hailing from Philadelphia, the three brothers are now on the airwaves in far-flung areas of the country. Youngest brother, Andre, 32, recently landed the APD job at classic rocker WXRK (K-Rock) New York. Bill, 48, is handling mornings at country KFMS Las Vegas. Al, 46, hosts the morning show at N/T WFLA Tampa, Fla.

According to Bill, he and his brothers were all No. 1 in their respective dayparts at some point this year.

Each brother got into radio in a completely different, and somewhat unusual way.

The youngest Gardner chose a radio career because he "was the little brother looking up to the older brother."

Andre explains, "I was nine and Bill took me to the old WIBG [Philadelphia], which was top 40. When I got there it was like a magical, beautiful place with a spiral staircase and chandeliers. I sat silently in the back while he did his breaks. From that time on, I wanted to do what he did."

Bill even made his little brother a radio console for his bedroom and hooked up a Mr. Microphone toy. That was where Andre's first "broadcasts" took place.

"That was really my training ground. It helped me prepare for my first tape," says Andre. "I was broadcasting around the neighborhood for years with that set-up."

Bill remembers giving Andre his old records and promotional items from work for his bedroom station.

### ACAPULCO ODDS?

Recalls Bill, "Andre said I used to tell him it was a competitive business and that the odds were stacked against him. But he'd say I told him that on the back of a post-



Not Jaded. Members of Giant recording act Jade thank urban WOCQ Ocean City, Md., PD Don Duckman for hosting the group during its visit to town.

card from Acapulco."

Middle brother Al was the last of the trio to get into radio.

Once a musician, Al was "discovered" at one of his gigs that Bill attended with his fellow WIBG cronies. "I did this sound-of-Philly medley and during the instrumental breaks I would be doing this comedy bit and one of the guys from the station came over and said I had a good voice for radio."

### EARLY GIGS

All three landed major-market gigs early in their careers.

Al landed at WIBG and worked with Bill at a time when he thought "only gods do radio." He went on to work as ND at WBJW Orlando, Fla., which ended up bringing Bill in as PD in an attempt to boost the station's ratings.

Al and Bill also worked mornings together at the station, although Al went by the name Lee Simpson at the time. The two later did the same thing at KLLS San Antonio, where Bill was VP and Al was morning co-host, again as Lee Simpson.

In a roundabout way, Bill got into radio by following in his father's footsteps. Bill Gardner Sr. dabbled in radio and worked at KYW-TV in Philadelphia for more than 40 years. Bill Jr. also started in television before making his way to KLZ Denver as PD/afternoon host in 1965. He went on to work at KCBQ San Diego and KVIL Dallas and to own KRVZ/KQAZ Springerville, Ariz.

Bill's credits also include a 1974 Billboard Radio Award for major market top 40 air personality of the year.

After his bedroom broadcasting days, Andre's first radio job was at age 16 at WPST Trenton, N.J., where he worked overnights and weekends until he says he had to stop doing overnights because he was too young. Andre went on to WZZD Philadelphia for overnights and weekends before landing at his childhood dream station, WFI,

also in Philadelphia. Before joining K-Rock New York last week, Andre was MD/late night host at sister WYSP Philadelphia.

Andre and Bill also worked in the same market, but at different stations—Andre was as KEGD Dallas while Bill was at KVIL.

And, believe it or not, the three relish each other's achievements.

Al says, "I idolize my brother Bill in radio. I learned so much



From left, Bill and Andre Gardner.

from him, and I still do what he told me to do [when he was the PD and I was the ND at WIBG]. He was the pioneer, and now Andre, my lord, he's doing great. I'm just a musician who lucked out."

Describing their relationship, Al likens the Gardner brothers to "the brothers Gibb. We obediently followed our older brother Bill. I read a lot about the old Bee Gees, and there was almost a reverence for the first brother. None of us will ever challenge him. He was always the teacher."

Al's goal is for the three of them to work together one day.

"We want to be the biggest brothers to hit showbiz since Mo, Shemp, and Curly," quips Bill.

If the Gardner brothers don't go down in history that way, Al's son Jonathan will at least have the distinction of being one of the youngest broadcasters in history. At age 6, Jonathan hosts a 10-minute Sunday pregame sports show called "Pint-Sized Picks," on his father's station.



Nothing Moore. Ian Moore and his band, out supporting their new Capricorn album rock single, "Nothing," dropped by WLWQ Columbus, Ohio. Pictured, from left, are band members Chris White and Bukka Allen; Moore; WLWQ MD Jo Robinson; PD Bob Neumann; and band member Michael Villegas.





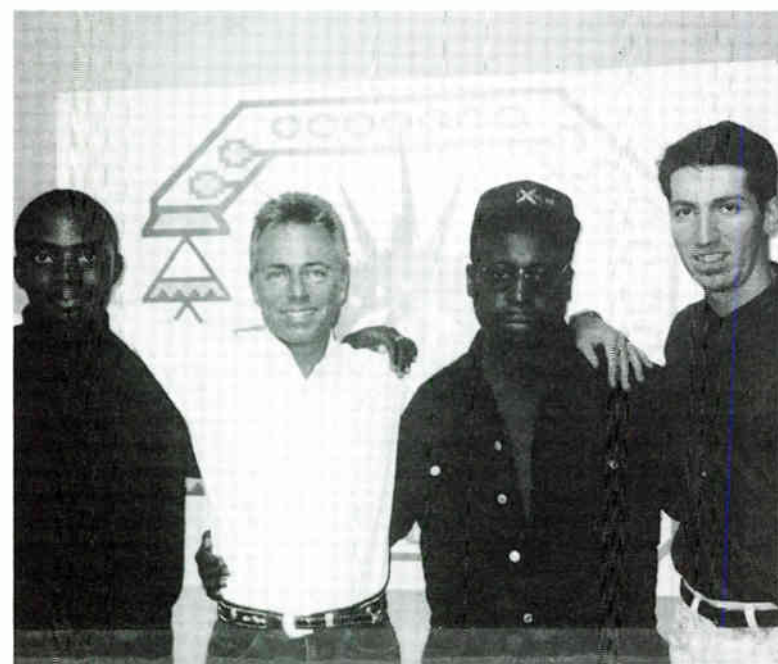
**Waiting On A Friend.** Following a performance for the station, John Waite, right, and guitarist Glen Burnick, left, stop by and say hello to WAQQ Charlotte, N.C.'s business assistant, Meredith Stallings.



## WABC 77AM

TALKRADIO

**Just Say No.** WABC New York's new ad campaign makes a rather obvious point about the station's format.



**Catchin' The Wave.** Island recording artist Ronny Jordan recently visited Broadcast Architecture, the Princeton, N.J.-based research and marketing firm that provides Tokyo's J-WAVE station with programming each week. Pictured, from left, are keyboardist Joel Campbell; James Lewis of James Lewis Marketing; Jordan; and Allen Kepler of Broadcast Architecture.

## Hundt Nomination Confirmed In Last-Minute Senate Vote

■ BY BILL HOLLAND

WASHINGTON, D.C.—As Congress recessed for the Thanksgiving holiday, the administration and Senate Republicans reached an agreement to allow a floor confirmation vote on the long-delayed nomination of Reed Hundt as FCC chairman.

Hundt passed muster in the Senate at a midnight session Nov. 19. Now the Administration must submit to the Senate the nomination of communications attorney Rachelle Chong for the vacant Republican seat on the commission.

Chong, who worked in Washington from 1984-87, is a partner in the San Francisco law firm of Graham & James. The White House will authorize an FBI background check after the holidays, according to a source on Capitol Hill.

Senate Republican leader Robert Dole, R-Kan., was the force behind the six-week hold on Hundt, and all but dictated the Republicans' choice for the vacant commission slot. A previous potential nominee, Oregon public utilities chairwoman Joan Smith, apparently was not acceptable because she had been active in Democratic political circles before switching parties, according to Hill insiders.

The strongest in a list of other possible nominees includes Gina Kenney, an aide to Republican Sen. John Danforth. Kenney was not available for comment. Vermont public broadcaster Hope Green also has been interviewed for the slot (Billboard, Oct. 16).

The news of the release and confirmation approval apparently comes as a big relief to interim chairman James Quello, 79, the 19-year FCC vet who for 10 months has steered the commission through some difficult times in the ongoing cable reform disputes, and has leveled big fines to enforce the FCC's indecency rules.

"No one will be more pleased to see Mr. Hundt than Mr. Quello," said an FCC source close to the interim chairman. "It's been fun, and he's worked a ton and accomplished a lot, but he's really, really tired now."

Hundt's swearing-in ceremony details were still being worked out as federal Washington prepared for the long weekend recess. "There could be something formal at the White House, with some big-wigs," said a commission spokesperson, "or it could be that he just takes a cab over here. We don't know yet."

**NO FCC DECISION ON INFINITY DEALS**  
The FCC is still "deliberating" the challenges made by two

groups against the approval of Infinity's deals with Beasley Broadcasting for KRTH Los Angeles and Cook Inlet for WPGC-AM-FM Washington, D.C., according to an FCC official.

"I'm sure you're not going to see anything rocket out of here before the [Thanksgiving] weekend," says the attorney dealing

### WASHINGTON ROUNDUP

with the challenges from Americans For Responsible Television and the D.C.-based African American Business Assn. (Billboard, Nov. 27).

The first group is against the sale of KRTH because it considers Infinity to be broadcasting indecent programming via its syndicated Howard Stern program. The D.C. group considers Stern's broadcasts "virulently racist" and indecent.

### NAB: B'CASTERS EXEMPT IN AUCTIONS

The National Assn. Of Broadcasters has reminded the FCC that it was the clear intent of Congress to exempt broadcast and broadcast auxiliary spectrum from the competitive bidding implemented in recent legislation.

"Congress recognized that free, universal, local broadcast service plays a vital role in our society," the trade group told the commission.

NAB also wants the FCC to clarify the exemption "when the broadcast channel is used primarily for broadcast services, even if a portion is used for ancillary subscription services."

### RADIO AD DISCLOSURE PASSES HOUSE

The NAB is calling the House's passage of a banking reform bill a big victory. It contains provisions that will allow radio broadcasters to air car leasing ads without wordy "small print" disclosures, and could bring extra millions in revenue to the industry.

The broadcast lobbyists had been successful in attaching the measure to the larger banking bill to increase its chance of passage (Billboard, Nov. 27).

NAB head Eddie Fritts called the passage "a great way to end the legislative year," and urged broadcasters to "redouble their efforts while senators are back home over the next few weeks to gain additional Senate co-sponsorship" for the still-pending Senate version.

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  - 6 Go West Pet Shop Boys
  - 7 Still A Friend Of Mine Incognito
  - 8 More Fire Than Flame Basia
  - 9 Better Than You Lisa Keith
  - 10 Your Love Keeps Working On Me Jody Watley
  - 11 Rubberband Girl Kate Bush
  - 12 Take 5 XL
  - 13 Let It Snow Boyz II Men
  - 14 Sunday Morning Earth, Wind & Fire
  - 15 Koi Wo Shira Chara
  - 16 I've Got You Under My Skin Frank Sinatra with Bono
  - 17 Voo Doo Teddy Pendergrass
  - 18 Please Forgive Me Bryan Adams
  - 19 So Natural Lisa Stansfield
  - 20 Once Upon A Time Bobby Caldwell
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Billboard's

# PD

## of the week™

**Christopher Lance**  
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**D**ESCRIBING HIS STATION's victory over cross-town format rival KDON, Christopher Lance, the PD at top 40/rhythm KMXZ Monterey, Calif., conjures up images of the old David and Goliath story. In his scenario, KMXZ is "David," with approximately half the signal of the long-dominant "Goliath," KDON. But like the real David, KMXZ has triumphed over its adversary.

The victory came in the summer Arbitron book, where KMXZ, known as "93.5 the Mix," scored a 4.8 share and landed the No. 3 12-plus spot in the market, edging out KDON with a 4.4 share and fourth-place finish.

In Lance's words, "We put away the competition after just two books."

It all happened rather quickly. KMXZ changed its urban format and call letters exactly one year ago this week, to something Lance describes as "a rap-less urban format." That was further adjusted to the station's current sound when Lance became PD last spring and "decided we wanted to go after KDON."

"In a matter of six months, we really turned it around," he says. Since last fall, the ratings have climbed 1.1-2.4-3.6-4.8.

"With our signal situation, I didn't think I'd ever win—I just wanted to be competitive with them," he says.

In all likelihood, it is premature to discount KDON's rebound potential, a prospect of which Lance is well aware. "I'm afraid of them; I'm scared," he says. "When you come up with a winning combination, and then every time you turn on the station across the street they're doing the same thing... I'm too competitive to think of that as a compliment."

Lance is also quick to point out that his victory over KDON is "bittersweet," since he and KDON PD Michael Newman are "very good friends."

Lance's background includes stints in San Diego and San Francisco, where he did fill-ins at KFRC during its heyday. In 1988, he helped current WQHT (Hot 97) New York PD Steve Smith put KHQT (Hot 97.7) San Jose, Calif., on the air, then worked there as APD/afternoon jock. He was reunited with Smith at KKFR (Power 92) Phoenix, where he was program coordinator/afternoon jock. He first joined KMXZ for afternoons, a job that later evolved into his first PD gig. He continues to host p.m. drive.

Although he had never programmed before, he credits mentors like Smith, Steve Rivers, Gerry Cagle, Rick Thomas, and Jerry Clifton with teaching him how to win.

Lance is extremely hands-on in music selection, and spends two to three hours daily editing the music.

Here's a recent afternoon hour: Mariah Carey, "Dreamlover"; Snoop Doggy Dogg, "What's My Name?"; S.O.S. Band, "Take Your Time (Do It Right)"; Collage, "I'll Be Loving You"; Xscape, "Just Kickin' It"; 2Pac, "I Get Around"; Lil Suzy, "Take Me In Your Arms"; George Clinton, "Atomic Dog"; DRS, "Gangsta Lean"; Zhane, "Hey Mr. D.J."; Cover Girls, "Show Me"; Tag Team, "Whoomp! (There It Is)"; and Toni Braxton, "Breathe Again."

With KDON "copying us to a T," Lance tries to set his station apart by concentrating on the hits. "The way we differ is, every song that's played on this radio station is a smash, whether it's new or a recurrent or an old school song," he says. "When we do play new music, we go out of our way to highlight and identify it and educate the audience about it."

"I look at this station as an on-the-edge top 40 that adults can identify with," Lance says. "A lot of the music we're playing right now has a lot of adult appeal."

KMXZ jocks put more callers on the air than just about any other station. Lance says, "We're trying to give the image that [listeners are] in control of the music, that every song is a request."

"I want to give the image of the old KFRC that I learned many years ago, [that of] a music machine," adds Lance. "The format is tight, but also leaves a lot of room for 10- to 15-second personality breaks. Seventy percent of the time, when a jock goes on the air, he has a listener with him or her. We want to make not only the music the star, but the listener as well... Chances are, when you call this radio station you're going to get on the air or win something."

Lance has created what he calls "an image of constant instant winning" at KMXZ. The jocks are giving away instant cash every weekday through the fall book. The station also is being marketed with a television campaign, and is just getting into merchandising.

Lance shares credit for the station's success with GM Gary Weinstein, teen-age assistant MD Jason Silva, promotion director (and former station PD) Linda Roberts, and the airstaff, including morning men Keith Tyler and Steve Davis, new midday host Bobby Dee, early afternoon host Adriana Reimer, night host The Widow, and overnight host Rod O'Neil.

He also credits the listeners, saying, "I'm just surprised at our sudden success, and I'm proud of our audience for standing up for us and coming through and claiming us."

"If all my request lines aren't going all the time, there's something that's not right, because we program to the active listener," he adds. "It means we're easing up on something. I really live by the phones, and it's something that's really worked for us. We try to stay hectic and chaotic on a daily basis."

PHYLLIS STARK

## Listeners' Radio Ad Recall Rate High Survey Shows Spots Still Communicate Strongly

**N**EW YORK—Radio ad recall among listeners is surprisingly high according to the results of a new study sponsored by five major radio networks.

The new study updates a similar project conducted in 1968 which focused on a concept called "imagery transfer" (i.e. measuring recall between radio and television spots). It is the first national study to test the imagery of a radio commercial with no previous television exposure.

The study concluded that "synergistic creative" (i.e. advertising on both radio and television) produces stronger ad recall rates than using exclusively one medium or the

other.

The study also concluded that 25 years of "explosive change in communications has had little impact on radio's strong ability to produce television pictures in listeners' minds." In fact, the strength of radio has grown stronger since 1968. In 1993, 75% of adults 18-plus were able to recall some portion of the television commercial when the audio portion was played, compared to 72% in 1968. In the most recent study, men had a 74% recall rate while the rate among women was 77%. Heavy radio listeners had an 81% recall rate.

The study also found that when a commercial exposed only on radio

was tested, "results indicate that basic imagery patterns were similar to those of television/radio commercials."

Results of the study will be presented to the advertising and media communities in a series of regional meetings to be held next year.

The telephone study was conducted by Statistical Research, which also conducts the RADAR studies of networks' sales strength. Sponsoring networks were ABC Radio Networks, American Urban Radio Networks, CBS Radio Networks, Unistar Radio Networks, and Westwood One Radio Networks.

PHYLLIS STARK

# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	5	★★★ No. 1 ★★★ SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	MICHAEL BOLTON 1 week at No. 1
2	1	1	19	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL
3	5	6	6	PLEASE FORGIVE ME A&M 0422	◆ BRYAN ADAMS
4	3	2	16	REASON TO BELIEVE WARNER BROS. 18427	◆ ROD STEWART
5	4	3	17	DREAMLOVER COLUMBIA 77080	◆ MARIAH CAREY
6	7	11	6	HERO COLUMBIA 77224	◆ MARIAH CAREY
7	6	5	14	HOPELESSLY RCA 62597	◆ RICK ASTLEY
8	8	7	27	FIELDS OF GOLD A&M 0258	◆ STING
9	13	13	8	I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
10	10	12	5	BOTH SIDES OF THE STORY ATLANTIC 87299	◆ PHIL COLLINS
11	9	8	14	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	◆ TONI BRAXTON
12	14	16	5	ALL ABOUT SOUL COLUMBIA 77254	◆ BILLY JOEL
13	15	18	6	AGAIN VIRGIN 38404	◆ JANET JACKSON
14	17	14	25	I'M FREE SBK 50434/ERG	◆ JON SECADA
15	16	15	13	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
16	11	9	10	FIELDS OF GRAY RCA 62618	◆ BRUCE HORNSBY
17	12	10	30	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
18	18	17	10	NOTHING 'BOUT ME A&M 0350	◆ STING
19	20	20	19	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
20	19	19	9	SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
21	34	—	2	★★★ AIRPOWER ★★★ ALL FOR LOVE A&M 0476	◆ BRYAN ADAMS/ROD STEWART/STING
22	25	25	19	★★★ AIRPOWER ★★★ JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
23	23	23	7	AS LONG AS I CAN DREAM ARISTA 1-2600	◆ EXPOSE
24	21	21	21	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	◆ MICHAEL JACKSON
25	22	22	21	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	◆ CELINE DION & CLIVE GRIFFIN
26	24	24	19	RUNAWAY TRAIN COLUMBIA 74966	◆ SOUL ASYLUM
27	27	36	3	TRUE LOVE MCA 54762	◆ ELTON JOHN & KIKI DEE
28	28	29	23	TWO PRINCES EPIC 74804	◆ SPIN DOCTORS
29	31	32	4	I'M ALIVE ELEKTRA 61524	◆ JACKSON BROWNE
30	26	28	7	DON'T FALL APART ON ME TONIGHT A&M 0346	◆ AARON NEVILLE
31	39	—	2	THE POWER OF LOVE 550 MUSIC 77230	◆ CELINE DION
32	29	27	19	RAIN MAVERICK/SIRE 18505/WARNER BROS.	◆ MADONNA
33	30	38	4	ALL THAT SHE WANTS ARISTA 1-2614	◆ ACE OF BASE
34	NEW ▶	—	1	★★★ HOT SHOT DEBUT ★★★ I CAN SEE CLEARLY NOW CHAOS 77207	◆ JIMMY CLIFF
35	32	26	15	YOU MAKE ME SMILE CAPITOL 44947	◆ DAVE KOZ
36	33	30	18	BREAK IT DOWN AGAIN MERCURY 862 330	◆ TEARS FOR FEARS
37	35	34	12	TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
38	40	37	15	BETTER THAN YOU PERSPECTIVE 7430/A&M	◆ LISA KEITH
39	NEW ▶	—	1	COMMITMENT OF THE HEART 550 MUSIC 77221	◆ CLIVE GRIFFIN
40	NEW ▶	—	1	SENTIMENTAL ARISTA 1-2618	◆ KENNY G

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. © 1993, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENTS

1	1	2	4	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
2	2	1	3	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
3	4	4	21	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
4	3	3	5	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
5	7	5	7	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
6	6	8	21	JUST ANOTHER DAY SBK 07383/ERG	◆ JON SECADA
7	5	6	5	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
8	9	9	7	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
9	10	—	19	WALKING ON BROKEN GLASS ARISTA 1-2452	◆ ANNIE LENNOX
10	—	10	20	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.



# The Year's Best Promos; Stations Find New Ways To Talk Turkey

LOS ANGELES—While there undoubtedly were dozens of successful and innovative promotions this year, a few stand out of the bunch. Two of the industry's leading authorities on radio promotions agreed to give us their picks for the year's best.

**PROMAX International** VP of promotions and communications **Lou Bortone** probably has heard about nearly every promotion done this year. One of his favorites was **WMMX** (Mix 106) Baltimore's "laziest husband" contest. While the idea has been around for some time, Bortone says he liked the way the station tied in snack-food companies that provided snacks for the winner to chomp on while displayed in a cage at the zoo.

Bortone also picks **KIIS** Los Angeles' mega-event "KIIS & Unite" for the "sheer volume of what they do." He gives a thumbs-up as well to **WNNX** (99X) Atlanta for successfully petitioning to get **Peter Gabriel** to play in town when he wasn't scheduled to perform there.

Another favorite was **WVAZ** (V103) Chicago's black women's expo, "because it was the first time someone took a niche like that and went to town with it, with

tons of sponsors and big speakers," Bortone says.

Last, but not least, Bortone picks **KDWB** Minneapolis' "Sleepless In The Twin Cities" promotion, in which children nominated their single parents to be matched with one of three "Love Connection"-style contestants for a blind date. **KDWB** will repeat the promotion in December to coincide with the movie's video release.

**Paige Nienaber**, VP of fun and games for consultancy **New World Communications**, says the 1993 promotion people will remember 10 years from now is **KSOL** (Wild 107) morning man **Mancow Muller's** now-infamous "haircut on the bridge" stunt, which got him into hot water earlier this year.

Another Nienaber favorite is **WBSS** (Boss 97) Vineland, N.J.'s "Screw Over Your Ex" promotion, which took a couple in a helicopter over the home of one of their ex's to have sex, and broadcast it on the air.

Nienaber also cites **KGGI** Riverside, Calif., and **WJMH** (102 Jams) Greensboro, N.C.'s "Find The 1" campaign. For a week, each station dropped the number one from its station ID—**KGGI** said "99 KGGI" instead of "99.1



by Carrie Borzillo

**KGGI**," and **WJMH** said "02 Jams" instead of "102 Jams." The jocks didn't acknowledge to listeners that they were doing this. After a week, they acted surprised that the number one was missing, and sent listeners on a hunt to find it in town. Winners received cash prizes ranging from \$3,000 to \$10,000.

## TOWNSHEND LIVE ON CD-I

**PolyGram Diversified Entertainment** and **Philips Media** have teamed to release "Pete Townshend Live" on CD-I to album and classic rock stations.

To promote the release and spread awareness of the CD-I, stations in 40 markets will participate in a promotion the weekend of Dec. 3, giving away videos and CD-I players to coincide with the Dec. 1 PBS broadcast of an edited, 90-minute version of the concert. The show was taped during a live

pay-per-view performance Aug. 7 at the Brooklyn Academy Of Music.

## IDEA MILL: TURKEY GAMES

It's time again for stations to find new and creative uses for that ill-fated fowl. In lieu of the famed turkey bowling promotion, **WAXX** Eau Claire, Wis., will play "tic tac turkey" on a giant game board, tying in the meat department of a local grocery store that is hosting the event. Turkeys used as game pieces will be donated to the Eau Claire Salvation Army food pantry.

**Free Willy, Part II: WJHM** Orlando, Fla., morning man **Woody** "kidnapped" a local farmer's turkey in the hope of inspiring donations of food for central Florida's hungry. **Woody** promised to spare the turkey, named **Willy**, if 1,002 pounds of non-perishable goods were collected. Jocks will take **Willy** on the road to help raise the goods.

Once again this year, **KRXQ** Sacramento, Calif.'s turkey day promotion entails an auction of autographed drumsticks from **Alex Van Halen**, **Aerosmith's** **Joey Kramer**, **Pearl Jam's** **Dave Abbruzzese**, and others.

On another note, **WAXX** didn't

have to dig too deep to find a promotion for the **Joe Diffie** song "John Deere Green." The station is giving away a John Deere snowblower as the prize in a listen-and-win contest.

**WBLS** New York is in the midst of a "Switch Back" promotion to attract listeners to the station. The station is distributing laminated and numbered "Switch Back" passes. Cardholders listen for their number on the air to win at least \$1,000. The laminates are in lieu of bumper stickers, since not many New Yorkers have cars.

**KYSR** (Star 98.7) Los Angeles' married morning team **Melissa** and **Jim Sharpe** decided to explore the many uses of Spam by asking listeners to send in their most creative Spam recipes. The duo even got chef **Jean Claude Bourlier**, of L.A.'s famed **Le Dome** restaurant, to prepare the winning recipes, which were Spam-turkey patties and Spamoni Ice Cream.

Lots of major concerts are happening by the end of the year: **KROQ** Los Angeles' fourth annual "KROQ Acoustic Christmas" is set for Dec. 11 with **Smashing Pumpkins**, **Blind Melon**, **Primus**, **Belly**, the **Cranberries**,

(Continued on next page)

## Lori Ruso's "Rolling Ocean" is making waves in over 150 markets from sea to shining sea!

Her new release "I Believe In Love Again" featuring the hit singles "Rolling Ocean" and "Christmas In My Heart."

- Seen by millions as tour support for Michael Damian's 91-92 tour.
- The debut single, "Rolling Ocean" is top 20 on the Gavin A/C charts.
- This tune and two others written by Johnny Clegg
- Features the seasonal best seller "Christmas In My Heart," already serviced to radio.
- Promotional tour begins mid December.

Available Now - Streetdate November 16th

"Lori is an uplifting and exciting performer. We love her and we love her songs."  
Bobby Rich, KKLD, Tucson

"It's great to hear Lori's fresh interpretation of a song dedicated to everyday people. The strength of any country lies in the heart of those people and their values."  
Johnny Clegg

"A very strong cut for A/C audiences."  
Eric Norberg - The Adult Contemporary Music Research Letter

"Lori has a strong, passionate voice that sells a song."  
Diane Rufer & Ron Fell - The Gavin Report

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NAIRD



# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	4	6	DAUGHTER VS. PEARL JAM EPIC <b>*** No. 1 ***</b> 1 week at No. 1
2	1	1	5	MARY JANE'S LAST DANCE TOM PETTY & HEARTBREAKERS MCA
3	3	3	6	AMAZING GET A GRIP AEROSMITH Geffen
4	5	6	4	STONE FREE STONE FREE: A TRIBUTE TO JIMI HENDRIX ERIC CLAPTON Reprise
5	6	9	6	BAD THING BROTHER CRY OF LOVE Columbia
6	7	5	6	BLACK ON BLACK II DESIRE WALKS ON HEART Capitol
7	4	2	7	STICK IT OUT COUNTERPARTS RUSH Atlantic
8	10	14	7	THAT DON'T SATISFY ME BROTHER CANE BROTHER CANE Virgin
9	8	11	4	AIN'T IT FUN THE SPAGHETTI INCIDENT? GUNS N' ROSES Geffen
10	13	18	7	SHAKIN' THE BLUES THE SCREAMIN' CHEETAH WHEELIES THE SCREAMIN' CHEETAH WHEELIES Atlantic
11	14	16	10	DOWN IN A HOLE DIRT ALICE IN CHAINS Columbia
12	16	30	5	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE GIN BLOSSOMS A&M
13	9	7	12	HEART-SHAPED BOX IN UTERO NIRVANA DGC/Geffen
14	20	32	4	CREEP CORE STONE TEMPLE PILOTS Atlantic
15	26	35	3	COLD FIRE COUNTERPARTS RUSH Atlantic
16	17	20	9	SOBER UNDERTOW TOOL Zoo
17	12	10	12	I'M THE ONLY ONE YES I AM MELISSA ETHERIDGE Island/PLG
18	15	12	18	NO RAIN BLIND MELON BLIND MELON Capitol
19	11	8	11	WITHOUT A TRACE GRAVE DANCERS UNION SOUL ASYLUM Columbia
20	32	—	3	STAY (FARAWAY, SO CLOSE!) ZOO ROPA U2 Island/PLG
21	30	33	4	ALL ALONE TIME MACHINE JOE SATRIANI Relativity
22	23	26	6	I'M ALIVE I'M ALIVE JACKSON BROWNE Elektra
23	18	19	12	HUMAN WHEELS HUMAN WHEELS JOHN MELLENCAMP Mercury
24	19	22	9	IS THERE ANY LOVE IN YOUR HEART ARE YOU GONNA GO MY WAY LENNY KRAVITZ Virgin
25	35	34	3	BITTERSWEET SISTER SWEETLY BIG HEAD TODD & THE MONSTERS Giant
26	37	—	2	WOMAN FACE THE HEAT SCORPIONS Mercury
27	33	—	2	99 WAYS TO DIE THE BEAVIS AND BUTT-HEAD EXPERIENCE MEGADETH Geffen
28	29	23	15	HOCUS POCUS ANIMAL INSTINCT GARY HOEY Reprise
29	24	27	19	WICKED GARDEN CORE STONE TEMPLE PILOTS Atlantic
30	28	28	10	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1 WHITE ZOMBIE Geffen
31	27	24	5	BOTH SIDES OF THE STORY BOTH SIDES PHIL COLLINS Atlantic
32	34	37	3	MOTHER DANZIG DANZIG American/Reprise
33	21	17	7	DESERT SONG RETRO ACTIVE DEF LEPPARD Mercury
34	36	—	2	LITTLE CRAZY WAR OF WORDS FIGHT Epic
35	31	31	16	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK RED HOT CHILI PEPPERS Warner Bros.
36	40	—	2	LOW KEROSENE HAT CRACKER Virgin
37	39	40	5	THAT'S LOVE ATTITUDE APRIL WINE F.R.E.
38	25	15	8	GO VS. PEARL JAM Epic
39	22	13	9	I BELIEVE FATE OF NATIONS ROBERT PLANT ES Paranz/Atlantic
40	NEW	1	1	YOU CANDLEBOX CANDLEBOX Maverick/Sire/Warner Bros. <b>*** HOT SHOT DEBUT ***</b>

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. © 1993, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	1	1	7	PLUSH CORE STONE TEMPLE PILOTS Atlantic
2	2	—	2	PEACE PIPE BROTHER CRY OF LOVE Columbia
3	3	2	5	GOT NO SHAME BROTHER CANE BROTHER CANE Virgin
4	4	—	2	HEY JEALOUSY NEW MISERABLE EXPERIENCE GIN BLOSSOMS A&M
5	5	3	10	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY LENNY KRAVITZ Virgin
6	6	4	7	CRYIN' GET A GRIP AEROSMITH Geffen
7	7	5	15	LIVIN' ON THE EDGE GET A GRIP AEROSMITH Geffen
8	9	6	7	BIG GUN "LAST ACTION HERO" SOUNDTRACK AC/DC Columbia
9	8	7	6	RUNAWAY TRAIN GRAVE DANCERS UNION SOUL ASYLUM Columbia
10	—	8	29	HARD TO HANDLE SHAKE YOUR MONEY MAKER THE BLACK CROWES American/Reprise

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## PROMOTIONS

(Continued from preceding page)

Nick Heyward, General Public, the Wonder Stuff, the Lemonheads, and a slew of other acts. Proceeds go to various homeless organizations. WQHT (Hot 97) New York's "Hot Night New York," featuring Naughty By Nature, SWV, Mary J. Blige, Onyx, K7, and others, is set for Dec. 14. WXRK (K-Rock) New York's annual "Hungerthon" benefit concert, featuring Emerson, Lake & Palmer, Rosanne Cash, Janis Ian, Richie Havens, Southside Johnny, and Bobby Bandiera, was Nov. 17. Proceeds go to World Hunger Year.

KIT'S (Live 105) San Francisco adds a twist to its annual listener-appreciation party: homeless helpers. The station has hired the homeless (as they've done with other promotions) to work the door. The show features Duran Duran, the Dead Milkmen, Urge Overkill, the Cranberries, and others.

In an effort to help stop hate crimes, KNDD (the End) Seattle and Pearl Jam have teamed to donate a portion of ticket sales from an upcoming concert to the Seattle Center Art Academy's summer program, where kids from different backgrounds create art and learn to understand each other. In addition, the station is enlisting the help of listeners to contribute to an "Anti-Hate Mural," which will be on display at the Pearl Jam concert and at the Newmark Center through December.

## PRO-MOTIONS

Lisa Protter joins MediaAmerica as managing director of MediaAmerica Promotions, and will be taking the division in a new direction. In addition to handling promotions for radio, MediaAmerica Promotions will serve as a full-service entertainment marketing and promotions agency, handling such nonradio clients as The Chameleon, a virtual reality theme park attraction. Protter was an independent events producer and promoter.

WFLA Tampa, Fla., promotion director Arlana Vincent joins crosstown WSUN/WWRM in that capacity.



**Benson On Broadway.** When George Benson came to town to play, WQCD (CD101.9) New York threw a party in his honor. Pictured, from left, are morning show host Pat Prescott, Benson, and GM Maureen Lesourd.

# Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	7	INTO YOUR ARMS COME ON FEEL <b>*** No. 1 ***</b> 5 weeks at No. 1	THE LEMONHEADS Atlantic
2	2	6	6	DAUGHTER VS. PEARL JAM EPIC	
3	5	7	8	LAID LAID JAMES Mercury	
4	7	8	6	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE GIN BLOSSOMS A&M	
5	3	2	12	HEART-SHAPED BOX IN UTERO NIRVANA DGC/Geffen	
6	10	13	6	TODAY SIAMESE DREAM SMASHING PUMPKINS Virgin	
7	12	21	3	RUBBERBAND GIRL THE RED SHOES KATE BUSH Columbia	
8	11	10	7	BECAUSE THE NIGHT MTV UNPLUGGED 10,000 MANIACS Elektra	
9	6	4	13	LOW KEROSENE HAT CRACKER Virgin	
10	15	17	3	SEXUAL HEALING NO ALTERNATIVE SOUL ASYLUM Arista	
11	4	5	14	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? THE CRANBERRIES Island/PLG	
12	17	26	4	THE UBIQUITOUS MR. LOVEGROVE INTO THE LABYRINTH DEAD CAN DANCE 4.A.D./Warner Bros.	
13	14	11	5	TUESDAY MORNING WAITING FOR HERB THE POGUES Chameleon/Elektra	
14	9	3	13	CANNONBALL LAST SPLASH THE BREEDERS 4.A.D./Elektra	
15	13	18	4	PHOTOGRAPH BORN TO CHOOSE R.E.M. WITH NATALIE MERCHANT Rykodisc	
16	25	—	2	PURPLE HAZE STONE FREE: A TRIBUTE TO JIMI HENDRIX THE CURE Reprise	
17	20	15	9	BUTTERFLY WINGS CONCENTRATION MACHINES OF LOVING GRACE Mammoth/Atlantic	
18	8	9	6	GEPETTO STAR BELLY Sire/Reprise	
19	16	16	6	HEAL IT UP MEXICAN MOON CONCRETE BLONDE Capitol	
20	18	22	5	DEBONAIR GENTLEMEN THE AFGHAN WIGS Elektra	
21	NEW	1	1	KITE FROM MONDAY TO SUNDAY NICK HEYWARD Epic	
22	22	25	5	MISS TEEN U.S.A. BEEN THERE BEST KISSERS IN THE WORLD MCA	
23	NEW	1	1	STAY (FARAWAY, SO CLOSE!) ZOO ROPA U2 Island/PLG	
24	26	—	2	HANG ON THIRTEEN TEENAGE FANCLUB DGC/Geffen	
25	19	14	10	SLACKJAWED RING THE CONNELLS TVT	
26	30	—	2	MR. JONES AUGUST AND EVERYTHING AFTER COUNTING CROWS DGC/Geffen	
27	NEW	1	1	ALL APOLOGIES IN UTERO NIRVANA DGC/Geffen	
28	21	20	7	CAN'T STOP KILLING YOU TITANIC DAYS KIRSTY MACCOLL I.R.S.	
29	NEW	1	1	DIVINE HAMMER LAST SPLASH THE BREEDERS 4.A.D./Elektra	
30	29	29	4	CANTALOOOP (FLIP FANTASIA) HAND ON THE TORCH US3 Blue Note/Capitol	

Tracks with the greatest airplay gains this week. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

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## Small-Town Hijinks Dominate The News: Radio Tower Vanishes; Fox Marks The Spot

THREE OF OUR favorite radio stories this week come from small-town newspapers.

In Maine, a 220-foot-tall, three-ton, orange and white radio tower has been stolen, according to the Bangor Daily News.

Local air personality Chuck Foster, who works at a station in Dexter, Maine, had been stashing the tower in 11 20-foot sections in a storage facility. He was planning to erect it for a new AC station, licensed to Action Communications, that was set to sign on. Foster says he was driving by the storage facility one day and noticed that the tower was missing. He told the paper that after some initial "sobbing and curling up in a fetal position," he has offered a reward for its safe return.

Each section weighs 500 pounds and is valued at \$800, according to Foster. The tower was not insured.

In Elmira, N.Y., police were called in to investigate a strange odor in the halls at WIKN (formerly WZKZ). They determined that fox urine had been spread throughout the offices and studio, allegedly by a disgruntled ex-employee. There were no signs of forced entry.

A man who anonymously called the local newspaper and referred to the station as "Stink 106" is thought to be the perpetrator. He told the paper, "A member of the animal kingdom has let his feelings be known about the new radio station in town." The station changed format and some personnel earlier this year, when it was sold.

Finally, recent non-commercial sign-on KZPA Fort Yukon, Alaska, marked its launch with a "potlatch" (any guesses?) and dance at the community center, according to the Anchorage Daily News. Topics the first day included "subsistence, whales eating fish in the Yukon River, Univ. of Alaska Fairbanks extension information, and elderly concerns," the paper reported.

### PROGRAMMING: TWO NEW ARROWS

CBS-owned WLTT Washington, D.C., which had been programming AC during the day and adult alternative at night, flips to the '60s- and '70s-based oldies format now heard on CBS stations in Los Angeles (KCBS-FM) and Dallas (KLRX). Like its sister stations, WLTT will use the handle "Arrow," and has applied for the new calls WARW. The change was preceded by several hours of stunting as adult alternative "CD 94.7."

PD Craig Ashwood remains, as do midday host Paula Casey, night host Tammy Jett, and overnight host Bill Hamlin. Morning man Norm Miller shifts to creative services director and is replaced by Tim Byrd from VH-1. Afternoon jock Josh Cohen exits and has been replaced by Matt Anthony, who was production director at WONE-FM Akron, Ohio.

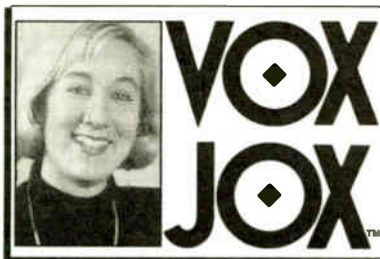
Meanwhile, in Houston, CBS' AC KLTR also has flipped to the "Arrow" format and has applied for the new calls KKRW. GM John Hiatt and PD Michelle James remain.

Jeff Bartlett joins KYW-AM/WMMR and KYW-TV Philadelphia as director of news programming, replacing Scott Herman, who is now manag-

ing sister WINS New York. Bartlett was ND at sister WBZ-TV Boston.

After stunting with a weekend's worth of continuous spins of Def Leopard's "Rock! Rock! (Till You Drop)," WWKS Pittsburgh flipped from classic rock to hard rock, becoming the first affiliate of Chicago-based Major Network's "The Force" format. WWKS's jocks are replaced by the Force's lineup, including Rick Ferguson, Mark Sullivan, Gary Zahara, Todd Maverick, and Greg Tanner.

Following the sale of N/T WPDQ



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

Jacksonville, Fla., from Genesis Communications to Prism Radio Partners, owner of crosstown N/T WOKV, WPDQ will swap its 690 AM dial position with WOKV's 600 AM, according to WOKV station manager Dave Josseland. WPDQ has been dark for several months, but is expected to return with the same format by early next year. WOKV OM Mike Dorwart will oversee WPDQ's programming.

WMC-FM Memphis adds the syndicated USA Overnight show from midnight-6 a.m., beginning Jan. 1... Jones Satellite Network OM John Hendricks exits for evenings at KZDG Denver and has not been replaced at Jones. Ironically, former KZDG evening host Pete Jones now hosts afternoons at Jones' "CD Country" format.

Plans for the American Pop Music Network to syndicate the format of adult standards WQEW New York beginning Jan. 1 have been shelved, according to WQEW PD Stan Martin, who says he was unwilling to compromise the sound of the station in New York to appeal to a national audience.

Wylie Rollins joins noncommercial jazz station WDCU Washington, D.C., as PD from similarly formatted WBG0 New York, according to the Washington Post. The station has been without a PD for 11 years. WDCU also has begun airing National Public Radio's hourly newscasts.

Consultant Steve Perun inks KHKS Dallas as a client. He will work with Jay Mitchell, who was already on board consulting... College station KTCU Dallas, which had been programming only classical and jazz music, has added modern rock to its music mix.

At WEEU Reading, Pa., sales manager Dave Kline is upped to GM, afternoon jock Jo Painter is upped to PD, and Jim Carr, from WCTX Harrisburg, Pa., joins for P/T, including some news duties.

Here are the latest format changes from the M Street Journal: KDEN Denver, which had been silent, will return as children's radio outlet KKYD,

an affiliate of "Radio AAHS."

KFIA-FM Sacramento, Calif., flips from contemporary Christian to adult alternative as KSSJ, making it the second Sacramento station to flip to the format in the last two weeks... KHSJ Riverside, Calif., flips from talk to adult standards.

Non-commercial WAYF W. Palm Beach, Fla., signs on programming contemporary Christian... KZLZ Tucson, Ariz., flips from classic rock to Spanish.

KFIG Fresno, Calif., flips from oldies to a simulcast of AC KSKY... WSPR Springfield, Mass., which had been silent, signs back on, programming Spanish.

WCZI Greenville, N.C., flips from a simulcast of AC WKQT to talk... KGHT Little Rock, Ark., flips from country to Southern gospel.

KIZS Reno, Nev., which recently picked up the syndicated Mark Thompson & Brian Phelps morning show and Unistar's "Adult Rock and Roll" format for overnights (Billboard, Oct. 16), also has added Unistar personalities G. Gordon Liddy and Don Geronomo & Mike O'Meara, as well as some local talk programming. It is now known on the air as "94.7 Jaws."

Tri-Valley Broadcasting's AC WMJV Poughkeepsie, N.Y., has been purchased by VIP Broadcasting, owner of AC combo WVIP-AM-FM White Plains, N.Y. WMJV changes calls to WMJU, and is now simulcasting with WVIP-FM as "the Superstation." WVIP-AM flips to talk, using programming from DayNet and Westwood One.

WMEL Titusville, Fla., which has been silent, returns to the air, programming talk... Urban AC WWKO Titusville is reportedly off the air.

WGCH Stamford, Conn., flips from Unistar's "CNN Headline News" to local full-service AC... Oldies WISM-AM Eau Claire, Wis., flips to children's programming as WEIO... WCKJ Augusta, Ga., which had been silent, signs back on, programming urban during the day and black gospel at night.

### PEOPLE: N.Y. MORNING UPEAVAL

John Lander joins WHTZ (Z100) New York for mornings. Current morning host Ross Brittain will remain as part of the morning show. Lander was morning man at former sister station WEGX (Eagle 106) Philadelphia, and briefly hosted mornings at KFMB-FM (B100) San Diego before landing at Z100. No word on whether Patti Steele, Lander's co-host in Philly and the wife of Z100 VP and director of operations and programming Steve Kingston, will join Lander at Z100.

Meanwhile, WQHT (Hot 97) New York has hired the hosts of MTV's "Yo! MTV Raps," Doctor Dre and Ed Lover, as hosts of what the station is billing "the nation's first hip-hop morning show." Current morning man Ricky Ricardo stays on for weekends. ND Lisa G. and morning show producer Wayne Mayo remain.

KL0L Houston APD/midday host Dayna Steele adds MD duties, replacing Patty Martin, now at WXRT Chicago. Research director Cindy Bennett adds assistant MD duties... Mike Tierney joins KPLZ Seattle as music

## newslines...

**SUMMIT COMMUNICATIONS GROUP** may be on the block. Company officials have been advised by representatives of the Gordon Gray Living Trust, which owns 94.2% of Summit's common stock, that the Trust has engaged investment banking firm Morgan Stanley to "assist the trust in... explor[ing] alternatives for maximizing shareholder value," according to a release. "The Trust would consider the desirability of transactions that could involve a change of control of Summit, or the divestiture of some or all of the company's cable and/or radio assets," the release says. Summit owns and operates seven radio stations and several cable systems.

**DAN ZAKO** has been upped from GSM to VP/GM at WDRE Long Island, N.Y., assuming duties previously handled by Ronald Morey, president of parent Jarad Broadcasting. Also, Jarad has signed on the second simulcast signal of WDRE. As long expected, the western Long Island station is now simulcast on new eastern Long Island outlet WMRW (98.5 FM), which covers Suffolk County. WDRE is also simulcast on WIBF Philadelphia.

**STATION SALES:** WFYV/WAPE Jacksonville, Fla., from Evergreen Media to OmniAmerica Communications for \$19.64 million; KRXQ Sacramento, Calif., from Fuller-Jeffrey Broadcasting to Great American, owner of crosstown KSEG, for \$16 million (Great American will operate the station under a local marketing agreement pending FCC approval of the sale); KJOC/WXLP Davenport, Iowa, from Goodrich Broadcasting to Connoisseur Communications Corp. for \$2.925 million.

**GEORGE FRANCIS'** AmCom has sold WANS Greenville, S.C., to the owners of crosstown WRIX-AM-FM and purchased crosstown WHYZ from Greenville Family Broadcasting. Francis, who purchased WBBO Greenville last week (Billboard, Nov. 27), also owns crosstown WJMZ. Pending FCC approval of the purchase, Francis will begin operating WHYZ under an LMA, and plans to keep the station an affiliate of ABC/Satellite Music Networks' "The Touch" format.

coordinator. He was at WQHT.

**Machine Gun Kelley** joins KOOL-FM Phoenix for afternoons, replacing Brian Beazer, now PD of the KOOL Gold Network... KZHT Salt Lake City P/T jock Mike the Janitor and afternoon jock Mike Stalker move to mornings, replacing Kerry Jackson, now at crosstown KXRK. Overnight jock Dennis the Menace is now handling afternoons.

At KH0W-AM Denver, OM Tom Harper reports that the station's lineup is set for its new talk format. Joining the already-announced morning team of KH0W-FM transplants Hal Moore and Charley Martin is Tom Martino's "Troubleshooter" show, which airs from 10 a.m.-noon. Martino joins from crosstown KOA. The original announcement of the move met with some resistance from KOA management, but an agreement between the two stations was worked out. Claudia Lamb hosts noon-4 p.m. at KH0W-AM, and arrives from KCMO-AM Kansas City, Mo. Following Lamb is Rick Morgan, former APD at WTKS Orlando, Fla. Nights are filled with WOR Radio Network talkers Dr. Joy Browne and Gene Burns. Rounding out the lineup is Stan Majors from the Independent Broadcasters Network.

At sister KH0W-FM, now adult alternative KH1H, Harper also has firmed up a new lineup. The morning host is Chris Marquart from crosstown KRKS-FM (previously known as KH1H). Harper handles middays, followed by PD Jaime Kartak. Michael K. and Sheryl Santillanes, both from the former KH1H, handle nights and overnights, respectively.

WYZM Madison, Wis., morning man Scott Dolphin exits to host evenings at WMIL Milwaukee, replacing Gene Michaels, now doing mornings at WBUB Charleston, S.C. WYZM midday host Jack McKay is interim morning man

and may stay in that shift permanently. PD Dave Murphy is looking for a replacement for either middays or mornings, and wants T&Rs.

Leigh Morgan takes over the long-vacant night slot at WKSX Dayton, Ohio. Morgan was last MD at WKDD Akron, Ohio... Joe Elliot has taken over as evening talk host at WHAS Louisville, Ky. Elliot, who had been the station's swing host, replaces Doug McElvein, now at KMOX St. Louis.

Top 40 WKRZ Scranton, Pa., has split its midday shift and moved night host Jerry Padden to the 9 a.m.-noon shift. PD Ken Medek, who had been hosting 10 a.m.-3 p.m., shortens his shift to noon-3 p.m. Medek is looking for a new night host and wants T&Rs.

KOLT-FM Albuquerque, N.M., picks up syndicated ABC Radio Networks talent Moby for mornings beginning Dec. 1. He will be paired locally with current morning co-host Gretchen Hall. Former morning co-host Sami Cruz moves to afternoons, replacing Mickey Quinn, who moves to the vacant overnight slot.

Former KLSX Los Angeles afternoon jock Damion joins Unistar's "Adult Rock & Roll" format for the long-vacant overnight shift... David Klahr joins Metro Networks as Southeast regional director of operations. He previously was GM of WKTU Atlantic City, N.J.

Harris & Associates VP/programming Tom Evans exits to start his own firm. Tom Evans Broadcast Consulting will be based in Downingtown, Pa.

Finally, we're very sorry to report that veteran Buffalo, N.Y., newsman Jim McLaughlin, 59, died Nov. 21 after a long illness. His radio career included stints at Buffalo stations WYSL, WKBW, and WBen, as well as KFOG San Francisco and WNYR Rochester, N.Y. He retired in 1987 as a result of poor health.



# ATLANTIC TICKLED 'PINK' AS TORI AMOS MAKES SOPHOMORE BOW

(Continued from page 3)

tic Records are vigorously preparing an extensive campaign designed to propel the artist beyond the gold-selling status of her 1992 debut, "Little Earthquakes."

The project will be launched during the first week of January with a live, interactive satellite showcase that will link Atlantic's branches in the U.S. and U.K. Each branch will

simultaneously host a listening party with local radio, retail, and press. Amos will appear at the event via satellite from her home in London, where she will perform several songs from the album and answer questions from the various branch audiences.

"It will be a wonderful chance for us to bring a lot of people together

and experience the beauty of this music and this artist together," says Vicky Germaise, VP of product development at Atlantic.

The label will begin going for radio adds on the first single, "God," at alternative, college, and album alternative formats on Jan. 10. The track, which places Amos' complex melodies and introspective lyrics inside a more rhythmic, pop-friendly context than on previous singles, will be serviced to college radio on a three-cut CD with another song from the album and a previously unavailable recording. The other radio formats will only receive a promotional CD of "God" at this point.

"In a lot of ways, we will be approaching this single in an organic, nonformat way at radio," Germaise says. "Tori now has a strong base of fans at various formats; you can't pigeonhole her music in one narrow category. It was a little difficult to get play last time around, but I believe that [radio] will welcome her with open arms this time."

Amos will begin a three-week jaunt around the U.S. shortly after the release of "God," making radio, retail, and television appearances. "Tori is her own best promotional tool," says Andrea Ganis, senior VP at Atlantic. "She exudes a realism and charm that draws people."

Amos' early supporters at radio agree. "We played 'Winter' [from 'Little Earthquakes'], and had great success with it," says Bill Gamble, program director at WKQX Chicago.

"You definitely had a sense that Tori was working hard to reach a lot of people. She seemed very sincere."

Gamble also says the timing for the release of "Under The Pink" is good. "By January, a lot of us will be interested in fresh music by an artist that's worked in the past. It'll be time for something new and different."

A concert tour is planned to begin in April, with Amos primarily playing 1,000-seat theaters. As on her last tour, the singer/songwriter will not travel with a band, opting instead for a piano/voice setting.

"It's a great way to mount the tour because it keeps her portable," Germaise says. "She can go anywhere and recreate her sound with ease."

## NONTRADITIONAL OUTLETS

The label also will aim to generate play for "Under The Pink" at retail outlets, and will direct-market the record to nontraditional venues like hair salons and cafes. Samples of the album should be shipping shortly.

"We're still consistently selling the first album," says Doug Smith, senior buyer for National Record Mart. "We did it as a 'No-Risk' item last time, and that worked real well. I think her track record bodes well for this new album. People will probably be looking for it."

Amos' history with Atlantic is rooted in the late '80s, when she fronted a hard-rock band named Y

Kant Tori Read? When that project fell by the wayside, she directed her attention toward writing and recording material that she felt better reflected her views of life, religion, and relationships. The result was the internationally lauded "Little Earthquakes," an album she terms as "a moment in time when I looked at things I hadn't ever before. That record was like a first kiss. It started a discovery process that never stops."

Amos acknowledges that the songs that fill "Under The Pink" are more mentally and emotionally challenging than those on "Little Earthquakes." "You have to dig a little deeper," she says. "These are not just naked flowers coming to woo you like the last record. This is very raw stuff. You have to get on the elevator and go—and the elevator is going down."

Amos recorded the album at a hacienda in New Mexico earlier this year with co-producer Eric Rosse. Its spare, stark sound lends intensity and drama to songs like the philosophical "Pretty Good Year" and "Cornflake Girl." The latter song will be the album's first single in the U.K.

Doug Morris, Atlantic's co-chairman/CEO views the project as a step forward, both lyrically and sonically. "Tori is simply brilliant. To have someone like her on the label is a great source of pride. Her creativity takes us to places we've never been."

Monitor™

NOV. 15—NOV. 21, 1993

## Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 74 top 40/mainstream and 33 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover		
THIS WEEK	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
		★ ★ NO. 1 ★ ★			★ ★ NO. 1 ★ ★
1	1	ALL THAT SHE WANTS ACE OF BASE (ARISTA) 6 weeks at No. 1	1	2	SHOOP SALT-N-PEPA (NEXT PLATEAU) 1 wk at No. 1
2	2	AGAIN JANET JACKSON (VIRGIN)	2	1	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)
3	4	PLEASE FORGIVE ME BRYAN ADAMS (A&M)	3	3	GANGSTA LEAN DRS (CAPTOL)
4	3	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)	4	8	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
5	7	HERO MARIAH CAREY (COLUMBIA)	5	6	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)
6	5	WHAT IS LOVE HADDAWAY (ARISTA)	6	4	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
7	6	NO RAIN BLIND MELON (CAPTOL)	7	5	ALL THAT SHE WANTS ACE OF BASE (ARISTA)
8	11	BOTH SIDES OF THE STORY PHIL COLLINS (ATLANTIC)	8	7	AGAIN JANET JACKSON (VIRGIN)
9	8	DREAMLOVER MARIAH CAREY (COLUMBIA)	9	9	KEEP YA HEAD UP ZPAC (INTERSCOPE)
10	17	I CAN SEE CLEARLY NOW JIMMY CLIFF (CHAOS)	10	14	HERO MARIAH CAREY (COLUMBIA)
11	15	SAID I LOVED YOU... BUT I LIED MICHAEL BOLTON (COLUMBIA)	11	12	UNDERSTANDING XSCAPE (SO SO DEF/COLUMBIA)
12	19	SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)	12	11	WHAT'S MY NAME? SNOOP DOGGY DOGG (DEATH ROW)
13	13	WILD WORLD MR. BIG (ATLANTIC)	13	10	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)
14	30	LINGER THE CRANBERRIES (ISLAND/PLG)	14	13	DREAMLOVER MARIAH CAREY (COLUMBIA)
15	31	BECAUSE THE NIGHT 10,000 MANIACS (ELEKTRA)	15	19	NEVER KEEPING SECRETS BABYFACE (EPIC)
16	29	BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)	16	17	COME BABY COME K7 (TOMMY BOY)
17	9	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	17	16	SLOW & EASY ZAPP & ROGER (REPRISE)
18	20	HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)	18	15	NEVER SHOULD'VE LET YOU GO HI-FIVE (JIVE)
19	10	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	19	18	TIME AND CHANCE COLOR ME BADD (GIANT)
20	40	ALL FOR LOVE B. ADAMS/R. STEWART/STING (A&M)	20	20	MR. VAHN CULTURE BEAT (550 MUSIC)
21	12	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	21	23	SEX ME (PARTS I & II) R. KELLY (JIVE)
22	26	ALL ABOUT SOUL BILLY JOEL (COLUMBIA)	22	24	IF JANET JACKSON (VIRGIN)
23	23	CAN WE TALK TEVIN CAMPBELL (QWEST/WARNER BROS.)	23	22	RIGHT HERE/HUMAN NATURE SWV (RCA)
24	25	MR. VAHN CULTURE BEAT (550 MUSIC)	24	26	I'LL BE LOVING YOU COLLAGE (VIPER/METROPOLITAN)
25	14	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	25	21	I GET AROUND ZPAC (INTERSCOPE)
26	27	JUST KICKIN' IT XSCAPE (SO SO DEF/COLUMBIA)	26	NEW	GETTO JAM DOMINO (OUTBURST/RAL/CHAOS)
27	18	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	27	NEW	CRY FOR YOU JOCELI (UPTOWN/MCA)
28	21	CRYIN' AEROSMITH (GEFFEN)	28	27	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
29	28	IF JANET JACKSON (VIRGIN)	29	34	I'D DO ANYTHING FOR LOVE MEAT LOAF (MCA)
30	22	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	30	31	SOMETHING IN COMMON BOBBY BROWN/WHITNEY HOUSTON (MCA)
31	16	EVERYBODY HURTS R.E.M. (WARNER BROS.)	31	32	COME INSIDE INTRO (ATLANTIC)
32	24	ANNIVERSARY TONY! TONI! TONE! (WING/MERCURY)	32	39	SEVEN WHOLE DAYS TONI BRAXTON (LAFACE/ARISTA)
33	32	RIGHT HERE/HUMAN NATURE SWV (RCA)	33	35	WHATTA MAN SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
34	NEW	HIGHER GROUND UB40 (VIRGIN)	34	40	DREAMS GABRIELLE (GODISCS/LONDON/PLG)
35	38	DREAMS GABRIELLE (GODISCS/LONDON/PLG)	35	30	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
36	34	HEY JEALOUSY GIN BLOSSOMS (A&M)	36	28	YOLANDA REALITY (STRICTLY RHYTHM)
37	NEW	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	37	33	WHAT IS LOVE HADDAWAY (ARISTA)
38	37	OOH CHILD DINO (EASTWEST)	38	38	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)
39	35	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	39	36	LATELY JOCELI (UPTOWN/MCA)
40	—	DAUGHTER PEARL JAM (EPIC)	40	—	U.N.I.T.Y. QUEEN LATIFAH (MOTOWN)

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.

## HOME VIDEO SALES: AVON'S CALLING

(Continued from page 6)

sports 20%. Titles are featured in 15 million catalogs distributed every two weeks.

Among the genres that haven't been big-sellers for Avon are sports—with the exception of "bloopers" titles—and special interest topics like cooking, which, Edwards says, "are dogs for us."

Hollywood has been slow to come around, but Edwards thinks he's getting closer to some deals that could add studio features next year. His pitch is impact. He says Avon reps can generate demand for 40,000-70,000 copies of a single release in the catalog life span of four to six weeks. Edwards claims he's had sales of that magnitude for releases from independent suppliers such as HBO Video, LIVE Home Video, Starmaker Entertainment, Video Treasures, and Worldvision. Sales volume of 25,000 units is considered a disappointment.

"Family movies are selling like crazy," according to Edwards. So are westerns: Reps took orders for "well in excess" of 150,000 cassettes of the \$16.95 version of Cabin Fever Entertainment's "Lonesome Dove." That title has moved more than 1 million units in overall sales, according to Cabin Fever.

Now, Edwards wants to broaden his product line. Avon, he says, will use its rep network to begin offering video continuity series in 1994, competing with direct-response giants Columbia House and Time Life Video & Television. Avon plans a second-quarter test in two markets of an eight-to-12-tape series with the first cassette priced at \$7-\$10 and subsequent releases at \$14.95.

In keeping with Columbia House and TLV practices, Avon may opt for

a negative option—consumers must say if they don't want the next tape. Otherwise, delivery is automatic. However, Edwards emphasizes, "typically, these are qualified customers," who might be more inclined to buy an Avon package because they're not paying shipping-and-handling fees. Two genres under consideration are children's and inspirational, both considered strong sellers.

## ORIGINAL PRODUCTIONS

Eventually, Edwards would like to expand his small but growing library of original productions—such as the kidvid special, "A Joan Walsh Anglund Christmas"—and distribute them on the Avon label through an established supplier after the reps have had their opportunity. His first two exercise titles, featuring Mary Hart, sold a combined 700,000 cassettes, he says. Another title, "Anew Day," is due soon. It features Linda Gray of "Dallas," who previously starred in an Avon skin-care infomercial.

Edwards wants to blur the line between door-to-door and retail sales. Based on his experience, Avon generates extra sales for titles that have already had store exposure without diminishing the latter. He has been encouraged by recent conversations which indicate some studios realize Avon "suddenly is a very viable alternative to retail."

Pointing to the independent deals, Edwards adds: "I think they've seen we haven't hurt them. We can move a lot of units in a very short period of time, and we can sell a lot of back catalog that's collecting dust." Rackjobbers, Edwards notes, will never handle most of the selections anyway. To

clinch his argument, Edwards says the Avon reps buy much of the product for themselves, further limiting retail impact.

If anything, he maintains the complaints about retail and Avon Home Entertainment run in the opposite direction. Customers are unhappy when they find they've paid \$1 more for cassettes found at Wal-Mart or Kmart.

Avon does not buy pre-packaged videos from its suppliers, preferring instead to license the right to use the product and handle the duplication and packaging itself. The company uses Technicolor Video Services for duplication. Edwards wants to work out a similar licensing arrangement with studios, but he is willing to start with pre-packaged inventory as a step toward a licensing contract. His chief stipulation: "No dogs. A bomb [for the studios] is more than likely going to be a bomb for me."

## TICKETMASTER

(Continued from page 12)

"It's very likely you'll see some integration of [Allen's] companies," says his representative, Susan Pierson. "There are some nice synergies that exist between his technology companies and TicketMaster's professional interests in sports, entertainment, and fine arts. Everything fits under a nice overall umbrella."

TicketMaster reports sales in excess of 52 million tickets annually. The company services more than 2,500 clients in 40 states, Canada, Europe, and Australia. The firm's corporate headquarters will remain in Los Angeles.



## ATLANTIC GROUP: ON A WAVE OF SUCCESS

(Continued from page 3)

revamped the Atlantic Group's internal structure. "It seemed to me that we had to be involved in all these different parts of the industry. I identified people who I thought could rise above the crowd and started to build divisions around them," he says. "Getting the right people was the first thing."

In 1991 Morris made key moves that signaled the beginning of change, including launching Interscope Records, the co-venture between the Atlantic Group and Ted Field headed by producer/engineer Jimmy Iovine, and merging EastWest Records and Atco Records in the fall of that year. He named Sylvia Rhone, then president/CEO of EastWest, chairman/CEO of the new entity.

Also in 1991, the Atlantic Group began to see gains from two of its earlier expansions: A\*Vision, launched in 1990 by its president Stuart Hersch, and Atlantic Nashville, which opened an office on Music Row in 1989 with Rick Blackburn at the helm.

Another key move came in early 1992, when artist manager Danny Goldberg joined Atlantic Records as senior VP. He will be named president of Atlantic Records in early 1994.



ERTEGUN

Prior to Goldberg's arrival, major changes were already under way at the label.

Says Val Azzoli, Atlantic Records executive VP/GM, "[In 1990] we made a conscious decision to turn this whole company into one big marketing machine, to make promotion, press, artist relations, and sales all marketing-related... We [also] decentralized all the departments and we gave each department head a lot of autonomy."

Once he had his team in place, Morris imbued his players with the confidence and authority to trust their own decisions, and encouraged them to take risks.

"Over the years, in working with Doug and Ahmet, you learn that in this business you have to take calcu-

lated risks," says Mel Lewinter, vice chairman of the Atlantic Group. "If you don't, you don't go anyplace. People need their own room to expand and express themselves. If they're held down, they don't reach their true potential."

For Atlantic Records executives, part of reaching their potential meant improving the image of the label through its own artist signings and through affiliations with Mammoth, Matador, and Beggars Banquet.

"One of our mandates was to revamp the A&R department in 1991," says Jason Flom, Atlantic Records VP of A&R. "The idea was to get in some younger, more aggressive, street-oriented people. The other idea was to focus almost exclusively on career-oriented acts in all genres. The focus was off the acts who may have sold a lot of records immediately, but who burned out quickly."

The result of such action is that artists once again regard Atlantic as a good place to be. "To have that hip image is the most important thing," Morris says. "[Earlier], we definitely had the sense that people didn't want to sign with us. They all thought there were labels that were more attractive. Now we can compete with anyone."

Goldberg makes no illusions about what it takes to attract and keep artists. "I kiss the feet of talent," he says. "As a former manager, I kissed their feet and other parts of their anatomy. I'm committed to that as a strategy."

For Azzoli, implementing that strategy means sticking with records even if it takes months to see the first blush of success. "I look at Atlantic Records like O'Hare Airport," he says. "You have only a couple of main landing strips to go down on, but if you have smart enough marketing, promotion, and press plans, you can keep them in a holding pattern so you don't crash any of the records, and eventually you'll be able to land it."

Flight patterns aside, there have been some recent releases by artists such as Robert Plant, David Crosby, Pete Townshend, and Marc Cohn that have not yet performed as well as some Atlantic Records execs hoped. But Goldberg is quick to say he's not



Sharing the good life on a rafting trip, circa 1981, are, from left, Atlantic senior VP Danny Goldberg; Modern Records president Paul Fishkin; artist Stevie Nicks; Atlantic Group co-chairman/co-CEO Doug Morris; and Interscope co-head Jimmy Iovine.

disappointed in their records.

"We have a great deal of respect for the heritage artists at the company," he says. "When you look at someone who's had a career over 25 years, they're going to have peaks and valleys."

### ALTERNATIVE FRONT

Although Atlantic Records, EastWest, and Interscope compete amiably with each other, Atlantic's Flom says that when it comes to seeking new talent, "it's every man for himself." Sources say Atlantic and EastWest, both wholly owned by the same company, try to avoid going head to head on the same artists; however, Interscope, which is 50% owned by Atlantic and 50% by Field, "goes after any artist we want to," says Iovine.

Atlantic, while remaining extremely competitive, has tended to stay away from high-stakes bidding wars. "The problem for any label with paying so much for a new act is that if the first record only sells 50,000 to 100,000, you're so deep in the hole, it's tough to be excited when it comes time to make the second record," says Flom.

On the other hand, Interscope reportedly paid hundreds of thousands of dollars to ink Helmet, whose label debut went gold, as well as to sign hot San Diego bands Rocket From The Crypt and Drive Like Jehu.

Like Atlantic, EastWest saw the need to expand further into alternative music, and has done so in part with the release of EastWest/Beggars Banquet act Buffalo Tom's recent album, which has sold 70,000 copies, according to Rhone. "We've signed several bands in this genre, but the key act was Buffalo Tom," she says. "We really went after them aggressively, because they had existing credibility in the alternative arena."

Growing in this genre was just part of the mandate Rhone was fulfilling in her mission for EastWest. When relaunching the merged record company in 1991, she says, "my main goal was to establish a new label... that would really complement what Atlantic had accomplished by providing a subculture with an artistic twist."

The result has been a roster that covers hit-making artists in many genres. "AC/DC, Gerald Levert, Das EFX, Snow, Dream Theater, En Vogue, and Pantera really define

what EastWest is about," says Rhone. "Since we have a much smaller roster than Atlantic, we're able to take things that aren't so obvious and spend time bringing them into the mainstream."

For Interscope Records, the ability to break records with mainstream appeal has made it the hottest of all the labels started during the last five years. Whether through rap, with Dr. Dre and Snoop Doggy Dogg; rock, with Primus and 4 Non Blondes; or with industrial alternative act Nine Inch Nails (a co-venture with TWT), Interscope has, in label head Iovine's words, "stayed the course. We just sit here and pick up the best music that we can. We're successful because we stay focused and we don't get scared off things."

### FILLING THE VOID

While it has not had the multi-platinum success that Interscope or EastWest has experienced in recent years, Atlantic Records' black music division also is doing well with newcomers like Intro and roster stalwarts such as LeVert and MC Lyte.

Richard Nash, senior VP of the black music division, looks at his area as almost a new entity, since many artists were switched to EastWest when it formed. "There was a whole void here, and we had to really regroup and use our foresight to replace the artists we lost," he says, noting that 1994 will be devoted largely to releasing albums by new artists.

Nash also will have a hand in the label's jazz offerings. Although jazz records used to come under the black music division, Atlantic created the separate Atlantic Jazz division in September. It is headed by Michelle Taylor, formerly with RCA/Novus, who reports to Nash and Azzoli.

The last Atlantic Records division started by Morris, Atlantic Nashville, has had tremendous success in four years. Three of its nine artists have gone platinum. As an indication of his faith in the division, Morris named Blackburn president of Atlantic Nashville last month (Billboard, Nov. 13).

In addition to starting new divisions, Morris also has had success recruiting talented executives who have brought their own labels with them. In late 1991, Atlantic hired Craig Kallman as VP, while he remained president of his own club-oriented label, Big Beat Records. Two

of Atlantic's biggest pop hits this year came courtesy of Robin S and Inner Circle, both of whom are on the Big Beat imprint.

"The Big Beat concept was to develop a real street-aggressive team that could take a record from zero to 50,000 to 100,000 copies, and to really build a story to give to the pop department," says Kallman.

In early 1992, Rhino Records and Atlantic Records entered a relationship in which Rhino took most of the responsibility for reissuing Atlantic's vast catalog.

While Atlantic has not allowed Rhino to license such acts as Led Zeppelin or Crosby, Stills, Nash & Young, most of the label's vaults are open to Rhino, which is now concentrating on reissuing some of Atlantic's tremendous jazz collection.

"They've been incredible in giving us the latitude we needed to reissue the catalog in the way that we feel is going to be the most effective," says Rhino Records president/co-founder Richard Foos.

Rhino, which Lewinter says was an "immediate" money-maker for Atlantic, releases 30-50 titles featuring Atlantic material per year. Foos says he expects that number will begin to dwindle next year, and eventually will settle at between 10 and 20, because "there's not an endless supply of archival material. But we have a great catalog of titles that will always sell."

### SPECIAL INTERESTS

Music alone is not responsible for the Atlantic Group's recent success. In fact, distancing itself from music was the most profitable move A\*Vision has made.

"Our turnaround started two years ago, when we deemphasized music video and went into health and exercise, children's, and adult videos," says Hersch.

As evidence of the decline of music video and the rise in special interest, Hersch says, music videos account for less than 10% of A\*Vision's sales; they were 98% of its business two years ago.

In rapid succession, A\*Vision sought and signed top health and fitness experts, including Susan Powter, Kathy Smith, and Jane Fonda.

Hersch says A\*Vision will see a 150% growth in sales this year over 1992, and expects to see 100% growth in 1994.

Working closely with A\*Vision is Atlantic Group's newest division, Time Warner AudioBooks, a co-venture between the Atlantic Group and Warner Books, headed by Lori Weintraub, former executive VP of A\*Vision.

While part of the 5-month-old company's business will come from traditional books on tape and children's product, Weintraub says she hopes to put a new spin on things, targeting a demographic of 16-to-36-year-olds.

As Morris reflects on the changes and successes he's helped engineer at the Atlantic Group during the past three years, he compares his fortunes with those of his friend Tommy Motola, recently promoted to president/COO of Sony Music Entertainment. "Sony has restructured their whole company, too. Tommy has done a wonderful job. If there had been a [music industry executive] yearbook four years ago, we probably would have been voted least likely to succeed, but I think we've both done OK."

## Foster Ups Atlantic's Adult Ante Group Also Launching Irish Label

NEW YORK—In 1994, the Atlantic Group plans to seek more of the adult pop music market via two important deals.

Atlantic Records soon will finalize a three-year production deal with producer/composer/artist David Foster, who will hold the title of senior VP of A&R at the label. Grammy winner Foster, who has produced artists ranging from



FOSTER

Barbra Streisand to Celine Dion to Color Me Badd, will be able to work for acts on other labels, but will have a home to which he can bring new artists.

Foster, who has just completed a Christmas album released by In-

terscope, says he has seen lots of talent parade through his studio, "but I never had access to a label to direct them to." He says he likely will sign and produce two artists for Atlantic in the next 12 months.

The producer also may work with already-established Atlantic artists, or "trouble-shoot within the pop division," as Foster puts it.

Atlantic also is launching a World Music/Irish label called Celtic Heartbeat with U2 manager Paul McGuinness and Clannad manager David Kavanagh. Noting that there is a "huge market for this kind of [adult] music," Atlantic Records executive VP/GM Val Azzoli says, "David and Paul get this kind of music; they will bring us the finished masters, and we will market the records."

MELINDA NEWMAN & ERIC BOEHLERT



## VIRGIN AMERICA ADDS 2 KEY EXECUTIVES, CREATES NEW RAP/R&B IMPRINT

(Continued from page 10)

cords America president Phil Quartararo after former Virgin co-chairmen Jeff Ayeroff and Jordan Harris resigned in August (Billboard, Aug. 21).

"[Berry's] vision of what he wanted Virgin Records to be, which was an A&R-led company, and mine agreed," Utsunomiya says.

The publishing company's former VP of A&R Susan Collins will join Utsunomiya at the label. "Susan worked with me for quite some time, and we were a very good team there," he says.

While Utsunomiya says he still wants to develop and break the bands on the existing roster, he adds, "I would like to sign more cutting-edge kinds of acts."

Berry says Virgin's U.S. roster, currently with 35 acts, will probably "stay in the region of 30-40 acts... We'll be active in all areas of music,

and make sure we have the right time and organization to deliver success," Berry says.

Regarding the establishment of Brooks' imprint, Berry says, "We've been keen to be involved in rap for a long time. We have some good quality rap artists making music for Virgin already, but we were concerned that we didn't have the organization—both in the home office and in the field—to support those records as well as we would like."

Brooks arrives at Virgin after three years with L.A.-based Priority, where he promoted albums and singles by such top rap acts as Eazy-E, MC Ren, N.W.A, Ice Cube, Dr. Dre, and Ice-T.

He says Berry and Quartararo entered discussions with him with an eye toward a consultancy. "They seriously wanted to get into the

rap/hip-hop industry," he says. "The first time [the label tried], they had minimal success."

Ultimately, Berry and Quartararo decided to establish Brooks as the head of a free-standing, street-oriented label.

Brooks explains, "A lot of companies that are doing it now are making [hip-hop] a part of the system, but you really have to make it a separate, autonomous part... A lot of people aren't educated enough in the music, and they don't really have the spirit for it."

Concerning the talent roster, Brooks says, "Virgin is lacking in the black music division. My imprint is not just rap—it's rap and R&B."

He says the label's first signings have not been finalized, but adds he is in talks with three rap groups and one R&B artist.

Brooks' label, which he says will

be called Noo Tribe Records (pending legal clearance of the name), will employ five staffers in offices at Virgin's L.A. headquarters. So far, Carmonique Roberts, also formerly with Priority, has been named to head artist development and video promotion. Retail promotion, A&R, creative services/street marketing, and radio promotion personnel will be named soon.

"We're gonna keep it small," Brooks says of the staff. "My background is one title, several jobs. I want to keep [the size] down to a minimum."

He anticipates that the imprint will release four or five albums within a year.

Utsunomiya and Brooks both report to Quartararo.

## VIRGIN ENJOYS GLOBAL SALES SPURT

(Continued from page 5)

"Promises And Lies" have both passed 1 million in the U.S., while Tina Turner's "What's Love Got To Do With It" is around the 800,000 level, according to the label.

Virgin expects to have the Rolling Stones' label debut next summer; an 18-track hits compilation, "Jump Back," has just been released in Europe. Also due in 1994 are new albums from Steve Winwood (re-teamed with former bandmate Jim Capaldi), Simple Minds, Peter Gabriel (a live set), and Gary Moore. Berry says Kravitz, Paula Abdul, and Tina Turner will be recording new material next year, while one of the company's German acts, Enigma, will follow up "MCMXC A.D.," which has sold more than 6 million copies worldwide.

Asked about EMI's role since its \$950 million acquisition of Virgin last year, Berry comments, "[EMI Music president/CEO] Jim Fifield has allowed Virgin to be Virgin—that's the key. I don't want to take anything away from the EMI organization, but it's the Virgin people who delivered the success of this year, and the Virgin artists who delivered us great records."

Berry agrees that Virgin appears in good shape for the fiscal year ending March 31, 1994, when analysts anticipate 12-month revenues of \$490

million, and profits of \$120 million. "We look very much on target to make the figures expected of us for this full year. The half-year just confirms that."

Fifield confirms that fiscal 1993-94 will mark the last time the Virgin results will be broken out. Commenting on EMI Music's record-setting first-half figures, he says that return on sales grew to 11.6% from 9.9% in the same period last year, that the company gained market share worldwide, and that EMI Music Publishing remains its most profitable unit.

He also notes that major markets ran ahead of expectations in the first nine months of calendar 1993 compared with the same period in 1992, citing an 11% value growth in the U.S., 10% in Japan, 13% in the U.K., 8% in France, and 7% in Germany. About EMI Music's U.S. performance, he reiterates Virgin's strength, adding that "things are happening" at Capitol, while commenting that EMI Records Group is going through a "tough" period.

Fifield also confirms that EMI Music Publishing has a new, five-year deal to administer Michael Jackson's ATV Music, including investments for growth which may include acquisitions. He places the value of the deal at \$70 million over five years.

## SCOTTI BROS. OPENS RAP/URBAN SUBSIDIARY

(Continued from page 10)

Gullo says that when the label decided to make the move, it sought out "the proper players" to make Street Life a success. Kevin Evans, formerly of A&M Records, has been tapped as VP of urban music A&R. Herb Jones, also formerly of A&M, has been named national director of urban promotion.

According to Jones, Street Life's approach in promotion will be true to its name. With a team headed by Chuck Bone, director of street and rap promotion, the label initially will work Street Life titles in clubs and on the street. He says, "When those records break at the underground level and club level, then we will go

after radio."

Gullo adds that the label may work titles up to three or four months at the street level before going after radio adds.

Evans says Street Life will be "an aggressive street label" that he hopes will be competitive with Uptown and Tommy Boy.

According to Evans, acts already signed to the label include Brooklyn's Spark 950 & Timbo King, featured on the "Who's The Man" soundtrack; Sable Jeffries, formerly signed to Atlantic, who will now record under the name Sweet Sable; and rappers 12 Gauge and Niki Kixx. Other artists on Street Life include Da Ruffness and Shiro.

Evans says the label plans to issue eight to 10 titles in 1994. "Dunkie Butt," a single by 12 Gauge originally released by the Augusta, Ga., independent label Comora, already has been issued by Street Life.

The Scotti Brothers artist roster includes "Weird Al" Yankovic, James Brown, G-Wiz, Truck Stop Love, Tag, the Nylons, and the Young Dubliners.

## Dogg Indicted For Aug. Murder Pleads Not Guilty To Charges

LOS ANGELES—On Nov. 19, days before the Nov. 23 release of his highly anticipated Death Row/Interscope album "Doggystyle," rapper Snoop Doggy Dogg was formally indicted for murder in Superior Court here.

The charge stems from the fatal Aug. 25 shooting of 25-year-old Philip Waldemariam in the Palms area of the city (Billboard, Sept. 18). The 22-year-old rapper, whose real name is Calvin Broadus, has been

charged along with his bodyguard, McKinley Lee, and a third man, Sean Abrams; through his attorney, the rapper has maintained that the shooting was in self-defense, and all three defendants have pleaded not guilty to the crime.

Broadus remains free on a \$1 million bond posted by Death Row (Billboard, Oct. 23).

Broadus is scheduled to be arraigned on the murder charges Dec. 8.

CHRIS MORRIS

## CHARTS FOR 3 FORMATS CONVERT TO SOUNDSCAN

(Continued from page 6)

three additional charts: one devoted to full-priced classical titles, another for crossover albums, and a third for mid-line fare. In most weeks, these 15-position charts will include albums that do not reach The Billboard Classical 50. Budget-line titles, which have list or equivalent prices of \$8.98 or less, will not be listed separately.

On the jazz side, Billboard will con-

tinue to run two 25-position charts: Top Jazz Albums, which is devoted to mainstream albums, and Top Contemporary Jazz. But in addition to these published charts, SoundScan also will compile a 50-position chart that combines titles from both categories. The combined list will be made available weekly to subscribers of SoundScan and the Billboard In-

formation Network.

Billboard will continue to publish the jazz and classical charts on a bi-weekly basis, but SoundScan will compile the charts each week. In the weeks when these charts are not published, they will be available to BIN and SoundScan subscribers. The "Last Week" numbers on the charts printed in Billboard will reflect the unpublished rankings from the previous tracking week.

Likewise, in this transition week, the "Last Week" column on these charts and on Hot Rap Singles reveals where each title stood last week on the SoundScan system, as opposed to each title's last rank under the old system. But the "Weeks On Chart" column combines each title's previous Billboard chart history with weeks charted in the new system.

The transformation of the rap and jazz charts was supervised by chart manager Suzanne Baptiste; chart manager Marc Zubatkin engineered the changes on the classical charts.



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Table with 13 columns: Rank, Title, Artist, Weeks on Chart, Last Week, This Week. Includes songs like 'Two Princes', 'Fields of Gold', 'Baby I'm Yours'.

HOT 100 RECURRENT AIRPLAY

Table with 13 columns: Rank, Title, Artist, Weeks on Chart, Last Week, This Week. Includes songs like 'I Know I Got', 'Come Inside', 'Wild World'.

Compiled from a national sample of airplay... is used in the Hot 100 Singles chart.

Hot 100 Airplay

Table with 13 columns: Rank, Title, Artist, Weeks on Chart, Last Week, This Week. Includes songs like 'OH Carolina', 'Paying for the One', 'I'm Looking for the One'.

HOT 100 A-Z

Table with 13 columns: Rank, Title, Artist, Weeks on Chart, Last Week, This Week. Includes songs like 'I'd Do Anything for Love', 'Please Forgive Me', 'I Get a Little Bit of Heaven'.

Compiled from a national sample of airplay... is used in the Hot 100 Singles chart.

Hot 100 Singles Sales



# Billboard HOT 100 SINGLES

FOR WEEK ENDING DEC. 4, 1993

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	*** NO. 1 *** I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)▲	MEAT LOAF (C) (V) MCA 54626
2	2	2	7	AGAIN	JANET JACKSON (C) (V) VIRGIN 38404
3	3	3	12	ALL THAT SHE WANTS▲	ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614
4	5	6	9	SHOOP●	SALT-N-PEPA (C) (T) (X) NEXT PLATEAU/LONDON 857 314/PLG
5	4	4	8	GANGSTA LEAN▲	DRS (C) (M) (T) CAPITOL 44958
6	7	8	7	HERO	MARIAH CAREY (C) (V) (X) COLUMBIA 77254
7	6	5	12	JUST KICKIN' IT▲	XSCAPE (C) (T) (X) SO SO DEF 77119/COLUMBIA
8	8	7	7	PLEASE FORGIVE ME	BRYAN ADAMS (C) (V) A&M 0422
9	11	12	8	BREATHE AGAIN	TONI BRAXTON (C) (M) (X) LAFACE 2-4054/ARISTA
10	12	13	8	CAN WE TALK	TEVIN CAMPBELL (C) (D) (V) GWEST 1B316/WARNER BROS.
11	9	11	28	WHOOPI! (THERE IT IS)▲	TAG TEAM (C) (M) (T) (X) LIFE 79001/BELLMARK
12	14	18	5	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (C) (D) (V) COLUMBIA 77260
13	10	9	15	HEY MR. D.J.●	ZHANE (C) (T) FLAVOR UNIT 77121/EPIC
14	15	16	6	KEEP YA HEAD UP	2PAC (C) (M) (T) (X) INTERSCOPE 98 185
15	17	15	15	WHAT IS LOVE●	HADDAWAY (C) (M) (T) (X) ARISTA 1-2575
16	13	10	18	DREAMLOVER▲	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77080
17	51	—	2	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/STING (C) (D) (V) A&M 0476
18	16	14	11	ANNIVERSARY●	TONY! TONI! TONE! (C) (V) WING 859 566/MERCURY
19	20	24	14	COME BABY COME●	K7 (C) (M) (T) (X) TOMMY BOY 7572
20	22	26	6	SEX ME (PARTS I & II)	R. KELLY (C) (T) (X) JIVE 4215
21	18	17	19	THE RIVER OF DREAMS	BILLY JOEL (C) (V) (X) COLUMBIA 77086
22	30	38	7	LINGER	THE CRANBERRIES (C) (X) ISLAND 862 800/PLG
23	19	19	23	ANOTHER SAD LOVE SONG●	TONI BRAXTON (C) (M) (T) (X) LAFACE 2 4047/ARISTA
*** POWER PICK/SALES ***					
24	31	36	6	TIME AND CHANCE	COLOR ME BADD (C) (D) (V) GIANT 18339
25	25	31	6	BOTH SIDES OF THE STORY	PHIL COLLINS (C) ATLANTIC 87299
26	32	42	7	NEVER KEEPING SECRETS	BABYFACE (C) (V) EPIC 77264
27	27	30	9	WILD WORLD	MR. BIG (C) ATLANTIC 87308
28	21	21	18	SWEAT (A LA LA LA LONG)	INNER CIRCLE (C) (T) (V) BIG BEAT 98129/ATLANTIC
29	23	20	16	NO RAIN	BLIND MELON (V) (X) CAPITOL 15994*
*** POWER PICK/AIRPLAY ***					
30	40	52	5	BECAUSE OF THE NIGHT	10,000 MANIACS (C) ELEKTRA 64595
31	29	27	20	IF●	JANET JACKSON (C) (T) (V) (X) VIRGIN 38404
32	38	44	5	MR. VAIN	CULTURE BEAT (C) (T) (X) 550 MUSIC 77214
33	33	33	8	NEVER SHOULD'VE LET YOU GO	HI-FIVE (C) JIVE 42128
34	37	41	5	ALL ABOUT SOUL	BILLY JOEL (C) (D) (V) COLUMBIA 77254
35	35	35	7	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (C) (T) (X) JIVE 42177
36	26	22	13	TWO STEPS BEHIND (FROM "LAST ACTION HERO")	DEF LEPPARD (C) COLUMBIA 77116
37	24	25	19	CRYIN'●	AEROSMITH (C) (V) GEFEN 19296
38	42	58	5	I CAN SEE CLEARLY NOW (FROM "COOL RUNNINGS")	JIMMY CLIFF (C) CHAOS 77207
39	28	23	21	RIGHT HERE (HUMAN NATURE)/DOWNTOWN●	SWV (C) (T) (V) (X) RCA 62614
*** HOT SHOT DEBUT ***					
40	NEW	1	1	WHAT'S MY NAME?	SNOOP DOGG (C) DEATH ROW 98340/INTERSCOPE
41	39	32	17	REASON TO BELIEVE	ROD STEWART (C) (D) (V) WARNER BROS. 18427
42	36	29	13	EVERYBODY HURTS	R.E.M. (C) (M) (V) (X) WARNER BROS. 40992
43	34	28	23	I GET AROUND	2PAC (C) (M) (T) INTERSCOPE 98372
44	47	57	9	DREAMS	GABRIELLE (C) (T) GONDOLDS/LONDON 857 141/PLG
45	46	55	4	REAL MUTHAPHUCKKIN G'S	EAZY-E (C) (T) RUTHLESS 5608/RELATIVITY
46	50	56	6	SLOW AND EASY	ZAPP & ROGER (C) (D) REPRISE 18315
47	45	37	14	COME INSIDE	INTRO (C) (T) (X) ATLANTIC 87317
48	44	34	20	HEY JEALOUSY	GIN BLOSSOMS (C) A&M 0242

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
49	41	39	26	RUNAWAY TRAIN●	SOUL ASYLUM (C) (X) COLUMBIA 74966
50	52	64	9	JESSIE	JOSHUA KADISON (C) SBK 50429/ERG
51	68	—	2	GETTO JAM	DOMINO (M) (T) OUTBURST/RAL 77327/CHAOS
52	43	43	4	FREAKIT	DAS EFX (C) (M) (T) (X) EASTWEST 98341
53	63	—	2	U.N.I.T.Y.	QUEEN LATIFAH (C) (T) MOTOWN 2225
54	48	40	15	SOUL TO SQUEEZE (FROM "CONEHEADS")	RED HOT CHILI PEPPERS (C) (D) (V) WARNER BROS. 18101
55	59	67	5	AWARD TOUR	A TRIBE CALLED QUEST (C) (T) (X) JIVE 42187
56	57	62	8	AS LONG AS I CAN DREAM	EXPOSE (C) (V) (X) ARISTA 1-2600
57	61	65	9	HIGHER GROUND	UB40 (C) (V) (X) WIRGIN 12687
58	54	49	14	HOPELESSLY	RICK ASTLEY (C) RCA 62597
59	53	48	16	BETTER THAN YOU	LISA KEITH (C) PERSPECTIVE 7430/A&M
60	58	54	10	SEND ME A LOVER	TAYLOR DAYNE (C) (T) (X) ARISTA 1-2603
61	55	48	12	HUMAN WHEELS	JOHN MELLENCAMP (C) (V) MERCURY 867 704
62	62	61	16	SOMETHING IN YOUR EYES	BELL BIV DEVOE (C) (V) MCA 54725
63	56	51	11	LET ME RIDE	DR. DRE (C) DEATH ROW 57128/INTERSCOPE
64	76	87	3	FOUND OUT ABOUT YOU	GIN BLOSSOMS (C) (V) A&M 0418
65	77	—	2	TRUE LOVE	ELTON JOHN & KIKI DEE (C) (V) MCA 54762
66	64	70	11	INDO SMOKE (FROM "POETIC JUSTICE")	MISTA GRIMM (C) (M) (T) EPIC SOUNDTRAX 77256/EPIC
67	81	89	4	INTO YOUR ARMS	THE LEMONHEADS (C) (X) ATLANTIC 87294
68	82	—	2	I'LL BE LOVING YOU	COLLAGE (M) (T) VIPER 1002*/METROPOLITAN
69	71	75	9	METHOD MAN	WU-TANG CLAN (C) (T) LOUD 62544/RCA
70	69	71	9	FIELDS OF GRAY	BRUCE HORNSBY (C) RCA 62618
71	66	58	18	BOOM! SHAKE THE ROOM●	JAZZY JEFF & FRESH PRINCE (C) (M) (T) (X) JIVE 42108
72	80	81	4	93 'TIL INFINITY	SOULS OF MISCHIEF (C) (T) JIVE 42157
73	90	—	2	THE POWER OF LOVE	CELINE DION (C) (D) (V) 550 MUSIC 77230
74	75	76	7	PAYING THE PRICE OF LOVE	BEE GEES (C) (T) (X) POLYDOR 859 166/PLG
75	72	77	20	RAIN	MADONNA (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18505/WARNER BROS.
76	65	69	8	RUNAWAY LOVE	EN VOGUE FEATURING FMOB (C) EASTWEST 48354
77	86	—	2	CRY FOR YOU	JODECI (C) UPTOWN 54723/MCA
78	79	86	5	LOOKING FOR MR. DO RIGHT	JADE (C) GIANT 18429
79	91	—	2	GIVE IT UP	THE GOODMEN (M) (T) (X) FFRR D39
80	73	68	10	NOTHING 'BOUT ME	STING (C) A&M 0370
81	89	—	2	CANTALOOP (FLIP FANTASIA)	US3 (C) (T) (X) BLUE NOTE 15840/CAPITOL
82	87	94	4	GOD BLESSED TEXAS	LITTLE TEXAS (C) (V) WARNER BROS. 18385
83	95	90	8	FOREPLAY	RAAB (M) (T) (X) RIP IT 1001*/ILC
84	93	95	3	I'M REAL	KRIS KROSS (C) (M) (T) (V) (X) RUFFHOUSE 77237/COLUMBIA
85	78	78	6	YOLANDA	REALITY (M) (T) STRICTLY RHYTHM 12172*
86	88	80	16	LOVE FOR LOVE	ROBIN S. (C) (M) (T) (V) (X) BIG BEAT 98182/ATLANTIC
87	85	79	19	CHECK YO SELF▲	ICE CUBE FEATURING DAS EFX (M) (T) (X) PRIORITY 53830*
88	83	82	9	WHAT'S IT TO YOU	CLAY WALKER (C) (V) GIANT 18450
89	84	83	9	EASY COME, EASY GO	GEORGE STRAIT (C) (V) MCA 54717
90	NEW	1	1	SAME OL' SHIT	MC REN (C) (T) RUTHLESS 5611/RELATIVITY
91	92	88	10	PUSH THE FEELING ON	NIGHTCRAWLERS (M) (T) GREAT JONES 530 620*/ISLAND
92	97	—	2	THE SONG REMEMBERS WHEN	TRISHA YEARWOOD (C) (V) MCA 84734
93	NEW	1	1	CANNONBALL	THE BREEDERS (C) 4 A D 8800/ELEKTRA
94	NEW	1	1	AMAZING	AEROSMITH (C) GEFEN 19264
95	NEW	1	1	I'M LOOKING FOR THE ONE (TO BE WITH ME)	JAZZY JEFF & FRESH PRINCE (C) (T) (X) JIVE 42183
96	96	99	3	COMMITMENT OF THE HEART	CLIVE GRIFFIN (C) (V) 550 MUSIC 77221
97	94	85	17	OH CAROLINA	SHAGGY (C) (T) (V) VIRGIN 12612
98	98	97	10	STAY REAL	ERICK SERMON (C) (M) (T) DEF JAM/RAL 77140/CHAOS
99	99	93	19	ALRIGHT	KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (V) (X) RUFFHOUSE 77103/COLUMBIA
100	100	84	9	JIMMY OLSEN'S BLUES	SPIN DOCTORS (C) (V) EPIC 74929

Records with the greatest airplay and sales gains this week ● Videoclip availability ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol Catalog number is for cassette single \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable (C) Cassette single availability (D) CD single availability (M) Cassette maxi single availability (T) Vinyl maxi single availability (V) Vinyl single availability (X) CD maxi single availability © 1993 Billboard/BPI Communications



# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**MODERN TIMES:** It's not possible this week to write about the current chart, so instead we'll preview upcoming developments on the Hot 100. Coming in two weeks (the Dec. 18 issue) will be a big expansion of the Hot 100 monitored radio panel. It will go from 176 stations to 190. (The details will be covered in that issue.) Most of the increase will come from the addition of 13 new modern rock stations, bringing the modern rock monitored total to 24. These stations, part of an ongoing expansion process at Broadcast Data Systems (BDS), join the existing 11 monitored modern rock stations that were introduced to the Hot 100 earlier this year. The changes to the radio panel will contribute to the Hot 100 singles chart better reflecting the various types of radio exposure possible for a single today.

**INDUSTRY APPROVAL:** Improving the accuracy of the airplay equation with actual BDS monitoring and then including all the various subformats of top 40 has brought overwhelmingly positive feedback from all facets of the industry. The modern rock format, which has been in existence for almost 15 years, has finally reached a level where it is an equal player with the other big music radio formats such as top 40, album rock, and country. The differences in the music mix at certain top 40/mainstream stations and certain modern rock stations is often subtle, and therefore it's only fair that the largest modern rock stations belong on the Hot 100. Some modern rock programmers contend that their stations in many cases serve as their market's top 40 station. We continue to solicit and receive feedback from all readers on this concept.

**NEW AND IMPROVED:** The other subformats of top 40 include the familiar top 40/mainstream and top 40/rhythm-crossover formats, which are broken out separately in their own airplay charts (see page 78), and the top 40/adult or adult contemporary format (see page 77). We'll be adding four new monitored outlets to the top 40/adult panel. The new totals for the monitored radio panel will break down as follows: 74 top 40/mainstream, 32 top 40/rhythm-crossover, 60 top 40/adult, and 24 top 40/modern rock. Panel revisions on all Billboard charts are conducted quarterly.

## BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	GOODY GOODY LISETTE MELENDEZ (FEVER/RAL/CHAOS)	14	14	2	WHAT I DO BEST ROBIN S. (BIG BEAT/ATLANTIC)
2	24	3	69 FATHER (UPTOWN/MCA)	15	—	1	COME CLEAN JERU THE DAMAJA (PAYDAY/FFRR/PLG)
3	5	9	COMING HOME TO LOVE COMING OF AGE (ZOO)	16	13	3	GEPETTO BELLY (SIRE/REPRISE)
4	11	5	LET IT SNOW BOYZ II MEN (MOTOWN)	17	—	1	HERE COME THE LORDS LORDS OF UNDERGROUND (PENDULUM)
5	8	4	DON'T GO AWESOME 3 (AMERICAN/WARNER BROS.)	18	—	1	I'M ALIVE JACKSON BROWNE (ELEKTRA)
6	16	3	SENTIMENTAL KENNY G (ARISTA)	19	6	9	STRAIGHT FROM MY HEART UNV (MAVERICK/SIRE/WARNER BROS.)
7	4	4	FAST AS YOU DWIGHT YOAKAM (REPRISE)	20	—	1	HOW MANY EMCEE'S BLACK MOON (WRECK/NERVOUS)
8	—	1	I GOT YOU BABE CHER WITH BEAVIS & BUTT-HEAD (GEFFEN)	21	20	2	THE MORNING AFTER MAZE/FRANKIE BEVERLY (WARNER BROS.)
9	7	5	BOOM SHAK A-TACK BORN JAMERICANS (EASTWEST)	22	—	1	ROCK WITH YOU INNER CIRCLE (BIG BEAT/ATLANTIC)
10	3	14	MANY CLOUDS OF SMOKE TOTAL DEVASTATION (PGA/ARISTA)	23	—	1	HEARTBEATS ACCELERATING LINDA RONSTADT (ELEKTRA)
11	9	3	GO WEST PET SHOP BOYS (EMI/ERG)	24	—	1	I NEVER KNEW LOVE DOUG STONE (EPIC)
12	15	7	UP ON THE ROOF II D EXTREME (GASOLINE ALLEY/MCA)	25	—	1	GOODNIGHT SONG TEARS FOR FEARS (MERCURY)
13	12	2	NOW I FEEL YA SCARFACE (RAP-A-LOT/PRIORITY)				

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

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# SESAC

## RuPaul Is Wrapping Up A Great Year.

And his gift to you this Christmas is a soulful rendition of *Little Drummer Boy* on Tommy Boy Records. It's been quite a year for Ru, three #1 Dance Hits, RuPaul's Christmas T.V. Special, a duet with Elton John, and a feature on the Addams Family Values Movie Soundtrack. SESAC welcomes Ru into our family and looks forward to a great year with RuPaul and World of Wonder Management. And that about wraps it up.



# SESAC

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
DECEMBER 4, 1993



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	5	PEARL JAM EPIC 53136* (10 98 EQ/16 98)	VS.	1	
2	2	2	3	FRANK SINATRA CAPITOL B9611 (11 98/17 98)	DUETS	2	
				★★★ HOT SHOT DEBUT ★★★			
3	NEW		1	MICHAEL BOLTON COLUMBIA 53567 (10 98/16 98)	THE ONE THING	3	
4	3	3	10	MEAT LOAF ▲ MCA 10699 (10 98/15 98)	BAT OUT OF HELL II: BACK INTO HELL	1	
5	4	4	6	VARIOUS ARTISTS GIANT 24531/WARNER BROS. (10 98/16 98)	COMMON THREAD: THE SONGS OF THE EAGLES	3	
6	5	5	12	MARIAH CAREY ▲ COLUMBIA 53205* (10 98 EQ/16 98)	MUSIC BOX	2	
				★★★ GREATEST GAINER ★★★			
7	9	—	2	BRYAN ADAMS A&M 0157 (10 98/16 98)	SO FAR SO GOOD	7	
8	NEW		1	TOM PETTY & THE HEARTBREAKERS MCA 10813 (10 98/17 98)	GREATEST HITS	8	
9	6	6	27	JANET JACKSON ▲ VIRGIN B7825 (10 98/16 98)	JANET.	1	
10	7	7	15	BILLY JOEL ▲ COLUMBIA 53003 (10 98 EQ/16 98)	RIVER OF DREAMS	1	
11	11	10	19	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9 98/15 98)	TONI BRAXTON	10	
12	12	13	12	GARTH BROOKS ▲ LIBERTY 80857 (10 98/16 98)	IN PIECES	1	
13	10	12	8	REBA MCENTIRE MCA 10906 (10 98/15 98)	GREATEST HITS VOLUME TWO	5	
14	14	8	5	EAZY-E RUTHLESS 5503*/RELATIVITY (7 98/11 98)	IT'S ON (DR. DRE 187UM) KILLA	5	
15	15	11	9	NIRVANA DGC 24607*/Geffen (10 98/16 98)	IN UTERO	1	
16	8	—	2	A TRIBE CALLED QUEST JIVE 41490* (10 98/15 98)	MIDNIGHT MARAUDERS	8	
17	16	14	4	10,000 MANIACS ELEKTRA 61569 (10 98/15 98)	MTV UNPLUGGED	13	
18	13	—	2	PHIL COLLINS ATLANTIC 82550/AG (10 98/16 98)	BOTH SIDES	13	
19	20	15	17	SMASHING PUMPKINS ▲ VIRGIN 88267 (9 98/15 98)	SIAMESE DREAM	10	
20	NEW		1	DAS EFX EASTWEST 92265*/AG (10 98/15 98)	STRAIGHT UP SEWASIDE	20	
21	17	9	4	TOO SHORT JIVE 41526* (10 98/15 98)	GET IN WHERE YOU FIT IN	4	
22	NEW		1	MC REN RUTHLESS 5505*/RELATIVITY (9 98/16 98)	SHOCK OF THE HOUR	22	
23	18	22	59	ALAN JACKSON ▲ ARISTA 18711 (10 98/15 98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13	
24	29	20	4	TEVIN CAMPBELL QWEST 45388/WARNER BROS. (10 98/16 98)	I'M READY	18	
25	25	18	21	THE CRANBERRIES ● ISLAND 514156/PLG (10 98 EQ/15 98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18	
26	23	—	2	R. KELLY JIVE 41527 (10 98/15 98)	12 PLAY	23	
27	21	26	22	SOUNDTRACK ▲ EPIC SOUNDTRAX 53764/EPIC (10 98 EQ/16 98)	SLEEPLESS IN SEATTLE	1	
28	26	17	6	XSCAPE SO SO DEF 57107*/COLUMBIA (9 98 EQ/15 98)	HUMMIN' COMIN' AT 'CHA	17	
29	22	19	26	ROD STEWART ▲ WARNER BROS. 45289 (10 98/16 98)	UNPLUGGED... AND SEATED	2	
30	24	27	53	SOUNDTRACK ▲ ARISTA 18699* (10 98/15 98)	THE BODYGUARD	1	
31	19	16	20	BLIND MELON ▲ CAPITOL 96585 (9 98/13 98)	BLIND MELON	3	
32	28	—	2	VARIOUS ARTISTS REPRISE 45438/WARNER BROS. (10 98/16 98)	STONE FREE: A TRIBUTE TO JIMI HENDRIX	28	
33	31	31	31	AEROSMITH ▲ GEFEN 24455 (10 98/16 98)	GET A GRIP	1	
34	37	40	12	BARNEY ▲ SBK 27115/ERG (9 98/15 98)	BARNEY'S FAVORITES VOL. 1	9	
35	27	21	8	GEORGE STRAIT MCA 10907 (10 98/15 98)	EASY COME, EASY GO	5	
36	45	67	9	VINCE GILL ● MCA 10877 (10 98/15 98)	LET THERE BE PEACE ON EARTH	36	
37	33	30	48	STONE TEMPLE PILOTS ▲ ATLANTIC B2418/AG (9 98/15 98)	CORE	3	
38	34	35	53	KENNY G ▲ ARISTA 18646 (10 98/15 98)	BREATHLESS	2	
39	35	33	101	PEARL JAM ▲ EPIC 47857 (10 98 EQ/16 98)	TEN	2	
40	38	36	14	BABYFACE ● EPIC 53558 (10 98 EQ/15 98)	FOR THE COOL IN YOU	16	
41	36	29	21	WHITE ZOMBIE ● GEFEN 24460 (9 98/13 98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26	
42	32	24	18	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10 98 EQ/15 98)	BLACK SUNDAY	1	
43	44	44	4	TRISHA YEARWOOD MCA 10911 (10 98/15 98)	THE SONG REMEMBERS WHEN	43	
44	40	37	6	SALT-N-PEPA NEXT PLATEAU/LONDON 828392*/PLG (10 98/15 98)	VERY NECESSARY	37	
45	30	25	4	SHAQUILLE O'NEAL JIVE 41529* (10 98/15 98)	SHAQ DIESEL	25	
46	49	47	12	THE BREEDERS 4.A.D 61508/ELEKTRA (7 98/11 98)	LAST SPLASH	46	
47	58	77	4	HARRY CONNICK, JR. COLUMBIA 57550 (10 98 EQ/16 98)	WHEN MY HEART FINDS CHRISTMAS	47	
48	NEW		1	HEART CAPITOL 99627 (10 98/15 98)	DESIRE WALKS ON	48	
49	39	32	7	DEF LEPPARD MERCURY 518305 (9 98 EQ/15 98)	RETRO ACTIVE	9	
50	54	70	7	BOYZ II MEN MOTOWN 6365 (10 98/15 98)	CHRISTMAS INTERPRETATIONS	50	
51	43	34	3	DRS CAPITOL 81445 (9 98/13 98)	GANGSTA LEAN	34	
52	42	23	5	RUSH ATLANTIC 82528/AG (10 98/16 98)	COUNTERPARTS	2	
53	47	43	22	TONY! TON! TONE! ▲ WING 514933/MERCURY (10 98/15 98)	SONS OF SOUL	24	
54	46	38	11	JOHN MELLENCAMP ▲ MERCURY 518088 (10 98 EQ/16 98)	HUMAN WHEELS	7	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	50	41	40	2PAC ● INTERSCOPE 92209/AG (9 98/15 98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
56	NEW		1	COLOR ME BADD GIANT/REPRISE 24524/WARNER BROS. (10 98/15 98)	TIME AND CHANCE	56
57	61	60	35	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (9 98/15 98)	THIS TIME	25
58	56	—	2	VARIOUS ARTISTS ARISTA 18737 (10 98/15 98)	NO ALTERNATIVE	56
59	64	59	32	GIN BLOSSOMS ● A&M 54039 (9 98/13 98)	NEW MISERABLE EXPERIENCE	32
60	67	66	21	BARBRA STREISAND ▲ COLUMBIA 44189 (10 98 EQ/16 98)	BACK TO BROADWAY	1
61	51	49	46	SWV ▲ RCA 66074 (9 98/13 98)	IT'S ABOUT TIME	8
62	65	58	28	WYONNONA ▲ CURB 10822/MCA (10 98/15 98)	TELL ME WHY	5
63	59	45	4	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10 98/15 98)	ALL THE GREATEST HITS	39
64	53	54	64	VINCE GILL ▲ MCA 10630 (10 98/15 98)	I STILL BELIEVE IN YOU	10
65	69	50	4	JACKSON BROWNE ELEKTRA 61524 (10 98/16 98)	I'M ALIVE	40
66	48	57	7	"WEIRD AL" YANKOVIC SCOTTI BROS. 72392 (9 98/15 98)	ALAPALOOZA	46
67	52	52	9	MELISSA ETHERIDGE ISLAND 848660/PLG (10 98/15 98)	YES I AM	16
68	62	55	55	SOUL ASYLUM ▲ COLUMBIA 48898* (9 98 EQ/15 98)	GRAVE DANCERS UNION	11
69	68	48	49	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10 98/15 98)	THE CHRONIC	3
70	88	—	2	CELINE DION 550 MUSIC 57555/EPIC (10 98 EQ/16 98)	THE COLOUR OF MY LOVE	70
71	70	65	18	TAG TEAM LIFE 78000/BELLMARK (9 98/14 98)	WHOOOP! (THERE IT IS)	39
72	63	42	3	DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE COLUMBIA 53414 (10 98 EQ/15 98)	HONKY TONK ANGELS	42
73	71	63	22	MARK CHESNUTT ● MCA 10851 (10 98/15 98)	ALMOST GOODBYE	43
74	57	56	17	UB40 ▲ VIRGIN 88229 (9 98/15 98)	PROMISES AND LIES	6
75	91	94	5	ALAN JACKSON ARISTA 18736 (10 98/15 98)	HONKY TONK CHRISTMAS	75
76	41	—	2	WU-TANG CLAN LOUD 66336*/RCA (9 98/15 98)	ENTER THE WU-TANG (36 CHAMBERS)	41
77	66	64	31	AARON NEVILLE ● A&M 0086 (10 98/16 98)	GRAND TOUR	37
78	NEW		1	PAUL MCCARTNEY CAPITOL 27704 (10 98/15 98)	PAUL IS LIVE	78
79	77	74	22	BILLY RAY CYRUS ▲ MERCURY 51475B (10 98/16 98)	IT WON'T BE THE LAST	3
80	55	28	3	KATE BUSH COLUMBIA 53737 (10 98 EQ/16 98)	THE RED SHOES	28
81	80	80	14	CLAY WALKER GIANT 24511/WARNER BROS. (9 98/15 98)	CLAY WALKER	68
82	75	68	39	BROOKS & DUNN ▲ ARISTA 18716 (10 98/15 98)	HARD WORKIN' MAN	9
83	74	61	37	STING ▲ A&M 0070 (10 98/16 98)	TEN SUMMONER'S TALES	2
84	72	75	54	SOUNDTRACK ▲ WALT DISNEY 60846 (10 98/16 98)	ALADDIN	6
85	60	39	10	SOUNDTRACK ● IMMORTAL 57144/EPIC (10 98 EQ/16 98)	JUDGMENT NIGHT	17
86	73	62	20	U2 ▲ ISLAND 518047*/PLG (10 98/16 98)	ZOOPOPA	1
87	76	71	53	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9 98/15 98)	CONFEDERATE RAILROAD	53
88	84	69	21	TOOL ZOO 11052 (9 98/15 98)	UNDERTOW	50
89	86	81	119	METALLICA ▲ ELEKTRA 61113* (10 98/15 98)	METALLICA	1
90	83	88	62	GEORGE STRAIT ▲ MCA 10651 (10 98/15 98)	PURE COUNTRY (SOUNDTRACK)	6
91	89	76	37	LENNY KRAVITZ ▲ VIRGIN B6984 (9 98/15 98)	ARE YOU GONNA GO MY WAY?	12
92	78	51	8	SPICE 1 JIVE 41513 (9 98/15 98)	187 HE WROTE	10
93	93	90	65	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10 98/15 98)	UNPLUGGED	1
94	82	72	36	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9 98/13 98)	BIGGER, BETTER, FASTER, MORE!	13
95	NEW		1	QUEEN LATIFAH MOTOWN 6370 (9 98/13 98)	BLACK REIGN	95
96	98	95	27	LITTLE TEXAS WARNER BROS. 45276 (9 98/15 98)	BIG TIME	84
97	90	92	19	CLINT BLACK RCA 66239 (10 98/15 98)	NO TIME TO KILL	14
98	104	91	6	THE LEMONHEADS ATLANTIC 82537*/AG (10 98/15 98)	COME ON FEEL THE LEMONHEADS	56
99	92	73	7	PET SHOP BOYS EMI B9721/ERG (10 98/16 98)	VERY	20
100	95	89	75	SPIN DOCTORS ▲ EPIC 47461 (10 98 EQ/16 98)	POCKET FULL OF KRYPTONITE	3
101	81	46	5	ERICK SERMON RALCHAOS 57460*/COLUMBIA (9 98 EQ/15 98)	NO PRESSURE	16
102	101	101	36	SAMMY KERSHAW ● MERCURY 14332 (9 98 EQ/15 98)	HAUNTED HEART	57
103	94	83	57	R.E.M. ▲ WARNER BROS. 45138 (10 98/16 98)	AUTOMATIC FOR THE PEOPLE	2
104	102	100	196	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/PLG (10 98 EQ/16 98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
105	97	85	9	ABBA POLYDOR 517007/PLG (10 98/16 98)	GOLD	63
106	87	93	5	TANYA TUCKER LIBERTY B9048 (10 98/15 98)	SOON	87
107	107	109	105	ENYA ▲ REPRISE 26775/WARNER BROS. (10 98/15 98)	SHEPHERD MOONS	17
108	117	125	22	GLORIA ESTEFAN ● EPIC 53807 (10 98 EQ/15 98)	MI TIERRA	27
109	100	82	3	K.D. LANG SIRE 45433/WARNER BROS. (10 98/16 98)	EVEN COWGIRLS GET THE BLUES (SOUNDTRACK)	82

○ 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 are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.







THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
110	106	175	3	GLORIA ESTEFAN	CHRISTMAS THROUGH YOUR EYES	106
111	79	79	8	MICHAEL CRAWFORD	A TOUCH OF MUSIC IN THE NIGHT	39
112	85	97	8	NEIL DIAMOND	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28
113	103	84	33	INTRO	INTRO	65
114	111	115	46	JOHN MICHAEL MONTGOMERY	LIFE'S A DANCE	27
115	105	103	104	MICHAEL JACKSON	DANGEROUS	1
116	113	99	55	SADE	LOVE DELUXE	3
117	128	141	19	SOUNDTRACK	FREE WILLY	47
118	122	114	29	INNER CIRCLE	BAD BOYS	64
119	99	87	16	KRIS KROSS	DA BOMB	13
120	96	53	3	INXS	FULL MOON, DIRTY HEARTS	53
121	109	126	168	GARTH BROOKS	NO FENCES	3
122	112	123	104	BROOKS & DUNN	BRAND NEW MAN	10
123	108	96	6	JAZZY JEFF & FRESH PRINCE	CODE RED	64
124	132	121	15	JAMES TAYLOR	LIVE	20
125	110	104	6	ALABAMA	CHEAP SEATS	76
126	114	116	41	COLLIN RAYE	IN THIS LIFE	42
127	115	—	2	II D EXTREME	II D EXTREME	115
128	120	105	13	MAZE FEATURING FRANKIE BEVERLY	BACK TO BASICS	37
129	162	—	2	VARIOUS ARTISTS	A WINTER'S SOLSTICE IV	129
130	118	86	14	SCARFACE	THE WORLD IS YOURS	7
131	119	129	79	BILLY RAY CYRUS	SOME GAVE ALL	1
132	125	118	60	ALICE IN CHAINS	DIRT	6
133	NEW	—	1	DOUG STONE	MORE LOVE	133
134	116	110	73	MARY-CHAPIN CARPENTER	COME ON COME ON	31
135	137	138	145	ENIGMA	MCMXC A.D.	6
136	124	98	5	SOUNDTRACK	TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS	98
137	126	124	6	SOUNDTRACK	COOL RUNNINGS	124
138	131	134	15	AARON TIPPIN	CALL OF THE WILD	53
139	130	135	22	BETTE MIDLER	EXPERIENCE THE DIVINE: GREATEST HITS	50
140	134	139	62	QUEEN	GREATEST HITS	11
141	141	145	28	JOE DIFFIE	HONKY TONK ATTITUDE	83
142	127	147	15	SAWYER BROWN	OUTSKIRTS OF TOWN	81
143	142	151	19	TAYLOR DAYNE	SOUL DANCING	51
144	161	161	33	THE JERKY BOYS	THE JERKY BOYS	80
145	146	111	8	AARON HALL	THE TRUTH	47
146	123	120	25	LUTHER VANDROSS	NEVER LET ME GO	6
147	129	107	9	EN VOGUE	RUNAWAY LOVE	49
148	121	102	10	PRINCE	THE HITS 1	46
149	143	106	4	JOE SATRIANI	TIME MACHINE	95
150	200	—	2	AARON NEVILLE	AARON NEVILLE'S SOULFUL CHRISTMAS	150
151	140	133	79	JON SECADA	JON SECADA	15
152	150	158	30	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
153	147	142	58	LORRIE MORGAN	WATCH ME	65
154	135	128	10	PRINCE	THE HITS 2	54
155	139	156	10	EARTH, WIND & FIRE	MILLENNIUM	39

★★★ PACESETTER ★★★

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 55	Tevin Campbell 24	Duran Duran 178	Janet Jackson 9	Metallica 89	The Ren & Stimpy Show 160	The Three Musketeers 191	Common Thread: The Songs Of The
4 Non Blondes 94	Manah Carey 6	Bob Dylan 174	Michael Jackson 115	Bette Midler 139	Rush 52	Tim Burton's The Nightmare Before	Eagles 5
Abba 105	Mary-Chapin Carpenter 134	Earth, Wind & Fire 155	Alan Jackson 23, 75	John Michael Montgomery 114	Sade 116	Christmas 136	MTV Party To Go Volume 3 195
Bryan Adams 7	Mark Chisnoll 73	Eazy-E 14	Eric Clapton 93	Lorrie Morgan 153	Salt-N-Pepa 44	Spice 1 92	No Alternative 58
Aerosmith 33	Eric Clapton 93	En Vogue 147	Cocteau Twins 183	Van Morrison 171	Joe Satriani 149	Spin Doctors 100	Stone Free: A Tribute To Jimi
Alabama 125	Cocteau Twins 183	Enigma 135	Natalie Cole 192	Aaron Neville 77, 150	Sawyer Brown 142	Rod Stewart 29	Hendrix 32
Alice In Chains 132	Natalie Cole 192	Enya 107	Phil Collins 18	Nirvana 15, 197	Scarface 130	Sling 83	A Winter's Solstice IV 129
Asleep At The Wheel 159	Phil Collins 18	Enck Sermon 101	Color Me Badd 56	Onyx 156	Scorpions 182	Doug Stone 133	Clay Walker 81
Babyface 40	Concrete Blonde 181	Gloria Estefan 108, 110, 158	Confederate Railroad 87	ORIGINAL LONDON CAST	Jon Secada 151	Stone Temple Pilots 37	Jody Watley 199
Barney 34	Federate Railroad 87	Melissa Ethelridge 67	Harry Connick, Jr. 47	Phantom Of The Opera	Sepultura 164	George Strait 35, 90	White Zombie 41
Bee Gees 194	Harry Connick, Jr. 47	Fourplay 166	The Cranberries 25	Highlights 104	Shai 163	Barbra Streisand 60	Wu-Tang Clan 76
Belly 187	Michael Crawford 111	Kenny G 38	Michael Crawford 111	Alan Parsons 162	Shaquille O'Neal 45	Doug Supernaw 196	Wynonna 62
Tony Bennett 168	Cypress Hill 42	Vince Gill 36, 64	Cypress Hill 42	Dolly Parton, Loretta Lynn, Tammy	Frank Sinatra 2	SWV 61	Xscape 28
Big Head Todd & The Monsters 186	Billy Ray Cyrus 79, 131	Martin Lawrence 157	Billy Ray Cyrus 79, 131	Wynette 72	Smashing Pumpkins 19	Tag Team 71	"Weird Al" Yankovic 66
Clint Black 97	Das EFX 20	R. Kelly 26	Das EFX 20	Pearl Jam 1, 39	Soul Asylum 68	James Taylor 124	Yanni 179
Blind Melon 31	Taylor Dayne 143	The Lemonheads 98	Taylor Dayne 143	Pet Shop Boys 99	Souls Of Mischief 184	10,000 Maniacs 17	Trisha Yearwood 43
Michael Bolton 3, 177	Dead Can Dance 185	Little Texas 96	Dead Can Dance 185	Prince 148, 154, 198	SOUNDTRACK	Aaron Tippin 138	Dwight Yoakam 57
Boy George And Culture Club 169	Def Leppard 49	Maze Featuring Frankie Beverly 128	Def Leppard 49	Prince 148, 154, 198	Aladdin 84	Tony! Toni! Tone! 53	Zapp & Roger 63
Boyz II Men 50	Neil Diamond 112	Queen 140	Neil Diamond 112	Queen 140	The Bodyguard 30	Too Short 21	
Toni Braxton 11	Joe Diffie 141	Queen Latifah 95	Joe Diffie 141	Queen Latifah 95	Cool Runnings 137	Tool 88	
The Breeders 46	Celine Dion 70	R.E.M. 103	Celine Dion 70	Rage Against The Machine 175	Free Willy 117	A Tribe Called Quest 16	
Brooks & Dunn 82, 122	Dr. Dre 69	Collin Raye 126	Dr. Dre 69	Collin Raye 126	Judgment Night 85	Tanya Tucker 106	
Garth Brooks 12, 121, 165, 176	DRS 51		DRS 51		The Last Of The Mohicans 190	U2 86	
Jackie Brown 65					Sleepless In Seattle 27	UB40 74	
Kate Bush 80					Sliver 173	Luther Vandross 146	
						VARIOUS ARTISTS	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
156	133	108	34	ONYX	BACDAFUCUP	17
157	138	112	9	MARTIN LAWRENCE	TALKIN' SHIT	76
158	152	167	55	GLORIA ESTEFAN	GREATEST HITS	15
159	174	159	3	ASLEEP AT THE WHEEL	A TRIBUTE TO THE MUSIC OF BOB WILLS	159
160	157	168	12	THE REN & STIMPY SHOW	YOU EEDIOT!	156
161	156	149	30	TOBY KEITH	TOBY KEITH	99
162	136	122	4	ALAN PARSONS	TRY ANYTHING ONCE	122
163	148	143	48	SHAI	IF I EVER FALL IN LOVE	6
164	145	113	5	SEPULTURA	CHAOS A.D.	32
165	153	169	187	GARTH BROOKS	GARTH BROOKS	13
166	163	144	14	FOURPLAY	BETWEEN THE SHEETS	70
167	154	154	49	REBA MCENTIRE	IT'S YOUR CALL	8
168	RE-ENTRY	—	5	TONY BENNETT	STEPPIN' OUT	156
169	183	184	3	BOY GEORGE AND CULTURE CLUB	AT WORST...THE BEST OF	169
170	160	152	61	JACKYL	JACKYL	76
171	172	171	184	VAN MORRISON	THE BEST OF VAN MORRISON	41
172	149	117	4	HI-FIVE	FAITHFUL	105
173	RE-ENTRY	—	18	SOUNDTRACK	SLIVER	23
174	179	119	4	BOB DYLAN	WORLD GONE WRONG	70
175	178	150	27	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	70
176	177	199	115	GARTH BROOKS	ROPIN' THE WIND	1
177	189	—	129	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1
178	155	146	39	DURAN DURAN	DURAN DURAN	7
179	168	179	33	YANNI	IN MY TIME	24
180	159	132	31	PRIMUS	PORK SODA	7
181	158	127	5	CONCRETE BLONDE	MEXICAN MOON	67
182	151	136	9	SCORPIONS	FACE THE HEAT	24
183	144	78	3	COCTEAU TWINS	FOUR-CALENDAR CAFE	78
184	188	164	8	SOULS OF MISCHIEF	93 'TIL INFINITY	85
185	184	188	10	DEAD CAN DANCE	INTO THE LABYRINTH	122
186	185	180	37	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	118
187	194	—	23	BELLY	STAR	59
188	167	155	11	JOHN HIATT	PERFECTLY GOOD GUITAR	47
189	165	131	8	KRS-ONE	RETURN OF THE BOOM BAP	37
190	173	160	52	SOUNDTRACK	THE LAST OF THE MOHICANS	42
191	NEW	—	1	SOUNDTRACK	THE THREE MUSKETEERS	191
192	180	—	103	NATALIE COLE	UNFORGETTABLE	1
193	169	174	37	TRACY LAWRENCE	ALIBIS	25
194	198	153	3	BEE GEES	SIZE ISN'T EVERYTHING	153
195	175	176	22	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 3	29
196	190	195	18	DOUG SUPERNAW	RED AND RIO GRANDE	150
197	186	194	107	NIRVANA	NEVERMIND	1
198	166	137	10	PRINCE	THE HITS/THE B-SIDES	19
199	164	—	2	JODY WATLEY	INTIMACY	164
200	192	173	28	BRIAN MCKNIGHT	BRIAN MCKNIGHT	58



## CHRISTOPHER ROBERTS BRINGS DIVERSE BACKGROUND TO POLYGRAM CLASSICS POST

(Continued from page 3)

25). Although he doesn't assume official responsibility for his new assignment until Jan. 1, he already has begun to spin off some of his duties as VP, international marketing for PolyGram Records.

In the latter position, Roberts' concern was the marketing of all U.S.-signed PolyGram artist product in foreign territories. Classical artists were not within the scope of his assignment.

Roberts' move into his new position, though a surprise to some industry observers, apparently was in the works for some time.

Roberts plans no early changes in the operation of PC&J. He says his first priority is to get to know the staff and the way it functions.

Nor does he claim any fixed notions about which marketing directions he will adjust, if any. He does express the view that crossover or greatest hits-type compilations,

while important, are secondary to a label's main efforts. If done well and marketed appropriately, they can appeal to a large audience without alienating core classical consumers, he says.

Via inclination and study, Roberts developed an overriding interest in German music of the Weimer period, both classical and cabaret. He says his knowledge of the range of such music prepares him in a special way for much of the activity undertaken by classical labels today. Boundaries between the various genres were often ill-defined then, as they are in much of today's music being explored by classical labels.

Roberts studied piano in Munich with Robert Wallenborn, an artist who had recorded for a number of U.S. indie labels during the early days of the LP.

Before turning to graduate school and further study in musicol-

ogy, he took a job as a classical buyer for Musical Millennium, a specialty record store in Portland, Ore.

Like many industry execs who spent time early on pushing classics at retail, he says the experience served a useful purpose. He looks with special fondness on his formation of a music-appreciation program at the store that served to reinforce consumer loyalty.

Roberts returned to Germany af-

ter winning a Fulbright scholarship in 1983 for the study of Berlin cabaret music. In Germany, he composed and performed music for television, films, and commercials. He also served as a rehearsal pianist for singers preparing for opera engagements.

Eventually, Roberts says, he hopes to assemble much of his German material and write a book on Friedrich Hollander, the composer

of music for "The Blue Angel" and a key figure in his area of expertise.

Before coming to PolyGram in 1989, Roberts was VP of international artists and activities for the L.A. Entertainment Group, based in New York.

Roberts reports to Alain Levy, PolyGram's CEO. A replacement for his international marketing post is expected to be announced shortly.

## CATALOG KICKS IN AS RAP GENRE MATURES

(Continued from page 3)

more than 1 million albums, according to SoundScan. That number is expected to increase significantly when the rapper's latest album, "Lethal Injection," hits the streets Dec. 7.

"We usually see a jump in catalog sales when an artist releases a new album," says Bob Grossi, VP of sales for Priority. "I think that's true of any big-name artist who has anything current out. People buy the new album, and if they like it, they buy catalog product as well."

### RETAILERS NOTE INTEREST

Retailers also have noted the interest in rap catalog. Mike Pfaffl, GM and buyer for Milwaukee's seven-store Mainstream Records, reports rap catalog titles doing brisk business.

"Over the years, we've seen a general increase in catalog sales of rap artists," he says. "I think that it's partly due to rap acts actually developing catalogs, since rap hasn't been around all that long."

Pfaffl agrees that new product on the shelf breathes life into an artist's catalog inventory. "The better-known artists seem to fare well, especially when they have new product out. Digital Underground, Ice Cube, Ice-T, and Naughty By Nature are all selling well for us."

Violet Brown, urban music buyer for the 339-store, Torrance, Calif.-based Warehouse Entertainment, says the heaviest buyers of rap catalog product are in the 15-18 age group. She says several trends are affecting catalog purchases.

"Catalog music has become important to our customers since radio has begun playing more old-school rap music," she says. "Also, a lot of the old-school concerts and club dates that have been coming through are helping spur sales of

catalog product."

Brown says even better sales numbers are achievable by putting catalog product on sale when an artist releases a new album.

Dave Roy, a senior buyer for Albany, N.Y.-based Trans World Music, a 700-store chain that operates the Record Town, Tape World, Cocos, and Saturday Matinee stores, says sales of compilation projects from rap artists are brisk.

"K-tel and Priority release compilations that do very well for us," says Roy. "Rap catalog product doesn't move like our pop inventory does, but there certainly is a market out there. Whenever there's a new album release by a rap artist, we see a blip in that artist's catalog sales."

However, a new album release does not necessarily have to be on the rack for rap acts to sell their catalog. Def Jam/Columbia act Public Enemy hasn't released an album since 1992's "Greatest Misses," but the group has sold more than 200,000 units of its five albums in 1993.

### LICENSED TO PROFIT

David Harleston, president of Def Jam, says licensing is another potentially profitable aspect of catalog sales. "It's very important not to overlook music licensing in film and television," he says. "It's an area where we've had considerable success."

The most consistently strong rap catalog title would appear to be the Beastie Boys' 1986 Capitol album, "Licensed To Ill," which totaled 70 weeks on the Top Pop Catalog Albums chart.

Ornetta Barber Dickerson, VP of black music marketing for WEA, says the distributor's most successful rap catalog titles are from art-

ists who develop early track records. "The ones who do the best are the ones who come out with a strong first album and follow it up with product that's just as strong. From there, an artist usually develops a following."

Barber Dickerson says artists must be consistent early on if they want to have a lasting career, let alone a thriving catalog. "Old Ice T product sells well [118,000 units so far in 1993, according to SoundScan]. Other selling catalogs include those by MC Lyte, Yo Yo, and Big Daddy Kane."

### LONGER SHELF LIFE

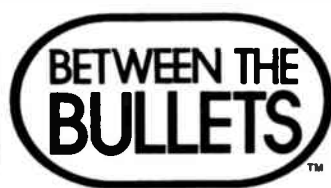
Steve Knutson, VP of sales and marketing for Tommy Boy, says catalog sales comprise about 16% of his company's total numbers. He says about a third of that share comes from album compilations, CD-5s, and maxi-cassettes.

"R&B catalog overall is something that is expanding, but traditionally I've found that R&B product is more hit-driven," he adds. "The idea of having the 'latest' and 'newest' product is what drives that market demographic."

Knutson cites Digital Underground and Naughty By Nature as two acts that have significant catalog sales on Tommy Boy. Digital's 1993 sales of its two-album, one-EP catalog totaled 66,000, according to SoundScan. Naughty By Nature's 1991 self-titled debut album has so far sold 119,000 units this year.

Jive's Weiss believes the myth of the short shelf life of rap acts is fading. He predicts catalog sales will continue to increase in market share as rap music continues to evolve.

"The development of rap catalogs is similar to the way rock catalogs began," he says.



by Geoff Mayfield

**PERFECTLY FRANK:** Last week, Frank Sinatra experienced the second-week sales decline that typically hits after an album makes a big debut, but this week, he bullets at No. 2 on The Billboard 200 and narrows the gap between his "Duets" and Pearl Jam's "Vs." Pearl Jam now leads by 12%, compared to last week's 43% margin, and, were it not for the motherlode of hit product that reached stores Nov. 23, the Chairman Of The Board's gain would seem to put him in position to land next week's No. 1 slot. Instead, look for rap rookie Snoop Doggy Dogg, or possibly Guns N' Roses, to debut in the top position. And, based on the Hot Shot Debut that Michael Bolton makes this week at No. 3, we can expect that Elton John's package of duets also will make a big splash on next week's chart.

**TRANSITION:** This is big week for Billboard charts, as the rap, jazz, and classical lists switch to SoundScan data (see story, page 6). With the conversion, Hot Rap Singles grows from 30 to 50 titles. The issue also marks the debut of The Billboard Classical 50, a 50-position chart including traditional classical and crossover classical titles from all price points.

**FIRST MOVEMENT:** You'll note right off the bat that "Various Artists" immediately becomes a significant performer on The Billboard Classical 50, as 20 titles on this list are various-artist offerings. Why? The simple, smart-aleck answer is "That's what sells." A more thoughtful answer is that novice classical consumers are attracted to albums offering samplings of famous composers, or that tie into some other unifying theme. However, not all of these multi-artist sets are budget-priced or mid-line packages. Five of these anthologies, in fact, are full-priced offerings. More significantly, perhaps, six of the top 10 titles, and 19 of the chart's 50 titles are full-priced classical offerings. The inaugural chart also lists 11 full-priced classical crossover titles, 11 midline titles, and nine budget titles.

**ALL THAT JAZZ:** Aside from Kenny G's leap to No. 1 from the No. 16 rank he held in the Nov. 20 Top Contemporary Jazz chart, the change in methodology does not drastically affect this list's content. Seven of the top 10 titles were in the top 10 two weeks ago; Stanley Clarke (No. 4) and Ramsey Lewis (No. 8) hold the same ranks. Tony Bennett's ascent to No. 1, and the No. 2 and No. 7 showings by Harry Connick, Jr. and Cassandra Wilson, respectively, are the biggest changes in Top Jazz Albums' first 10 titles. Wilson stood at No. 25 two weeks ago, Bennett had not yet hit this chart, and the Connick title had fallen off some time ago, but none of these titles show up as a "debut" or a "re-entry" because the "last week" column reflects numbers from SoundScan's prior-week rankings.

**PRICE CHECKS:** To get a picture of where pricing is heading—and it won't surprise retailers to learn that the answer is "ever upward"—we compared the list and equivalent prices on last week's Billboard 200 to those on the chart in the Nov. 28, 1992 issue. During that year, the number of CDs with a mark under \$15.98 fell from 61 to 56, while the number of \$15.98s dropped from 122 to 116. Cassettes priced under \$9.98 fell from five to three, while \$9.98 tapes have fallen from 83 titles to 63 titles. The number of \$16.98 CDs has doubled, from 11 a year ago, to 22, while the number of \$10.98 tapes has climbed from 105 to 127. Unchanged is the number of albums with higher prices; a year ago, there were six CD sets priced higher than \$16.98, and seven tapes marked higher than \$10.98. Except for Sinatras', the only charting single-CD titles with a \$17.98 mark are greatest-hits albums.

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# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## MAMA CONCERTS

ISSUE DATE: DECEMBER 11  
CLOSED

## ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18  
CLOSED

## ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 18  
AD CLOSE: NOVEMBER 22

## YEAR IN MUSIC

ISSUE DATE: DECEMBER 25  
AD CLOSE: NOVEMBER 30

## YEAR IN VIDEO

ISSUE DATE: JANUARY 8  
AD CLOSE: DECEMBER 14

## WINTER CES

ISSUE DATE: JANUARY 8  
AD CLOSE: DECEMBER 14

## DANCE

ISSUE DATE: JANUARY 22  
AD CLOSE: DECEMBER 28

## PRE-MIDEM

ISSUE DATE: JANUARY 29  
AD CLOSE: JANUARY 4

## CANADA

ISSUE DATE: FEBRUARY 5  
AD CLOSE: JANUARY 11

## BRITS AROUND THE WORLD

ISSUE DATE: FEBRUARY 12  
AD CLOSE: JANUARY 18

## CLIFF RICHARD TRIBUTE

ISSUE DATE: FEBRUARY 12  
AD CLOSE: JANUARY 18

**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

## OVER-THE-AIR HOME RECORDING PLANS

"Home shopping" for music will take on an added dimension with plans for in-home devices through which consumers can order music, have it transmitted to them electronically, then duplicate it on a blank cassette or, in the future, a blank CD. **OmniBox** of Stamford, Conn., is expected to reveal such a system in New York Thursday (2), at a special forum on Digital Audio Broadcasting sponsored by the **National Music Publishers' Assn.** **OmniBox** chairman/CEO **Tom Bush** is among the scheduled speakers at the forum, dubbed "Global Copyright Protection In The Interactive Age." The NMPA has been working with the company to ensure that copyright and royalty concerns will be addressed before the technology is unveiled, according to a spokesperson.

## MCA VID TESTS 60-DAY WINDOW

**MCA/Universal Home Video** will test 60-day extended pay-per-view windows on "Heart And Souls" and "Hard Target." **MCA/Universal** joins **Columbia TriStar Home Video**, **Paramount Home Video**, **Warner Home Video**, and others that have extended the windows in response to retailer complaints that 30-day PPV windows hurt rentals. "Heart And Souls" arrives in stores Jan. 12, with a Dec. 29 preorder, and "Hard Target" arrives in stores Jan. 26 with a Jan. 12 preorder.

## BECK SAID TO BE GEFLEN ACT

Although some sources maintain the deal still is not sealed, the debut album from Los Angeles-based singer/songwriter **Beck** (*Billboard*, Nov. 27) is on the **Geffen Records** release schedule for March 15, 1994.

## MCA TO REVIVE DECCA IN NASHVILLE

Although label officials neither confirm nor deny it, the rumor on Music Row is that **MCA** will revive **Decca Records** as a country label. **MCA's** senior VP of national promotion, **Shelia Shipley**, and producer **Mark Wright** would jointly run **Decca**. Wright could not be reached, and Shipley referred questions on the matter to **MCA/Nashville** chairman **Bruce Hinton**.

## TUPAC SHAKUR INDICTED

Rapper **Tupac Shakur** (2 Pac) was indicted by a Manhattan grand jury Nov. 23 on two counts of sodomy in the first degree, one count of attempted sodomy, three counts of sexual abuse, one count of criminal possession of a weapon in the third degree, and two counts of criminal possession of a weapon in the fourth degree. The indictment stems from his arrest in relation to an alleged sexual assault on a 20-year-old woman Nov. 18 at the Parker-Meridien Hotel in New York. Two others also were charged, including Shakur's manager, **Charles Fuller**.

## TOP ACTS ON '94 WORLD CUP BILL

**Barry Manilow**, **Julio Iglesias**, **Vanessa Williams**, **Rod Stewart**,

and **Elton John** are scheduled to perform on the 90-minute entertainment and variety show, "1994 FIFA World Cup Final Draw," which will be televised Dec. 19 on **ESPN** and **Univision** in the U.S., and internationally on **EBU Sports International**. The show is produced by **Dick Clark Productions Inc.**, with **Clark** and **Joe Smith** serving as executive producers (*Billboard*, July 17).

## BMG BUYS DISTRIB'S AUSSIE SUBSID

**BMG** has purchased **Castle Communications Australasia**, the Australian subsidiary of the U.K. audio and video distributor. **BMG** paid cash for the company, says **Castle**, and also has taken on its bank debts of \$775,000. Under its new owners, **Castle Australasia** will continue to be the exclusive licensee of the U.K. company's product.

## VIRGIN RETAIL EUROPE/MTV TIE

**Virgin Retail Europe** and **MTV** have unveiled a new marketing campaign for '94. **Virgin** will show **MTV** on video screens in its 14 stores in continental Europe, while keeping up its ad campaign on the channel. Further in-store co-ops are planned... **Tower Records** is running a 24-hour "Counter Revolution" at its London Piccadilly store on **World AIDS Day**, Wednesday (1), for **Terrance Higgins Trust**. Appearances by the **Pogues**, **Pauline Henry**, **East 17**, and jazzman **George Melly** are expected to pull crowds, and **Tower** is donating one pound for every 10 pounds spent on the day.

## Michael Bolton: The Number One Thing

**MICHAEL BOLTON** makes it four top three albums in a row as "The One Thing" leaps onto *The Billboard* 200 at No. 3. It's the follow-up to two consecutive No. 1 albums, "Time, Love & Tenderness" and "Timeless (The Classics)." The album before those two, "Soul Provider," peaked at No. 3.

On the Hot Adult Contemporary chart, Bolton seats **Billy Joel** after his record-breaking, 12-week run with "The River Of Dreams." Bolton's "Said I Loved You... But I Lied" is his eighth single to top the AC chart.

**DID YOU EVAH?** If you thought the odds were high that two male superstar artists would release albums called "Duets" in the same month, then what did you think the chances were that the lead-off singles from both albums would be written by **Cole Porter**?

It's not as though **Porter's** vast catalog has been well covered in the rock era. Only two of **Porter's** songs have been top 10 hits: "True Love" went to No. 4 for **Bing Crosby & Grace Kelly** in 1957 and "I've Got You Under My Skin" was a No. 9 hit for the **Four Seasons** in 1966.

Coincidentally, those two songs are the initial singles from **Elton John's** and **Frank Sinatra's** respective "Duets." "True Love," which already has zoomed to No. 2 in the U.K., is on the Hot 100 for **John** and **Kiki Dee** and may soon be joined by "I've Got You Under My Skin" by **Sinatra** and **Bono**. **Sinatra's** album is bulleted at No. 2 on *The Billboard* 200—it just can't get by **Pearl Jam**—and **John's** album should debut next week.

There's yet another **Porter** song on a current album. **Anne Murray** recorded "True Love" as a duet with

producer **Tommy West** for her **SBK** debut, "Croonin'." According to **West**, **Murray** wrote a note to **John** last January asking him if he'd like to join her on "True Love," but he wasn't available. So **West**, who has recorded as half of **Cashman & West** and as one of the **Buchanan Brothers**, took the job. It seems **John** did find time to record "True Love" after all, so the **Porter** catalog continues to be active.

**COVER ME:** A songwriter of more recent vintage is enjoying another cover on the Hot 100. **Bruce Springsteen's** "Because The Night" is back on the Hot 100, thanks to 10,000 Maniacs. It was originally a No. 13 hit in 1978 for **Springsteen's** co-writer on the song, **Patti Smith**. The Maniacs' unplugged version is already one of the top 10 **Springsteen** cover versions of the rock era. The complete list: 1) "Blinded By The Light," **Manfred Mann's** **Earth Band**, 2) "Fire," **Pointer Sisters**, 3) "Pink Cadillac," **Natalie Cole**, 4) "This Little Girl," **Gary U.S. Bonds**, 5) "Because The Night," **Patti Smith Group**, 6) "Banned In The U.S.A.," **Luke featuring the 2 Live Crew**, 7) "Out Of Work," **Bonds**, 8) "Light Of Day," **Joan Jett & the Blackhearts**, 9) "Because The Night," 10,000 Maniacs, and 10) "Spirit In The Night," **Manfred Mann's** **Earth Band**.

**TURKEY TROT:** Thanksgiving may be over, but you'll find some leftovers on the Hot 100, according to **William Simpson** of Los Angeles. The menu includes **Meat Loaf**, the **Cranberries**, **Blind Melon**, **Red Hot Chili Peppers**, and for seasoning, **Salt-N-Pepa** (who have the first "Shoop" song to hit the top 10 since **Betty Everett's** "The Shoop Shoop Song" in 1964).

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